RISING UP: ACTIONS AS LOUD AS WORDS

by

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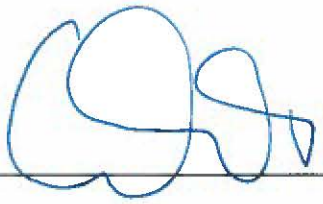
Approved: 

Colin Ives

This dissertation organizes my discoveries of how motions and actions of the body complement the conscious mind and serves as an innate mode for communicating the human experience. The first chapter of this document provides an analysis of the nature of consciousness, introduces the mind-body debate, and argues that verbal language has been an inefficient method for conveying the complexity of the human experience. It evaluates a number of accounts that have attributed the comprehension of experience to the motion involved in body language, and concludes with an analysis of the ways in which film mimics the body in order to convey this experience. The second chapter serves in this thesis document to describe my process in creating *Rising Up*, and to assess the ways in which my research and inspirations influence the animation's major scenes.

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Chapter 1: The Enigma of Consciousness

The Mind-Body Debate in *The Invention of Morel*

The Invention of Morel, by the Argentinian author Adolfo Bioy Casares, is a novel about a fugitive's experience on an island populated by ghosts—or rather projections of the island's previous visitors—and his interactions with these images. When the fugitive begins to see other people on the island, he cannot help but study them from afar even though he fears that they are part of a conspiracy organized to capture him and take him back to Venezuela. These people fascinate him despite their potential danger. The fugitive—whose name we never learn—falls in love with the projection of a woman, Faustine, and observes her movements until he gathers enough courage to speak to her. When he finally does, she ignores him, never even turning an eye toward him. While he strives to attract her attention, he does not know that she is merely a projection of a woman that used to exist on the island. She cannot hear him because of the parallel dimension in which she exists. In response to the capricious appearances of these ghosts, the man writes to himself, "[…] there are no hallucinations or imaginings here: I know these people are real—at least as real as I am"[1]. As the mystery unfolds, the reader learns that the character is truly alone on the island, and has always been alone, but the power that these projections have to mimic real life cause the fugitive to feel as though he is not. He trusts that they exist as much as he trusts the reality of his own existence because their actions resemble his own.

Morel—the leader of this vacation party that came to spend a week on the island long ago—invented a machine that would record all of the actions that his friends made

[1] Adolfo Bioy Casares, *The Invention of Morel* (New York: New York Review Books, 2003), 11.

throughout the week. It then created a projection of their actions to replay on the island forever, even after his friends had died from the radiation that the machine discharged. The fugitive learns the secret of this immortality machine, and submits himself to it in an attempt to unite with Faustine—to enter the dimension of her awareness. He knows his plan may fail because he belongs to a different era. Understanding this risk, he asks in his final journal entry, "To the person who reads this diary and then invents a machine that can assemble disjoined presences, I make this request: Find Faustine and me, let me enter the heaven of her consciousness. It will be an act of piety"[1]. *The Invention of Morel* explores the nature of consciousness by examining what it means to be conscious. It questions the aspects of the mind that sets mankind apart from the levels of consciousness exhibited in other creatures. *What sets the fugitive apart from these ghosts that react to each other and emote like he does? How does his life differ from the lives of these artificially generated projections?*

Maxine Sheets-Johnstone's *The Primacy of Movement* examines the phenomenological ties comparing the evolutionary development of movement in species and its relation to language. She asks the question, "How does consciousness arise in matter?"[2]. The projected inhabitants of the island are arguably not conscious—they are just replicas of real people that once existed, ghosts without tangible bodies—yet they emote like real people, they move freely and independently like real people, they exhibit a self-awareness like real people, and interact with one another in the same ways that real people do. *So what element of mankind makes him conscious? Is it the*

[1] Adolfo Bioy Casares, *The Invention of Morel* (New York: New York Review Books, 2003), 103.
[2] Maxine Sheets-Johnstone, *The Primacy of Movement* (Amsterdam: John Benjamins Publishing Company, 2011), 37.

mind or is it the body?

In considering man's attachment to the body, the fugitive writes, "I believe we lose immortality because we have not conquered our opposition to death; we keep insisting on the primary, rudimentary idea: that the whole body should be kept alive. We should seek to preserve only the part that has to do with consciousness"[1]. Consciousness is the element of our minds that forms our perceptions of the world and of ourselves. It is the most essential component in comparison with the rest of the body in determining our identities—and thus, it is the part that the fugitive argues is worth preserving. I argue that, while our capacity for conscious thought, and the ability to self-reflect, sets us apart from other species, the mind is a product of the body—its comprehension of the world is derived from the body's interactions with the world—and therefore, the mind, without the body, would be lost.

Consciousness in Motion

The development of language and its original form is a topic that has been debated for several centuries. Full behavioral modernity—behavior that is most representative of humans today—had developed by the beginning of the Upper Paleolithic period approximately fifty thousand years ago. *Homo sapiens* of this period exhibited "[…] blade and microlithic technology, bone tools, increased geographic range, specialized hunting, the use of aquatic resources, long distance trade, systematic process and use of pigment, and art and decoration"[2] among other aspects. These cognitive traits demonstrated a capability for conscious thought: the ability to wonder about the world. These traits did not arise out of the blue, however. *The Primacy of*

[1] Adolfo Bioy Casares, *The Invention of Morel* (New York: New York Review Books, 2003), 14.
[2] Sally McBreaty, et. al., "The Revolution That Wasn't," *Journal of Human Evolution* 39 (2000): 453.

Movement addresses the significance of self-movement in animate forms and the phenomenology involved in kinesthesia from the perspectives of evolutionary biology and metaphysics. Maxine Sheets-Johnstone—the author and a courtesy professor at the University of Oregon's Department of Philosophy—rationalizes that, "[…] there is every reason to question that such forms arose de novo, that they have no evolutionary ties, thus that language, for example, sprang full-blown from the mouths of waiting hominids, and that present-day humans are on that account thoroughly unique products of evolution"[1]. In fact, she suggests that direct investigation into the development of verbal language without careful consideration of its prevenient forms "[…] deflects us from a recognition and understanding of a phylogenetically and ontogenetically more basic phenomenon, the phenomenon of movement"[2]. She suggests that verbal language evolved due to a fundamental need to communicate the phenomenon of consciousness, but that consciousness developed as a result of the foregoing evolution of animate bodies. She explains that "[…] the very invention of language defines a situation in which […] 'there is work for consciousness to do,' not a *deus ex machina* consciousness capable of immaculate linguistic conceptions, but an already discerning and creative consciousness knowledgeably attuned to itself and to the ways of the world"[3]. In other words, the conscious mind had already been able to interpret its surrounding environment from some other method of comprehension, and verbal language developed as a secondary method for expressing the mind's discoveries of the

[1] Maxine Sheets-Johnstone, *The Primacy of Movement* (Amsterdam: John Benjamins Publishing Company, 2011), 4.
[2] Maxine Sheets-Johnstone, *The Primacy of Movement* (Amsterdam: John Benjamins Publishing Company, 2011), 4.
[3] Maxine Sheets-Johnstone, *The Primacy of Movement* (Amsterdam: John Benjamins Publishing Company, 2011), 349.

world. The *most* innate method of communication was not verbal—not even guttural—but rather, existed in the form of somatic interaction. Early hominids utilized what they had—their bodies—before the advancement of verbal language because it was the vessel through which they—like every other moving thing—had come to know the world. As the conscious mind developed—and thus a certain awareness of self—these corporeal gestures that hominids had made instinctually as simple physical reactions to their environments began to hold greater psychological significance.

