

Distribution Agreement

In presenting this thesis as a partial fulfillment of the requirements for a degree from Emory University, I hereby grant to Emory University and its agents the non-exclusive license to archive, make accessible, and display my thesis in whole or in part in all forms of media, now or hereafter now, including display on the World Wide Web. I understand that I may select some access restrictions as part of the online submission of this thesis. I retain all ownership rights to the copyright of the thesis. I also retain the right to use in future works (such as articles or books) all or part of this thesis.

Kheyal Roy-Meighoo

April 8th, 2023

Provisions: Animating Culture

by

Kheyal Roy-Meighoo

Dr. Michele Schreiber
Adviser

Film and Media

Dr. Michele Schreiber
Adviser

Prof. Jason Francisco
Committee Member

Dr. Chris Suh
Committee Member

Dr. Matthew Bernstein
Committee Member

2023

Provisions: Animating Culture

By

Kheyal Roy-Meighoo

Dr. Michele Schreiber

Adviser

An abstract of
a thesis submitted to the Faculty of Emory College of Arts and Sciences
of Emory University in partial fulfillment
of the requirements of the degree of
Bachelor of Arts with Honors

Film and Media

2023

Abstract

Provisions: Animating Culture

By Kheyal Roy-Meighoo

“Provisions” is a short stop motion film that follows K, a young Trinidadian-American woman who lives on her own. As K prepares provision soup, she calls her grandmother for advice on how to make the traditional Trinidadian dish. K and her grandmother’s conversation evolves into a conversation about community and how it feels to be a child of the diaspora. This film draws upon the animate possibility of stop motion to articulate the liveliness of culture and memory. To access the film, navigate to this link: <https://youtu.be/BGGz9hXOhnw>

Provisions: Animating Culture

By

Kheyal Roy-Meighoo

Dr. Michele Schreiber

Adviser

A thesis submitted to the Faculty of Emory College of Arts and Sciences
of Emory University in partial fulfillment
of the requirements of the degree of
Bachelor of Arts with Honors

Film and Media

2023

Table of Contents

Part 1: Introducing the Project.....	1
Part 2: Motivations.....	4
Developing a Personal Story.....	4
Applicable Coursework, Theory, and History.....	7
Film References.....	10
Part 3: Making the Film.....	14
Pre Production - The Script and Animatic.....	14
Pre-Production - Set and Prop Building.....	16
Animation.....	19
Editing.....	22
Sound.....	23
Part 3: Outcomes.....	25
The Meaning of the Film.....	25
Contributions to the Field of Asian American Studies and Animation.....	26
Future Plans for the Film.....	27
Appendix.....	29
Works Cited.....	40

Part 1: Introducing the Project

The goal of my honors thesis is to create a stop motion animation short film that discusses Asian diasporic identity. The main character, who is based on myself but who I will refer to as “K,” engages with her Indo-Trinidadian heritage by cooking provision soup - a hearty dish created by enslaved people in Trinidad, made to stretch for many meals. While K makes the soup, she calls her grandmother on the phone to ask for help with the recipe, which starts a conversation about identity, culture, and belonging. I wanted to make this film because there is a lack of diasporic Asian (and particularly Indo-Caribbean) representation on screen. I have chosen stop motion because it is a medium that prompts the viewer to draw meaning from the intentional use of materials, textures, and space. Through the animated possibilities of stop motion, this film explores the loneliness that diasporic Asians feel while trying to connect to their ancestral culture.

I have chosen to discuss diasporic identity through the process of making soup. Food can play an important historical and cultural role because, despite traveling across multiple countries and generations, family recipes serve as shared narratives that connect diasporic communities to their past and nourish a vision for the future. Provision soup is a traditional Trinidadian dish created by enslaved Africans who grew plantain, eddos, dasheen, and other starches. These vegetables were relatively easy to grow and could quickly be made into a hearty soup to supplement rations given by plantation owners. Indentured Indian laborers also made this soup once they were brought to Trinidad to replace enslaved labor. My grandmother learned the recipe from her mother, who would make it every week for her family of thirteen. In turn, my grandmother made this soup for her family and taught her children and

grandchildren the recipe. For children of the diaspora, food is a tactile connection to our heritage that survived the long immigrant journey. I have not lived in Trinidad like my grandmother did, nor did I grow up surrounded by immigrant Trinidadian culture like my father. I was born in Canada and raised in America, far away from extended family. Despite my disconnect from Trinidad, I have been raised on Trinidadian food. Similar to my heritage, this soup is a combination of many elements. Mixed together, unique flavors and textures create comfort and a sense of home. In the film, K seeks a status of belonging from her grandmother. She feels disconnected from her grandmother's immigrant experience and does not comfortably identify as Trinidadian. However, she looks like an immigrant. This duality fuels an inner conflict within K. While making the soup, she realizes that although she may never be able to decide what her identity is, she can find comfort in the parts of her culture that she has inherited.

This project is a continuation of my exploration into stop motion animation.¹ For as long as I can remember, I have been awestruck by animation. I am drawn to the knowledge that the intricate skill of someone's hands can create a sense of otherworldliness that appears on screen. I have chosen to make a stop motion thesis not only because I want to professionally pursue a career as a stop motion animator, but also because the style has a unique sense of materiality that invites the audience to think about the physical space of the film and how the characters and objects occupy space. As artist and scholar Ellen Rocha has suggested in the case of animation, stop motion uniquely invokes the "sense of touch" to connect with memory and

¹ Stop motion animation is the practice of taking a series of photographs where each frame is individually manipulated to create the illusion of movement when the images are played in sequence.

nostalgia.² While this is possible in live action, the textured crafts of stop motion call upon the audience to think about the creation of every frame and reminisce about their own sense of artistic wonder.

Furthermore, stop motion presents an animated possibility. Because the audience is hyper-aware that the animation is not real, they expect that anything in the frame could come to life. Feminist new materialist scholars have highlighted questions regarding the agency and vibrancy in what is usually viewed as inanimate matter. I am particularly invested in exploring how the visual and tactile materiality of stop motion can be used to explore the impact of discrimination and the emergence of resilience in our everyday lives. I want the audience to think critically about what material parts of their lives hold the possibilities of life. Audiences should realize that their culture can be tangible and alive because it is constantly evolving over generations.

² Ellen Rocha, "Beyond Materiality in Animation" (Animation Studies, 2019).

Part 2: Motivations for the Project

Developing a Personal Story

When proposing my honors project, I knew I wanted to make a film with a deep personal meaning. I have made several stop motion films in the past, and perhaps the most well-received one was “My Bunny’s Story.” I submitted it to Campus MovieFest, the largest student film festival in the world, and I won nine festival awards and a Disney Women in Film Award. Most rewardingly, I was overwhelmed by the support I received from audiences for my subtle and relatable approach to addressing issues of diversity through a stop motion character. The textures of my character reminded audiences of their childhood storybooks, while the brown skin of the female puppet reminded audiences that childhood joys and fears are shared by everyone, regardless of race or gender. My audience’s strong support of the character showed me the power of film. I have now made it my mission to think critically about diversity through art, interrogate innovative forms of storytelling through film, and uncover histories that have not yet been told. I want to pursue stop motion professionally so that I can continue to shine a light on underrepresented identities.

I was not sure how I could tie my own heritage into a film. I realized that what makes my identity unique is that I am part of a larger history of the global Asian diaspora. Although I may look South Asian, I was born in Toronto and raised in California and Georgia. Furthermore, my parents were raised in Canada, so I do not share the experience of being a child of immigrants. My connection to my ethnic identity as a Indian-Trinidadian comes from both sets of my grandparents, who immigrated to Canada in the 1960s. This has given me the confusing experience of being American-Canadian-Indian-Trinidadian while not feeling as though I belong

in any of those places.³ This lack of belonging is something felt by many Asian Americans who are not considered “American enough” or “Asian enough.” However, I have come to accept this ambiguous sense of belonging and look towards the future communities I can build.

With this in mind, I wanted to create a film that explored the ways I do feel connected to family and home while also focusing on my cultural loneliness. I decided that I wanted to create a story about my Trinidadian grandmother, Cynthia Meighoo. My grandmother and I are close and she is very interested in learning about animation. I did not know how I wanted to incorporate her into the story, but by the summer of 2022 I knew I would focus on the relationship between the two of us. A large part of my relationship with my grandma has been virtual. She lives in Canada and I only see her about once a year, but we call each other frequently. Being separated from extended family has also contributed to my feelings of isolation and solitude, so I decided that this distance should be evident in the film (hence, the phone call conversation). In order to find the main point around which to frame our discussion, I decided to think more broadly about my relationship with my family. I am relatively close to my Trinidadian family because they all live in Canada (my mother’s family, save for my grandparents, live in India). When I think of visiting Toronto I not only think about visiting my grandparents, but I also think about visiting my Grand Auntie Tara. She was my grandmother’s older sister, but was essentially my third grandmother. She passed away in 2021 from breast cancer. Because of the COVID-19 lockdown, I did not get to visit her before she died or attend the funeral. So I also want to pay tribute to her endless kindness and her ability to make me feel

³ My mother’s parents are from India and ethnically Bengali, and my father’s parents are from Trinidad and ethnically Indian.

at home. While my grandmother starts in the film, I wanted the piece to be able to speak to broader family relationships. Therefore, I decided to center the film around a casual conversation on the phone, just like I would normally have with my relatives.

After reflecting upon my memories with my Canadian family, I realized that food was the common denominator. At each family gathering, everyone would bring a dish to share. Each family member brings something that has a unique meaning or tradition to them. During the summer of 2022, I began learning family recipes. I knew I would soon be leaving home for postgraduate opportunities so I decided to begin making a cookbook that would remind me of home. When I visited my grandmother that summer, she taught me how to make provision soup. Her recipe was given to her by her mother, who learned the recipe from her ancestors. The history of provision soup is deeply entwined with the history of labor and colonialism in Trinidad. The soup was created by enslaved Afro-Trinidadian who were brought to work on the sugar plantations. In order to supplement the rations given to them by enslavers, the enslaved grew root vegetables that were relatively easy to harvest such as taro, dasheen, eddos, and plantain. They would cook these vegetables down, along with “dumplings” (which were simple patties made of flour and water) to create a filling soup that could last for many meals. When slavery was abolished, the British began to bring indentured laborers from India and China to work the plantations.⁴ My Trinidadian ancestors were brought from India approximately 6 generations back from my grandmother.⁵ Indo-Trinidadians also began making provision soup

⁴ “List of the General Registers of Indian Indentured Labourers 1845-1917, *National Archives of Trinidad and Tobago*.

⁵ This is purely speculation from family stories, as we have no official record of when our families arrived in Trinidad. What we do know is that the last members of our family to speak an Indian language were my grandmother’s grandparents.

to supplement the rations given to them by plantation owners. Even after the abolition of indentured labor, my family continued to cook provision soup because they lived out in the country and were not very financially stable. As my grandmother says in the film, her mother used to make provision soup at least once a week from the vegetables they grew in their garden. The history of the soup, in addition to the symbolism of soup as a mixture of ingredients and identities, makes it a perfect vessel for discussing and understanding mixed heritage.

