

**CTAN 522: Animation Seminar Fall 2016, 1 unit CR/NC**

WED 6pm-8:50pm RM SCI 108

Professor Sheila M. Sofian

Office Hours: Wed 2pm-4pm, Fri 10am-12pm, or by appointment

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Class website: <https://ctan522fall2016.wordpress.com/>

The John C. Hench Division of Animation and Digital Art (Hench-DADA) Seminar serves as a weekly academic forum in which guest animators, visual artists, industry professionals, and filmmakers discuss their work and ideas. Distinguished special guests, as well as USC faculty and alumni, will engage the class on various aspects of animation, new media, and the moving image. It is hoped that exposure to a diversity of careers, ideas and creative output will inspire the students and facilitate a clearer vision of their own artistic and professional goals.

Seminar also provides an opportunity for the DADA program to gather as a community once a week to discuss specific issues that pertain to classes, productions, and events; and to make announcements of general interest. The class will sometimes run as late as 9pm. Please be prepared to stay on those occasions.

**Participation**

Active participation with guests is encouraged. Visiting artists come to USC to share their own experiences and engage with students. Any interaction will enrich their experience as well as yours.

**Attendance**

Attendance will be taken each week. Students will sign in when they enter. Cell phone calls or stepping out to make a call is not acceptable while seminar is in session. Please turn off all cell phones. No food, drink, water, or gum will be allowed in the theater.

**Grading**

This is a credit/no credit class based on weekly attendance and student blog posts about the visiting artists and the topics discussed in seminar. There are 15 class meetings. To pass the class, you must attend at least 13 classes and submit a report each week on the blog. Your grade will be based on attendance /class participation (50%) and blog posts and discussion (50%) You must comment on at least 13 presentations to pass the class.

## Weekly Blog Posts

The class blog URL is: [ctan522fall2016.wordpress.com](http://ctan522fall2016.wordpress.com) Click on the window "Leave a Reply" at the bottom of the page. A text box appears. To leave a comment type in your email and name. (You do not need to create an account to be able to post comments.) Please note: you will not receive credit for blog posts that do not include your full name.

Blog reports are due by **5pm** on Tuesday of the following week. Each report should include a description of what you learned from the evening's speaker (100-500 words.) Please leave thoughtful observations on the week's seminar presentation.

## Academic Calendar:

### Fall Semester 2016 71 instructional days

Open Registration	Mon-Fri	August 15-19
Move-In	Wed	August 17
Classes Begin	Mon	August 22
Labor Day	Mon	September 5
Thanksgiving	Wed-Sun	November 23-27
Classes End	Fri	December 2
Study Days	Sat-Tue	December 3-6
Exams	Wed-Wed	December 7-14
Winter Recess	Thu-Sun	December 15-January 8

1. Aug 24                    **Screening of Student Work and Welcome Back Reception**
2. Aug. 31                    **Tess Martin.** Tess Martin is an independent animator who works with back-lit paper cut-outs, ink, paint, sand or objects. Her films have displayed at galleries as well as festivals internationally.
3. Sept. 7                    Adam Burton aka **Maxwell Atoms.** Maxwell Atoms is the creator of Cartoon Network's "The Grim Adventures of Billy & Mandy", "Evil Con Carne", and "Underfist". He was also the Executive Producer of Disney's "Fish Hooks", and has written, storyboarded, and designed for numerous other animated TV shows.
4. Sept. 14                    **Yvette Kaplan.** Yvette Kaplan is a director and producer, known for Beavis and Butt-Head (1993), Beavis and Butt-Head Do America (1996) and Happily N'Ever After (2006).

5. Sept. 21                   **Floyd Norman.** Floyd Norman is known for his work on multiple Disney features, Monsters, Inc. (2001), Toy Story 2 (1999) and The Smurfs (1981). At age 80, he still works as a storyboard artist, and is a freelance consultant for the Walt Disney Company. Over the course of his career, Norman has worked for a number of animation companies, among them Walt Disney Animation Studios, Hanna-Barbera Productions, Ruby-Spears, Film Roman and Pixar.

6. Sept 28                   **Mike Hollingsworth.** Supervising director, Bojack Horseman. Hollingsworth helped design Bojack Horseman and directed the original pilot. He directed, wrote, and voiced cartoons for the Comedy Central series Triptank and was a Director on Comedy Central's Brickleberry and HBO's The Life And Times Of Tim. He's also the creator of the Shut Up Cartoons! YouTube series Nature Break.

7. Oct. 5                   **Musa Brooker.** Los Angeles based Director, Animator and Producer. Specializing in Stop Motion. His directing resume includes the short film The Story of Pines for Participant Media, the web series Laurie's Stories inspired by the TBS sitcom Cougar Town, and the recent Bratz web series produced by Stoopid Buddy Stoodios and based on the iconic doll brand.