Motion in Language

William Kentridge on the Mental 'Nebula'

Animator and filmmaker William Kentridge explores the nature of human subjectivity in his work, reflecting on how perception constitutes our fundamental understanding of the world. In his conversations with Rosalind C. Morris, professor of anthropology at Columbia University, in *That Which is Not Drawn*, Kentridge describes consciousness as the 'nebula' that exists in our minds before the creation of an idea. He explains:

> "When one speaks, one is aware that one is doing a massive edit from all the different thoughts that are going through one's head in order to generate a single line of speech or text. So one says, 'All right, that is the sense I want to make.' But there is a huge, unspoken part which is different from, say, the unconscious part. Even after the unconscious part, there is a choice between all the different things that might have been said. Then, one says one thing only"[1].

Kentridge explains that before an idea is communicated verbally, it exists as a thought, but even before the creation of a thought, it exists in a nebulous state—as a slew of emotion, feeling, memory, color, and light—for which no definition exists in the

[1] William Kentridge, et. al., *That Which Is Not Drawn* (Calcutta: Seagull Books, 2014), 8.

English dictionary. We aim to simplify—to communicate a concise summary of our experiences—when we communicate verbally, but we do not express the entire mental context surrounding an experience when we speak in words. Although verbal language serves as a successful tool under other circumstances, it is an insufficient medium for communicating the human experience. In contrast, motion language—such as body language, facial expression, translational movement, and oriented direction in movement—has the potential to *show* the emotions that comprise this nebulous state by eliciting memories of corporeal experience.

Corporeal Associations

George Lakoff, a linguistics professor at UC Berkeley, and Mark Johnson, a liberal arts and sciences professor at the University of Oregon, discuss the corporeal associations woven into the structure of our verbal language in their book *Metaphors We Live By*. They explain how we pay such an innate attention to body language that we use it as an underlying basis in our verbal language without realizing it. They claim that we classify our mental experiences as having a particular orientation or directional movement because this correlates to our bodies' relationships to our environments. We understand the world around us better by utilizing metaphors that reference the body. For example, metaphors pertaining to an *upward* or *downward* movement communicate physical and emotional states that we perceive as *positive* or *negative*, respectively. The authors convey that HAPPY IS UP and SAD IS DOWN in phrases like, "I'm feeling *up*. That *boosted* my spirits. My spirits *rose*. You're in *high* spirits. Thinking about her always gives me a *lift*. I'm feeling *down*. I'm *depressed*. He's really *low* these days. I

fell into a depression. My spirits *sank*"[1]. Further examples are listed in Table 1. Lakoff and Johnson attribute this tendency that we have to revert back to our corporeal understanding to the notion that "[w]e are physical beings, bounded and set off from the rest of the world by the surface of our skins, and we experience the rest of the world as outside us"[2]. The authors explain that we view the world in reference to our own bodies because that is what we know best. We assign corporeal metaphors to our verbal language out of a need for a language that better communicates the experience of being human.

Social psychologist Amy Cuddy discusses the fascination that we have with our peers' 'nonverbals' in her TED talk "Your Body Language Shapes Who You Are." She asks her audience, "We know that our minds change our bodies. Is it also true that our bodies change our minds?"[3]. Cuddy describes an experiment that she performed to test this question in which participants took on high and low-power poses for two minutes at a time. Their testosterone and cortisol levels were collected before and after the two minutes. Results yielded that participants in high-power poses experienced an increase in their testosterone levels—the 'dominance' hormone—and that participants in low-power poses experienced an increase in cortisol levels—the 'stress' hormone. Cuddy claims that "power poses can change your lives in very meaningful ways"[4] because they influence the perceptions that we hold of ourselves. Our body language has the capacity to impact not only emotions of short-term experience, but also how we identify as people, altering the outcomes of our lives in the long run.

[1] George Lakoff, et. al., *Metaphors We Live By* (Chicago: The University of Chicago Press, 1980), 15.
[2] George Lakoff, et. al., *Metaphors We Live By* (Chicago: The University of Chicago Press, 1980), 29.
[3] Amy Cuddy, "Your Body language Shapes Who You Are" (presentation, TEDGlobal, October 2012).
[4] Amy Cuddy, "Your Body language Shapes Who You Are" (presentation, TEDGlobal, October 2012).

Susan Kozel—professor in the School of Interactive Arts and Technology at Simon Fraser University—studies how integrating digital technologies—specifically motion capture, telematics, responsive architecture, and wearable computing—into dance helps to further our understanding of lived experience. She reveals the strong effect that motion language as a communicative device can have as we become more connected to each other through our advancing technologies. The human experience is best communicated through motion because "[…] instead of a self-contained entity or agent, beingness is a changeable, dynamic construct, chiasmically connected to other beings and the flesh of the world. My very being contains the traces of my bodily encounters with others. The ways I see, touch, and move with others are in my very fabric, memories and histories integrated and transformed"[1]. The body serves as a vessel for comprehending direct experience, and as such, has the capacity to remind us of our own experiences when we view other bodies as well. Kozel uses this concept of a motion language in corporeality—captured through dance performance and reinforced with digital technologies—as a way of imbuing empathy into her audiences. In doing so, she conveys the significance of the animation of the body; it provides a tool to express our mental states. She understands that this is possible through the phenomenon of consciousness, which allows us to perceive these movements in our own unique ways: "[…] perception is more than just the neurophysiological mechanisms by which I apprehend the world. Perception is constitutive of who and what I am, perception is ontological […]"[2]. In that, Kozel conveys how the physical interactions that we experience begin to coalesce with a greater psychological significance under the

[1] Susan Kozel, *Closer* (Cambridge: MIT Press, 2007), 240.
[2] Susan Kozel, *Closer* (Cambridge: MIT Press, 2007), 239.

influence of a conscious mind.

Our Psychological Reaction to Motion

Intention in Motion

The physical reactions that we have to our surroundings—such as the ways in which we orient our bodies or the facial expressions that we make—have a more intricate psychological attachment. Humans "[…] generally are not simply moving capriciously, unwittingly, or nonsensically through a kinetic form of one sort or another. On the contrary, in moving as they do, they are creating a certain dynamic that moves meaningfully through them"[1]. Sheets-Johnstone suggests that movement, although often made instinctually, requires a level of intention. This is not to say that we purposefully decide on every movement that we make, but rather that people naturally communicate their psychologies through their movements without recognizing this tendency most of the time.