Applicable Coursework, Theory, and History

Animation is interdisciplinary. It rides the line between film, photography, architecture, sculpture, and more. As a double major in both Film and Media and History, I have come to appreciate the interdisciplinary nature of stop motion and its power to give life to inanimate objects and create a sense of nostalgia. Ever since I was a child, I have reacted so viscerally to stop motion, but only recently have I begun to understand why. In the Spring 2022 semester, I took Animation Theory with Prof. Nathan Lee. I learned so much about how to analyze animation, why animation is unique, and how animators approach their audience. The first piece of animation theory that prompted me to think deeply about the unique style of stop motion was Aylish Wood's "Re-Animating Space." Wood discusses how, in animation, space itself is an entity and does not simply support characters and narratives.⁶ Wood frequently cites the Brother's Quay, who have "frustrating constructions of space" that prompt the audience to think deeply about materials and textures.⁷ Just like how film freed painting from realism,

⁶ Aylish Wood, "Re-Animating Space" (*The Animation Studies Reader*, 2019), 28.

⁷ Wood, "Re-Animating Space," 40.

animation has freed film from realism and “allowed it to recover its aesthetic autonomy.”⁸ This is especially true for stop motion because so much attention and detail is placed into the creation of the sets. For me, the space of the kitchen and dining table are important characters in representing culture and loved ones. Thomas Gunning discusses how animation uniquely gives life to objects we know to be nonliving, yet the audience still invests in their existence. I am curious to play with the audience’s understanding of the characters in my film as both living objects but also handmade creations.⁹ In my film, the food itself becomes a character. It grows and changes over time and even has a personal history. By bringing this liveliness into the film, I hope the audience will begin to think more critically about their own food and culture.

An integral piece to my research was Jeremy Michael Blair’s “Animated Autoethnographies: Stop Motion Animation as a Tool for Self-Inquiry and Personal Evolution.” This piece has some amazing segments that were helpful in thinking through *why* I am so invested in this project. The author claims that animation is a tool for “accessing culturally constructed fears, investigating impactful moments of childhood, and exhibiting unique representations of self.” Blair calls this autoethnography, which is a “self-reflexive way of knowing that attempts to break away from the confines of disciplinary constraints.”¹⁰ For my project, I chose stop motion because it has always had a profound impact on me. The textures, materials, and near-realistic motions make me think about the wonder in each frame and the animator’s role in the story. The fact that I use stop motion will remind the audience that there

⁸ Wood, “Re-Animating Space,” 16.

⁹ Thomas Gunning, “Moving Away from the Index” (*Differences*, 2007).

¹⁰ Jeremy Michael Blair, “Animated Autoethnographies” (*Art Education*), 6.

is an animator behind the film. This will in turn allow them to learn or think deeply about the real-world effects of living as a child of the diaspora.

I am interested in the intersection between social justice, historical narrative, and film and want to understand how my piece can contribute to the history of the Asian diaspora. In *Making Asian American Film and Video*, author Jun Okada discusses how Asian American filmmakers saw the necessity of a negative portrayal as part of a “dialectic of representation” to achieve more authenticity. Okada frequently cites Peter X. Feng, who theorized that the “representation of Asian American subjectivity can be accomplished only by focusing on process rather than end results [...] on the act of becoming rather than on the state of being.”¹¹ This piece helped me to understand that my film does not need to highlight all of the amazing things about being Asian American - it can take a more ambiguous tone where the main character does find a solution to feeling lonely. I also read “Animating Indianness” by Paritosh Singh.¹² While Singh’s piece largely discusses drawn animation, it was still useful in understanding how Indian-ness has been portrayed in animation. Singh argues that animation is a crucial form of artistic experimentation that fights against cultural colonialism. His writing helped me to better understand the history of Indian animation and the importance that art plays in asserting anti-colonial values.

Lastly, I want to highlight the Asian American experience through the overlapping lenses of race, ethnicity, gender, sexuality, class, and more.¹³ I am influenced by Stuart Hall’s theories of discourse and media. Hall theorized that discourse cannot erase stereotypes, so the

¹¹ Jun Okada, *Making Asian American Film and Video* (Rutgers University Press, 2015), 49.

¹² Paritosh Singh, “Animating Indianness” (*Animation Studies*, 2018).

¹³ Kimberly Crenshaw, “Mapping the Margins” (*Stanford Law Review*, 1991).

narratives we have seen previously about Asian and brown-skinned women cannot be forgotten.¹⁴ But discourse and representation are not fixed, so creators hold the power to create new images and stories that create a balanced representation of an identity. By presenting my experience, my film will contribute to both cinematic and historical representations of diasporic Asians, West Indians, and persons of South Asian descent.

Film References

I have been heavily influenced by animated films that intersect with the theory of postmemory. Marianne Hirsch defines postmemory as memories that span across generations. Although someone may not have experienced an event themselves, they have constructed a “postmemory” from familial history.¹⁵ I believe that animated films are able to tackle difficult themes of postmemory in ways that live action filmmaking cannot.¹⁶ Prominent film theorists, such as André Bazin, argued that the true essence of cinema was realism, which implies that animation was not an asset to the art form.¹⁷ However, animation possesses a uniquely materialistic quality that evokes a sense of memory because of the animator’s subjectivity.¹⁸ This materiality, expressed through artistic choices such as sketch lines or cartoonish exaggeration, reminds the audience of the artist’s subjectivity.¹⁹ This encourages the viewer to understand the narrative as a constructed memory. Animation plays with the audience’s conceptions of reality because it reimagines spaces of historical memory through artistic

¹⁴ Hall, “Representation and the Media,” (*Media Education Foundation*, 1997).

¹⁵ Marianne Hirsch, *The Generation of Postmemory* (Columbia University Press, 2012).

¹⁶ Phillip Kelly Denslow, “What is Animation and Who Needs to Know?” (*A Reader in Animation Studies*, 1997), 3.

¹⁷ André Bazin, “The Myth of Total Cinema” (*What is Cinema*, 1967), 234.

