

# INTRO TO GLOBAL ANIMATION

Prof. Iskandar Zulkarnain

## Sections Info

**MDSC 130: Gearan 228**

T - Th, 10:10 - 11:40am

## Contact Info

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**Office:** Demarest 309B

**Office Hours:** W,  
12:30-2:30pm, or by  
appointment

**Zoom meeting ID:** <https://hws.zoom.us/j/zulkarnain13>

## Texts and Media

- All assigned readings will be accessible through Canvas/Perusall
- All media that are required for the course will be available either physically or online in the library, or available for free online, or will be available on major streaming services. If you have any difficulty accessing these materials, please let me know as soon as possible



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## Course Description

This course will start with a series of questions:

- What is animation?
- How can we discuss animation as an artistic medium and as a cultural expression?
- How can we understand the global history of animation and its connection to contemporary society?

To answer these questions, we will explore the production, distribution, and consumption of animation as a global phenomenon. Throughout the course, we will consider how animation is a distinctive form of expression within moving-image practice and created in many diverse forms and techniques; how local, national, and transnational contexts contribute to its extensive history worldwide; and how it has become a versatile medium for social, cultural, and political expressions. We will also consider the role of new technologies in the development of animation beyond filmic space (e.g. video games). Through the integration of basic animation production exercises (e.g. plasticine, cut-out, pixilation, and drawn animation), visual analyses, and writing assignments, this course will help to cement insights gained through close investigation of various animated media productions. While this course substantially focuses on the practice of animation, no technical knowledge about it is required.

## Evaluation Component

1. **Preparation and Participation (10%)**
2. **Discussion leader (10%)**
3. **Animation exercises (20%)**
4. **Animation analysis (10%)**
5. **Animation festival assignment (10%)**
6. **Individual animation project (20%)**
7. **Collaborative animation project (20%)**

## Grading Scheme

<b>95-100 A</b>	<b>75-79 B-</b>
<b>90-94 A-</b>	<b>70-74 C+</b>
<b>85-89 B+</b>	<b>65-69 C</b>
<b>80-84 B</b>	<b>60-64 C-</b>
<b>Below 60 F</b>	

\* Grades are the purview of the instructor and will be changed only for computational errors.

## Learning Objectives

By the end of the semester, students will have developed:

1. The knowledge of key animation vocabularies, theories, and techniques within their global, social, cultural, and historical contexts.
2. The ability to apply their knowledge critically and creatively in basic animation production skills, both individually or in collaboration with other student scholars
3. The proficiency in analyzing animation critically in both visual and written formats.
4. The ability to conduct animation studies research using appropriate research strategies
5. The ability to reflect on the interrelationships between their personal encounters with animated media and the global complexity of animation cultures

## Evaluation Components

### Grades

Grades are a way to assess your learning outcomes against your learning objectives based on standards set by me and the field of media studies. Grades do not reflect how I think of you as a person. You should never feel intimidated or ashamed to seek help from me just because you receive a poor grade. Grades are also constantly changing. One good grade does not mean that you will do well on the next. Neither does a less-satisfactory grade mean that you will do poorly on the next. You will find many opportunities to re-submit your assignments throughout the semester. Because practice is an integral part of your learning process.

On the left column are the components that I use to evaluate your learning process for this course, as well as the grading scheme

A greater than 100% grade does not automatically equal an A+. The A+ grade is extremely rare, and it is reserved for the most *extraordinary* students. The typical A+ student engages class materials beyond the expectations of the “assignment” and demonstrate the potential to become a self-motivated academic researcher and/or media artist who has a rigorous habit of self-reflection, critical and creative thinking, intellectual curiosity, and an urge to create learning opportunities for themselves and for others. It is possible for such a student to have made certain mistakes on one assignment but excel in general. Therefore, it is entirely possible for a student who has a less-than-perfect numerical grade to earn an A+ just as it is possible for a student who has a perfect numerical grade to earn an A.

