

1. Hello, welcome to SHARKHEAD, my thesis pitch for a 3 minute animated romp following a 30 y/o burn out, the parasitic shark attached to his head, and a cat that happened to catch the attention of them both as they chase each other through a city.
2. My name is Izzy, but I also go by 'ZAEEXO' as a pseudonym for me as an artist. I'm an animated arts transfer, and this is my second year at PNCA but 5th year of college total.
3. When I first graduated high school I didn't feel comfortable leaving the town I was in so I ended up attending the university there, being told that I could pursue animation while enrolled in that school.
4. I could not, there was no proper program set up for people who wanted to be animators, but as I was realizing this, COVID came in and decided to give me all the more reason to stay put. I came to a conclusion:
5. I would never actually become an animator if I stayed at this school.
6. This was a shock to me, as I was under the impression that if I paid for college I'd get the education right? Right??? Not all educations are built the same though, so I bailed.
7. PNCA! \*click\* Woo! After a brief break from school following... zoom university... I started here! It was like a night and day difference for me, and I had never felt more motivated to create than with my peers surrounding me, though I did have to play a lot of catch up learning the fundamentals. All that being said, this brings me to...
8. My first official animated film! STARGAZER was my 1.5 minute animated junior film I made earlier this year, and was my first exposure to the animation production pipeline.
9. 'Twas here I found great enjoyment in the preproduction of the film, from working with friends on designing the whimsical characters living in this world-
10. To finding how much I enjoyed making the storyboard and animatic for this film. This discovery also led me to looking more into storyboarding as a career option after graduation, which would be wicked cool.
11. Getting to play around with different programs and find what type of post production works for me was also integral to making my next film, as now I know roughly how long the different facets of animating a short film should take me.
12. \*click\* STARGAZER taught me a lot, and I am grateful to have been provided with the opportunity to create in the environment we were in. I feel like I learned just as much from my cohort as I did my instructors, and I'm incredibly excited to be working in the same space with them as we finish out our careers here at PNCA.

13. But STARGAZER was soooooo (almost) last year, old news, I know what you're really here for. You wanna see something fresh, something... cool... SO let's bring it back to...
14. SHARKHEAD! Like I have previously stated, my wonderful cohort has had such a great influence on me, but that also means I've been comparing myself to them a lot. I came into this term stressed beyond belief that I hadn't started production on a film, let alone even have a concept yet! By the time school started though, after a whole summer of toiling over what to do my thesis on, I had an overwhelming sense of calm. It took me so so long to realize that this film doesn't have to be my magnum opus, it just needs to be something I can be proud of. What felt like anguish turned into excitement as I started having fun with my art again, and on the first day back to school, I did the sketches of what would become Tim and Guz
15. My initial idea with this character was "what if shark on head. And what if shark on head part of hair? Hair and shark are one." and then they were totally one! Immediately I started to explore the relationship between these two creatures, how they could communicate, how they felt about this situation, how they even ended up like this in the first place. Their situation seemed almost comical, Tim, the man, seeming almost apathetic to Guz literally being a live on his head.
16. The more I fleshed out this relationship and their world the more I realized this was something I wanted to put more time and energy into, I wanted to see them animated. After realizing this was going to be my thesis it got a whole lot more complicated while also being simplified.
17. As much as I'd love to expand upon the lore of this universe, I found I was spending too many of my efforts in supplemental material: I needed to know what world they lived in so I could portray it in the film, but I didn't need to create this all-encompassing lore that explains everything, not for *this* project at least. So I set some rules for the world, and tried to map out what I'd show for my animated thesis.
18. Part of that process was creating this concept board. I was mainly exploring the different locations as well as actions I wanted to see in the film, as well as how the three main characters would interact with each other in these spaces. So characters and world are a check, concept is done, I needed to figure out the vibe and tone of the film. Mostly what I wanted audiences to take away after viewing the film.
19. When thinking about city chase sequences I thought almost immediately of 2000's Jet Set Radio, a groundbreaking video game that could sell you on its soundtrack alone. Doing more research into the making of this game I found how intentionally the soundtrack was crafted, and knowing I'd already wanted the pacing of my film to work in tandem with a custom score, felt incredibly inspired. The visual style, fluidity of the movements, and promotional photos and art for the game also inspire my thesis.