8. Oct. 12                   **Kathy Rose.** Kathy Rose's work has evolved from her early drawn animated films of the 1970's, through her unique, pioneering performance work combining dance with film in the 1980-90's, to her current surreal performance video spectacles and installations, with influence from symbolist art and the Japanese Noh theater.

9. Oct. 19                   **Ron Diamond** will present the Animation Show of Shows.

10. Oct. 26                   David Wexler, aka **Dr. Strangeloop.** The works of David Wexler, a graphic artist who also goes by the stage name Dr. Strangeloop, are directly inspired by Hofstadter's analyses of infinitely recurring objects in his set designs for Flying Lotus, Erykah Badu and the Rolling Stones.

11. Nov. 2                   **Tom Sito.** Chair of the Hensch-DADA program, Tom Sito's screen credits include the Disney classics *The Little Mermaid*(1989), *Beauty and the Beast*(1991), *Aladdin* (1992), *The Lion King* (1994), *Who Framed Roger Rabbit* (1988), *Pocahontas* (1995), *Dinosaurs* (2000) and *Fantasia 2000*. Animation World Network called Tom "one of the key players in the Disney Animation Revival" (January 2001). In 1995 he left a Disney directorship post to help set up the Dreamworks Animation unit. He worked on *The Prince of Egypt* (2001), *Antz* (1999), *Paulie* (1998), *Spirit, Stallion of the Cimarron* (2002), and was the storyboard supervisor for a time on the award winning film *Shrek* (2001).

12. Nov. 9                   **Mark Osborne.** Mark Osborne has received two Academy Award nominations, including one for Best Animated Feature of the year for the 2008 critically acclaimed *Kung Fu Panda* which he directed alongside John Stevenson. The action-comedy was Osborne's first major studio project. It also won him and Stevenson the Annie Award for Directing in an Animated Feature Production.

Osborne's other most well-known work to date, award winning stop motion animated short, *More*, has been screened at over 150 film festivals worldwide. It was the first IMAX animation film to ever be nominated for an Academy Award (1999). *More* garnered an Oscar nomination for Best Animated Short, Special Jury Prize for Short Films at the Sundance Film Festival (1999), The SXSW Best Animated Short (1999), the ResFest Grand Prize (1999), the Critics Week selection for CANNES (1999), among many others.

Osborne has also directed a majority of the live-action material for the popular animated TV series *SpongeBob SquarePants* featuring Patchy the Pirate, as well as all of the live action sequences for *The SpongeBob SquarePants Movie*.

13. Nov. 16                   **Mark Kirkland.** Mark Kirkland is a three-time Emmy award-winning director (*The Simpsons*), an award-winning filmmaker, writer/director, antique movie camera curator and cinematographer. He is an associate member of the American Society of Cinematographers (ASC) and he has served as a Governor for the Academy of Television Arts & Sciences.

14. Nov. 23                   **No class:** Thanksgiving Holiday

15. Nov. 30                   **Jill Culton.** Jill Culton is an American animator, who is best known for her directorial debut on Sony's first animated film, *Open Season*, becoming the first female principal director of a big budget, computer-animated feature. Previously, she studied at the Character Animation program at the California Institute of the Arts, where she later taught animation. She was also a storyboard artist for various Pixar films such as *Toy Story*, *Toy Story 2*, *A Bug's Life* and also co-wrote the original treatment for *Monsters, Inc.*, and continued to become the Head of Development. She animated on *Toy Story* and served as a Directing Animator at Turner Features for the film *Cats Don't Dance*. Along with Anthony Stacchi, she helped to develop *Curious George* while working at Industrial Light & Magic.

In 2003, Culton joined Sony Pictures Animation, which launched a year before to produce CG animated films. During her years at Sony, Culton, along with directing *Open Season* and executive producing *Open Season 2*, also developed *Hotel Transylvania*. Culton is currently at DreamWorks Animation, where she is writing and directing an animated film about a little girl and a Yeti, tentatively titled *Everest*.

**Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

**Support Systems**

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

**Disruptive Student Behavior:**

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for

disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

MISSING AN EXAM, INCOMPLETES: The only acceptable excuses for missing an exam or taking an incomplete in the course are personal illness or a family emergency. Students must inform the professor before the exam and present verifiable evidence in order for a make-up to be scheduled. Students who wish to take incompletes must also present documentation of the problem to the instructor or teaching assistant before final grades are due. Incompletes are only possible after the 12th week Withdrawal deadline.

**PLEASE NOTE:**

**FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY  
INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX**