CASE STUDY: Coraline
By: Peter Weishar, DVD Consultant

This site also has pictures and supplementary activity materials for students to learn more about Coraline. These can be photocopied as necessary to meet your students' needs. Although the material is copyrighted, you may make as many copies as necessary to meet your students’ needs. To ensure that you receive future mailings, please contact Randy Haberkamp at rhaberkamp@mindscape.com or call 859-384-6234. You can also send feedback and download the AMCANKFREE materials at AMCankfree.org/. © A.M.P.A.S.®

Dear Educator:

Young Minds is excited to cooperate with the Academy of Motion Picture Arts and Sciences in providing educators with a unique tool called Animation from Pencils to Pixels: Classical Techniques for the Digital Age. This site is one of many that has been designed for students in high school English, language arts, visual arts, and communications courses. The activities capitalize on students' natural interest in current events and the excitement generated by the Academy. They are designed to teach skills in critical thinking.

The Academy, organized in 1927, is composed of more than 5,000 motion picture professionals and spouses. Its purposes include advancing the art and science of the moving image, supporting the professional community and the public. Academy members are the people who create movies—the cream of the industry's actors, artisans, directors, cinematographers, songwriters, designers, directors, editors, writers, producers, sound, and visual-effects experts and writers.

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T HIS IS AN ILLUSTRATED GUIDE TO THE PHILOSOPHY, PRACTICE, AND PROFESSION OF ANIMATION AS A VISUAL ART FORM. IT IS DESIGNED TO PROVIDE AN INTRODUCTION TO CLASSICAL TECHNIQUES IN ANIMATION, AND TO HELP STUDENTS LEARN- ONG FROM THE BEST EXAMPLES OF THE ART THAT EVER WERE MADE.

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Academy Awards, are available on DVD and may be
students may select the films they wish to view for the
Selecting Films

To encourage students to use critical thinking in their

To engage students in an exploration of film as an art

To help students become more visually literate

Introduction

About the Academy and its Awards

The Academy Awards were first handed out in 1929, at the 1st Annual Academy Awards ceremony on May 16, 1929, for films released in
By 1933, enthusiasm for the ceremony was so great that film-covered radio stations broadcast the show, and the Academy
The Academy of Motion Picture Arts and Sciences is a nonprofit charitable organization whose primary purpose is to
introduction to the group of students who have come to the
collaborative process, with each creative area supporting

Program Components

T o enhance student interest in and knowledge about

Program Objectives

To provide teachers with educational materials that can be used as part of their regular English, language arts, visual arts, and

Activity One

The Blows of Animation

From the beginning, animation has been an important aspect of film history, before the invention of the motion picture camera,

Activity Two

Movement

The development of celluloid enabled animators the ability to create moving images. However, animators quickly realized that a

Supplementary Activity

Biplane in the Sky

Activity Three

Character Design

To introduce students to the techniques animators use to create their unique styles, this activity explores how characters are

Supplementary Activity

The Making of a Scene

To explore the complex process animators use to create animation, this activity introduces students to the key elements animators use

Selecting Films

Students select films they wish to view for the

Activity One A response card for teacher comments

A four-color wall poster for classroom display

Four student activity masters in English and Spanish

Activity Two

First box Second box

Part B.

First box Second box

Part A.

First box Second box

Part B.

First box Second box

Part A.

First box Second box

Part B.

First box Second box

Part A.

First box Second box

Part B.

First box Second box

Part A.
awards process provides a wonderful opportunity to teach your students about them any craft areas and the Oscars. The competition is decided by a true jury of peers. The approximately 6,000 Academy members are the top filmmakers, directors, editors, producers, cinematographers, and art directors in the industry. Awards communications courses.

**Introduction**

The Academy Awards were first held on May 16, 1929, not long after the advent of "talkies." The first Academy Awards ceremony was held at the Hollywood Roosevelt Hotel in Hollywood, California. The ceremony was televised live, and the audience could watch as they happened. The audience was made up of 600 people and included many of the top filmmakers of the day.

**Target Audience**

3. This instructional guide is designed for students in grades 4-8 who are interested in learning about the Oscars and the film industry. It includes information about the history of the Academy Awards, how the awards are determined, and how the awards are presented.

4. May 16, 1929, not long after the advent of "talkies." The Academy Awards were first held on this date to recognize the achievements of the film industry. The first Academy Awards ceremony was held at the Hollywood Roosevelt Hotel in Hollywood, California. The ceremony was televised live, and the audience could watch as they happened. The audience was made up of 600 people and included many of the top filmmakers of the day.

**Program Components**

Four student activity masters in English and Spanish This instructional guide includes four activity masters in English and Spanish. These activity masters are designed to help students learn about the Oscars and the film industry. They include information about the history of the Academy Awards, how the awards are determined, and how the awards are presented.

**Program Objectives**

To provide an introduction to the Oscars and the Academy Awards, and to help students understand how the awards are determined. The objectives include:

- Students can explain the history of the Academy Awards.
- Students can describe how the Academy Awards are determined.
- Students can discuss the different categories of the Academy Awards.
- Students can explain how the Academy Awards are presented.

**Activity Three**

Creating a Motion Picture

**Activity One**

The History of Animation

From the beginning, animation has been an important part of the film industry. Before the invention of motion picture cameras, pioneers such as Edmond Méziéres used stop-motion photography to analyze animal and human movement. Early 19th-century paintings and drawings of animals and humans were used to study the movement of their limbs.

In 1923, Walt Disney released his first short film, *Steamboat Willie*. This was the first animated film to be synchronized with music and sound. It was also the first animated film to be shown in a theater. The film was a huge success and established Disney as a major force in the animation industry.

In the 1930s and 1940s, Disney produced many more successful animated films, including *Bambi*, *Cinderella*, and *Snow White and the Seven Dwarfs*. These films helped to popularize animation as a medium for storytelling and entertainment.

Activities: Students can practice several animation techniques as well as learn about the history of animation. They can also create their own animation projects.

**Activity Two**

Drawing on Film

**Activity One**

Drawing on Film

This activity involves drawing on film as a way to explore the history of animation. Students can draw on film using special techniques that were used in early animation. They can also practice drawing on film as a way to create their own animation projects.

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awards process provides a wonderful opportunity to as common as nightly news programs, the Academy film, make-up, music, best picture, short film, sound, visual animation, art direction, cinematography, costume design, directing, documentary film, foreign language film, live-action short film, musical, picture editing, producing, screenplay, secondary school English, language arts, visual arts, and so on. The first Academy Awards were handed out on September 16, 1929, for films released in 1927–28; and they were named after the "silver statuettes," which were awarded for performances by performers, producers, and directors. The Academy Awards are presented annually by the Academy of Motion Picture Arts and Sciences to recognize outstanding achievements in film. The Academy of Motion Picture Arts and Sciences (AMPAS) is a non-profit organization dedicated to the advancement of the arts and sciences of the moving image. The Academy Awards, also known as "Oscars," are considered the highest honors in the film industry and are awarded to individuals and productions for excellence in various categories. The awards are presented at an annual ceremony held in the Los Angeles area and broadcast worldwide. The Academy Awards have become one of the most prestigious events in the film industry and are attended by celebrities, industry professionals, and film enthusiasts. The Academy Awards are divided into several categories, including Best Picture, Best Director, Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Original Screenplay, Best Adapted Screenplay, Best Animated Feature Film, Best Foreign Language Film, and many more. The awards are determined by the Academy's members, who are filmmakers, actors, and others in the film industry. Each member of the Academy is eligible to vote for the categories in which they are interested. The Oscars are broadcast on television, and viewers around the world can watch the ceremony as it happens. The Academy Awards are a celebration of the film industry's achievements and honor the talent and creativity that goes into making films. They are a way to recognize the hard work and dedication of filmmakers, actors, and other contributors to the film industry.


**Activity Four: MOVEMENT IN DIMENSIONS**

A long computer-generated imagery (CG) animator can reproduce the three-dimensional (3D) physical action of a person or an object by combining motion in all three dimensions—left and right, up and down, forward and backward. This is accomplished with the aid of a computer that interacts with physical objects or digital models. The animator can manipulate these objects in real time, allowing for the creation of realistic movements that can be observed from different angles and perspectives. This technology is used extensively in modern animation, allowing for the seamless integration of virtual and real-world elements. However, it is important to note that the use of animation software and digital tools can sometimes lead to a loss of the original artistic intent behind the story. As a result, it is crucial to strike a balance between technological innovation and the preservation of traditional storytelling techniques.

**Activity Five: Storyboards and Storytelling**

Storyboards are a crucial tool in the animation process, allowing filmmakers to visualize the sequence of events and actions that will be depicted in a film. They serve as a guide for animators, ensuring that each scene is consistent in terms of time, space, and narrative flow. Storyboards can be created using paper, software, or other digital tools, and they are often used in conjunction with screenplays and scripts. By using storyboards, filmmakers can ensure that their stories are well-structured and engaging, making it easier for audiences to follow along and connect with the characters and plot. In addition, storyboards can be used to identify potential problems or conflicts in the story, allowing filmmakers to address these issues before production begins. Overall, storyboards are an essential tool for filmmakers who want to create compelling and engaging stories that resonate with audiences.
shots, and other storytelling techniques, are similar to complete an entire animation sequence and then scrap changes (more than 50,000 visuals for a 70-minute second of a typical animated film involves 12 to 24 animated film is worked out beforehand on arranged and shot from above to create collage are revealed. Some suggestions are: the opening Beast enchanted objects in

Comic strips, with their captions, close-ups, long show the seven dwarfs, and other storytelling techniques. CG can create moods, convey emotion

In the two types of animation called “time-lapse

and digital tears or blood, embellish backgrounds and sets, special effects in live-action films. CGI can create its ability to mimic reality, CGI is also used to produce scene of WALL-E, the scene in which WALL-E, with animation, was the first film to use CGI on a large scale. When the Academy instituted the Best Animated Feature Film award in 2001, the first

Activity Four

MOVEMENT IN DIMENSIONS

Using computer programs such as Computer-Generated Clay Model (CGM) whatever the material, each step of an

No matter what the material, each step of an

An animated film can be made by a technique called stop-motion photography. In this technique, the director, an educator, or a professional animates a series of still photographs, with the animation process taking place between the frames of those photographs. For every second of screen time, it takes several seconds of real time. As a result, the animation process can take several months or even years. The animation process is time-consuming and requires a lot of patience and effort.

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The earliest animation used mechanical devices such as the praxinoscope, the thaumatrope, and the zoetrope instead of film. After the invention of the movie camera, filmmakers such as Georges Méliès in Paris and J. Stuart Blackton in New York mixed animation with live-action film for magical effect. In 1906, Blackton made the first completely hand-drawn animated film, *Humorous Phases of Funny Faces*. In 1914, Raoul Barré and Bill Nolan built the first studio devoted to animated films. Winsor McCay took animation a step further with the creation of “Gertie the Dinosaur.” He became one of the first animators to use a distinctive style of movement to express an animated character’s personality. Then in 1922, a group of animators headed by Walt Disney opened a studio in California that would influence animated filmmaking for decades, producing such works as *Steamboat Willie* (1928), *Flowers and Trees*—which won the first Oscar for Cartoon Short Subject in 1931/32—*Snow White and the Seven Dwarfs* (1937), *Beauty and the Beast* (1991), and *The Lion King* (1994).

All animation, whether mechanical, on film, or in a digital format, works because the human brain perceives a quickly moving sequence of still images as continuous action. This is called “persistence of vision.” Animated films are assembled one “frame” at a time, each frame or exposure representing a tiny change in the character or scene being animated. When the film is projected, the drawings appear to move. For traditional movies, 24 frames add up to one second of viewing time when projected.

**Basic Animation Terms**

**Frame**: One exposure on the filmstrip. There are sixteen frames in each foot of film and twenty-four frames per second of running time on the screen.

**Live Action**: A motion picture of real people and things, filmed in real time.

**Persistence of Vision**: The perceptual phenomenon that creates an illusion of movement when a series of still pictures flashes by in rapid succession.

**Praxinoscope**: An early animation device similar to a zoetrope that uses mirrors instead of slits.

**Registration**: Any system that holds the drawings, cels, or frames in place. In a flipbook, the binding of a pad of paper, or the clip that holds a stack of index cards resembles the pegs used by an animator to keep drawings lined up.

**Rotoscope**: A tool that enables an animator to trace live-action footage frame by frame.

**Thaumatrope**: A flat disk with a different drawing on each side. When the disk is rotated, the drawings appear to combine. A common example has a bird on one side and a cage on the other.

**Zoetrope**: A hollow cylinder containing a strip of paper with sequential images. When the cylinder is spun, images seen through regularly placed slits seem to move.

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**Activity 1**

Think of an object or action you would like to animate. Begin your flipbook by drawing the first image on the last page of a pad of paper or a stack of index cards. On the next page, trace over the drawing, changing it slightly each time until you have completed at least 24 pages. Think of each page as a frame of film. When you have completed the drawings, you can darken the lines with black ink, and color or shade the figures. Hold the book together at the top and flip the pages from back to front to see your image move.