20. As I explored this film's concept more, I wanted to find the best tone for my film, and, given the absurdity of the situation, found the groundwork for a comedy at my fingertips. Kill la Kill is unparalleled in pacing when it comes to action, and the gags are used to expertly disguise its budgetary cuts creating a unique comedic style. I want to use this formula to make my thesis, well, achievable, as well as add another visual gag to the piece.
21. It feels hard to mention animated comedy and not mention Nichijou. Nichijou covers an immense amount of comedic styles, but what I find most inspiring, and side splitting, is when the show blows the most mundane thing out of proportions never before seen. I took a lot of influence from this show in writing the script for my thesis, as well as thinking of the gags I'd like to accomplish in the short time span of the film.
22. It goes without saying that I'm heavily influenced by anime and manga, and the artbook of Hiroyuki Imaishi, who directed previously mentioned awesome and cool Kill la Kill, has become one of my most prized possessions. The book includes many of his illustrations as well as key frames and timing charts for animation sequences he's done. The inclusion of breakdowns for both his illustrations and animations are phenomenal because you really can't find them anywhere else and they are super informative.
23. Finally I have some works that are also influential to my film but not quite as heavily as the last four. The anime Soul Eater uses shape language and stylization for its characters in a very unique way and I feel the anime has a very cool vibe overall. It leans more western cartoony and edgy in its style and the attitude of its characters is unrivaled. Secondly I'm also citing the entirety of the Gorillaz collaboration. Though the first three albums are the most applicable to the story I'd like to tell, I think the overall style, tone and absurdity of the situations the characters find themselves in has found its way into my film.
24. Before moving on from my influences, I did want to bring attention and acknowledgement to the many influences I've accumulated for this project that are influenced by or in some way derived from Black culture, specifically the clothing, music and overall visual shorthand of intercity Black American communities. It's important to know that all of these sources lift from this culture while not being a part of it, and I believe it would be wrong for me to take from these influences without giving credit to the people and culture who made this visual culture influential in the first place.
25. May I present: the blorbos! There's more to come later on the designs but these are more or less where we're at. There's Tim, the part-timer with compounding bad luck, Guz, the shark creature that... well we don't really know what his deal is actually. And Deli, the street cat who really likes ham.
26. Like I mentioned before, music is going to play a BIG role in this film, so I wanted to find a way to express the energy of the different acts before actually having the animatic and

boards finished. This is another way I could communicate my vision for the film to my composer and audience. It was also a lot of fun rendering these eyecatches in a Studio Trigger style. The story begins in a convenience store...

27. Before bring set in motion following a particularly unfortunate interaction between Guz and Deli, forcing Tim to chase the cat with his apartment key...
28. Until finally catching up to her in the alley of an aquatic pet store. They don't stay there long before...
29. Another chase begins, testing Tim's patience with both creatures.
30. The three end up on a subway car, being forced to play nice for the duration of the ride.
31. Before the final showdown in the subway station. Anticlimactic, but intentionally so.
32. I've created so much work around this project this semester. THE VOICES, I CAN'T STOP DRAWING THESE THREE!!! It's been a lot of fun and I really want to cover as many bases as I can before production.
33. In order to flesh out Tim's character more, I wanted to make a model sheet and some expressions. I might remake this after doing the proof of concept test animation in the coming months to see what style is more achievable, a more cartoony one or a more realistic one, I might use a mix of both depending on the scene, its complexity, and comedy.
34. This is only for act one, but I wanted to create a value sheet to help with keeping the consistency of my pre production. I'd like to do a color script as well, so I'm starting with values and then adding color later.
35. Then the logo I've created, I'd like to use this on stickers and other aspects of this project as a watermark so I'm working with a graphic designer to clean it up for whatever I might use it for.
36. I decided to do my rough animations in Rough Animator (go figure) and wanted to do a test animatic, or a moving version of the storyboard timed out with sound and some additional drawings, using its camera.
37. This is one of 8 pages of storyboards I've made for this film, I plan on using the storyboards I'll finish in my Visual Storytelling class to start my animatic before term ends, and then finish it over winter break, tweaking it and getting scratch audio where needed.
38. Here's an example of my animatic so far. Please be gentle I am not a voice actor.