¹⁸ Other theorists who dealt with live action filmmaking, such as Sergei Eisenstein, embraced the subjectivity of film and used the artistic allowances of the medium to invoke visceral responses in an audience. In a similar fashion, animation relies on artistic stylization to generate an emotional response from the audience.

¹⁹ Ellen Rocha, “Beyond Materiality in Animation” (*Animation Studies*, 2019).

techniques.²⁰ No longer confined to the physical world, animation can help the artist bring together the past and the present. Therefore, the recreation of reality that takes place in front of a film camera may in fact be less “realistic” than an animated film, which uses artistic techniques to articulate the internal emotions and thought processes of the characters.²¹

In recent years, there have been several such films that deal with family history and post memory. Films such as *Persepolis* (2007), *Waltz with Bashir* (2008), and *Flee* (2021) have informed my theme and style. *Persepolis* is adapted from the graphic novel by Marjane Satrapi. Satrapi grew up in Iran during the Iranian Revolution. Satrapi switches to a more stylized and less realistic style of animation during major life changes such as puberty. During flashback scenes, Satrapi uses a shadow-puppet style to cue the audience to the time period. I am inspired by her first-person narrative and raw portrayal of her family. *Waltz With Bashir* is also based on a graphic novel and is directed by Ari Folman. Folman was an Israeli soldier during the Lebanon war of 1982, but has no memories of a massacre he witnessed. To reconstruct his memory, he interviews his fellow soldiers and witnesses and animates them into the film. This demonstrates that animation can be an effective tool for reconstructing memory. *Flee*, directed by Jonas Poher Rasmussen, reconstructs the story of how Amin Nawabi (alias) fled Afghanistan and now lives in Denmark as an openly gay man. Because the film is animated, it is able to switch seamlessly between Nawabi’s memories and the present day as well as provide visuals to a story that would otherwise remain unrecorded.

²⁰ Wood, “Re-Animating Space,” 27.

²¹ Esther Leslie, “Animation and History,” 30.

I have found short films that are thematically much closer to what I hope my film accomplishes. I learned about Spotted Fawn Productions, a company that creates innovative and historical narratives of indigenous people in North America. They have several short films about everything from boarding schools to folktales to modern Indigenous fashion. I'm inspired both stylistically and thematically by their work, and think this is a great example of how stop motion can be used to discuss identity, belonging, and family history. Another impactful film for me was "Meneath: The Hidden Island of Ethics," directed by Terril Lee Calder. In the film, a young mixed girl is told conflicting narratives about her life, morals, and afterlife by a Native American woman and Jesus Christ. She navigates a dream-like space, wandering through different spaces in her home and past and wondering if she is going to hell. The contrast of materials - from dolls to paper puppets to wooden sets - created striking visuals that conveyed the clashing identities of the main character. While there were clear right and wrongs to pick from, the character never resolved her identity crisis. In my piece, I don't want to resolve anything. I simply want to express what it means like to feel lost, and show my audience that it's okay not to resolve one's identity. I was also inspired by "Freaks of Nurture" by Alexandra Lemay. The film shows Lemay working on a stop motion film, but struggling to find inspiration. Lemay calls her mother, who is an eccentric woman with many cats, dogs, and adopted children. I really enjoyed this format of the film and took direct inspiration from it when I decided to have my film take place around a phone conversation. Another film that influenced me was the Oscar-nominated stop motion film "Sister" by Siqi Song. The characters and sets are predominantly felted, giving the film a very soft, gentle feel. The colors are very muted, but the young sister brings vibrancy into the frame with her bright energy and pink highlights. The

characters do not have many facial expressions, and the eyes and mouths look as though they were animated digitally. The film is absolutely heart wrenching because it recreates the hypothetical story of a boy's younger sister who was never born due to the One Child Policy in China. Although I'm not dealing with similar subject matter, the visuals of the film inspired the look of my animated food. I hope that my film can contribute to the growing production of stop motion autoethnographies that discuss race, gender, and family history.

Part 3: Making the Film

Pre Production - The Script and Animatic

Having established a strong theoretical backing to my film over the summer of 2022, I began to create the film during the fall. I am familiar with stop motion production and have made twelve stop motion short films during my time at Emory. This previous experience helped inform my creative process for my thesis.

I began by workshopping a script.²² For animation, it is crucial that the dialogue and script are finalized before production begins. Because every frame is so carefully constructed, there is no room for experimentation during production. I started by outlining the major beats of my story and workshopping these beats in the Honors Methods class in the Fall 2022 semester. I decided that the story would begin with a young woman (K) who calls her grandmother for help. This call leads to a larger conversation about K's identity and her grandmother's upbringing. However, after workshopping a few scripts with my fellow honors students, I realized that I was missing crucial input from a very important person - my grandmother! Since I play myself in the film, I decided that the most authentic way to write the script would be to have a conversation with my grandmother and hear what she had to say. So in early October 2022, I set up my first recording session with my grandmother. I prepared a script for myself, but I did not tell my grandmother what to say. Instead, I let the conversation flow naturally. We talked for nearly two hours, running through the major story beats in several run-throughs. Eventually my grandmother began to select certain phrases to repeat, and soon

²² See *fig. 1* for full script.

enough we had ourselves a “script.”²³ I then workshopped that script and began to tweak the direction of our dialogue. After a few weeks of revisions, I recorded a new version with my grandmother. This time, I asked her to use the script in one run through and go without it on another. Between these sessions, I had enough material to begin editing.

