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ACS 3000: ANIMATION IN FILM AND TELEVISION  
25 October 2021

Midterm Examination

You will be graded on how well you can integrate the course material into your answers. The best answers will demonstrate a depth and breadth of knowledge, both within each question and across the exam. (That means try to refer to a diversity of material, rather than repeating the same references or information.) There are two parts (I. and II.), and you’ll choose TWO from each, for a total of FOUR. (Please just write the Arabic numeral—1, 2, 3, etc.—of the question you’re answering.) Each question will be worth 25 points (4 × 25 = 100 points total).

\*All answers should refer DIRECTLY to both readings and viewings from the first half of the semester (i.e., before fall break, up to and including October 12th). You may use and quote from your readings, but you should not use outside sources. \*

**EXAM due 10/25 11:59**

1.) What makes animation humorous? Describe different ways that texts and their creators make us laugh. What role does humor play in animation?

Humor plays a large role in most animation. In early animation it was more of

4.) What is the role of sound and music in animation? How do soundtracks help to add meaning to the visuals of animation?

In many ways the music that is tied to the animation can enhance the humor behind it and the experience that the audience feels when watching. Danial Goldmark had a good point when talking about the cartoons containing opera. He says that the music choice can truly give the animation its character that we see. With a lot of music being created for the animations specifically, he says that the ones that integrate some of the popular music in that time added to the animations humor greatly. With the popular music popping up in the films created popularity around them. Daniel said that with popular music becoming more pronounced in the animation style. People like stalling could run with musical freedom, he could create anything he wanted basically because with the added company of popular music into the animation, more could be produced each week. Soundtracks can add the meaning of the visuals of animation by giving the cartoons a voice. In most early cases it wasn’t a human voice that we hear, but with the synchronization of the sound to the cartoon we can hear the running and the slapping of the hands, you can hear their actions, drawing you in to hear the next gag that will be shown. We see music helping a lot of meaning as well when watching cartoons following a sort of stereotypes. Daniel stated in his “Stalling and Popular Music in the Warner Bros. Cartoons” article that stereotypes played in the animations have a certain expectation, they must have the right scene and the right kind of music to draw you into the scene and understand the set in which we are to understand the animation.

Specifically in this case the

5.) How do we explain animation’s relation to “reality”? How do different works reference the “real world” outside the animated text, and what are the effects of these references?

6.) As with many forms of visual media, representation has been a central issue for animation. What special considerations regarding representation emanate from animation as a form? Using several examples, discuss and explain some of the controversies over representation in animation, including positive images, if appropriate.