### ***Extra Credits***

You are encouraged to take advantage of the intellectual environment on campus by attending public lectures, screenings, and performances related to media and society. Details of these events will be announced throughout the semester. Any student who chooses to write a maximum of 2-page (double-spaced) reflection paper about such an event will be given 1 point for extra credit. You can submit up to a maximum of three extra credit papers, which will give you 3 points that can be used to lift your grade by a half letter (such as from a B+ to an A-) by the end of the semester. **Note:** Points cannot be used for A+.

## ***Course Requirements and Responsibilities***

### **Technological requirements:**

Students are required to install Stop Motion Studio (or its Pro version) on their mobile device for animation assignments. We will also work with professional stop motion animation software Dragonframe for our group project.

There are also other recommended software applications such as Quicktime, Loom, iMovie, BlackMagic Resolve, and Adobe Creative Cloud Express. Each will have tutorial material for you to learn how to use it.

### ***Readings and Screenings:***

Please complete the assigned readings and screenings each week. **You must complete all assigned readings or screenings before each class session unless otherwise noted.**

If there will be any changes to the assigned readings or screenings, I will notify you in class and will also issue an “assignment update” via email. This email will list the updated reading and required screenings. **Please ensure that you check your college email inbox regularly (at least once a week), as this will be my main medium of contact throughout the semester.**

### **Preparation and Participation (10%):**

Class participation is an important element in this course. You will be expected to make quality contribution to class discussion and other aspects of the course. I like to think of our class as a laboratory where we test ideas, take intellectual chances, push ourselves and each other, and support one another as we learn.

You are expected to be **well-prepared** (meaning: read all the compulsory readings, watch required screenings, play assigned games, and prepare all assignments) and **contribute actively** to the discussions in the course in a relevant way. Your grade for preparation and participation will reflect your preparation for class, attendance, and participation during individual and group activities, as well as contribution to class discussions. That said, you should not be afraid of making mistakes or working out ideas that you are not sure of. We are all here to learn. I acknowledge these expectations can be daunting for introverted students. If that describes you, we can work out an alternative way to assess your participation. I will give you feedback about how you are doing through office hours and midterm review/recess meetings.

**Attendance** is part of preparation and participation. Unless you are absent because of sickness or quarantine orders, or religious observance, attendance is mandatory for this class. Students who miss more than two classes without acceptable excuses will receive a 5% deduction from their overall grade. Students who miss more than four classes without adequate excuses will receive a 10% deduction. Students who miss more than five classes without acceptable excuses will fail the course. Students who need special accommodation in this regard should contact me to discuss alternative arrangements and assignments.

You will receive a midterm progress report with an unofficial grade for your “preparation and participation” and suggestions (if necessary) for engaging more fully in our class.

**Leading a Discussion (10%):**

Starting on Week 2, each student will be asked to lead a class discussion through close reading of select sections of the materials. A class session will usually have two discussion leaders, who may divide the responsibility of leading the discussion. Each student will only lead a class discussion once throughout the semester. Details about this assignment will be explained in class.

**Animation exercises (20%):**

Throughout the semester, students will complete a variety of short animation exercises. It will range from practicing frame rates, practicing with a variety of animation techniques (plasticine, cut out, pixilation, and hand-drawn animation), writing animation treatment and storyboard, and various other short assignments. These exercises are intended to prepare students for their individual and collaborative stop motion projects. Details about each assignment will be provided in class.

**Animation Analysis (10%):**

Towards the end of the semester you will complete a 3-5 minute screencast video, or a written paper analyzing an animated film of your own choice. Detailed instructions about this assignment will be distributed in class.

**Individual Animation Project (20%):**

Students will work individually to create a **30-60 second** stop motion animation. Students will choose their own topic/story/technique for this project. Details about this assignment will be provided in class.

**Collaborative Animation Project (20%):**

Starting in the middle of the semester, we are going to do a collaborative project to create a longer stop motion animation. Details about this assignment will be provided in class.