I spent the remaining weeks in October editing the nearly four hours of recordings I had of my grandmother. This process was tedious, but I was able to create a relatively final cut in a few weeks. I created this final cut with authenticity in mind and attempted to leave in natural moments in the conversation (confusion over speaker phone, stuttering, etc.) while also keeping the time down to a minimum. Next, it was time for my dialogue. I am not the strongest voice actor and have not had enough practice directing myself, so my creative producer, fellow honors student, and frequent collaborator Isaac Gazmararian acted as my director. After setting up a small at-home studio in my closet, I recorded my lines in a two-hour recording session. By November, I had the finalized dialogue.

During November, I created an animatic.²⁴ I created the images in Blender using the Grease Pencil 2D drawing tools. This allowed me to easily manipulate the images as the script changed over time. I wanted to finalize the script beforehand so that I could experiment with interplay between the visuals and the audio. However, I did make sure to accurately show the steps of making provision soup. After consulting with my grandmother, I made sure that the

²³ I use quotes around “script” because I wrote it in a non-traditional way. After recording with my grandmother, I wrote down what she said in the script in order to determine the pacing of the piece.

²⁴ An animatic is a preliminary version of a project. It is typically made of either still drawn images or reference videos of key shots and/or positions. However, it is presented as a video and usually timed to music or a script. See *fig. 2* for animatic.

visual beats lined up with the recipe. This was a crucial tool in fleshing out how the main character would interact with her environment.

Through the generosity of Women in Film and Television Atlanta, I was given a scholarship to help fund the film. Using this money, I was able to purchase a Sony A7 IV. This camera opened up a world of possibilities. Previously, I had shot films on my phone or on a friend's camera. Now I had the ability to create professional-level work at my own pace. This allowed me to workshop different shot angles and perspectives that were both visually interesting and furthered the story. By the end of the Fall 2022 semester, I had a finalized script and animatic, and the gear with which to film.

Pre Production - Set and Prop Building

In my previous projects, I have learned how to create puppets and props from reused materials that bring elements of my own life and artistic practice into a film. I took my production design a step further with this project. I experimented with striking images, colors, and depth that situates the audience in the space of the film. I hope that the attention and care put into the props - especially the food - strikes a chord with audiences who find comfort in the cultural details represented on screen. The importance of material is a crucial aspect of the film. Through her conversation with her grandmother, K seeks immaterial affirmation through material foods and actions. In order for the story to feel real and alive, every object in frame needed a unique construction and story.

Based on the audio and animatic, I had an extensive set to build. Before building, I had to figure out my visual style. I drew inspiration for the kitchen set largely from *The Curse of the Were-Rabbit* (2005), *Fantastic Mr. Fox* (2009), *Coraline* (2009), and *Wendell and Wild* (2022). I

selected these films because the furniture and surroundings are more realistic, yet still have a very handmade texture to them.

The first step to creating the set was to build the walls and floors. I use a custom animation table that is 22 inches by 27 inches. It has a large hole cut out of the center which allows for screws to be put into the characters feet to fasten them to the floor. I began by defining my constraints and guidelines for the set walls, which were as follows:

- The set must have 4 removable walls so that I can place the camera at any angle.
- The set must have a thin floor so that the character's feet could be tied down with metal screws when walking and standing.
- The set must have practical lights and windows that appear in camera so as to justify adding stage lighting.
- One set wall must have the ability to be split in half horizontally, allowing for hanging shelves to create depth in the foreground of certain shots.
 - In order to support this half wall, the set must have a frame drilled into the table from which the walls can hang.
- Certain appliances (the fridge, oven, etc) must have functional buttons and doors.

I enlisted the help of Molly Patrick, a Georgia State University student and friend who specializes in production design. Together, we spent the entirety of winter break 2022-2023 working on the set. We began with blocking out K's movement to make sure that the camera

could capture her movements. By happy accident, my $\frac{1}{8}$ measuring cup broke over break and it was the perfect size for the pot. We ended up using this cup to scale the appliances.²⁵

While I hoped to complete the set in two weeks, I quickly realized that this is the most complicated set that I have ever built. Molly and I worked on the set for three weeks before finishing. We worked 6-8 hour days in order to complete the project as soon as possible. We began the process by converting my apartment on Emory Clairmont Campus to a studio. We were able to source arts and crafts materials from our own collections, the Emory TechLab, or online stores. We began with making the appliances (including the practical lights), then to kitchen utensils, moved on to the food, and ended with the final touches (picture frames, flowers, etc).

After building the set, I worked on the puppet. I used a professional armature from Malvern Armatures, which is the standard kit used at Aardman Animations. The ball-and-socket joints of the armature were a huge step up from the homemade wire armatures I had used previously. This provided me with a full range of motion in the puppet. The first challenge I faced was making the hands of the character. I needed them to be flexible, but not so pliable that I would have to resculpt them in every shot. I used moldable silicone (Sugru), which solved this issue. I then bulked out the body of the puppet using cotton swabs and athletic tape. I sewed the clothes separately, and then put them onto the character. Lastly, I made a neck out of Sugru and a head out of aluminum foil. The head was covered in plasticine (color matched to

²⁵ See *fig. 3* for images of the pot and the process of building the set.

the Sugru) and air dry clay was used for the eyes. For the hair, I made a wig by gluing yarn onto aluminum foil, sculpting it around the head, and cutting it as desired.²⁶

After the puppet and the set were finished, I was able to begin to establish the final lighting rules for the set. Using tea lights, we were able to incorporate practical lighting within the set. I also borrowed LED panels from the Film and Media department, which provided a ceiling light. Although I changed the lighting configuration for each shot, I generally used a ceiling light, a window light, a hallway light, and both the overhead and counter practical lights. The pre-production process finished during the final week of January. By February 2023, I could start filming.