**What happens when you flip the pages slowly?**

**How does the movement change when you remove some of the pages?**

**What happens if you mix up the pages?**

**How is your flipbook similar to an animated film?**
DRAWING MOVEMENT

Activity 2

Reproducible Master

Until 1914, when Earl Hurd patented “cels” (transparent sheets of celluloid or acetate), animators limited themselves to simple line drawings (like those depicting Gertie the Dinosaur). Without cels, the entire scene, including the background, had to be redrawn every time a character or object moved. Using cels, each part of the scene could be drawn separately. For example, when a character’s arm moved, the animator would draw several cels with different arm movements and exchange them as necessary, and the same background drawing could be used multiple times. The thin cels were layered in stacks of three or four and, to the camera, the images looked as if they were drawn on the same page.

Part A. The beginning and ending drawings of the flipbook you made in Activity One are similar to what animators call “extremes” or “keyframes.” The drawings that connect the extremes are known as “inbetweens.” In the five boxes below, draw or sketch the inbetweens. If you have trouble completing the action, act it out in front of a mirror. Try to make the action as lively as possible.

What happens in the scene?
__________________________________________________________

What happens in the scene?
__________________________________________________________

Does the action move quickly or slowly?
__________________________________________________________

How does the speed of the action affect the mood of the scene?
__________________________________________________________

Every action in an animated film contributes to the story. By changing an action, the animator changes the story. Imagine a character walking down the street with his head in a book. If he bumps into a girl, he might anger her; or they might share a laugh. If he avoids her without looking up, the result would be completely different. The images in the first two boxes below show the beginning of an action. Complete the action in the next five boxes.

Now change one of the frames in the scene. How does this affect the rest of the scene?
__________________________________________________________

What is the mood or atmosphere of the scene?
__________________________________________________________

Add a special effect such as weather, reflections or shadows. How does this change the outcome of the story or its effect on the audience?
__________________________________________________________

Part B. Animator Norman McLaren said that “animation is not the art of drawings-that-move, but rather the art of movements-that-are-drawn.” Consider a scene set in a forest. Each animal moves differently, from the awkward steps of a young fawn to the energetic hops of a cheerful rabbit. The gentle rustle of the leaves on the trees tells us it is a fine day. A stream winds beneath the trees, breaking slightly on the rocks under the surface. What mood does the scene convey?

__________________________________________________________

Imagine that something dangerous approaches. How would that be reflected in the movements of the characters and their surroundings?
__________________________________________________________

Think of an emotion such as fear, surprise or happiness and act it out in front of a mirror. What facial expressions did you use?
__________________________________________________________

How did your body move?
__________________________________________________________

What do you think McLaren meant by his statement?
__________________________________________________________

Why do you think animators are called the “actors” of an animated film?
__________________________________________________________

CEL ANIMATION TERMS

Cel: A clear piece of celluloid or acetate .005 of an inch thick, on which animation drawings are traced or photocopied.

Extremes: The beginning and ending of an animated action, also called “key frames” in computer animation.

Inbetweens: The drawings that take an action from one extreme point to another.

Scene: Continuous action in a single location.

Sequence: A collection of individual scenes that tell a specific part of the story.

Special Effect: Any added effect, such as weather, shadows, reflections, or the like, that gives depth and dimension to the animated drawings.

Squash and Stretch: Two opposing distortions of an animated object that help create expression and force of motion in animation.

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**IMAGINING ACTION**

Cartoons are the most familiar kind of animation, but an animator is not limited to drawn images. Paper, sand, glass, pins, clay models, and puppets are some of the materials animators have used to make films. Just about anything that can be shifted, scattered, cut, rotated, or molded can be animated. Silhouette, collage, and other forms of two-dimensional animation are lighted from below or above for different results. Animators of three-dimensional models and puppets use a stop-motion camera, which may expose just one frame for each change in position. Pixilation and time-lapse photography speed up passing time for a comical or surreal effect. Materials for animated films are limited only by your imagination.

All animated films, however, start with a storyboard, which looks something like a comic strip. A storyboard is essentially a visual outline of a film. It helps the animator plan the film's action and indicates color schemes, style, framing, and sometimes dialogue as well. Using the storyboard, animators can discover any potential problems before they begin to create the film.

