

## Syllabus: Intro to Japanese Animation

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**Keywords:** Syllabus, Anime, Class, Teaching, Education**Author Bio:**

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## **PREFACE**

Among the several courses I teach, my introduction to Japanese animation class is probably the most sought after, and I am endlessly impressed by my students' drive to go beyond passive consumption of anime in order to connect with Japanese culture. Students crave a deeper understanding of this medium and the contexts from which it arose and within which it exists. I created this course to respond to that demand for knowledge, but it has changed substantially over the years. When I first developed this course, I intended for it to be both a survey of Japanese animation styles and a way to explore philosophical questions, but ultimately it was a critical thinking and writing-focused, lecture-discussion course. Initially, my approach to assignments was quite traditional; there were discussion assignments, a debate assignment, and a final paper. These were not bad assignments at all, and the debate, which centers around the topic of the ethics of fansubbing, continues to feature as a key assignment in the course with many students reporting that they found it fun and less stressful to work with a team on this assignment and that it gave them a chance to re-acquaint themselves with formal debate through a less divisive topic. However, the discussion board posts and final papers seemed to elicit less student engagement in addition to being tedious to grade on my end, and with the advent of generative AI threatening to throw the integrity of written assignments into question, I began to think of ways I could elicit responses to the deep philosophical questions around which I had originally structured the course without relying so heavily on writing prompts.

In my other courses, I had been challenging the primacy of the individual written assignment by prioritizing creative group assignments such as manga creation in my introductory manga class, which led to the online publication of a class zine that has been ongoing since 2022. I measure the success of these assignments by the level of engagement with the materials and with each other, and each semester, students have created high-quality collaborative manga and worked together to edit each others' works and publish the zine, so I count this change of approach to assignments as a huge success. Naturally, I wanted to replicate this success in my anime class, but where my other courses were relatively art-focused from their conception, this animation course had always been "about" anime rather than "making" animation, and since it is a general education course under the category of historical and philosophical perspectives, I couldn't completely change the focus away from those topics.

So, I decided to open up the final project to alternative formats, intending to encourage students to be creative in their response to the course content. The first time I taught it this way, I received mainly video essays, which was fine and many of them were incredibly deep explorations of anime and its role in society, but I had expected more attempts at actual animation than the single one I received. After gathering some student feedback, I realized that in trying to make these changes while avoiding making the course an anime production course, I had neglected to provide any steppingstones for students to create their own animated works. Figuring out where to begin animating can be so intimidating as to create an impassable barrier to entry, so even students who

may have wanted to create their own animations chose instead to do a more familiar type of project.

After considering how to fix this, I decided to replace what had previously been online discussion board assignments, which had begun to become riddled with formulaic, impersonal responses, with beginning animation assignments in order to give students the most basic tools upon which they could build on their own if they wanted to pursue animation for their final projects. I allowed them to use any software they wanted, though I recommended using Blender, which is free, or Adobe Animate, Photoshop, and Premiere Pro since our students have access to those programs through their university fees, and I provided a thorough set of guidelines via the assignment instructions and grading rubric. I gave a short introductory lecture on how to animate using Adobe Animate—in hindsight, perhaps a mistake to have used this program to demonstrate, as saving a file they could upload to the assignment submission page proved more difficult than the animation itself for most of them—and gave very thorough, frame-by-frame feedback after they completed the first assignment. As a scholar and instructor rather than a professional animator, it was intimidating to assign something like this at first, but I designed the assignments carefully so that anyone with skill in visual analysis and knowledge of the basic workings of animation should be able to utilize these assignments in their own anime classes. There are also excellent tutorials available online for each of the programs mentioned above as well as videos explaining some of the most common beginning animation exercises that can supplement the assignments or serve as primers for instructors new to the creation aspect of anime.

I have only taught the course once since making this change, but the effect on including animation assignments was immediate. Not only did I receive more animated assignments than before, but students' work on those beginning animation exercises—the animators among you will be familiar with the bouncing ball, falling brick, and walk sequence exercises—was so excellent that I was able to put together a small student exhibition from their assignment submissions. Perhaps due to having experienced the animation process, even in such a limited context, students also became more engaged in class discussions, especially those about the anime industry, and their visual analysis of the anime assigned each week was much deeper and more thorough than it had been in previous classes.