Animation

Through the experience of making short films, I have learned how to create puppets, animate basic faces, build props and sets, light a scene, and edit. However, this honors project is the biggest stop motion project I have worked on, and in order to complete it I need to animate at the professional level. Using my honors funds from the Film and Media department and the Emory Arts Stipe Scholarship, I purchased online classes at the Aardman Academy. Run by Aardman Animations (most famously known for the iconic characters of Wallace & Gromit), the academy employs Aardman's stop motion animators to teach masterclasses. I took two asynchronous four-week intensive courses in the Fall 2022 semester in Model Making and Stop Motion Foundations, which helped me to solidify my base knowledge. I am currently enrolled in Stop Motion 2, a synchronous 12-week course in character animation. This course has taught me how to use professional armatures and animate nuanced facial expressions, including lip

²⁶ See *fig. 4* for images of the puppet.

sync. I have also connected with several Aardman animators that have provided me with feedback throughout the varying stages of production.

Before I started filming, I divided my shots in order of difficulty. Because I had not yet learned how to animate lip sync when production began, I saved all of the shots that included K's face until the end of production. To organize my shots, I used a spreadsheet made by my creative producer that calculated the difficulty level and estimated the time it would take to film.²⁷ In total, I animated for 57 hours, totaling to 47 shots and a 4 minute and 57 second run time. These hours include the time I was literally animating the model - this does not include the hour of setup for each and every shot, the hours spent building the sets and testing materials, or the time in pre-production.

These hours of animation were completed between the beginning of February and the middle of March. Unfortunately, there were a few hurdles along the way due to graduate school applications, interviews, and coursework. The biggest hurdles were when my computer broke in mid-February and when my external hard drive died in mid-March. I lost 6 full days of animating because I did not have my device with me and lost another day trying to recover footage, which pushed my production schedule back by two weeks.

The process for stop motion is both physically and mentally demanding. For each shot, I would spend anywhere from ten minutes to two hours practicing and preparing the motion. To do this, I would refer to animatics and the existing shots (if there were any already filmed) to ensure that the motion I was about to animate would seamlessly fit into the film. For clips with lip sync, there was an added step of preparation. Before filming, I listened to the audio clip until

²⁷ See *fig. 5* for my animation guide.

I had determined which mouth position should be used for each frame. I assigned each frame its appropriate phoneme (mouth shape), and then created a frame-by-frame reference key to use while animating. I created my own unique set of mouth shapes. After finding some online tutorials during winter break, I created a template with 45 happy mouth shapes, 45 sad mouth shapes, and 24 expressions. However, after a few weeks in the Aardman Academy courses, I realized that far less mouth shapes are needed to create expressions. Instead, the facial features (particularly the eyes and eyebrows) were the primary vessel for expression in the character, not the mouths. I then created a template with 20 mouth shapes that I used throughout the process.²⁸

I then prepared each shot to animate by setting up the camera and lighting. This often required changing up set walls and resetting the frame. On previous projects, I have worked with another animator which makes this process infinitely easier. With one person, I found it difficult and time-consuming to wrangle the lights, cameras, cords, and computers. To prepare the action in front of the camera, I had to make sure that the props and character were correctly placed and firmly stuck to the set (unless the props were being moved). Once the character was in position and appropriately tied down by her feet, I could begin shooting. After I eventually set up the shot, I connected my camera to Dragonframe.²⁹ Dragonframe is the industry standard software used for stop motion. The software allows the animator to completely control the camera from the computer, take photos, and playback what they have

²⁸ See *fig. 6* for lip guides.

²⁹ See *fig. 7* for an image of the Dragonframe workspace.

captured. There is a steep learning curve with the software, but after using it for a few days I was able to get a strong grasp on the functions I needed for the thesis.

On average, each frame took 1.1 minutes to shoot, and every second of the film contains 12 frames. A professional animator for television completes 5-10 seconds of animation in an eight-hour workday.³⁰ This averages to anywhere between 7.5 minutes to 15 minutes per frame (these calculations are for single character animation). Obviously, I was not held to the same standards as professional animators, so I was able to animate at a faster pace. By the end of the project, I took 3,252 unique pictures that were combined to create my film.

Editing

Unlike with live action films, the editing process for animation does not usually change the direction of the story. In order to animate without wasting time or materials, the story, script, and pacing of a stop motion film is usually set in stone before any animation begins. As a result, the editing process is more straightforward. In fact, many stop motion animators edit while they film. Particularly in lip sync clips, animators meticulously plan every frame so there is no need to shift around frames during post-production. But as a general practice, I tend to capture an excess of frames so that I have flexibility to rearrange them during the editing process if needed. After completing a shot, I would immediately drag my photos into my editing timeline. I would then watch the clip over and over again and rearrange, cut, and/or extend frames as needed. I wanted to make sure that the motion was readable, snappy, and smooth. I once again enlisted the help of my creative producer to help with tweaking individual frames.

³⁰ “How Long Does Stop-Motion Animation Really Take to Make?” (*Apple TV+*).

During this frame-by frame editing process, I would also create masks to steady out portions of the shots.³¹ Generally speaking, each shot in the film has at least one mask that either covers up some shifted objects or inconsistent shadows. These masks, combined with stabilization and camera shake effects, helped add dimensionality to the camera movement in the film. In my initial scheduling, I planned to reach out to an experienced colorist to work on the film. Due to scheduling conflicts, I did not have the adequate timing so my creative producer and I worked together to create the final color for the film.

Sound

Lastly, I used a combination of original and pre-made effects to create the soundscape of the film. My brother Koan Roy-Meighoo is a talented musician and production artist, and used professional equipment to record the foley (sound effects). These sounds were made in my kitchen where I recreated K's actions on screen. Other sound effects, such as the water boiling, were sourced from an online database provided by Emory's film club, ETV. Lastly, the background voices at the end of my film were also recorded on professional equipment. Just like K, I built my own community by inviting them over to participate in my film.