Choose a comic strip from the Sunday newspaper, or a short scene from a graphic novel or a comic book. Study the use of color, the different sizes of the images, and the way the visuals advance the story.

<table>
<thead>
<tr>
<th>What happens in the scene?</th>
<th>Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td>__________________________</td>
<td>------</td>
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<tr>
<td>__________________________</td>
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</tr>
</tbody>
</table>

Describe the way the artist creates a sense of movement.

| __________________________ |
| __________________________ |

| What techniques does the artist use to develop mood and emotion? |
| ________________________________________________________________|
| ________________________________________________________________|

Now, invent a simple story of your own: Identify its key moments. On a separate piece of paper, note the moments with a rough sketch and a caption or phrase. Then arrange the key moments in order in boxes like those in **Activity Two**.

<table>
<thead>
<tr>
<th>Title of film</th>
<th>__________________________</th>
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<tbody>
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<table>
<thead>
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<th>What happens in the sequence?</th>
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</tbody>
</table>

| Indicate them on your storyboard. How does the action flow from one key moment to another? |
| ____________________________________________________________________________________|
| ____________________________________________________________________________________|

| Is the information clearly presented? |
| ____________________________________|
| ____________________________________|

| Where does the story take place? |
| ________________________________|
| ________________________________|

| Do your backgrounds make that the setting clear? |
| ______________________________________________|
| ______________________________________________|

| Who is the most important character in the sequence? How would a viewer know that? |
| ________________________________________________________________________________|
| ________________________________________________________________________________|

| Which frames are seen in closeup and which ones are seen from a distance? |
| ______________________________________________________________________|

**STORYBOARD TERMS**

**Key Moment:** The major points of a sequence, both of action and story development.

**Storyboard:** Small drawings and captions arranged in chronological order that show the action of the film step by step and help the animator plan the film's structure.
Instead of pen and ink, animators working with Computer Generated Imagery (CGI) use a variety of computer hardware and software tools. Rather than sketching out characters and objects like traditional animators, computer animators build a three-dimensional “model” that can be viewed from different angles. CGI was first used to create special effects in live-action films and to make short animated films, cartoons and commercials. Toy Story (1995) was the first full-length, totally computer animated film. Early computer animation was sometimes criticized for looking crude or lifeless, but technical advances make contemporary CGI animation more convincing. Using CGI, animators can reproduce the look of most traditional animation techniques. Toy Story, for example, looks similar to stop-motion puppet animation, South Park: Bigger, Longer & Uncut (1999) uses software to simulate paper cutouts while The Lion King (1994) combines CGI and hand-drawn animation.

**Computer Animation Terms**

**Computer Generated Imagery (CGI):** Screen images that are animated using computers and software containing complex mathematical formulas.

**Model:** A three-dimensional virtual character created on the computer, which can be viewed from various angles.

**Part A.** View the sequences your teacher has chosen.

Titles of films: ____________________________

__________________________________________

__________________________________________

What differences do you notice between traditional animation and CGI animation?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

Which do you prefer and why?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

Why might animators choose to use traditional methods and materials if they are able to get similar results using CGI?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

**Part B.** In the previous activities, we learned that the animator’s job is to create rather than record the illusion of movement. Now it’s time to look at the films that were nominated for animation in previous years.

Go to [http://awardsdatabase.oscars.org/ampas_awards](http://awardsdatabase.oscars.org/ampas_awards) to find a complete list of winners and nominees.

Pick one film that you would like to see from the list of nominated films or another film that was recognized for achievement in animation in a previous year. As you watch the film, consider some of the guidelines that the members of the Academy follow when making their award selections:

- Is the storytelling clear and focused?
- Are the characters well-developed and believable?
- Is the animation well-executed?
- Does the animation style enhance the story?
- Is the pacing smooth?

