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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 turn it in before 10/28**

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

I think animation relied on humor for much of its uprising and at its early development. It relied

- facial expressions, exaggerated body movements, sound effects, violence.

- lighthearted, insignificant, reference to real world, make light of a situation

- humor plays a big role through gags

- timing with cartoon gags, expecting something to happen and finally getting the satisfaction

- timing by expecting one thing and a different event occurs

- tom and jerry,

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. With scenes including western or city life, or modern living, the music surrounding the scene plays a huge role in grabbing the attention of those watching it. In the *Bugs Bunny Rides Again* (Warner Bros., 1948, dir. Friz Freleng) short we discussed the feature where it references and plays the song Cheyenne and Navajo, and how when the short was created that was the popular music at the time. By referencing that music during the short the audience can recognize something familiar and when they recognize it, they may get more into the short itself, adding to the impact of the animation. When I watch film and recognize a few songs I know I get more excited by what I’m watching because I hear something familiar and can get more engrossed into the film itself.

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?

- some connect in the way of interacting with reality by “looking” at the camera

- integrating the audience into the scene

- reality is added so body impact becomes realistic instead of unattainable.

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.

- snow white, Cinderella

Visual media didn’t age well into modern conversation, which is understandable because times change and the more people come to earn, we know what is wrong and what isn’t now. A lot of representation was lost back in early animation or skewed in a demeaning type of way in some cases. When watching and reading about snow white, we understand that she is a young princess that has a jealous queen trying to bring harm upon her and to get away from her she finds a cottage. She is a young girl and very stereotyped as incapable and in order for her to stay and feel protected by the dwarves she will cook and clean and take care of all the 7 order men that are living in the house she stumbled upon. Snow white along with Cinderella and Aurora are the three critical princesses of early Disney that Davis speaks about and how their representation as women. Davis tells us that of course they are all perceived as beautiful young youthful women that are found in a “damsel in distress’ situation that need a prince to come and save. All three of the princesses have a terrible mother or dead mother with no sign of a male figure in their lives making them very vulnerable. Davis says this brings a more “meaningful” component to their stories, but I think it gives us a bad representation as women. Back then though women were perceived differently than now, so this representation wasn’t deemed as an issue when it was created. Another example would be *Pecos Bill* (from Melody Time, Disney, 1948, dir. Clyde Geronimi). The representation of Slue-foot Sue was discussed. Davis says that her character was created so differently than all the other characters in the film and you can tell that there are almost no similarities between the drawing of Bill and Sue. Sue is so fluid in her movements and dainty but is shown to make a lot of the first movements between Sue and Bill. Bill is almost animalistic when he first sees sue and throughout the film, he is very stereotypical male, shooting of guns like crazy and the movement is all over the place compared to Sue. She doesn’t speak at all in her appearance in the film.

Davis, Amy M. "Disney Films 1937-1967: The 'Classic' Years." Good Girls & Wicked Witches: Women in Disney's Feature Animation. Eastleigh (UK): John Libbey Publishing, 2006. 83-136