39. My next few slides are the more technical aspects of this project, the budget in the timeline. For this animation I will be using Procreate and Clip Studio Paint for background and assets, Rough Animator for rough animation, Toonboom for clean up and final animation, and then compositing in AE and Premiere Pro.
40. To into context how long it takes to make an animated project, I've done some math for roughly how many drawings I'll need to make to achieve this. There's some wiggle room here and there with holding frames for longer and moving illustrations across the screen instead, but roughly should be between 2100 4300 individual drawings for this project not including previously made artwork backgrounds and effects.
41. Here's a very rough timeline for the project. On my next slide, I'll go into a little bit more depth, but I'm hoping with the animatic done over winter break. I should be able to jump straight into rough animation by January.
42. And then here are snippets from a much more in-depth schedule I'll try to abide by. I have them broken down by winter break, the beginning of term, and then the end of term.
43. My budget for this film is going to be probably closer to 150 but we'll see how things go.
44. So there we have it, folks. Let this term be kind to all of us thesis students, and thank you so much for coming out tonight.

What did you make?

The start of a character turn around/reference sheet.

How did you make it?

Clip Studio Paint.

What stage of the process are you in? (just started, almost finished.)

Starting, not *just* started, but starting.

What questions are you exploring in the work?

How do you guys like it?

What kind of feedback would be useful?

Design ideas suitable for animation?

## SHARKHEAD Abstract.

SHARKEHEAD is my 4 minute long 2D animated thesis film, following a burnout, the parasitic shark attached to his head, and a street cat who makes off with something very important as she's chased through a city. While this film isn't as near and dear to my heart as some of the other thesis' my peers are presenting, what it represents is. I came to this school wanting to make animated films like those that came before and inspired me, and while I had many hiccups on my road to here, I feel very accomplished in having done what I set out to do.

Before playing the film, I will give a short preface of the story so far, after which I will play the film and speak on the changes I would like to make during my remaining time here at PNCA. It's an *almost* finished piece, the thesis version is ready, but the one for the rest of the world needs a little more time.

This is where I introduce myself.

Then I will detail the creation of this film, the characters, and how music has driven this project from the start. I'll break down how I designed the visual aesthetics of the film as well as how I broke down the backgrounds as the film progressed. After so I will get into how collaboration has saved my bacon.

Finally I'll acknowledge how grateful I am to my team and my takeaways from the project and PNCA as a whole.

Thank you for being on my panel. ୨୩(•̀•́) ✧

Hi hi, welcome to SHARKHEAD, the thesis defense for my 2d animated film I completed over the past few months. Thank you all so much for coming, I know that being here at 9:30 on a friday is not where any of us want to be, so that just makes the act that you showed up all the sweeter <333 It has been a TASK to get this to a mostly finished version to show to y'all today, and I'll take you through the whole process here in a bit but first!

This presentation has some prerequisites. I've been informed that the leading conflict of my film isn't super clear to people who don't live in my head SO I'll give you the tl;dr of the story so far. A prologue if you will.

These are our main characters, Tim is a 30 something burnout, he works a few part time jobs to cover living in his cheap apartment and doesn't have many friends. He's sort of isolated as his former peers move forwards, he can't seem to leave the loop he's been in since his late teens. Next we have Guz, the parasitic creature attached to Tim's head, and who feels like the root to most of the problems Tim's been facing of late. While not an actual shark, he's very shark shaped. Finally we have Deli, the street cat that has a fondness for Tim and an apprehension of Guz's sudden and frequent outbursts. She likes deli meat, hence the name. Also their designs changed a little since you last saw them if you caught my proposal, mostly because my hands just got very used to drawing them a certain way hehe ANYWAYS.

Tim was a guy. Very normal, very chill. Until one night something crashes through his window, and in the ensuing chaos his apartment gets DESTROYED, leaving Tim reeling with the new reality of having this weird alien creature attached to his head??? This sucks for a lot of reasons, but namely because bro's getting EVICTED due to this, the damages in addition to the apartment's strict "NO PETS" policy, because I guess Guz doesn't have ESA status yet.

Which lands us at the film! Roughly a week after Tim and Guz became fused and being kicked tf out, Tim needs to get his keys back to his landlord TODAY, and you need to watch the film.

\*plays film wow\*

I DID NOT HAVE TIME FOR CREDITS, I really wanted to get some rough credits in there but alas I didn't make it in time SO I'm going to take this opportunity to shout out to everyone who helped me.

Directed by Me, Izzy Duval. I also had a hand in everything except the custom score.

I've seen people listing their mentors as producers, so produced by Jack Ellis.