Incorporating beginning animation assignments into the course has ultimately proven to be an incredible tool to encourage more thorough analysis and deeper understanding of anime, even while the main emphasis of the course has not shifted from its philosophical and historical foci. Students were able to experience the frustration and the joy of animating on a micro level and, in so doing, were able to move from a passive, consumption-based interest in anime into a more informed, experience-based appreciation and understanding of it.

If the rapid speed with which the course fills and the incredible number of emails I get asking for an override into the course each semester is any indication, interest in anime is not slowing down and there are not currently enough courses to respond to that

demand. It is heartbreaking to have to turn down dozens of hopeful students wanting a deeper knowledge of a medium that they find so captivating, and I desperately want more instructors to teach anime classes, but perhaps I have thus far failed to see how, similar to beginning to learn to animate, it can be quite difficult to know where to start teaching anime. So, with my heartfelt thanks to JAMS for suggesting this idea and creating the platform for it, I provide my Introduction to Japanese Animation syllabus in the hope that it can be a steppingstone for you to create your own, amazing anime courses and class sessions.

## SYLLABUS

**At UIUC, we are on the lands of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, and Chickasaw Nations. These Nations were forcefully removed from these lands upon which UIUC resides, and these lands continue to carry the stories and struggles of these Nations.**

**These histories are also echoed in the experience of African American, Latinx, Asian American, and Pacific Islander communities, among others. As a land-grant university, it is our responsibility to address our part in the legacies of colonialism, enslavement, and marginalization through actions as well as words. Thus, this statement represents one manifestation of our ongoing commitment to supporting Indigenous scholars and communities and serves as a reminder of the work left to do in pursuit of an equitable future.**

### **ARTJ 302: Introduction to Japanese Animation (3 credit hours)**

Spring 2024

Room: Online (Zoom, simultaneous)

Day/Time: Tuesdays and Thursdays  
from 11am-12:20 pm

Course Website: Canvas

Instructor: L. Stirek

Email: [stirek1@illinois.edu](mailto:stirek1@illinois.edu)

Office Hours: Schedule with instructor

Grading Assistant: Jenny Han

This course introduces anime (Japanese animation) and its history, relevance, and global impact. You will watch a variety of anime (subtitled or dubbed) and read scholarly articles to explore the ways anime impacts and is impacted by its given historical moment and social context. You will also learn about the mechanics of anime creation and examine its interaction with other media including videogames and manga. By moving beyond surface viewing, you will gain deeper insight into this popular Japanese medium and all the history, culture, and philosophy that entails.

#### Course Goals:

Our goal is to examine anime as a Japanese medium that has crossed boundaries of form and culture to become a global phenomenon. What role does anime play in contemporary society in Japan and abroad? How do we understand anime in the context of Japanese culture, history, and societal norms? What happens when anime is exported to countries outside Japan? What philosophical questions does anime address or bring up and how? How do the visual, musical, linguistic, and textual fields interact in anime and what impact does that have on viewers? What sort of communities has anime given rise to? These are some of the main questions we will address by examining manga from a variety of genres.

#### Course Objectives:

We will examine the significance of anime as a field of study before moving on to address specific issues within anime, such as cross-media collaboration, approaches to philosophy of mind, and ethics in fandom, by viewing primary sources and reading secondary scholarship. This course will help you develop the skills necessary to view anime critically and to engage in philosophical debate on the subject, engaging in constructive application of your own knowledge and of primary sources to evaluate arguments and develop logical and analytical responses. Through class discussion, we will interrogate assumptions about anime and develop a multi-faceted understanding of this medium and its global impact.

### Learning Outcomes:

Upon the completion of this course, you will be able to:

- Interpret anime in terms of Japanese aesthetic traditions.
- Explain philosophical (especially aesthetic, ethical, and philosophy of mind) issues addressed by various anime.
- Critically evaluate scholarly articles related to anime.
- Identify and discuss historical, social, political, and economic effects on anime as a medium.
- Describe the connections between anime and other media.
- Debate ethical issues surrounding anime.
- Contribute your perspective during scholarly discussion.