After viewing the film, describe on the back of this sheet why you think the film won the award or was nominated. Put yourself in the shoes of an Academy member. Using what you know about each of this year’s nominated films—either from seeing them or reading about them—predict how the professional filmmakers in the Academy will vote.
La animación más temprana usaba aparatos mecánicos como el praxinoscopio, el taumatrope y el zoótropo en vez de película. Después de la invención de la cámara cinematográfica, cineastas como Georges Méliès en París y J. Stuart Blackton en Nueva York mezclaron animación con acción de actores reales para crear un efecto mágico. En 1906, Blackton hizo la primera película animada completamente dibujada a mano, *Humorous Phases of Funny Faces*. En 1914, Raoul Barré y Bill Nolan construyeron el primer estudio dedicado a la creación de películas animadas. La animación avanzó un paso más cuando Winsor McCay creó “Gertie the Dinosaur.” Fue uno de los primeros animadores que usó un estilo de movimiento distintivo para expresar la personalidad del personaje animado. Luego en 1922, un grupo de animadores dirigidos por Walt Disney abrieron un estudio en California que llegaría a influenciar la cinematografía animada por décadas. Produjeron tales obras como *Steamboat Willie* (1928), *Flowers and Trees*—que ganó el primer premio Oscar de Película Animada Corta en 1931/32—*Snow White and the Seven Dwarfs* (1937), *Beauty and the Beast* (1991) y *The Lion King* (1994).

Toda la animación, sea mecánica, en película o en un formato digital, trabaja porque el cerebro humano percibe una secuencia de imágenes fijas en movimiento como acción continua. Esto se llama “persistencia de la visión.” Las películas animadas son hechas un “cuadro” a la vez. Cada cuadro o exposición representa un cambio minúsculo en el personaje o la escena que se está animando. Cuando se proyecta la película, los dibujos aparentan moverse. En las películas tradicionales, hay 24 cuadros por cada segundo que se proyecta la película.

Piensa en un objeto o una acción que te gustaría animar. Empiez a tu folioscopio dibujando la primera imagen sobre la última hoja de un bloc de notas o un montón de tarjetas de índice. En la próxima hoja, traza sobre el dibujo, cambiándolo ligeramente cada vez hasta completarlo por lo menos 24 hojas. Considera cada hoja como si fuera un cuadro de película. Cuando hayas completado los dibujos, puedes oscurecer las líneas con tinta negra y colorear las figuras. Mantén el libro junto con una mano mientras volteas las paginas desde atrás hacia alante con la otra para ver tu imagen moviéndose.

**Actividad 1 Reproducible Master**

**Los ORÍGENES de la ANIMACIÓN**

La animación más temprana usaba aparatos mecánicos como el praxinoscopio, el taumatrope y el zoótropo en vez de película. Después de la invención de la cámara cinematográfica, cineastas como Georges Méliès en París y J. Stuart Blackton en Nueva York mezclaron animación con acción de actores reales para crear un efecto mágico. En 1906, Blackton hizo la primera película animada completamente dibujada a mano, *Humorous Phases of Funny Faces*. En 1914, Raoul Barré y Bill Nolan construyeron el primer estudio dedicado a la creación de películas animadas. La animación avanzó un paso más cuando Winsor McCay creó “Gertie the Dinosaur.” Fue uno de los primeros animadores que usó un estilo de movimiento distintivo para expresar la personalidad del personaje animado. Luego en 1922, un grupo de animadores dirigidos por Walt Disney abrieron un estudio en California que llegaría a influenciar la cinematografía animada por décadas. Produjeron tales obras como *Steamboat Willie* (1928), *Flowers and Trees*—que ganó el primer premio Oscar de Película Animada Corta en 1931/32—*Snow White and the Seven Dwarfs* (1937), *Beauty and the Beast* (1991) y *The Lion King* (1994).

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**¿Qué pasa cuando volteas las hojas lentamente?**

**¿Cómo cambia el movimiento cuando sacas algunas de las hojas?**

**¿Qué pasa si revuelves las hojas?**

**¿En que maneras es similar tu folioscopio a una película animada?**

---

**Términos Básicos de la Animación**

**Cuadro:** Una exposición de la cinta de película. Hay dieciséis cuadros en cada pie de película y veinticuatro cuadros por segundo de duración sobre la pantalla.

**En Vivo:** Una película con personas y objetos reales, filmada a tiempo real.

**Persistencia de la Visión:** El fenómeno sensorial que crea la ilusión de movimiento cuando una serie de imágenes fijas aparecen fugazmente en sucesión rápida.

**Praxinoscopio:** Uno de los primeros aparatos de animación, similar a un zoótropo, que usa espejos en vez de rendijas.

** Registro:** Cualquier sistema que sujeta a los dibujos, celes o cuadros en su lugar. En un folioscopio, el empasto de un bloc de papel o el gancho que mantiene unido el montón de tarjetas de índice se parece a las estacas que el animador usa para mantener sus dibujos en línea.