Rough Animation: Lazaro Garcia Gonzalez, Aphenia Sov

Clean Ups: Mint Gabriel, Lazaro Garcia Gonzalez

Colors: Lazaro, Mint, Aphenia

Composting: Jack, Zoey Johnson

Sound: Jack

Voice Actors

Tim: Sam MacInnis

Guz: Sara Vitale

Landlord: Cameron Pearson

Boss: Ronan Maples

Screams: Piper Haswell

Music

Pattern 21

THIS IS NOT THE FINAL VERSION OF THE FILM!!11!!1! With the amount of time on my hands and the fact that I wanted to decide the final look of the film, I made the decision to fully complete the film AFTER this showing. So it's kind of like y'all have an exclusive experience with something that will never see the light of day in its current form or something. Pretty cool I guess... Some things I'll be changing are issues with continuity, buffing out some of the backgrounds of shots that are on the plainer side, and adding a better title and credit sequence. Once I've done all this, I plan on posting it to socials and the like.

Oh also hi. Hello. I'm Izzy. I go by ZAEEXO online and am MC FREAKING GRADUATING THIS YEAR WAIT WHAT?1!??1!?! I've been at PNCA for 2 years but have another 3 years under my belt from my previous college. I started my college journey in 2018 but, uh, due to, ~reasons~ I ended up taking some time off of school post 2020. This worked in my favor actually since it made me reevaluate my decision to continue at the university I started at, given I probably wouldn't have much of a future in animation had I stayed SO NOW I'M AT PNCA YAY!

During my time at PNCA I've gotten to try out every stage of the animation pipeline, and through this film and the few other projects I got to do in these two years I've found I actually quite enjoy every aspect. I feel strongest in pre-production, but I love how I can really zone out during animation, and if this thesis has taught me anything it is that I DO have the ability to figure out After Effects and post production. So basically I'm saying I enjoy doing it all. My overall goals with what I've learned from PNCA...

I JUST WANT A JOB. I don't gotta be the ideas man give me the tasks and I'll do 'em I PROMISE. I want to work on more collaborative projects, whether with my friends or as bonafide paying work, I just wanna be

A COG IN THE WHEEL!!! Also not that I was alone on this project by any means, but this just solidified how badly I want to continue to work on teams and how much I disenojoy working on larger scale projects on my own. TEAMS FOR THE WIN.

But for real, this was an insanely collaborative project, I didn't initially plan on it but given the scope and how stubborn I became on seeing this thing through, the collaboration was necessary. It was a really interesting experience being in the director's position, one I don't think I would have had if I hadn't gone for this thesis with the utter lack of time and experience under my belt, but I honestly think it's worked out for the better for me. I've learned a lot, feeling a sense of pride looking back on how I handled some aspects while also cringing at the ways I made this film more difficult for everyone involved by not prepping for a multi-person project earlier on. BUT MORE ON THAT LATER LOL.

Let us venture away from this and back to \*FALL, 2024\*. The start of thesis year, my final year, and I DIDN'T HAVE A THESIS IDEA. FOR AN ANIMATED PROJECT. This was a bad situation to find yourself in considering how long of a process it is to make an animated film. I had a concept of some romantic confessionary miscommunication based project that takes place in a cafe and while the story idea was kinda cute, it just felt so... eh. Like, for an animation, it was so

grounded, not at all utilizing the capabilities of the medium to be WHATEVER you want it to be. I had already nixed the concept by the time...

\*Tim\* was born. My son. I guess Tim \*and\* Guz. During the first day back from summer break I doodled this guy with a fish-thing on his head and like,,, I don't know he just called out to me.

During the next week I kept drawing this moody dude, and was trying to figure out what made him so upset.

Kinda stemming from the stresses of my real life, in which I had just gone down to working only two days a week to keep up with my SIX classes that term as well as having a cat that kept almost exploding (this is a joke, he is fine just needed a hot compress to the ear), I imagined this guy probably dealt with similar stresses too.

But even more than that I sort of shifted my fears and anxieties, some of which I've been holding onto for nearly a decade, onto this poor dude. While trying to figure out the contexts these characters existed in, I kept coming back to this funky, energetic music playing on loop in my head. I saw Tim running around a city with Guz secondary actioning all over the place, with music from...