By the end of production, the film cost approx. \$1,641 to create.³² This includes the materials for the set and labor costs for production design. After using the \$800 grant from Emory Arts and the \$500 grant from the film department, I was left to cover \$341 using other

³¹ Masks are essentially still portions of an image that are layered over a video clip to hide or cover something in frame. They are seamlessly composited into the shot so as not to be noticed by the audience.

³² See *fig. 8* for the budget breakdown.

scholarships (sourced from the Women in Film and Television Atlanta).³³ This does not include crafty (snacks) and meals for crew, the Stop Motion 2 online course, or the camera I purchased.

³³ See *fig. 9* for the funding breakdown.

Part 4: Outcomes

The Meaning of the Film

My interest in history has inspired my film because I want to better understand how my family immigrated and adjusted to life in North America. Drawing from Asian American scholarship and animation theory, I want to raise awareness about an identity that is often overlooked in discourses around race in America. K, who was born in America, wants to resolve her complex feelings about her culture. She seeks immaterial confirmation of her identity through the material action of making provision soup. She hopes that by making the soup, her grandmother can confer a sense of belonging onto her. However, her grandmother does not entirely understand K's position. K's grandmother comes from a very different context, having been an immigrant herself. Her grandmother feels very connected to Trinidad. Although she feels as though both Trinidad and Toronto, Canada are home for her, she does not necessarily feel confused about her identity. She knows that she is West Indian and is comfortable with this label. K, on the other hand, feels no real connection to Trinidad. While she holds familial memories about her ancestral home, she herself does not have any concrete connection to anywhere but America. The only way that K can feel confident in her identity is through the community she has been able to build with both her family and friends. While K does begin to build community by serving her friends provision soup, this does not resolve her conflicted identity. The film does not seek to neatly tie up the issue, instead exploring these complex issues that are not often shown on screen. By doing so, my film continues in the tradition of

experimental Asian American film and video where the process of “becoming” Asian American is favored over a grand realization about identity.³⁴

Filmmaking does not exist in a vacuum. So while I hope the audience will be attune to the message of the film, I am not sure what other meanings the audience might draw from my work. I do hope that viewers will step away from my film with an increased understanding of what it means to be Asian American. I want the reader to consider how Asian Americans are positioned in the history of immigration and why they cling to memories of their ancestral culture. However, this film is not intended for only an Asian American audience. I chose to center this film around food because food is resilient. Despite traveling across continents and cultures, family recipes are powerful connections to the past that remind eaters of their heritage. No matter where our ancestors come from, the practice of passing down family recipes is a common experience that is shared by all cultures. By creating a stop motion film, I want to encourage the audience to see the animate power of food. Food is not a passive object, but rather an active character in the film that helps K talk through her conflicted emotions. The process of creating food includes actions that have been passed down from generations. By performing these tasks, one can feel physically connected to the past and keep the food (and culture) alive.

Contributions to the Field of Asian American Studies and Animation

My project will contribute to the field of film and media studies because it will uniquely explore themes of Asian American female identity. As an Asian woman in film, I have a unique voice to bring to the film industry. There is a history of Asian American film, but it is one that is

³⁴ Okada, *Making Asian American Film and Video*, 49.

torn between commercialism and experimentation. As an undergraduate student, I am in a fortunate position where I do not have to consider the commercial success of my film. This has allowed me to fully realize my vision and continue in the experimental tradition of Asian student filmmakers. I acknowledge this privilege and appreciate that other Asian American filmmakers do not have the same luxury, so are not always able to represent this experience. However, more recent films such as *Turning Red* (2022) and *Everything Everywhere All At Once* (2022) have demonstrated that authentic Asian American voices and stories do have the ability to appeal to a wider market. As an Asian woman in stop motion, my voice is even more unique. According to Zippia,³⁵ only 26% of American animators are women. Only 7.5% of American animators are Asian American. Although I cannot find any statistics for the number of female Asian American stop motion animators, I would imagine there are just as few. Scholarship on Asian American Film is also relatively new, with groundbreaking works such as *Asian America Through the Lens* and *Identities In Motion* being published in 1998 and 2002, respectively. As someone who is Indian Indo-Trinidadian Canadian American, I have a very unique experience. But I know that my experience shares commonalities with other Asian Americans. My cultural experience is a strength that will add to the industry and help many Asian Americans understand how art can be a form of expression in these troubling times.

Future Plans for the Film

This piece has pushed me in ways never before. I had to bring my writing, animating, and directing skills to a professional level. I forced myself to step outside of my comfort zone and draw from my own personal experiences. Bringing out my own vulnerability helped me to

³⁵ “Animator Demographics and Statistics in the US,” *Zippia*.

create a narrative that speaks deeply about my experience. I had to learn how to balance my personal relationships with my directorial role as well as plan out every stage of a creative process without the backing of an experienced studio or collective. I had to push myself to animate for hours on end and seek animation training outside of my university. Despite the challenges I faced, I am so grateful for this experience. As I was making the film, I could feel myself improving and slowly becoming the creator that I want to be.

I plan to use this film in my demo reel and as a submission for internships and jobs in years to come. I also plan to submit this film to stop motion festivals and student festivals around the world. In fact, I have already made strong connections with animators at Aardman by including animators in the creative process and seeking out their advice. This film has opened up many opportunities for me, and I am grateful that this project directly contributes to my life goals. I hope to become a professional animator and eventually a director later in life. This film helped me to prove to myself that I can create meaningful work and begin to make my mark in the world of stop motion animation.

In conclusion, I want this film to prompt questions in my audience. Not only do I want viewers to wonder about the artistic process of stop motion, but I also want them to think critically about diaspora and what it means to be Asian American. I want my audience to question their own family history and connection to their culture. And lastly, I want them to understand that even if they feel alone, they still have the power to build community and look towards an exciting and lively future.