### You Will Succeed in This Course If You:

1. Come to class.
2. Do the readings (on time).
3. Participate in class discussion.
4. Complete all assignments.
5. Communicate with the instructor.

The most fruitful learning happens when we engage in open discussion and challenge ourselves to think outside our comfort zones. Successful students are those who contribute to the classroom community of learning and who enrich their own understanding in new ways.

### Class Materials

#### Required:

*The Soul of Anime: Collaborative Creativity and Japan's Media Success Story* (2013)  
by Ian Condry

Crunchyroll Premium (Fan tier, \$7.99/month)

Available via HBO Max subscription:

*Spirited Away* (2001) by Hayao Miyazaki

*Nausicaa of the Valley of the Wind* (1984) by Hayao Miyazaki

*Only Yesterday* (1991) by Isao Takahata

*Kingdom of Dreams and Madness* (2013) by Mami Sunada



Available for rental or purchase online:

*Ghost in the Shell* (1995) by Mamoru Oshii (currently free with ads on YouTube Movies:  
<https://www.youtube.com/watch?v=iHil4Y4r3Wk>)

Free online with UIUC login:

*Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation* Updated Edition (2005) by Susan Napier

*Fandom Unbound: Otaku Culture in a Connected World* (2012) by Mizuko Ito, Daisuke Okabe, and Izumi Tsuji (JSTOR: <https://www-jstor-org.proxy2.library.illinois.edu/stable/j.ctt1npk9q>)

Recommended reading:

*Anime: A History* (2013) by Jonathon Clements

*The Anime Machine: A Media Theory of Animation* (2009) by Thomas Lamarre

*Interpreting Anime* (2018) by Christopher Bolton

### Grading Policy

93-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-66	D
0-60	F

Class Participation (20%)

Animation Practice (15%)

In-Class Debate (5%)

In-Class Debate Outline (10%)

In-Class Debate Evaluation (10%)

Final Project Pitch (5%)

Final Project Draft (10%)

Final Project Presentation (20%)

Final Reflection (5%)

### Weekly Readings:

Weekly required readings and viewings can be found in the schedule. All anime are available on Crunchyroll unless given alternative sources in the “required materials” section above. Readings/anime viewings for each day must be completed BEFORE class

that day. This is to assure you can participate in the classroom discussions in a constructive way.

#### Participation:

Frequent, quality participation in class discussion is expected for maximum points. Quality participation is proactive contribution of unique ideas or constructive questions that further discussion and build off or incorporate the ideas of others. Frequent participation is making such contributions at least once per class.

#### Animation Practice:

There will be 3 animation practice assignments in which you will practice using animation software to create your own animation. More information will be given in class.

#### In-Class Debate:

In Week 12, we will be having an in-class debate regarding various stances on the practice of fansubbing.

You will be assigned a debate team, a topic, and stance in Week 10.

Individually, you should prepare your arguments ahead of time by creating a one-page (minimum) outline of your arguments and the evidentiary support, including citations, due Friday the week before the debate.

As a team, you will be given class time to discuss the arguments you will use from your individual outlines and to decide who will fill each role on the debate team before the debate begins.

#### Debate Evaluation:

After the debate, you will write a 1-2 page evaluation of the debate and your final opinion on the topic. More details will be given in class.

#### Final Project:

You have many options for the final project.

It can be a moment or scene (15-20 seconds at an average of 6-12 fps) animated from a story of your own creation--you can hand-draw, use computer animation, or even use stop-motion (e.g. claymation), if that interests you. You could also compose a musical introduction or outro for an anime, create a video analysis of an anime, or re-animate existing animation, etc. Whatever you choose, the project must reflect your response to one of the philosophical and/or medium-related topics discussed in class and must demonstrate skills acquired from the animation practice assignments.

#### Final Project Pitch:

You will be given class time in Week 4 to pitch your idea for your final project. You will have class time to present your idea for your final project. This is a completion grade.

Keep your pitch short! Just one minute or less about the following:

- What topic do you hope to address with your project?
- What do you plan to create for your project?
- Any questions or concerns?