JET SET RADIOOOOOOOOOOOOO! While not a game I grew up with, I kinda reverse engineered my way to it after being enamoured with the vibes of Lethal League, but that's not all that important. Last term I finally got the chance to play JSR and WOW it was a blast if not a little frustrating with some of the controls. I loved the stylization and energy that came with skating around Tokyo-to and wanted to find a way to bring that same high energy to my film.

Also I luv you Beat, one day I will do a proper cosplay of you, skates and all, when I dye my hair red again. <3

OKAY WAIT SO THERE'RE THUMBNAILS ALREADY WHAT? Yeah so last year I spent some time writing a script for this film, researching comedic timing and breaking down high energy animations, like those from Studio Trigger/Gainax as well as some indie ones like Marco Cárdenas "PxAY OFF" and Micah\_ers "Can I Please Have a Waffle?". During this process I bounced the script around my peers and took notes on what made people giggle and what jokes never really landed. S/O to resident funny guy Sara Vitale for helping me with some of the bits, she really lives up to the name. I don't know how well you can tell, but there's that little "X'd out part, that's a flashback segment that told the story I prefaced this presentation with. I got the recommendation to cut it along with a few other redundant/unnecessary scenes, and boy howdy am I glad I did because this project was still a BEAST to finish as is.

Have a silly little process video for how the animation came along. I also want to indulge in showing y'all some of the things that happened fast on the screen but were A LABOR OF LOVE FOR ME and my sweet team who helped me accomplish them! APPRECIATE THE ANIMATION! I'm not sure if you noticed but the film has a very distinctive visual style in its

limited color palettes and dark shadows, and I wanted to yap about the inspiration behind those choices! Other than time saving because a film in full color wouldn't have worked for me on this timeline.

This is Hiroyuki Imaishi, everyone say hi. He's an animator and director at, oh would you look at that GAINAX/ STUDIO TRIGGER if i sound like a broken record it's because I am one. I got his artbook over the summer and I swear it rewired my brain chemistry.

While I had the story, settings, characters and timeline for the film just about finished by end of winter break, I still had no clue how I wanted to render the film. While searching for something, anything that might put me on the right path, I busted open 'ol reliable and found that I was really drawn to some of Imaishi's contrasting settings in his illustrations. I kept this technique in mind before honing in on the concept. But that was when I was given the recommendation of watching his film Sex and Violence with Mach Speed. This is one of the only safe for work screen grabs I could find of the film, it is a \*WEIRD\* one. But watching it solved the puzzle I'd been struggling with for the entire production of this film to date.

I had already done the linework for a few of the backgrounds but was dragging my feet with the render until I realized I could just use flats and push my shadows more and it would look sooooo COOOL!

On top of that, since I was animating in ToonBoom Harmony and hadn't started compositing, the concept of changing the color of the scene with the mood or action felt like a super easy way to not only add more visual contrast, but also give you an insight to how the character on screen feels about the situation they're in.

For the first 1/3 of the film the backgrounds are all illustrations that the characters were animated on top of.

One last example of this...

But as the film progresses and the scope of the environments shifts from a convenience store interior to a city, the decision to break these down into individual assets was the way to go.

My mentor Jack helped me so much through this process, I now feel so confident and competent in After Effects, or at least in the ways it was necessary for this film.

I also had a lot of fun creating the world Tim, Deli, and Guz occupy, figuring out where I needed to break it down or make the initial canvas a larger size to account for the movement of the scene. I was really intimidated by this at the start of term but it actually came so fast and also was very easy to accomplish since I'd been doing the bulk of the illustrating for this film in my lecture classes, thank you and sorry to those teachers.

Also easter eggs y'all might not see but that \*I\* care about. So gaze upon them.

I'd like to move onto the more collaborative elements of the film, starting with the one I knew from the get go I'd need to find: a composer. I knew that I wanted to source and pay someone to make a custom score for the film inspired by some of the music from JSR and I was lucky enough to meet a duo going by the name "Pattern 21" who actually offered to collaborate with me when I had told them about my plans for my thesis. This was by far the easiest part of the film. After creating a document listing what I wanted the track to sound like and going back and forth a few times the following month, Heather and Quinn **KNOCKED IT OUT OF THE PARK**. I'm in love with the piece and it was just such a perfect companion to the vibe and the animation that followed. Heather and Quinn couldn't be here today due to this presentation being at 9:30am on a friday, but big shout out to them you should check them out when you get the chance.

The scope of this project was admittedly too much for me to get done on my own. I knew it was going to be a big project, and tried going into it knowing it wasn't going to be my magnum opus.