**Rotoscopio:** Un instrumento que permite que el animador tracé metraje en vivo cuadro por cuadro.

**Taumatrope:** Un disco plano con un dibujo diferente en cada lado. Cuando se hace girar el disco, los dibujos aparentan combinarse. Un ejemplo común es uno con un ave en un lado y una jaula en el otro.

**Zoótropo:** Un cilindro vacío que contiene una cinta de papel con imágenes secuenciales. Cuando se pone a girar el cilindro, las imágenes son vistas por rendijas separadas por una distancia fija y parecen que se están moviendo.

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Parte B. El animador Norman McLaren dijo que la “animación no es el arte de dibujos que se mueven, sino más bien el arte de movimientos que son dibujados.” Considere una escena en un bosque. Cada animal se mueve de una manera diferente. Sea los pasos torpes de un fauno joven o los brincos energéticos de un conejo alegre. El susurro ligero de las hojas de los árboles nos indica que es un buen día. Un arroyo serpentea debajo de los árboles, rompiendo ligeramente sobre las piedras bajo la superficie. ¿Cuál estado de ánimo es conducido por esta escena?

Imagina que algo peligroso se aproxima. ¿Cómo se reflejaría esto en los movimientos de los personajes y su ambiente?

Piensa sobre una emoción como miedo, felicidad o tristeza y representala frente a un espejo. ¿Cuáles expresiones faciales usaste?

¿Cómo se movió tu cuerpo?

¿Por qué piensas que los animadores son llamados los “actores” de una película animada?

—

**Terminología de Animación por Acetatos**

**Cel:** Una hoja de celuloide o acetato de 0.005 pulgadas de grosor, sobre cual dibujos de animación son trazados o fotocopiados.

**Extremos:** El comienzo y final de una acción animada, también llamados “cuadros claves” en animación por computadora.

**Intermedios:** Los dibujos que conectan a los extremos son conocidos como “intermedios.” En los cinco cuadros más abajo dibuja los intermedios. Si se te hace difícil completar la acción, actúa frente a un espejo. Trata de hacer la acción tan vivida como sea posible.

Cada acción en una película animada contribuye al cuento. Por medio de cambiar una acción, el animador cambia la historia. Imagina a un personaje caminando por la calle, perdido en un libro. Si se choca con una mujer, ella puede enojarse o pueden compartir una buena risa. Si el la evita sin mirar hacia arriba, el resultado será completamente diferente. Las imágenes en los primeros dos cuadros representan el comienzo de una acción. Completa la acción en los próximos cinco cuadros.

Ahora, cambia uno de los cuadros de la escena. ¿Cómo afecta esto al resto de la escena?

¿Cuál es el estado de ánimo o el ambiente de la escena?

Añade un efecto especial como lluvia, reflexiones o sombras. ¿Cómo cambia esto al resultado del cuento o su efecto sobre el público?
IMAGINANDO ACCIÓN

Los dibujos animados son el tipo de animación más conocido, pero un animador no está limitado a usar solamente imágenes dibujadas. Papel, arena, vidrio, alfileres, modelos de masilla y títeres son algunos de los materiales que han sido usados por animadores para hacer películas. Casi cualquier cosa que se puede mover, desarrapar, cortar, girar o moldear se puede animar. Silueta, collage y otras formas de animación bidimensional son iluminadas de abajo o de arriba para obtener resultados diferentes. Los animadores de modelos tridimensionales y títeres utilizan una cámara de animación fotograma a fotograma, que puede exponer solo un cuadro por cada cambio de posición. La pixelación y la fotografía con toma a intervalos aceleran el paso del tiempo para crear un efecto cómico o surrealista. Los materiales para películas animadas son limitados solo por tu imaginación.

Sin embargo, todas las películas animadas comienzan con un storyboard, que es parecido a una tira cómica. Un storyboard es esencialmente un resumen visual de una película. Ayuda al animador a planear la acción de la película e indica la combinación de colores, el estilo, el enmarcado y a veces el dialogo también. Usando el storyboard, los animadores pueden descubrir problemas potenciales antes de comenzar a crear la película.

Escoge una tiracómica del periódico del domingo o una escena corta de una novela gráfica o una historieta. Estudia el uso de color, los diferentes tamaños de las imágenes y la manera en que la composición visual avanza la historia.

¿Qué pasa en la escena? ________________________________________________________________

Describe la manera en que el artista crea una sensación de movimiento.

________________________________________________________

¿Cuáles técnicas usa el artista para desarrollar el estado de humor y la emoción?

