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"Animation: Genre and Authorship" is an overview of the distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions and with...

Animation: Genre and Authorship - Paul Wells - Google Books

"Animation: Genre and Authorship" is an overview of the

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distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions and with what purpose. Arguably, animation provides the greatest opportunity for distinctive models of "auteurism" and revises generic categories.

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[Animation: Genre and Authorship by Paul Wells, Paperback](#)

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"Animation: Genre and Authorship" is an overview of the distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions and with what purpose. Arguably, animation provides the greatest opportunity for distinctive models of "auteurism" and revises generic categories.

[Animation: Genre and Authorship by Paul Wells](#)

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Animation : genre and authorship (Book, 2002) [WorldCat.org]

Animation: Genre and Authorship is divided into five chapters, the first three of which unite to form Wells' "introduction" to animation. He begins by offering some definitions of

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animation, and rather than presenting a linear historical review of the development of animation, Wells chooses to concentrate on the common processes involved in generating the

Animation: Genre and Authorship

The publication of Paul Wells' *Animation: Genre and Authorship*, unashamedly offered as an introduction to the serious discipline of animation studies, attests to the fact that the attitudes of academics have slowly begun to metamorphose in this regard. Postgraduate students now increasingly find themselves awake and strangely lucid in the early mornings, watching cartoons with notebooks and weighty references in hand.

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Animation Genre And Authorship

Animation : Genre and Authorship, Paperback by Wells, Paul, ISBN 1903364205, ISBN-13 9781903364208, Brand New, Free shipping in the US Animation: Genre and Authorship explores the distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions and with what purpose.

Short Cuts Ser.: Animation : Genre and Authorship by Paul ...

Although animation is listed under "Genres" and is classified

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as a genre by many film critics and streaming services, there is an ongoing debate between the animation community and the general public whether animation is a genre or a medium; and that the genres in the "Live-action scripted" genre can also be portrayed in an animated format, and ...

List of genres - Wikipedia

Animation: Genre and Authorship Paul Wells Limited preview - 2002. An Introduction to Film Studies Jill Nelmes Limited preview - 2003. All Book Search results & raquo; About the author (2003) Michael Barrier is a recognized authority on film cartoons. For many years he was the publisher and editor of Funnyworld, the most widely respected ...

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Hollywood Cartoons: American Animation in Its Golden Age

...

"Animation: Genre and Authorship" is an overview of the distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions and with what purpose.

1903364205 - Animation Genre and Authorship Short Cuts by

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Whiteboard animation is known as one of the best types of explainer video animations. The minimalistic design of this style allows the audience to focus on the content and not get distracted by too many visual effects. It's a process in which a story is told using drawings on a whiteboard.

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[10 Animation Styles: Which One is Your Favorite ...](#)

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18 Wells, Paul, Animation: Genre and Authorship, London & New York: Wallflower Press, 2002, p. 2 . Vol. 1, No. 1 Page | 27 The story in Perfect Blue is formulated by orthodox narrative form with an establishment of characters and a situation at the beginning, a problem which develops, and a resolution presented at the end. ...

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The Distinctive Language of Animation

Movie Genre Definition What is a movie genre? Movie genres are stylistic categories where a particular movie can be placed based on the setting, characters, plot, mood, tone, and theme. A film's main genre category will be based on where the majority of the content lands. A sub-genre is a smaller category that fits inside a particular genre. Often this is a mixture of two separate genres.

The Ultimate Movie Genres List: 90+ Genre Examples for ...

Animation: Genre and Authorship: Wells, Paul:
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Animation: Genre and Authorship explores the distinctive language of animation, its production processes, and the particular questions about who makes it, under what conditions, and with what purpose. In this first study to look specifically at the ways in which animation displays unique models of 'auteurism' and how it revises generic categories, Paul Wells challenges the prominence of live-action moviemaking as the first form of contemporary cinema and visual culture. The book also includes interviews with Ray

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Harryhausen and Caroline Leaf, and a full timeline of the history of animation.

Basics Animation: Scriptwriting addresses the full range of approaches to scripting and developing for animated films. It details the issues faced by the animation scriptwriter, and the techniques to overcome them. It also seeks to promote the unique qualities of animation as a form of expression, using many images to illustrate and emphasise points made in the text. This book looks at genres in animation as a starting point for scripting, employing a range of case studies from feature films to public relations work to independent productions, in order to reveal a range of approaches to writing.