Tropisms, by the Dutch architect Ton Verstegen, analyzes this concept of intention in motion as it relates to the directional movements exhibited in various biological organisms and in dynamic, responsive architecture. Verstegen illustrates the example of how a moth flying toward a light "[…] is a compulsive movement—the moth cannot help flying towards the light, even though it means its death—and at the same time a directional movement, as if based on a motive"[2]. There will never be a decisive way of knowing what it is like for a moth to be a moth, and thus, we will never

[1] Maxine Sheets-Johnstone, *The Primacy of Movement* (Amsterdam: John Benjamins Publishing Company, 2011), 505.
[2] Ton Verstegen, *Tropisms* (Rotterdam: The NAi Publishers, 2001), 9.

know to what degree the moth moves as a result of conscious decision or as a result of involuntary instinct. Nevertheless, we perceive that the motion of other animate organisms "[…] is not just clearly present to them, but just as clearly interests, excites, or disturbs them to move in some way"[1]. We associate the moth's directional movement with a capacity for conscious thought because our consciousness, and the capacity for intention that it causes, motivates the directional movements that we make. We personify this moth because it appears to have made a choice, modeling the same awareness that we hold of ourselves and of our surroundings, whether or not it actually is conscious. This is an example of how motion is such an innate method of comprehension for us that we use it to explain other phenomena. We view the world in reference to our own bodies and minds.

Interpretation of Motion

Consciousness is present in every one of our movements, and so our actions are the visual representation of the core beliefs and opinions that make each of us unique. As conveyed in Amy Cuddy's TED talk, our actions shape our identities. In his book *Existentialist Cinema*, William C. Pamerleau—an associate professor of philosophy at the University of Pittsburgh—analyzes the elements that make film an ideal medium for communicating the human experience. He references the Sartrean notion that "'There is no reality except in action. […] Man is nothing else than his plan; he exists only to the extent that he fulfills himself; he is therefore nothing else than the ensemble of his acts, nothing else than his life'"[2]. Pamerleau articulates the greater significance that our

[1] Maxine Sheets-Johnstone, *The Primacy of Movement* (Amsterdam: John Benjamins Publishing Company, 2011), 502.
[2] William C. Pamerleau, *Existentialist Cinema* (New York: Palgrave MacMillan, 2009), 28.

actions embody: we are the sum of our actions; they define us. The psychological attachment that we hold to our actions correlates to the belief that we are ultimately directed toward an individualized purpose—that we all hold a special relationship to this world. Every movement that we advance, every action that we take, every decision that we make is an effort directed toward the achievement of the personas that we want to be and the destinies for which we believe we exist. Everything that we have done in our lives up to the present makes us the people that we are today.

Motion Language in Cinema

In *The Tactile Eye*, Jennifer M. Barker—a Ph.D. in Critical Media Studies—assesses how film mimics the ways that our bodies move in order to communicate emotion. She explains that body language is ever-present in film in the sense that "[…] we and the film have a muscular empathy for one another, which is derived from similarities in the ways the human body and the film's body express their relation to the world through bodily comportment […]"[1]. This visual communication between the audience and the film is possible because the human body and the film both utilize a motion language. The camera moves to reflect human emotion in such a way that,

> "[…] love is lived as specific inflections of a general 'towardness,' hate as an 'againstness,' fear as an 'aboutness,' disgust as recoil away from something or someone. The figures of the loved, the hated, the feared, and the disgusting do not in themselves possess qualities that make them the objects of these emotions; instead, they are shaped in and by these very movements toward, against, about, and away from them"[2].

This idea relates to the concepts that Lakoff and Johnson express in *Metaphors We Live By*. Film is structured in reference to the body because the body is our most basic

[1] Jennifer M. Barker, *The Tactile Eye* (Berkeley: University of California Press, 2009), 73.
[2] Jennifer M. Barker, *The Tactile Eye* (Berkeley: University of California Press, 2009), 15.

mechanism for comprehension. Cinema uses the same metaphorical directions that are outlined in *Metaphors We Live By* to communicate the human experience. Barker explains that,

> "Our bodies' muscular empathy with the film's body emerges partly from experience. When the film swivels suddenly with a whip pan, or moves slowly with a long take or a tracking shot, or stretches itself out in widescreen to take in a vast landscape, we feel those movements in our muscles because our bodies have made similar movements: we have whipped our heads from side to side, moved slowly and stealthily, and stretched out our bodies in ways that are distinctly human but inspired by attitudes like those that inspire the film's movements. When the film 'ducks' or 'swerves' or 'races' or 'stalks' its subjects or 'crashes' into something, we can relate, having performed many of these basic gestures ourselves, in our own way"[1].

These gestures and directions are just motions, but these motions signify more to us because we associate them with mental experiences that we have felt before. The film reminds us of the emotions that are engrained into a similar experience of motion.

The Philosophy of Motion Pictures elucidates the motion language of film as one that communicates a message even in the moments when there is no verbal dialogue between characters. The author Noël Carroll explains, "Shots may signify, but they are typically nothing like words. There is no vocabulary of cinema; no finite dictionary of motion pictures. There are as many motion pictures as there are things and combinations thereof to photograph from an indefinitely large number of camera positions"[2]. Images—particularly *moving* images—convey the human experience much better than words do because experience is not something that can be structured; it is not explicable in simplified terms, but rather it is something that can be understood only by triggering our own memories of it.

[1] Jennifer M. Barker, *The Tactile Eye* (Berkeley: University of California Press, 2009), 25.
[2] Noël Carroll, *The Philosophy of Motion Pictures* (Malden: Blackwell Publishing, 2008), 118.

Similarly, the effect that animation has in portraying the human experience is different than that of static images—even if those static images are strung into a narrative like a comic. In his book *Understanding Comics*, Scott McCloud dictates, "[…] the basic difference is that animation is sequential in time but not spatially juxtaposed as comics are. Each successive frame of a movie is projected on exactly the same space—the screen—while each frame of comics must occupy a different space. Space does for comics what time does for film"[1]. A comic has the ability to convey an experience, but it does not illustrate change in the same way that an animation does. In an animation, the audience can see the entirety of the experience—relive the moment with the character—and feel the weight of time as the animation changes before their eyes. Comics communicate time in what McCloud calls "the gutter"[2], or the space in between each panel. A comic exhibits fragments of an experience—fragments that are intentionally chosen to convey the experience—but still aims to simplify the experience in order to highlight the most climactic moments. The advantage of an animation, same as a film, is that it takes the audience through all of the motions and allows for the viewer to experience the same emotional shifts and situational impacts as the character does. The audience endures the experience in synchronization with the character and at the same rate as real life.

