**History of Animation 2018-2019**

***Study materials***

* Giannalberto Bendazzi, *Animation. A World History*. 3 voll., Waltham, Massachusetts: Focal Press, 2015.

Vol. I, pp. 7-34: “Before Fantasmagorie (0-1908); “The Silent Pioneers (1908-1928)” (to study up to –and including- the section “Georges Méliès”).

Vol. I, pp. 35-43: “The Silent Pioneers (1908-1928)” (to study from –and including- the section “Winsor McCay”); “Silent America I”; Vol. I, pp. 111-118 (to study from –and including- the section “Lantz from the Rabbit to the Woodpecker”, up to –and including- the section “The Fleischers: Betty Boop, Popeye, and Two Feature Films”).

Vol. I, pp. 44-51: “Silent America II”.

Vol. I, pp. 95-109: “The Golden Age (1928-1951)”; “America Laughs!” (to study up to –and including- the section “The Twelve Rules of the Nine Men”). Vol. II, p. 12: “America” (only the section “Walt Disney”). Vol. III, pp. 10-30 (from –and including- the section “Limited Disney” up to –and including- the section “Mike Johnson”.

Vol. II, pp. 103-104: “America” (only the section “On the Big Screen – Feature Films”); Vol. I, pp. 118-126 (from –and including- the section “Warner Bros.” up to –and including- the section “Carl W. Stalling, Musical Animator). Vol. II, pp. 12-19 (from –and including- the section “Warner Bros.” Up to –and including- the section “Chuck Jones”).

Vol. II, p. 21 (only the section “MGM’s Cat and Mouse”); pp. 107-109 (only the section “On the small screen”). Vol. II, pp. 5-12 (from –and including- the section “Gerald McBoing Boing”, up to –and including- the section “The Galaxy”). Vol. I, pp. 55-65 (from –and including- the section “Germany: Animation in the Weimar Republic” up to –and including- the section “Lotte Reininger”). Vol. I, pp. 72-75 (only the section “Ladislas Starewich”); Vol. II, pp. 46-48 (only the section “Ladislas Starewich and the Feature Film). Vol. I, pp. 138-140 (only the section “Berthold Bartosch”).

Vol. I, pp. 167-169 (only the section “Italy”); Vol. II, pp. 215-216 (only the section “Italy: Allegro non troppo”).

Vol. II, pp. 216-223 (from –and including- the section “Bruno Bozzetto” up to –and including- the section “Cioni Carpi”).

Vol. II, pp. 41-46 (up to –and including- the section “Grimault and the Stories from the Front”); pp. 164-168 from –and including- the section “Young Aardman & Co.” up to –and including- the section “Richard Williams”); pp. 172-177 (from –and including- the section “France: From Craftmanship to Ambition” up to –and including- the section “Jean-Françoise Laguionie”); Vol. III, pp. 85-87 (from –and including- the section “Aardman” up to –and including- the section “Nick Park”); pp. 105-106 (only the section “Michel Ocelot”).

Vol. II, pp. 57-59 (only the section “Czechoslovakia and Puppets”); Vol. II, pp. 60-68 (from –and including- the section “Karel Zeman” up to –and including- the section “The Music of the Puppets”). Vol. II, pp. 68-70 (section “Yugoslavia: The First Stage of the Zagreb School”). Vol. II, pp. 262-273 (from –and including- the section “Yugoslavia: The New Zagreb School”, up to –and including- the section “Other artists”). Vol. II, pp. 76- 83 (from –and including- the section “Russia” up to –and including- the section “Ivan Ivanov-Vano”). Vol. II, pp. 280-284 (from –and including- the section “Russia” up to –and including- the section “Quality Hatches at Soyuzmultfilm”); Vol. II, pp. 294-297 (section “Fedor Khitruk”); Vol. II, pp. 301-304 (section “Yuri Norstein”); Vol. II, pp. 309-311 (section “More about it”). Vol. I, pp. 187-188 (section “China”); Vol. II, pp. 89-90 (section “China”); Vol. III, pp. 270-271 (section “China”).

Vol. I, pp. 82-84 (chapter “Silent Asia”); Vol. II, pp. 85-88: “Asia” (to study up to –and including- the section “Experiments”); Vol. II, pp. 335-347: “Asia” (to study up to –and including- the section “Toei’s Fortunes”); Vol. II, pp. 360-374 (from –and including- the section “The Tokusatsu Factor” up to –and including- the section “Akira and the End of the Decade”).

Vol. III, pp. 214-243: “Asia” (to study up to –and including- the section “Yamamura Koji”); Vol. III, pp. 247-248 (from –and including- the section “Conclusions” up to –and including- the section “Challenges”).

Vol. I, pp. 140-147: “Alexandre Alexeïeff”; Vol. I, pp. 153-157: Oskar Fischinger; Vol. II, pp. 30-36: “Norman McLaren”.

* Andrew Selby, *Animation*. London: Laurence King Publishing, 2013.

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* Donald Crafton, *Before Mickey. The Animated Film 1898-1928*. Chicago: University of Chicago Press, 1993.

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* Paul Ward, “’Smarter Than the Average Art Form’. Animation in the Television Era”, in Carol A. Stabile, Mark Harrison (eds.), *Prime Time Animation. Television Animation and American Culture*. London: Routledge, 2003, pp. 15-32
* Rayna Denison, *Anime: A Critical Introduction*. New York: Bloomsbury, 2015.

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