But **JEEZ** by the beginning of this term I **NEEDED TO SEE THIS THING THROUGH**.

Getting a group of seasoned veterans (aka some alum and co) to help with the busy work and shots I needed help figuring out, help figuring out compositing, help with promotional materials because I **DON'T WANNA MAKE STICKER DESIGNS PLEASE DON'T MAKE ME!!!**

Friends I dragged into the sound booth by their scruffs to record some lines. I couldn't have done this without everyone who helped me through this.

I'm so glad I asked people for help, I hadn't been able to work on a team outside of my two stints in the past 48 hour animation jams (luv you Team Dislocated Knee and Team Glee Squad!), and just completely fell in love with how much more achievable a project can become when you have a team. As the person who created the concept and characters, it's a whole new level of gratitude seeing them brought to life by such skilled and wonderful artists. **WHO ALSO** happen to be my friends so extra bonus for getting to spend extra time with some of the coolest people you could meet! I'm so glad that when I look back on this film I'm able to see so much of these people and remember the times we spent together.

**BUT** it wasn't all mushy gooshy stuff, when I look back on this film I'll also see all the ways I could have been a better director for both them and myself. I dragged my feet too long on deciding whether I'd need a team on this project or not, and lacked a lot of material that would have expedited this process. I now understand the need for more in depth character and prop designs, I will never make the mistake of giving someone a rough animation with an outdated character design and a vague concept of a **KEY** prop (this is a pun). If I were to do this again I would have figured out which shots I need help on earlier on, and prepared the necessary reference materials before handing them off. I'm grateful my team had the patience that allowed me to get my shit together while also having the skillz to think on their feet and still produce excellent quality work. I hope to get to work on projects with them in the future if I'm given the opportunity!

Overall this was a HUGE learning experience for me, as it should be. I felt the discomfort of growing while on a longer term project, and can see things I would do differently now all the way back to the staging of the original thumbnails. Doing this while taking a class that's actively trying to teach me these skills also hurts bad, as working on this film sometimes all I can see is what I did poorly. In addition to this I also went through genuinely one of the hardest times in my adult life, dealing with things front left and center, or whatever the phrase is. Though I had a lot of things going for me, especially a wonderful support network, everything felt like it was going the worst way possible, and even the things I thought I had accounted for ended up taking a lot of actual and mental time. Like, I'm being so fr I have no clue how I made it this far. But all together, seeing everything that I was able to accomplish with the phenomenal help I had from my friends, I feel proud of it, and I know that the imperfections that my eye latches on to hopefully shouldn't be too apparent, and that I also was able to \*mostly\* finish anything at all. It makes me feel more competent in my ability and confident in my future as an animator.

The future of this project is to be completed over my last month here, as said before, just tweaking all the things I want to make more solid before sending it off into the world. I've considered expanding this and doing a comic or more limited animation with the world and characters, but I also wouldn't be heartbroken if SHARKHEAD has run its course and was only here to showcase what I've learned while at PNCA.

As for me, after school I'm excited to work on projects with and for my friends to keep the 'ole engine running. Or something like that you get what I'm saying my brain is MUSH after thai past week. I want to focus on my overall technical skill as an artist and animator, and buff out my portfolio, reel, and maybe even get a cute little website off the ground. I'd love to get a job in the local industry but until then I want to hone my skills because if this isn't a skill based industry ;-).

I'm so incredibly grateful to everyone I've learned from here at PNCA, everyone who helped me work on this project, and everyone who has been a friend to me these past two years. IT'S TIME FOR THE THANKING SECTION HAHAAHHAHA

First and foremost I'd like to thank my mentor Jack, you've taught me so so much these past few months, even more if you count back when I took your visual storytelling class. Thank you for seeing the vision immediately and being genuinely just like one of the most helpful and positive people I've ever met, this project wouldn't be without your guidance and help.

Thank you Za (even though she isn't here) for always pushing me in the right direction and encouraging me to continue growing as an animator. And for being so funny.

Thank you to Marilyn for being such a supportive force for me and the entire animated arts department. Your positivity and care makes this department go around.

Thank you to my partner Ronan who has kept my life outside of school together while I've been running around like some weird, stressed out animal. And also for keeping Boris from exploding, for real. And entertaining Alexei, she single handedly wanted me to fail this project.