### Final Project Draft:

A draft of your project will be due by Friday of Week 10.

Drafts should include:

1. An introduction with a thesis statement (for animation/artworks, this is essentially an artist's statement, see below)
2. A thorough outline of your project, e.g. a storyboard with rough illustrations accompanied by commentary and notes on keyframes (most important moments within a given sequence) including timing, transitions, dialogue/sound effects, and actions
3. A complete bibliography in MLA format (at least 2 sources)

For anime/artworks, the introduction pieces should not just tell the plot to the audience, but should explain why you created the piece, how this piece relates to other anime, what issue you are addressing with the piece, and any other pertinent information about how and why you created your project. You should include other anime or secondary sources you reference in your bibliography.

### Final Project Presentation:

In Week 14, you will present your project in class. Each person will be given TBD minutes to present their topic and show their project. More details on requirements to be given in class. The grade for this will reflect both the grade for your presentation, which is a completion grade, and the final project itself.

### Final Reflection:

Your final reflection will be due one week after our last course meeting. The prompt and requirements will be posted in Canvas.

## **Policies**

### Attendance Policy

Unexcused absences, leaving class early, and frequent tardiness (more than 5 minutes late for class) will negatively affect your grade.

### Late Assignment Policy

With the exception of the debate and final project, late assignments will be accepted until all on-time submissions for that assignment have been graded by the instructor and returned. The instructor will make an announcement when they have begun grading submissions for an assignment but will not guarantee how long grading will take to complete and will not provide updates on their progress. Any assignments not submitted by the time the instructor has completed grading will be given a 0 for that assignment.

### Accommodation Policy for Attendance and Assignments

Reasonable accommodations will be made for absences and late assignments at the discretion of the instructor. Accommodations for assignments and absences must be

discussed with the instructor in advance or as soon as possible after incurring an absence or missing assignment.

### Technology Policy

During class, phones must be on silent and put away.

### AI Policy

When used effectively, predictive writing technologies/generative AI (e.g. ChatGPT, Google Translate, Grammarly, Midjourney) can be valuable writing tools in many contexts. However, if you use predictive technologies in this class, use them ethically by disclosing how you used them (see, for example, the [MLA citation guidelines for generative AI Links to an external site.](#)). Regardless of whether you use AI for assignments, you are responsible for what you turn in and will be held accountable. For example, including inaccurate citations and sources from predictive technology puts you at risk of academic integrity violations, and overly vague, generalized writing will lose points on assignments.

### Schedule

#### **Week 1. Intro to the Course: Why anime?**

Readings:

Tues.: Syllabus.

Thurs.: Read Chapter 1 in Napier, Introduction in Condry.

In class: Watch *Summer Wars*

#### **Week 2. Who Makes Anime? 1**

Readings:

Tues.: Read Chapter 1 in Condry.

In class: Continue watching *Summer Wars*.

Thurs.: Watch *Millennium Actress*

Read “National History as Otaku Fantasy: Satoshi Kon’s Millennium Actress”

#### **Week 3. Who Makes Anime? 2**

Readings:

Tues.: Watch *Kingdom of Dreams and Madness*.

Thurs.: Watch *Only Yesterday*

Read Chapter 2 in Condry.

Animation 1

#### **Week 4. Manga and Anime: What’s the difference?**

Readings:

Tues.: Watch *Astro Boy* Ep. 1 (1963):

<https://www.youtube.com/watch?v=XpwbNYFvZy4>

Watch *What is Manga?* <https://www.youtube.com/watch?v=9ASK-c4WTVI&t=143s>

Read Chapter 3 in Condry.

In class: Watch *Astro Boy* Ep. 1 (1980)

Thurs.: None.

In-class: Individual class time for Project Pitches

### **Week 5. How has merchandising co-created the anime phenomenon?**

Readings:

Tues.: Watch *Mobile Suit Gundam Wing* Ep. 1 and *Sailor Moon Crystal* Ep. 1

Read Chapter 4 in Condry

Thurs.: Read Chapter 5 in Napier.