**Animation Festival Assignment (10%)**

At the end of the semester, students will be asked to imagine themselves as a curator of a global animation film festival and come up with a curated list of 3-5 animated films for the festival in the most creative way possible. Details about this assignment will be provided in class.

**Deadlines:**

Deadlines for each assignment is listed in the course schedule and on Canvas. They should be respected. If you need an extension for the individual assignments, you should contact me at least three days before the assignment is due. Most likely, I will grant you the extension without penalty. **Revisions and late work are due on the day the last day of final exam with no exception.**

***Course Policies*****Laptop and Electronic Device Policy**

I encourage you to always bring your laptop to every class session. This will be useful in the case where we may need to conduct a hybrid session. We may also use laptop for group work and discussion. Uses of laptop for personal activity (e.g. online shopping, checking out messages, streaming, etc) are forbidden.

Uses of cell phones during class are not allowed unless it will be for class activities.

**Generative AI Policy**

Uses of any AI-generated texts or images, with or without citation, are prohibited if they substitute the process of your critical thinking exploration. There will be a time when I will ask you to use AI for analytical purpose.

### **Equity, Inclusivity, and Accessibility**

Equity, inclusivity, and accessibility are vital to this class, as they are to the Colleges' missions. Every student, regardless of their race, gender, sexuality, nationality, or other protected statuses, should be able to participate in all educational opportunities offered by this class without discrimination, harassment, or fear of retaliation. I will not tolerate hate speech and harassment in this class. These behaviors are antithetical to our learning objectives and values. Students who violate this rule in class will be asked to stop their behavior immediately. I will ask the student to leave the classroom if they refuse to stop or to engage in civil discourse.

Sometimes these incidents happen in the form of micro-aggressions that are difficult to catch as they take place. That is why I welcome any concerns you may have even when they may seem insignificant at the moment. You can also contact appropriate administrators and faculty members (College Deans, TITLE IX Officer, etc) for help.

At Hobart and William Smith Colleges, we encourage you to learn collaboratively and to seek the resources that will enable you to succeed. The **Center for Teaching and Learning (CTL)** is one of those resources: CTL programs and staff help you engage with your learning, accomplish the tasks before you, enhance your thinking and skills, and empower you to do your best. Resources at CTL are many: Teaching Fellows provide content support in 13 departments, Study Mentors help you manage your time and responsibilities, Writing Fellows help you think well on paper, and professional staff help you assess academic needs.

I encourage you to explore these and other CTL resources designed to encourage your very best work. You can talk with me about these resources, visit the CTL office on the 2<sup>nd</sup> floor of the library to discuss options with the staff, or visit the CTL website: [Center for Teaching and Learning | Hobart and William Smith \(hws.edu\)](https://www.hws.edu/ctl)

*The CTL resource(s) of most use for this class include Study Tables*

For our class, CTL also offers a group **Study Table** for help with course content. *This Study Table is facilitated by the students' initiative to help you engage with the complexities of the assignments*, and the group-study opportunity will enhance your study time.

It is the policy and practice of Hobart and Williams Smith Colleges to create inclusive learning environments. If you are a student with a disability and there are aspects of the instruction or design of this course that present barriers to you, please begin the process of registering with Disability Services by completing the Intake Form on Accommodate (click [here](#)).

Students are always welcome to contact the Disability Services team: Shanelle France, Associate Director of CTL for Disability Services and Thom Mascia, Disability Services Accommodation Manager are the main contact staff for Disability Services. Email: [CTL@hws.edu](mailto:CTL@hws.edu) Phone: 315-781-3351

Additional information can be found on the [Disability Services webpage](#).

### **Academic Integrity**

Academia values originality and gives credit to people for their ideas. That is why you need to provide citation for ideas that are not yours. Plagiarism is one of the greatest offenses of academic integrity. It will result in the failure of the course. A good rule of thumb is to always complete your assignment on your own where it will be evaluated on an individual basis (discussion posts, quizzes, and key skills assignments all belong to this category). You also need to carefully observe citational practices and make sure you never directly quote someone without a quotation mark and a citation.