Thank you to Mint for bringing Deli to life, and Lazaro for leveling up my rough animations. Seriously, you two have been phenomenal to work with and I'm so glad this is over so I can finally repay you with a meal because holy cow you've earned it.

Thank you to Aphenia and Zoey for your help with this film, and being there for me through this process... in your own way.

On that note I also wanted to thank Cam, Piper, Mya, Grim, Lex, and Sarah Rae for keeping me sane while we all took shifts living in the Cintiq lab this last term. This list could literally go on forever though this entire department is just a group of friends supporting each other and I love you all so much.

I want to thank Eryn, Jou, Milla, Sara, and Sean for designing stickers for this defense. I didn't wanna do it and I'll cherish these designs forever. I think everyone can agree with that.

I wanted to thank my wonderful voice actors, specifically Sam, who voiced Tim so good. Sorry for clotheslining you and shaking your head around. It sounded perfect.

Thank you to all my friends here, these have been some of the hardest months of my life, in and out of thesis, so I'm so grateful for all the laughter and levity you've brought me, and I'm excited to get to hang out after this with no evil thesis looming over my shoulders!!!! I'M FREEEEEEEEEE

Finally thank you so much to everyone here right now, it means a lot to have everyone here and supportive of this silly endeavor, I hope you enjoyed the film and the yapping!!! If I'm not mistaken I think we're due for sharkhead round two eclectic boogaloo, s shark 2 head, sharkhead the squeakuel? ya?

if you made it this far i know you're creeping, good luck with your thesis! — ★



## Annotated Bibliography

今石洋之アニメ画集. Tōkyō, 東京: Sutairu, スタイル, 2020.

The official artbook of Imaishi Hiroyuki, well known Japanese anime director and artist. This book displays his art starting from working on *Neon Genesis Evangelion* (1995) with Gainax, through doing character design for *Vampire Hunter* (1997) and being a Key Animator on *Lupin the III* (1997), to his eventual directing *Dead Leaves* (2004), *Kill la Kill* (2013), and *Promare* (2019). Deals heavily in concept and promotional art, also has works in progress.

GAINAX. GURREN LAGANN ARCHIVES. S.I.: UDON ENTERTAINMENT CORP, 2023.

The official art book of the anime *Gurren Lagann*, directed by Imaishi Hiroyuki. Includes character and prop references, character designs, and world building elements. Artwork from multiple different artists showing how the same characters can be interpreted differently.

Mattesi, Mike. *Force: Dynamic life drawing for animators, 2nd edition*. Focal Press, 2012.

The bible for animated anatomy, Mike Mattesi teaches readers how to find the energy in static images, leading to a more solid foundation of life and movement for artists. This lends to capturing dynamic poses and sequences, and works in tandem with the other works I'm referencing in this project.

*Soul eater soul art encore!*: 大久保篤画集. Tōkyō: スクウェア・エニックス, 2024.

Ookubo Atsushi compiled his previous two artbooks for his manga series *Soul Eater* and *Soul Eater Not!*(the books being *Soul Eater Soul Art I* and *Soul Eater Soul Art II*) in one third

volume. This includes the covers of the original volumes and new volumes for Soul Eater, and tons of promotional art for both series.

*Arawi, Keiichi. Nichijou : My Ordinary Life. Shounen Ace, 2006.*

A comedy manga chronicling dramatic reactions to mundane circumstances.

*Ishihara, Tatsuya. Nichijou. Kyoto Animation, 2011.*

See above, but in animation this time.

*Kikuchi, Masayoshi. Jet Set Radio. Sega, Dreamcast, 2000.*

A groundbreaking video game for its time, *Jet Set Radio* was the first 3-D game to use cel shading techniques. The Japanese videogame merges motifs of Japanese, American, and British street culture and skate life to create a multicultural experience of cool. The soundtrack also reflects this.

*Albarn, Damon; Hewlitt, Jamie. Gorillaz. Warner Music, 1998-present.*

The music-art collaborative duo between Damon Albarn (musician) and Jamie Hewlitt (artist). Albarn was previously in the brit-pop band *Blur*, and Hewlitt had a popular comic running called *Tank Girl*. The two came together in the late 90's to make a fictional cartoon band with four(ish) standard members, the lead singer 2D using Albarn's vocals, and a rotating cast of guest artists. Much if not all of the band's visuals and promotional materials are designed by or in the style of Hewlitt. They feature iconic ape-like characters in almost pop-art get ups, very graphic.