In-class: Watch clips from *Neon Genesis Evangelion*

Animation 2

### **Week 6. Anime and the Body 1: How does anime reflect society?**

Readings:

Tues.: Watch *Akira*.

Thurs.: Read Part Two: Body, Metamorphosis, Identity and Chapter 3 in Napier.

### **Week 7. Anime and the Body 2: How does anime reflect society?**

Readings:

Tues.: Watch *Ghost in the Shell*.

Thurs.: Read “Puppet Voices, Cyborg Souls”

Read Chapter 6 in Napier.

Animation 3

### **Week 8. Gender and Anime 1: How does anime challenge gender norms?**

Readings:

Tues.: Watch and *Afro Samurai* Ep. 1 and *Rurouni Kenshin* Ep. 1.

Read “Black Mecha is Built for This: Black Masculine Identity in *Firedance* and *Afro Samurai*” by Alexander Dumas J. Brickler VI here: <https://muse-jhu-edu.proxy2.library.illinois.edu/article/706959>

Thurs.: Watch *Yuri!!! On ICE* Ep. 1 and 2 and *Jojo’s Bizarre Adventure: Stardust Crusaders* Ep. 1 and 2.

Read Chapter 7 in Napier.

### **Week 9. Gender and Anime 2: How does anime challenge gender norms?**

Readings:

Tues.: Watch *Puella Magi Madoka Magica* Ep. 1, 2 and *Revolutionary Girl Utena* Ep. 1.

Read Ch. 9 in Napier.

Thurs.: Watch *Spirited Away*.  
Read Chapter 8 in Napier.

### **Week 10. Representation in Anime: How do we see the Other?**

Readings:

Tues.: Watch *Golden Kamuy* Ep. 1 and 2 and *Samurai Champloo* Ep. 1  
Read “Promoting Japanese Cultural Tourism Through Appreciation of Ainu Folktales and Anime”

Optional: “The Indigenous Shôjo: Transmedia Representations of Ainu Femininity in Japan’s Samurai Spirits, 1993–2019” here:

<https://iopn.library.illinois.edu/journals/jams/article/view/502>

Thurs.: Watch *Josee, the Tiger, and the Fish*.

Read Overcoming Barriers: Mobility limitation; “inspirational” disability; and Josee, the Tiger, and the Fish”

DEBATE ASSIGNMENTS ANNOUNCED  
PROJECT DRAFTS DUE

### **Week 11. Anime and the Environment: What can anime do for society?**

Readings:

Tues.: Watch *Nausicaa of the Valley of the Wind*.

Read Chapter 13 in Napier

Read “Anime Landscapes as a Tool for Analyzing the Human-Environment Relationship: Hayao Miyazaki Films” here: <https://www.mdpi.com/2076-0752/7/2/16/htm>

In class: Class time to work on debate

Thurs.: Watch *Pokemon* Ep. 1 and *Mushishi* Ep. 1.

Read “‘It is a Pokémon world’: The *Pokémon* franchise and the environment” by Jason Bainbridge. Available here:

<http://journals.sagepub.com/doi/pdf/10.1177/1367877913501240>

In class: Class time to work on debate

DEBATE OUTLINES DUE

### **Week 12. In-Class Debate**

Readings:

Tues.: IN-CLASS DEBATE

Thurs.: IN-CLASS DEBATE

DEBATE EVALS DUE

### **Week 13. Who Watches Anime?: Gaming, Localization, and Otaku Culture**

Readings:

Tues.: Watch *Sword Art Online* Ep. 1 and 2.

Read Chapter 6 in Condry.

Read Chapter 3 in Video Games and Japaneseness, available on Canvas

In class: Special Guest Lecture by Jenny Han

Thurs.: Chapter 7 in Condry

Read Chapter 9 in *Fandom Unbound*.

PRESENTATION MATERIALS DUE

### **Week 14. Presentations 1**

Tues.: None. In-class presentations.

Thurs.: None. In-class presentations.

### **Week 15. Presentations 2 and Wrap-Up**

Readings:

Tues.: None. In-class presentations.