For more information, consult the recommendations put together by the Center for Teaching and Learning: <https://library.hws.edu/citation/plagiarism>.

#### ***Recording Policy:***

Students may not personally record classroom lectures, discussion, or activities without first receiving the express written authorization of the instructor. **Any such unauthorized personal recording shall result in failure of the course.**

#### ***Digital Copyright Policy:***

MDSC 100 assignments may involve the transformative use of copyrighted digital media. Students who are producing transformative works using copyrighted media should become familiar with the guidelines for the fair use of those media objects. MDSC instructors will introduce these guidelines in class, but all students must review these guidelines and produce their projects within the legal parameters of fair use. Students are encouraged to consult their instructors for guidance with any questions they may have about fair use, digital copyright, and transformative works. Students will find useful information, including a set of best practices for the creation of user-generated video, at the Center for Social Media's website: <http://www.centerforsocialmedia.org/fair-use/related-materials/codes/fair-use-and-online-video>.

#### ***Equipment Loan Policy:***

You may be able to borrow equipments such as camera, green screen, or sound recording equipment from the Help Desk or Digital Learning Center at the Library for class projects. Do please treat the equipment with care and return it in a timely fashion. Many students across campus will be relying on access to the available equipment for projects in Media and Society courses and other HWS courses. Please consult the following page for information about the equipment loan policy: <https://hws.teamdynamix.com/TDClient/1889/Portal/Requests/ServiceDet?ID=29563>

#### ***Privacy Policy:***

The assignments for this course may involve the online publication of individually and collaboratively authored student work on public sites like YouTube and Vimeo. Students who because of privacy concerns prefer to submit their work directly to their instructor instead of publishing their work online may make alternative submission arrangements. If you would prefer not to share your work in public online venues, please alert your instructor as far in advance as possible (at least one week before the assignment is due) so that alternative arrangements for the submission of your assignment can be made.

#### ***Email Policy:***

I will respond to your email within 24 hours, except during weekend. If you email me on Friday evening, the earliest time I will respond to your email will be Monday morning.

#### ***Covid-19 Related Policy:***

Each of us shares responsibilities for the health and safety of all in the classroom environment. Students who have COVID-19 related symptoms (fever, cough, sore throat, fatigue, loss of smell/scent, etc.) should not come to class. Your absence will be excused to the extent that the attendance policy allows. Please wear a mask to class if you are recovering from a cold or other respiratory illnesses. When there are multiple students sick in class, I will have a two-week mask policy or until the situation improves.

#### ***Course Schedule:***

\* Please note that this syllabus is not a static document and the course schedule is **subject to change**. All changes will be posted to Canvas in advance and announced through email. Readings and screenings are to be completed for the date under which they are listed



Week	Date	Topic	Reading	Activity
1	8/29	<b>Introduction: What do we talk when we talk about animation?</b>	- Welcome, course organization, and syllabus review	<b>Watch in class:</b> - " <a href="#">The Owl Who Married a Goose</a> " (Leaf, 1974) - " <a href="#">Blinkity Blank</a> " (McLaren, 1955)
	8/31		- Husbands and Ruddell, "Approaching Animation and Animation Studies"  <b>Stop motion workshop 1 (frame rates, animation on 1s, 2s, 3s, and 4s)</b>	<b>Watch before class:</b> - " <a href="#">Oni (The Demon)</a> " (Kawamoto, 1972) - " <a href="#">12 Principles of Animation</a> " (AlanBeckerTutorials, 2017)
2	9/5	<b>Tracing Histories</b>	- Furniss, " <a href="#">Setting the Scene for Animation</a> " - Gunning, "The Cinema of Attractions"  <b>Discussion leaders (2 students)</b>	<b>Watch before class:</b> - "Pauvre Pierrot" (1892) - " <a href="#">A Trip to the Moon</a> " (Méliès, 1902)
	9/7		<b>Stop motion workshop 2 (handdrawn stop motion)</b>  <b># animation exercise 1 due</b>	<b>Watch before class:</b> - <a href="#">The Adventures of Prince Achmed</a> (Reiniger, 1926)
3	9/12	<b>Realism and the Uncanny Valley</b>	- Mihailova, "Realism and Animation" - Bode, "The Uncanny Valley"  <b>Discussion leaders (2 students)</b>	<b>Watch before class:</b> - <a href="#">The Lion King</a> (Favreau, 2019)
	9/14		<b>Stop motion workshop 3 (plasticine)</b>  <b># animation exercise 2 due</b>	<b>Watch before class:</b> - <a href="#">Kingsglaive: Final Fantasy XV</a> (Nozue, 2016)
4	9/19	<b>Memory and/in Animation</b>	- Walden, "Animation and Memory" - Gibride, " <a href="#">Perceiving Persepolis</a> "  <b>Discussion leaders (2 students)</b>	<b>Watch before class:</b> - <a href="#">Persepolis</a> (Satrapi and Paronnaud, 2007)