Suzanne Buchan, professor of Animation Aesthetics at Middlesex University in London, studies the rising prominence of animation as a communicative device in our contemporary culture. In *Animated 'Worlds'*, she discusses how animation, specifically, communicates these gestural movements that our bodies make. She views our bodies as

[1] Scott McCloud, *Understanding Comics* (New York: HarperPerennial, 1994), 7.
[2] Scott McCloud, *Understanding Comics* (New York: HarperPerennial, 1994), 66.

animations in themselves, forms which—through the positing of our mental states onto them—we have *brought to life*. Buchan suggests that "[…] animation provides a particularly useful paradigm for exploring the complex relationships between bodies and the uncanny gestures that animate them"[1]. We do not own these 'uncanny bodies' even though we perceive them to be ours. We control them to a certain extent. For example, I can run if I decide that I am going to miss my bus, but the manner in which I run is influenced more so by the structure of this body that I was born into and less so by the way in which I would *like* to run. I can only alter the way that I run so much. These vessels through which we communicate our emotions—these fleshy bodies that are the result of thousands of years of evolution—could have existed in a different form had evolution taken a different turn, and thus would have manifested a set of gestures completely different than the ones that incidentally collate our body language today. Motion language is a manifestation of the body—a form that is similar among all humans—and so, it is a language that is naturally universal. Every individual already understands motion language through his or her own experience of being. It is only rational that the language that we use to communicate the human experience be the one that is already built into our very fabric.

We do not have complete control over these bodies or of the world around us. In *The Existentialist Revolt*, Kurt F. Reinhardt discusses that, "Man is thus a being suspended between nothingness and the plenitude of being […] never at the goal, but always on the way: he may, to use Goethe's words, 'become what he is,' or he may fall away from his authentic self"[2]. This ambivalent condition is due to the paradox that we

[1] Suzanne Buchan, *Animated 'Worlds'* (Eastleigh: John Libbey Publishing, 2006), 51.
[2] Kurt F. Reinhardt, *The Existentialist Revolt* (New York: Frederick Ungar Publishing Co., 1960), 15.

live in; we have control of our choices, but not of what might happen to us or what will happen as a result of our choices. We live with the fear of knowing that if we fail, then we are responsible for this failure, and this is the root of our anxieties concerning the meaning of life. *We are the sum of our actions.* We can hold onto our morals, have our opinions, feel the emotions that we do, but nothing is real without action. Nothing is tangible unless we make it so. Everything that we become in this world depends on how we embody our beliefs—how we drive ourselves to change, to adapt, to move, or even to maintain resilience—because that is the only way that we can make a difference. Pamerleau agrees that "[t]his is why freedom simultaneously empowers us and makes us anxious: the meaning of our lives is ultimately up to us"[1]. Freewill is both a blessing and a curse that the conscious mind brings us. Consciousness causes us to question our existence. Animation has the capacity to mirror the uncertainty of our lives in the sense that "[m]ovement feels like life because it springs forth in a manner that is not predictable or containable"[2]. Animation provides a mechanism for understanding and expressing the uncertainty of the human experience.

[1] William C. Pamerleau, *Existentialist Cinema* (New York: Palgrave MacMillan, 2009), 13.
[2] Suzanne Buchan, *Pervasive Animation* (New York: Routledge Taylor and Francis Group, 2013), 119.

Chapter 2: The Thesis Project

A Personal Motivation

Rising Up, an animation that began as a simple ten-second gif project, stems from a place in my heart that is very personal to me. Depression occupied a great majority of my thoughts, and naturally flowed into my work at the time of the project's original conception. It had been difficult for me to express to the people that I care about what it was that I was going through. The last thing that I wanted to do was to let myself cry or to be unhappy when I was trying every day to feel better. The grief is not always visible when a person is depressed. I would get up in the morning, eat breakfast, get dressed, brush my teeth, and pack up to leave for work. Those were the easy parts. Those were the habits that I had engrained into my system. Life became a process of going through motions—but I felt disconnected from these motions. While I knew that the people that loved me cared—they did not want me to be depressed—I also knew that, for the most part, they were not able to help me because they could not see. It was hard for them to reach a level of true empathy because the verbal language through which we attempt to communicate our emotions does not do these feelings justice.

Depression is a static state of mind and this stagnation is debilitating, but there is a power in the human ability to change, to move, and to adapt. There is expression in movement, which enables us to palpably be the people that we want to be. For me, this thesis project has been a way to visualize breaking habitual motions, to see myself in a different light, and to understand what it could be like to move on past this.

I analyzed the original ten-second gif. *What was the significance of the girl climbing through the tunnel and pulling herself out? Where had she come from and where was she going? How did this gif succeed in interpreting my own internal struggle?* This movement upward and out of the tunnel—the obvious way in which the character propelled herself forward—signified that there was something precious at the end that she needed to reach. This realization began my research into the study of motion language.

Statement of Intention

William Kentridge explains that much of his work consists of deciding how to communicate the human experience to his audience; he explains the responsibility of an artist and how a great deal of his inspiration during the creation process arises from a place that is innately human. His motivation is simply to express—as is human nature—rather than to preach, and to encourage others to ask questions. He believes that "[…] the activity of being an artist rather than, say, a philosopher, consists in trying to maintain a place—which one does as a matter of survival, not as a matter of theoretical argument—where it should be possible to find meaning […]"[1]. I do not aim to provide answers to these impossible questions—this is not an investigation into the meaning of life—but I attempt to understand our persistent need to find answers, and to understand the reasons why animation, as a form of expression, helps me to communicate my own existential dilemmas. I am not a medical doctor or a licensed psychologist or even a philosopher. However, I am a human that wonders about the world, and I believe that it is my responsibility as an artist to express the nature of being human. I hope that is

[1] William Kentridge, et. al., *That Which is Not Drawn* (Calcutta: Seagull Books, 2014), 19.

thesis project can speak to the anxiety that accompanies the freedom we have in choosing our lives. I hope that it provides a sense of direction or a change of perspective.

Thesis Argument

Rising Up is an animation that experiments with the concept of movement as it relates to the 'moving image' and to our human existence. In this project, 'movement' becomes a tool for communication. I experiment with different methods of animating my hand drawings in order to communicate a message. It is about a pain that eats away at the mind, anxiety, the desire that humans feel to make something of themselves and the anxiety that arises when it appears as though we are getting nowhere, when time passes so slowly that it appears as though we are suspended in motion. In these moments, it is hard to see the progress of our efforts over time. Animation has the potential to communicate the existential struggle involved in the human experience through the use of movement.

Major Inspirations

Millennium Actress

The Satoshi Kon film *Millennium Actress* (2001) poses a good example of an animation that communicates the character's existential struggle through the conveyance of a forward movement. The film begins with the closure of a film studio and a journalist's interview with the studio's most proclaimed actress, Chiyoko Fujiwara, who retired thirty years prior. Chiyoko takes the reporter back to her youth when she fell in love with a revolutionary whom she helped to escape from the law. Her

internal struggle to reunite with the object of her affection becomes the major inspiration for her acting career; every character that she portrays expresses the same feelings of desperation and anxiety to achieve a goal that she feels toward this man. The film displays this struggle by breaking the boundaries between reality and the imagination that is necessary when acting. *Millennium Actress* communicates through motion language as we see the protagonist's internal struggle on her face, on the orientation of her body and the directionality of movements, and in the quick transitions from one scene to the next that make it appear as if she is running throughout the entirety of the film. The audience does not know when the actress is recalling a memory of an event that really happened to her or if she is remembering a scene from a film that she was in. This obscurity of the past brings to front a more significant characteristic of the animated film; it makes the motion of the animation more apparent because the motion is the consistent factor used to narrate the story.