FINAL PROJECTS DUE TBD BY 11:59PM CST

## **ASSIGNMENTS/RUBRICS**

### **Animation Activity 1**

This is the bouncing ball exercise, a common exercise for beginning animators.

Some principles of animation this will help you practice are:

1. Speed and spacing
2. Weight
3. Arcs
4. Timing
5. Squash and Stretch

For part one of your assignment, create a bouncing ball animation at no less than 12 frames per second for a minimum of 1 second that continues the animation started in the video linked [here](#)

Your animation must include a bounce, a toss, and/or a drop, but do not repeat the same sequence as shown in the animation in the video. Beyond that you have the freedom to animate what you like. You can use any animation software you like, but I recommend Blender, Adobe Animate, or Adobe Photoshop and Premiere Pro. You may also hand draw, if you choose.

For part two of your assignment, once you have created your animation, choose one of the following:

A. Create two more animations that show some kind of variations in the speed of the ball, weight of the ball, etc. This can be the same sequence that you initially animated with those modifications added or it can be a new sequence showing the different quality. Please title each of your additional animations according to the variation you are aiming for (e.g. "Speed").

B. In a word doc, respond to the following prompts:

1. Explain what your ball animation shows and how you portrayed it.
2. How has animating your own short sequence given you insight into anime?

## Animation Activity 2

This is the falling brick exercise, another common exercise for beginning animators.

Some principles of animation this will help you practice are:

1. Slow in slow out
2. Weight/gravity and speed
3. Spin
4. Momentum and timing
5. Squash and Stretch

For part one of your assignment, create a falling brick animation at no less than 12 frames per second for a minimum of 1 second that continues the animation started in the video linked [here](#)

Your animation must include another falling brick falling from a different height and should not repeat the same sequence as shown in the animation in the video. Beyond that you have the freedom to animate what you like. You can use any animation software



you like, but I recommend Blender, Adobe Animate, or Adobe Photoshop and Premiere Pro. You may also hand draw, if you choose.

For part two of your assignment, once you have created your animation, choose one of the following:

A. Create two more animations that show some kind of variations in the height of the fall, weight/size of the brick, force of the spin or impact, etc. This can be the same sequence that you initially animated with those modifications added or it can be a new sequence showing the different quality. Please title each of your additional animations according to the variation you are aiming for (e.g. "Height--higher").

B. In a word doc, respond to the following prompts:

1. Explain what your brick animation shows and how you portrayed it.
2. How has animating the falling brick sequence been different from animating the bouncing ball? What did you learn from it?

### Animation Assignment 3

This is a walk sequence exercise, another common exercise for beginning animators.

Some principles of animation this will help you practice are:

1. [Key poses and cycles \(contact points, recoil, high point\)](#)
2. Weight/gravity
3. Timing (offsets, overlap)
4. Momentum (follow-through) and speed

For part one of your assignment, create a walk sequence animation at no less than 8 frames per second for a minimum of 2 seconds and at least two complete walk cycles that continues the animation started in the video linked [here](#)

Your animation must include something or someone walking, and should not repeat the same sequence as shown in the animation in the video. Beyond that you have the freedom to animate what you like. You can use any animation software you like, but I recommend Blender, Adobe Animate, or Adobe Photoshop and Premiere Pro. You may also hand draw, if you choose.

For part two of your assignment, once you have created your animation, choose one of the following:

A. Create two more animations that show some kind of variations in the speed (can start running, slow down, etc.), position (crawling, somersaulting, etc.), terrain (slope, rocky, tall grass, etc.), weight (carrying a heavy backpack, entering a low gravity chamber, etc.), etc. This can be the same sequence that you initially animated with those modifications added or it can be a new sequence showing the different quality. Please title each of your additional animations according to the variation you are aiming for (e.g. "Rocky Terrain").

B. In a word doc, respond to the following prompts:

1. Explain what your walk sequence shows and how you portrayed it. Be specific.
2. How has animating the walk sequence been different from animating the brick or the bouncing ball? What did you learn from it?