	9/21		<b>Stop motion workshop 4 (cutout)</b> <b># animation exercise 3 due</b>	<b>Watch before class:</b> - Funan (Do, 2018)
5	9/26	<b>Animation and Documentation</b>	- Roe, "Absence, Excess, and Epistemological Expansion" - Sofian, "Creative Challenges in the Production of Documentary Animation"  <b>Discussion leaders (2 students)</b>	<b>Watch before class:</b> - <u>Waltz With Bashir</u> (Folman, 2008)
	9/28		<b>Stop motion workshop 5 (Pixilation)</b> <b># animation exercise 4 due</b>	<b>Watch before class:</b> - <i>Flee</i> (Rasmussen, 2021)
6	10/3	<b>Animated Representations</b>	- Sammond, "Race, Resistance and Violence in Cartoons" - Hassen, " <u>Race and Identity and the Celebration of Black Excellence</u> "  <b>Discussion leaders (2 students)</b>	<b>Watch before class:</b> - " <u>Trader Mickey</u> " (Gillett and Hand, 1932) - Jay-Z, " <u>The Story of O.J.</u> " (Romanek and Jay-Z, 2017)
	10/5		<b>Stop motion workshop 6 (animation treatment)</b> <b># animation exercise 5 due</b>	<b>Watch before class:</b> - The Boondocks, S01E01 and E03 (McGruder, 2005)
7	10/10	<b>Fall Recess</b>	<b>No Class</b>	
	10/12	<b>Experimentation and Surrealism</b>	- Taberhman, "Experimental Animation" - Ivins-Hulley, " <u>A Universe of Boundaries</u> "  <b>Stop motion workshop 7 (character design)</b>  <b># pre-production assignment 1 due</b>	<b>Watch before class:</b> - " <u>Kebab World</u> " (Theobald, 2014) - " <u>A Colour Box</u> " (Lye, 1935) - " <u>Food</u> " Svankmajer, 1992)