Anomalisa

The film *Anomalisa* (2015) is a stop-motion animation that uses puppets to illustrate the protagonist Michael Stone's dissatisfaction with life. These puppets look amazingly like humans, apart from the seam lines below their eyes and along their jaws. Although the puppets look a great deal like we do, it is not until they begin to move that we are lost in their reenactment of life. This film inspires me because it utilizes the motions of inanimate objects to convey the very realistic experiences of depression and confusion that many of us have also faced. In fact, certain scenes in which the audience remembers that *Anomalisa* is not a film about real humans are very disturbing because of how much we relate to the protagonist. In one example, the protagonist loses his jaw

as he frantically runs down the hall in the hotel, revealing the mechanics inside of his head. Refer to Figure 11 (left). In addition, the self-reflection scene in the mirror has a similar effect as Michael begins to pull away the mask from his face for a brief moment. Refer to Figure 11 (middle). We begin to develop a psychological attachment to the protagonist of this film; so much so, that it disturbs us when he exhibits characteristics that remind us that he is a puppet.

The Invention of Morel

The fugitive in *The Invention of Morel* develops an obsession for the projections because their motions mimic real life. This novel expresses the power that animation has to bring the unconscious to life because these projections are essentially animations. Although our obsession with movement is not as literal as the fugitive's, this story sparked my investigation into the analysis of mankind's fascination with movement.

It's Such a Beautiful Day

Don Hertzfeldt's *It's Such a Beautiful Day* (2012) successfully communicates a protagonist's struggle with the anxiety that he feels surrounding the mundanity of life. The protagonist—Bill—loses sight of his purpose and feels an anxiety toward having no direction, which results in his insanity. In my opinion, much of the dialogue in the film serves to communicate confusion—much of what the protagonist says does not make sense contextually because he speaks in a slew of random thoughts—but this anxiety is evident in the way in which Hertzfeldt animates the film. He animates experiences that people tend to notice when the world has slowed down to the point in which it is difficult to see the larger picture. In one scene, a ray of light streaming in through the

window falls into Bill's vision and captivates him. He observes the sparkling particles of dust that float in the light, and feels a moment of serenity amid the anxiety that the mundanity of life brings him. Refer to Figure 13 (left). Hertzfeldt succeeds in slowing the world down—not to a static, inanimate point—but to the point in which the intense slowness of the overall pace of the film plays a very significant role in communicating the experiences of the character's anxiety and depression. Hertzfeldt also often uses a method that is very similar to William Kentridge's method of animating in many of his scenes. Figure 13 (right) displays a scene in which Hertzfeldt has left a history of erasures in his pencil markings to animate Bill's mental confusion.

William Kentridge

One of the major inspirations for the methods and style in which I animated this thesis project were the animations created by William Kentridge. These animations included *The History of the Main Complaint* (1996) and *Felix in Exile* (1994). Kentridge photographs his charcoal drawings and then erases and redraws certain pieces of the drawings—photographing these changes and repeating the process again—so that the history of his erasures appears in the animation. He works without a storyboard, continuously expressing until he feels as though he has created enough. Many of his works are featured in theater productions in South Africa. I use his method of animating in many of my scenes to visualize how animation can represent the idea that we are sum of our actions. After all, that is what comprises an animation—layers upon layers of actions.

Amy Cuddy

Amy Cuddy's personal anecdote at the end of her TED talk is one of the most compelling aspects of "Your Body Language Shapes Who You Are." She speaks about how she used her body language to tackle her own internal struggle, stating that we can be anything that we want to be as long as we continue to act on it. She encourages her audience not to "[…] fake it 'til you make it. Fake it 'til you become it"[1]. Her decision to utilize this notion to change her own life inspired me to make *Rising Up* about myself. Refer to Figure 15.

[1] Amy Cuddy, "Your Body language Shapes Who You Are" (presentation, TEDGlobal, October 2012).

Chapter 3: Materials and Process

Description of Materials

I used Derwent 8B graphite pencils for the entire animation because graphite is the medium that I am the most adept at using and it does not contain color. I wanted to limit the extraneous variables that would influence the audience's emotion in the animation, and felt as though color has psychological connotations. I used standard letter size paper (8.5 by 11 inches) because it was the most economic way of producing a large amount of frames, and this size accommodated the scanner that I used as well. I used an Epson Perfection scanner, model V370, and covered the screen with a transparency sheet, which I frequently changed to avoid graphite residue that could appear in the animation. I utilized the Art-O-Graph LightPad 930 whenever I needed to trace a frame from a preexisting one, and used drafting, masking, and painter's tape to hold the frames in place while drawing. I carried a drawing board with me whenever I worked, especially when working away from my studio. I learned that it was important to draw every frame in the same scene on the same surface—whether it was on the drawing board, the light tablet, or above a stack of papers. A change in the drawing surface could easily cause inconsistencies in pencil strokes. Therefore, I did my best to complete all of the frames in one scene on the same day to avoid inconsistencies. Inconsistency is a characteristic that makes stop-motion animation unique in comparison to other forms of animation, but can distracting in the final product if poorly maintained.

A Screenplay without Dialogue

After several attempts to draw a storyboard, I decided that a screenplay was necessary to provide structure to the storyboard. I utilized the screenplay to create an outline for a loose narrative that would be communicated primarily through the use of motion language. It was interesting writing a screenplay without dialogue. I instantly noticed that writing a screenplay without dialogue caused me use actions and camera movements to describe emotion.

A Storyboard

I realized from the onset of this project that I would not be able to animate the entire screenplay because I had written a screenplay for a feature-length film. I decided to continue with this screenplay, however, because the experimentation that I did for this thesis project was not about the narrative. It was about the power of movement as a communicative device and how the motions in *Rising Up* communicated an emotional mental state. Suzanne Buchan explains how animation conveys through motion rather than narrative: "Animation film, I would argue, is less concerned with what is shown than how it is shown. More important than plot is imitation of human movement and behavior"[1]. I wanted to create a plot that would communicate through movement rather than narrative, or if anything, would communicate a narrative through movement. Likewise, William Kentridge conveys that animation seems like magic because we are "[...] enchanted by the narrative but the metamorphoses exceed the narrative"[2]. I decided that this thesis project would serve best to establish a stylistic and technical

[1] Suzanne Buchan, *Animated 'Worlds'* (Eastleigh: John Libbey Publishing, 2006), 42.
[2] William Kentridge, et. al., *That Which Is Not Drawn* (Calcutta: Seagull Books, 2014), 22.

foundation for animation process in the future full-length film. The short film that I have produced for this thesis project will serve as a preliminary study of the material usage, style, and technique that will later contribute to the full-length film. I storyboarded Scenes 1, 2, 3, and 4 of the screenplay in order to have enough material to experiment with.

I learned a large amount from drawing the storyboard about the ways in which I express emotion. Many of the corporeal gestures that I illustrated in the storyboard involve the hands, legs, and the face—particularly, the eyes and the mouth. This makes a great deal of sense because these are the body parts that we utilize the most to experience the world around us.