### Grading Rubric for Animation Assignments

Criteria	Ratings			Pts
Part 1 Parameters	1 pts Full Marks Animation is 1 second or more animated at 12fps or more.	0.5 pts Mid Animation is less than 1 second and/or less than 12fps but more than .5 seconds and/or 6fps.	0 pts No Marks Animation is less than .5 seconds and/or 6 fps.	1 pts
Part 1 Content	1 pts Full Marks Clear continuation of the animation sample provided and in accordance with additional requirements without repeating the sample animation.	0.5 pts Mid Clear continuation of the animation sample provided without repeating it, but neglects to animate according to the additional requirements.	0 pts No Marks Repeats or otherwise does not continue the animation provided in the sample.	1 pts

Criteria	Ratings		Pts
Part 2 Parameters	1 pts	0 pts	1 pts
	Full Marks	No Marks	
	For animation option: creates at least two additional animations. For writing option: responds to all prompts.		
Part 2 Content	2 pts	1 pts	2 pts
	Full Marks	Mid	
	For animation option: animations demonstrate at least two different variations and are appropriately labeled	For animation option: animations demonstrate only one variation and/or is not appropriately labeled	0 pts
	For writing option: demonstrates thorough and thoughtful responses and critical thinking	For writing option: demonstrates some critical thinking but may neglect some aspects of the prompt or lack thoroughness	No Marks
Total Points: 5			

## Debate Assignment

Each debate will be 20 minutes long with each team (supporting and opposing) in the debate allotted 10 minutes in total. The supporting and opposing teams will take turns making and rebutting arguments, with the rough debate schedule as follows:

Opening argument (supporting team): 2-3 minutes

Opening argument (opposing team): 2-3 minutes

Further arguments (supporting team): 2-3 minutes

Further arguments (opposing team): 2-3 minutes

Recess to plan rebuttal: 1-2 minutes

Rebuttal (supporting team): 2-3 minutes

Rebuttal (opposing team): 2-3 minutes

Your team should have an opening argument, further arguments, and a rebuttal. You can divide up your time and roles however you like, but each person must speak. You may share your screen to show pictures that are relevant to your argument, but no videos, please. I will have to be fairly strict about time to make sure we get through

everyone's debates. If any group member is missing during the planning stages of your outline/debate, you may have to figure out how to cover that role. You can turn in the same outline for each team member.

## Debate Evaluation

At the top of the page, reiterate your topic and assigned stance in the debate. Then, please address the following prompts:

1. What was it like to engage in this type of debate? Did it feel different from classroom discussions?
2. What was challenging about it? What was interesting and/or fun about it?
3. Was it difficult to work with a group for the debate or did it help you form your arguments better?
4. How did your group divide the labor and did it feel fair?
5. What is your final stance on your topic and did the process of the debate and debate prep change any of your opinions on this topic?

Your evaluation should be at least 1 page long.

## Final Project Draft Rubric

Criteria	Ratings						Pts
Intro paragraph with defined thesis	3 pts Full Marks	2 pts thesis undefined, intro paragraph	1 pts only thesis or very limited conclusion	0 pts No Marks			3 pts
Bibliography	2 pts Full Marks	1 pts partially done	0 pts No Marks				2 pts
outline of body or storyboard	5 pts Full Marks	4 pts fully outlined, minor issues	3 pts outlined, but with issues	2 pts limited detail, but complete outline	1 pts incomplete outline	0 pts No Marks	5 pts
Total Points: 10							

## Final Reflection Assignment

1-2 pages, double spaced, 12 pt font

In your reflection, address the following prompts:

1. How does anime reflect and reflect or comment upon society and how does it push boundaries?
2. Has learning about anime changed or enhanced your ideas about art, storytelling, Japan, society, and the world? Explain.
3. Name and discuss at least one skill you feel you developed or gained from this class.
4. What is one fact, idea, or discussion point that you think you will remember and/or use in the future.

### **FINAL THOUGHTS**

I hope this syllabus and the accompanying assignment descriptions and rubrics proves useful to you. This course has functioned well in both entirely online and in-person iterations, but there are, of course, some aspects of it that are unique to the context in which I teach this course, which is at University of Illinois Urbana-Champaign, so you may have to take bits and pieces of it to suit your own contexts and unique situations. I look forward to seeing many more anime studies courses in coming years!