8	10/17	<b>Anime: Bodies and Forms</b>	<ul style="list-style-type: none"> <li>- Denison, "Anime's Bodies"</li> <li>- Bolton, "<a href="#">From Ground Zero to Degree Zero</a>"</li> </ul> <p><b>Discussion leaders (2 students)</b></p>	<p><b>Watch before class:</b></p> <ul style="list-style-type: none"> <li>- <a href="#">Ranma 1/2</a>, Season 1, Ep. 1</li> <li>- <a href="#">Sailor Moon</a>, Season 1, Ep. 1</li> </ul>
	10/19		<p><b>Stop motion workshop 8 (Animation scriptwriting)</b></p> <p><b># pre-production assignment 2 due</b></p>	<p><b>Watch before class:</b></p> <ul style="list-style-type: none"> <li>- <a href="#">Akira</a> (Otomo, 1988)</li> </ul>
9	10/24	<b>Animation and National Identity</b>	<ul style="list-style-type: none"> <li>- Whyke, Mugica, Brown, "Contemporizing the National Style in Chinese Animation"</li> <li>- Arps, "An Animated Revolution"</li> </ul> <p><b>Discussion leaders (2 students)</b></p>	<p><b>Watch before class:</b></p> <ul style="list-style-type: none"> <li>- <a href="#">Nezha</a> (Jiaozi, 2019)</li> </ul>
	10/26		<p><b>Stop motion workshop 9 (Animation storyboarding)</b></p> <p><b># pre-production assignment 3 due</b></p>	<p><b>Watch before class:</b></p> <ul style="list-style-type: none"> <li>- <a href="#">Battle of Surabaya</a> (Yuniawan, 2015)</li> </ul>
10	10/31	<b>Gendering Animation</b>	<ul style="list-style-type: none"> <li>- Davis, "Women in Disney's Animated Features 1989-2005"</li> <li>- Perea, "Gender and Cartoons from Theaters to Television"</li> </ul> <p><b>Discussion leaders (2 students)</b></p>	<p><b>Watch before class:</b></p> <ul style="list-style-type: none"> <li>- <a href="#">The Princess and the Frog</a> (Clements and Musker, 2009)</li> </ul>
	11/2		<p><b>Stop motion workshop 10 (Dragonframe)</b></p> <p><b># pre-production assignment 4 due</b></p>	<p><b>Watch before class:</b></p> <ul style="list-style-type: none"> <li>- <a href="#">Tehran Taboo</a> (Soozandeh)</li> </ul>
11	11/7	<b>Animated Indigeneity</b>	<ul style="list-style-type: none"> <li>- Hearne, "<a href="#">Indigenous Animation</a>"</li> <li>- Robinson, "<a href="#">People are Finally Listening</a>"</li> </ul> <p><b>Discussion leaders (2 students)</b></p>	<p><b>Watch before class:</b></p> <ul style="list-style-type: none"> <li>- "<a href="#">Four Faces of the Moon</a>" (Strong, 2016)</li> </ul>

	11/9		<b>Projects' update 1</b>	<b>Watch before class:</b> - " <u>Etaspe Komuy</u> " (Ishiguro, 2016) - " <u>Mah Meri Stories</u> " (Mustaffa/Santano)
12	11/14	<b>Animated Nature/Ecology</b>	- Gossin, "Animated Nature" - Donsomsakulkij, "Spirited Away"  <b>Discussion leaders (2 students)</b>	<b>Watch before class:</b> - <i>Spirited Away</i> (Miyazaki, 2001)
	11/16		<b>Projects' update 2</b>	<b>Watch before class:</b> - <i>Boy and the World</i> (Abreu, 2013)
13	11/21	<b>Fandom</b>	- Amon, " <u>Candy Coloured Ponies and Pastel Uniforms</u> " - Condry, " <u>Love Revolution</u> "  <b>Discussion leaders (2 students)</b>  <b>* Animation analysis due</b>	<b>Watch before class:</b> - <u>My Little Pony: Friendship is Magic</u> , Season 1, Ep. 1, also available on Netflix - <u>Genshiken</u> , Season 1, Ep. 1
	11/23	<b>November Recess</b>	<b>No Class</b>	
14	11/28	<b>Beyond Filmic Frame</b>	- Pallant, "Video Games and Animation" - Bowman, " <u>Playing Around with Studio Ghibli</u> "  <b>Discussion leaders (2 students)</b>	
	11/30		<b>Projects' update 3</b>  <b>** Animation festival assignment due</b>	
15	12/5	<b>The end is the beginning</b>	TBA	
	12/7		<b>*** Individual assignment due</b>	

		<b>Collaborative project showcase</b>	<b>****Collaborative assignment due Tuesday, Dec 12: 8.30-11.30am</b>  <b>+ late or missed assignments must be turned in by this date <u>with no</u> <u>exceptions</u></b>	
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