The storyline in *Millennium Actress* served as a great inspiration for a loose narrative involving movement. This film utilized motion as a consistent factor to unify a stream-of-consciousness narrative. One of the most successful aspects of *Millennium Actress* in conveying narrative is the way in which the film transitions between scenes that emphasizes a continuous movement forward. I oriented the protagonist's movements toward the right side of the screen for many of the scenes in order for the audience to associate that side with the end goal. The future is to the right and the past is behind her to the left. In doing this, I created a protagonist that is constantly in motion—constantly moving—because she is constantly searching for a goal. The protagonist in *Rising Up* became a prime example of how every individual is the sum of his or her parts.

The Creation Process

Experimentation with Modes of Animation

In the beginning stages of the animation process, I experimented with different techniques of animating. This was to establish a style with which I would deliver the rest of the creation processes for the short and feature-length films. I initially chose to utilize charcoal for animating, but I soon realized that I should use graphite because that is what I knew best. I wanted to express as I naturally would to see if I would utilize body language as an innate way of expressing, so I needed to find a style that was natural to me. There was a reason why I had drawn *The Original Rising Up* gif in graphite. This medium would take much longer than charcoal would but it would allow me to deliver a more genuine product.

The basic techniques that I used to animate my hand drawings can be found in Table 2. I typically utilized the light tablet to create outlines for each frame in the scene, laying the first frame of the scene under the frame that I was working on for reference. I often used the scanner to create frames from the same page in the way that William Kentridge does.

Animating Larger Scenes

Combinations of the basic techniques of animation outlined in Table 2 were often utilized to create larger scenes. For example, I began creating *The Living Room Scene* by first producing “rough drafts” of the protagonist’s motions and testing these motions by scanning them and organizing the frames in Photoshop. Once I had outlined the general motion of the scene, I finalized these rough drafts. Once finalized, these

drafts served as templates for the frames that would create the lighting effect in the scene. I scanned and made a copy of each 'template' frame. I then completed the scene by drawing in the shadows that would create the effect of a flashing light coming from the TV screen on each 'template' frame, and scanned every alteration that I made. I created approximately four new shadow gradients for each 'template' frame. Table 2(C) describes this particular method that I used to animate *The Living Room Scene.*

In some of the larger scenes, all of the frames were created individually by hand. *The Original Rising Up* scene was done completely by hand on the light tablet, scanning each drawing after they were all complete. Every frame in *The Tunnel Scenes*, including the frames for *The Original Rising Up*, was produced using this method as well. Table 2(B) describes this technique.

Compiling the Scenes

I compiled the scenes in Photoshop whenever I wanted to quickly test how the frames looked as whole. I did this when drawing the scenes that incorporated a greater change in the protagonist's actions, such as the scenes in the tunnel, in order to make sure that her motions were fluid before finalizing the entire scene.

I utilized Adobe Premiere when I compiled scenes in final compilations. I utilized simple effects in Premiere, such as changes in opacity and changes in frame rate, in order to create scene transitions.

A Question of Audio

I considered integrating sound at first, but I decided against it in the end. Initially, I wanted to only use audio that helped to empathize a motion, but that did not

speak for the motion itself. I thought about using sounds that were comparable with the sounds that we hear everyday—white noise, almost—that would contribute more to establishing the setting rather than illustrating the experience. I did not want to use any music because I felt as though music could heavily influence emotion, and wanted to minimize extraneous variables that could do this to analyze how motion language does this on its own. After some debate, I decided not to use audio because I wanted the movements to speak purely for themselves, and that the only way to do this would be to not use sound.

Chapter 4: An Analysis of *Rising Up*

The section aims to communicate the significance of each scene that I created, and to describe how these scenes resulted in contributing to the overarching themes of the nature of consciousness, existence, and the human experience in this thesis project.

The Living Room Scene

After turning off the television, the protagonist stands up and moves toward the bathroom in darkness. This movement within the darkness communicates the experience that we have all felt when just a small amount of light lingers in our eyes after the light is turned off in a room, and how we can still sense movement in the room with this lingering light. This scene communicates a sensory experience that can only be understood having experienced this phenomenon before.

The glowing spot on the couch next to her was made possible by the quality of the ‘moving image’. The importance of this empty spot on the couch could not be communicated with just an image of the seat illuminated or of it darkened, but when it is illuminated and darkened repeatedly, that’s when we begin to understand its significance. The directionality of her movements in sighing, shifting her eyes to look over at the couch, turning her head to glance over at the couch. These movements in reference to the couch give the couch an aura of significance—almost as if it becomes another entity—because we are viewing it through the protagonist’s relationship to it.

The Bathroom Scene

Self-Reflection: Consciousness in Action

One of the major aspects of depression is self-blame. In explaining the decline into depression, Søren Kierkegaard states that, "[…] only through his own fault does a person become depressed"[1]. The protagonist imbues a similar mentality as she gazes at her reflection. As the protagonist looks in the mirror, she gains an awareness of the current state that she lives in and ashamed of it and blames herself. Her perspective is narrow as she gazes directly ahead at her reflection. She can only see where she stands in the moment and not the larger context. As she looks at her reflection, we experience how her initial calm disposition toward it morphs into panic as she, and the audience, becomes aware of the mental state that she is in. This relates to Scott McCall's concept of "the gutter" from *Understanding Comics*; the difference between animation and a comic strip is that animation shows every change that occurs in a scene. Animation illustrates even the portions of the experience that are lost in the gutter, allowing the audience to experience with the protagonist, to feel the weight of time on the mind, to feel the emotion that affects the animation and drives it to change.

Hyperventilation

The protagonist *falls* into hyperventilation. This scene embodies Lakoff and Johnson's orientational metaphor of a downward motion in *Metaphors We Live By*. This is an action that is natural when the body is overcome with grief, that it will fall because it is too weak to support itself. However, we attribute this action of falling to a weaker

[1] Gordon Marino, *The Quotable Kierkegaard* (New Jersey: Princeton University Press, 2014), 70.

state of mind because, most often than not, we experience the action of falling or of moving to a lower position if we feel inferior or weak. The motion of her falling illustrates her decline into depression.

The transition from this scene to *The Tunnel Scenes* is a prime example of how movement functions as the narrative for this short film as it works to convey a passage of time.

The Memory Scenes

The Memory Scenes are an expression of the mental 'nebula' that William Kentridge describes. They are not concrete in form—exhibiting the nature of a stream of consciousness—but the emotion in them is extremely evident. These scenes were inspired by the narrative style in *Millennium Actress*.