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First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Between 1996-97 an almost unprecedented campaign was mounted in the British press against one film: David Cronenberg's *Crash*. What motivated this campaign? What can it tell us about British film culture? What impact did the campaign have on general audiences? This book, which draws on a year-long investigation supported by the Economic and Social Research Council, offers a series of important and challenging findings and is a major contribution to our understanding of censorship campaigns, how audiences respond to films, and the strategies employed in

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engaging with such texts.

Scientific Essay from the year 2011 in the subject Film Science, grade: N/A: Professional Lecture, University of Technology, Sydney (School of Design), course: MA Animation, language: English, abstract: This lecture 'Revising Animation Genres: Jan Svankmajer, Tim Burton and James Cameron and the Study of Myth' addresses the idea or concept of today's classification of genres for animation feature films and interrogates why this concept needs to be revised today. The lecture is also about what makes it possible to tell a story successfully within films that use animation visual effects today. To do this, it discusses why the concept of the animation genre needs to be revised

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and suggests how today we need to look at the idea of genres in animation differently than we did in the past. By contrast with the modernism of the past (when fixed styles in art and culture had existed, making it possible to create certain strong recognisable frameworks for art which had helped us categorise different styles and genres and types of film and types of stories), today, a lot more art and art making is made up from a lot of pastiche, which now sees the appropriating of a mixture of ideas from other contexts, genres and themes. This appropriation of ideas previously not normally grouped together within an artwork or film or piece of animation is now being combined into an overall fraternizing of codes and references in films that often would employ animation visual effects.

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What's new in animation? Find out! * Works from artists, animators, film-makers, scholars, archivists * Ideal for serious students of film making and animation In this detailed look at animation today, a series of intriguing case studies are explored from production to final outcome. Each one is considered in terms of meaning, purpose, and effect, then put into context as part of today's animation culture. Hundreds of illustrations make it easy to follow experimental work from script to screen, exploring the intersections between animation, film, graphic design, and art. With insights from leading U.K. authors on animation, as well as Oscar-winning animators, artists, film makers, scholars, and archivists, Re-Imagining Animation offers the definitive look at animation

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today.

This is a comprehensive textbook for students of cinema. It provides a guide to the main concepts used to analyse the film industry and film texts, and also introduces some of the world's key national cinemas.

This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television. Bringing together contributions from world-renowned film and media scholars, *Fantasy/Animation*

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considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as Dreamworks' *How To Train Your Dragon* (2010–) and HBO's *Game of Thrones* (2011–).

Widely credited for the revival of feature-length animated filmmaking within contemporary Hollywood, computer-animated films are today produced within a variety of national contexts and traditions. Covering thirty years of computer-animated film history, and analysing over 200 different examples, *The Computer-Animated Film: Industry, Style and*

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Genre persuasively argues that this body of work constitutes a unique genre of mainstream cinema. Informed by wider technological discourses and the status of animation as an industrial art form, the book not only theorises computer-animated films through their formal properties, but connects elements of film style to animation practice and the computer-animated film's unique production contexts.

Animation in Context is an illustrated introduction to cultural theory, contextual research and critical analysis. By making academic language more accessible, it empowers animators with the confidence and enthusiasm to engage with theory as a fun, integral, and applied part of the creative process. Interviews with contemporary industry professionals and

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academics, student case studies and a range of practical research exercises, combine to encourage a more versatile approach to animation practice – from creating storyboards to set designs and soundtracks; as well as developing virals, 3D zoetropes and projection mapping visuals. Mark Collington focuses on a core selection of theoretical approaches that shape animation narrative, supported by a broader set of shared theoretical principles from the worlds of art, design, film and media studies. This discussion is underpinned by cross-disciplinary thinking on a range of topics including genre, humour, montage and propaganda. These are applied to the analysis of a range of animated films and projects from Disney and Animé, to independent artist-filmmakers such as Wendy Tilby, Amanda Forbis and Jerzy Kucia. These ideas

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are also applied to other uses of animation such as advertising, sitcom, gaming and animated documentary.

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