________________________________________________________

Ahora, inventa tu propia historia simple. Identifica sus momentos clave. En otra hoja de papel, anota estos momentos con un embozo y una leyenda o frase. Luego arregla los momentos clave en cuadros como los de la Actividad Dos.

Título de película _____________________________________________

¿Qué pasa en la secuencia? _____________________________________________

________________________________________________________

¿Hay personajes, animales, electrodomésticos, niños, adultos? ¿Cómo influirá esto a la historia?

________________________________________________________

¿Cuáles de los cuadros se ven en primer plano y cuales son vistos a distancia?

________________________________________________________

¿Por qué? ________________________________________________________

Indica estos momentos en tu storyboard. ¿Cómo fluye la acción de un momento clave al otro?

________________________________________________________

¿Está presentada claramente la información?

________________________________________________________

¿Adonde ocurre la historia?

________________________________________________________

¿Clarifican tus fondos el escenario en que esta ocurriendo la acción?

________________________________________________________

¿Quién es el personaje más importante de la secuencia? ¿Cómo lo sabrá el espectador?

________________________________________________________

Términos Del Storyboard

Momento Clave: Los puntos más importantes de una secuencia, tanto en términos de acción como en el desarrollo de la historia.

Storyboard: Dibujos pequeños con leyendas arreglados en orden cronológica que muestran la acción de la película paso a paso y ayudan al animador a planear la estructura de la película.

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En lugar de plumas y tinta, los animadores que trabajan con imágenes de síntesis usan una variedad de maquinaria y programas. En vez de dibujar a los personajes y objetos como los animadores tradicionales, los animadores por computadora construyen un “modelo” tridimensional que se puede mirar de diferentes ángulos. Al principio, la animación por computadora fue usada para hacer películas animadas cortas, dibujos animados y anuncios. Toy Story (1995) fue la primera película animada completamente por computadora. Inicialmente, las imágenes de síntesis fueron criticadas por parecer rudimentarias y sin vida, pero los avances técnicos han hecho que la animación por computadora contemporánea sea mucho más convincente. Usando la animación por computadora los animadores pueden reproducir la apariencia de la mayoría de las técnicas de animación tradicionales. Por ejemplo, Toy Story parece similar a la animación fotograma a fotograma de títeres, South Park: Bigger, Longer, and Uncut (1999) usa programas para hacer parecer que los personajes fueron cortados de una hoja de papel, mientras que The Lion King (1994) combina animación por computadora con animación dibujada a mano.

**Términos De Animación A Computadoras**

**Imágenes De Síntesis:** Imágenes sobre la pantalla que son creadas usando computadoras y programas que contienen fórmulas matemáticas complejas.

**Modelo:** Un personaje tridimensional virtual creado con una computadora que se puede mirar de varios ángulos.

**Parte A.** Ve las secuencias que tu maestra/o ha escogido. Títulos de las películas: ____________________________________________________________

¿Cuáles diferencias notas entre la animación tradicional y la animación por computadora? ____________________________________________________________

¿Cuál prefieres y por qué? ____________________________________________________________

¿Cuáles razones puede tener un animador para escoger métodos y materiales tradicionales si puede conseguir resultados similares con la animación a computadora? ____________________________________________________________

**Parte B.** En las actividades anteriores, aprendimos que el trabajo del animador es crear más que grabar la ilusión de movimiento. Ahora es tiempo que miremos a las películas que fueron nominadas para los premios de animación en años previos. Ve a [http://awards database.oscars.org/ampas_awards](http://awards database.oscars.org/ampas_awards) para encontrar una lista completa de los ganadores y los nominados.

Escoge una película que te gustaría ver de la lista de películas nominadas u otra película que fue reconocida por éxito en animación durante un año previo. Mientras ves la película, considera algunas de las pautas seguidas por los miembros de la Academia cuando hacen sus selecciones para los premios:

- ¿Es clara y enfocada la manera en que se presenta el cuento?
- ¿Son bien desarrollados y verosímiles los personajes?
- ¿Esta bien realizada la animación?
- ¿Aumenta la historia el estilo de animación?
- ¿Tiene un paso fluido?

Después de ver la película, en el lado trasero de esta hoja describe por que piensas que la película gano el premio o fue nominada. Ponte en los zapatos de un miembro de la Academia. Usando lo que sabes sobre cada película nominada este año–sea porque la viste o porque leíste sobre ella–adivina como votaran los cineastas profesionales de la Academia.