Lost in the Crowd

Pamerleau conveys Friedrich Nietzsche's beliefs in the role of the individual and the importance of choice when he writes, "First and foremost, the free spirit is contrasted with the 'herd', that is, the large majority of human beings guided by the comfort of conformity"[1]. At first, the protagonist in *Rising Up* not only follows the rest of the crowd—an act that would assume that she has at least chosen to conform to the majority—she allows for someone else to lead her through it. Until the point in which she loses hold of that person's hand, she is not aware of her own freewill. There is a moment of anxiety, which is captured in the movement of her eyes darting from side to side as well as in her static position as the rest of the crowd speeds past her. Then there

[1] William C. Pamerleau, *Existentialist Cinema* (New York: Palgrave MacMillan, 2009), 20.

is a transformation: in the act of looking up and furrowing her brow, we understand her ability to self-reflect. We have furrowed our brow and looked up in realization before, and so we can understand through a shared experience that she has gained a sense of awareness. In the act of turning to face the crowd's movement, the protagonist demonstrates her ability to choose the direction of her life. This scene symbolizes the experience of losing one's way. This experience, while unfortunate at first, pushes the protagonist to decide for herself, and to establish a sense of identity in her movement against the crowd. Her actions, and her movement toward a chosen decision, redefine the nature of her existence.

Anxiety Hands

I realized that hands play a major role in communicating emotion and intention while creating the storyboard. On many accounts, the hand is moving away, shaking vigorously, clenching into a fist, waving goodbye, reaching out, and so on. Hands became an incidental motif for conveying fear, anxiety, and loneliness in their motions. This makes plenty of sense because hands are the part of the body that we use the most to achieve daily tasks, and to control the objects around us. We use hands to eat, to open doors, to write or draw, to scratch an itch, to play sports, to greet, and so many other activities. Hands help us achieve the things that we want, and thus, indicate the objects of our desire.

The movements in these scenes convey anxiety. The timing of these movements—resulting in their varying speeds—each illustrates a different kind of emotion. The hand shaking the doorknob very quickly differs from the motion of the hand slowly moving away from the other hand.

The Tunnel Scenes

The tunnel in the animation represents loneliness, and the anxiety that arises in human condition of living on a daily basis without actually being able to see the end result. In this case, the light at the end of the tunnel that the protagonist climbs toward symbolizes this 'end goal'. She only sees the darkness on a daily basis and she has trouble viewing the bigger picture. This tunnel represents loneliness, being alone, self-centeredness, and only being able to see inwardly or to her immediate surroundings but not towards the bigger picture where other people and happiness exist. Reinhardt expresses a similar state of mind in *The Existentialist Revolt*:

> "But once contingency and finiteness become the exclusive frame of reference in human existence, man's interest and preoccupation center in increasing measure in his own individual predicaments and uncertainties. In such a self-centered state of mind he is prone to become oblivious to the social components and needs of human nature and, burrowing deeply in the mysterious grounds of his own self, he starts on a dangerous journey of subterranean adventures"[1].

This characterizes the condition of only being able to see inwardly and to only be able to see our immediate surroundings rather than the bigger picture, and how this makes us lonely. Other people keep us grounded because they help us to see the bigger picture—we can use them as points of reference. However, when we worry about the meaning behind our own existence, our thoughts turn inward and we begin to obsess over our own existential predicaments. Our vision becomes narrow to the point in which it is hard to see anything else. *The Tunnel Scenes* represent this dilemma of falling victim to our own 'subterranean adventures'. In the tunnel, the protagonist is surrounded by darkness and can only see darkness ahead; she has no frame of reference

[1] Kurt F. Reinhardt, *The Existentialist Revolt* (New York: Frederick Ungar Publishing Co., 1960), 14-15.

to time or place, and—most of all—she is alone.

The Final Scene

Silent Screaming

This scene consists of many 'still' moments in which nothing appears to be happening. However, the reason why this scene maintains the audience's attention is because there *is* something happening. There is motion in the few frames that vibrate together to create one image. This is representative of real life in which nothing is ever completely inert because entropy exists in everything. In addition, these vibrating frames are particularly important to this scene because they not only signify that something is still happening; they signify that something *could* happen and create a sense of anticipation.

Silent Screaming displays the significance of how a scream can be heard even without audio and how the silent scream symbolizes not being heard at the same time. The protagonist's silent screaming can still be heard because of her movements. The audience mentally associates the changes in her facial expression when she screams with their own experiences of screaming.

The Distant Figure

The anxiety depicted in *The Distant Figure* scene relates to the fugitive's efforts to draw Faustine's attention in *The Invention of Morel*. The fugitive writes,

> "After several more minutes of silence, I insisted, I implored, in what was surely a repulsive manner. And finally I became ridiculous. Trembling, almost shouting, I begged her to insult me, to inform against me even, if only she would break the terrible silence. It was not as if she

> had not heard me, as if she had not seen me; rather it seemed that her ears were not used for hearing, that her eyes could not see"[1].

The fugitive's efforts are futile because Faustine, quite literally, exists on another level of consciousness. The protagonist's silent screaming and the orientation of the figure's body away from the protagonist in *The Distant Figure* communicates this same inability to be seen or to be heard that the fugitive experiences. These scenes pertain to real life because they illustrate the experience of attempting to enter another person's perspective and to bring them into our own in order to convey to them what it is like to experience feelings the way that we do.

In the creation of *The Distant Figure*, I found that motion does not have to be fast or excessive in order to be significant. In *Pervasive Animation*, Suzanne Buchan compares the interplay between stillness and movement in film, and how these two aspects work together to convey real life. She states:

> "This movement between stillness and movement is especially pertinent for animation. The question that animation poses again and again, and answers in its various ways is: how does a concocted substance or thing that is apparently inert begin to move, become restless? How does something immobile and partial transform into the complexity and chaos of physical phenomena—something that moves in a plausible world? Things that once moved, but over time are stilled into stoniness, become petrified. In animation, the process is reversed: things that never moved by themselves are mobilized into movement. An originary petrification is jiggled into unrest"[2].

I found that it is important to have at least two frames even in the still moments of an animation to avoid this 'petrification' of the scene. The power of an animation comes in its movement, because this movement mirrors the entropy that exists in real life. Nothing is ever completely motionless. To petrify a scene by lingering on just one

[1] Adolfo Bioy Casares, *The Invention of Morel* (New York: New York Review Books, 2003), 28.
[2] Suzanne Buchan, *Pervasive Animation* (New York: Routledge Taylor and Francis Group, 2013), 76.

frame would cause the animation to lose its credibility, and thus its life. *The Distant Figure* most notably conveys this concept. Three frames vibrate between each other to illustrate a kind of potential energy in the figure's position, and create a sense of anticipation.

Conclusion

The human mind has undergone the phenomenon of consciousness: the idea that we are aware of our own existence and have the capacity to wonder about it as a result. This capacity to wonder propels us toward a purpose, and our constant progression toward this purpose is best communicated using the motion language of animation. Animation becomes a useful mechanism for expressing and comprehending these aspects of human experience. In addition, we understand each other's sentiments, hardships, and happiness because our shared capacity for conscious thought allows us to analyze our own experiences and then empathize with the experiences of others. Animation is a medium that communicates primarily through dynamic visual language—conveying through facial expression, physical gesture, body orientation, and directional movement—as opposed to verbal language, which aims to simplify the human experience into a set of words. Thus, we understand that animation serves as a useful tool for expressing and comprehending the human experience because it presents us with the innate language of motion. Inspired by my own personal existential struggle, *Rising Up* explores the nature of consciousness and utilizes motion language to communicate a very emotional human experience.

Figures

Figure 1: Materials Used

Figure 2: The Process of Creating Rising Up

Figure 3: Shots from The Living Room Scene

Figure 4: Shots from *The Bathroom Scene*

Figure 5: Shots from The Memory Scenes, Lost in the Crowd

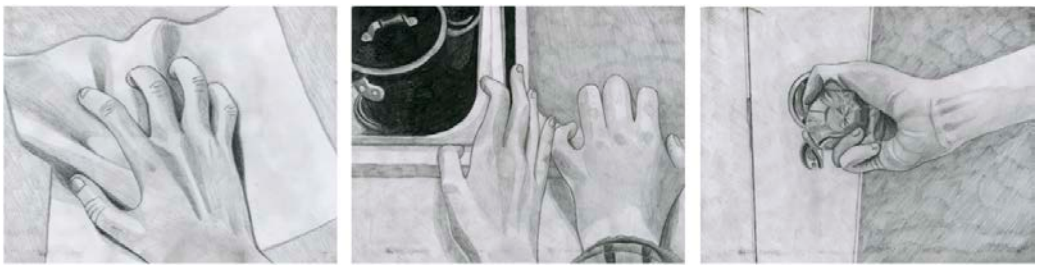

Figure 6: Shots from The Memory Scenes, Anxiety Hands

Figure 7: Shots from *The Tunnel Scenes*, including *The Original Rising Up* (middle)

Figure 8: Shots from *The Final Scene*, Silent Screaming (left) and The Distant Figure (middle, right)

Figure 9: *Millennium Actress*

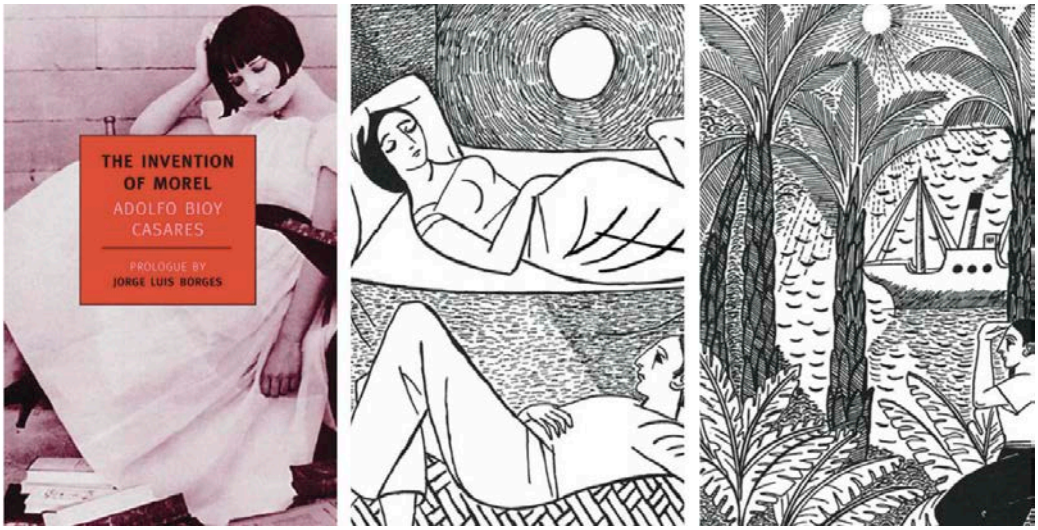

Figure 10: *The Invention of Morel*

Figure 11: *Anomalisa*

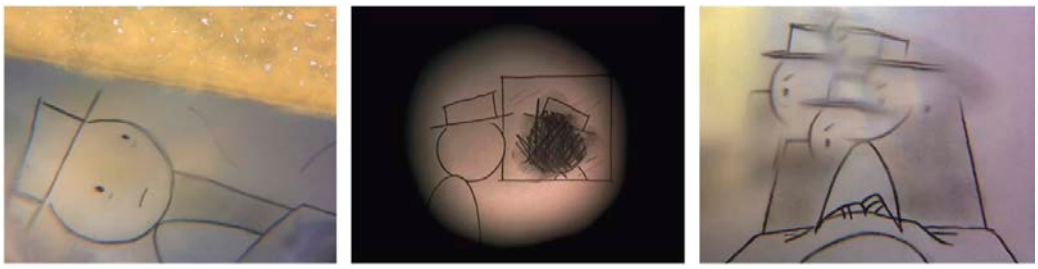

Figure 12: *It's Such A Beautiful Day*

Figure 13: William Kentridge in his studio (left), *The History of the Main Complaint* (middle), *Felix in Exile* (right)

Figure 14: Amy Cuddy speaking at her TED Talk

Tables

UP	DOWN	EXAMPLE
Happy	Sad	My spirits rose. He's depressed.
Health	Sickness	He's in *top* shape. He *fell* ill.
Life	Death	He *rose* from the dead. He *dropped* dead.
Conscious	Unconscious	He *rises* early in the morning. He *sank* into a coma.
Control	Subjection to Control	I have control *over* her. He is *low* man on the totem pole.
More	Less	His draft number is *high*. His income *fell* last year.
High status	Low status	He's *climbing* the ladder. He's at the *bottom* of the social hierarchy.
Good	Bad	He does *high*-quality work. Things are at an all-time *low*.
Rational	Emotional	Do not *succumb* to your emotions. *Build* your strength of mind.
Future	Past	What's coming *up* this week? We have *over*come that struggle.
Virtue	Depravity	She is an *up*standing citizen. That would be *beneath* me.

Table 1: The UP and DOWN Orientational Metaphors, adapted from *Metaphors We Live By*[1]

[1] George Lakoff, et. al., *Metaphors We Live By* (Chicago: The University of Chicago Press, 1980), 15-17.

	STEP 1	STEP 2	STEP 3	STEP 4	STEP 5	Example Scenes
A	DRAW on one page	SCAN page	ERASE elements of the drawing	REDRAW changes	SCAN and REPEAT	*The Distant Figure, A Tunnel Scene*
B	DRAW on first page	TRACE on second page with light table	DRAW changes on second page	TRACE on third page with light table	DRAW changes on third page and REPEAT	*The Original Rising Up, Lost in the Crowd*
C	START with method B	PRINT COPIES of all the frames	DRAW on top of each frame	SCAN the frames after every edit		*The Living Room Scene*
D	DRAW on one page	SCAN first frame	DRAW on top of the same page	SCAN second frame	REPEAT	*The Bathroom Scene* (Light bulb), *The Living Room Scene*
E	DRAW on first page	SCAN first frame	TRACE outline on a second page for the second frame	DRAW the same image as first frame onto the second page	SCAN second frame and REPEAT	*The Bathroom Scene* (Self-Reflection), *Silent Screaming*
F	DRAW on first page	OUTLINE the next frames with the light table, using first frame as reference	DRAW the rest of the frames	SCAN all of the frames		*The Tunnel Scenes* (crawling motions)

Table 2: The Basic Techniques for Animating My Hand Drawings

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