Appendix

Fig. 1

FADE IN

INT. KITCHEN - DAY

We see the bottom of a stainless steel pot, lightly coated in oil. Garlic is sizzling at the bottom. We slowly pan out to reveal the entire pot sitting on a gas stove. The gas is made of pieces of felt, and the kitchen is made of a pastel plasticine.

In the background, there is faint music. K, 25, hums along to the tune. There is flour on her face and apron. She is trying to roll out DOUGH, but it keeps sticking to the rolling pin.

K (to herself)
How does grandma make this look so easy?

K throws the rolling pin down in frustration. She takes her phone from her pocket and dials someone. She holds the phone up to her ear.

K
Hi Grandma!

GRANDMA
Hi!

K goes to put down the phone but pauses as GRANDMA (80) says something before K can change to speaker.

K
Here wait, I'm putting you on speaker.

GRANDMA
Okay alright

K
Can you hear me?

K places the phone on the kitchen counter next to a framed picture and stares at her dough.

GRANDMA
Okay, now I can hear you.

K
I need help. I'm making provision soup for some friends, but I'm having trouble.

GRANDMA
What exactly are you having trouble with?

K

I'm making the dumplings but the dough's so sticky! I can't cut it.

GRANDMA

Oho! So you have to let it sit a while first, and then you roll them out and then it becomes smooth.

K

Ohhh. Thank you.

K puts the dough into a bowl.

GRANDMA

I'm really glad that you had me to call, because when I first came up here I didn't have these things like whatsapp or cellphones.

K nods in agreement. She turns her head and notices that the pot is steaming, so she runs over to the stove as Grandma talks. She stirs the pot as Grandma speaks, and then walks back to the phone.

GRANDMA

Back in Trinidad when we were growing up, that was something we would make at least one a week. Although I never actually cooked at home, I looked at my mom and sisters making it. It was only when I came here then I really started cooking.

K pulls out some vegetables and begins chopping.

K

So when you moved to Canada was it hard to get all the ingredients to make it properly?

GRANDMA

At first it was difficult, because when we moved up to Canada here there was no West Indian stores. Until about ten years after, they opened up? Whereas back home, we could just go to the backyard.

K puts all the cut vegetables in a bowl.

K

That sounds amazing, now I know why you missed it.

K walks over to the the pot and pours the vegetables in, stirring them into the garlic and oil. She adds a bit of boiling water and some spices, then covers the lid.

GRANDMA

Things you grow up with could never leave you. Even with all the new foods to try in Canada, I was most excited to cook things that stirred up feelings of home.

K

After all these years, why do you still call Trinidad home?

GRANDMA

I don't know. When I'm in Toronto I call Trinidad home, and when I'm in Trinidad I call Toronto home.

K laughs as she removes the lid and pours more water into the pot.

K

I wish I could call America home, but nobody here sees me as American. But I can't call Trinidad or India home, because I've never lived in either place. My home feels all mixed up.

K stirs the pot, poking at some vegetables. She turns back to the cutting board and grabs the rolling pin.

K

I feel almost nostalgic when I make provision soup. But I have no real connection to Trinidad.

K rolls out the dough, cutting it into triangles.

GRANDMA

What do you mean? You're Trinidadian.

K

I look Trinidadian or Indian, but I'm really just Canadian and American.

K

I'm kinda like a dumpling. Sure, I was made from Trinidadian ingredients, but now I'm just a little blob, floating out on my own.

K drops the dumplings into the soup and stirs.

GRANDMA

But you're not on your own! You've got Koan and your parents.

K

Yeah I've got them, but we're all confused. It would be nice to just have a community who immediately understands me.

K adds a pinch of salt and stirs the soup.

GRANDMA

Well, you know when we first came up here, it was the same. At the beginning there weren't so many people. After a few years the community grow. Your Autie Tara came first to Montreal, then my brother came to live with us, then my mother and some other siblings came up. So all ten of us here, now. And now it feels as if everyone here is West Indian. So maybe in time, you'll feel the same.

K

So I just need to be patient?

K walks back over to the cutting board, and grabs some thyme.

GRANDMA

Well, you need more than just patience. Community doesn't just happen, and it doesn't always happen. You have to work to build your village.

(pause)

GRANDMA

Oh we're chatting so much you better keep an eye on the soup.

K looks at the phone, contemplating. K's eyes widen and she walks over to the pot.

K

Oh my gosh you're right!

K puts a small spoon into the soup, raises it to her lips, and takes a sip.

K

I think it's finished.

GRANDMA

What did you put in it?

K turns off the oven. K pauses, watching the steam rise from the pot.

K

It's a bit of a mixture of whatever I could find. It's got the dumplings, plantain, dasheen, but it also has sweet potatoes, carrots... I don't even know if it counts as provision soup anymore!

GRANDMA

Well let's hope it tastes good! It might not taste like mine or my Mother's, but as long as you make it with family in mind, it is provision soup.

K walks back to the phone, and looks at it. It lies next to the picture of K and Grandma.

K

Thanks, grandma.

K smiles at the phone. There's a knock at the door.

K

I think those are my friends! Gotta go. Thank you Grandma!

GRANDMA

Glad to be of help! Anytime you need to call me, I'm here.

K holds the phone up to her face.

K

Love you, talk to you soon.

GRANDMA

Love you too, Kheyal.

K

Bye.

GRANDPA (75) (across phone from other room)

Bye!

K puts the phone in her pocket. She walks towards the kitchen door and hangs her apron on a hook. She looks back at the soup, and then exits the door to greet her friends.

CUT TO BLACK.

Fig. 2

Visit this link to view the animatic drawn in Blender: <https://youtu.be/XoydPJTyaS0>

Visit this link to view the animatic using live action video reference:

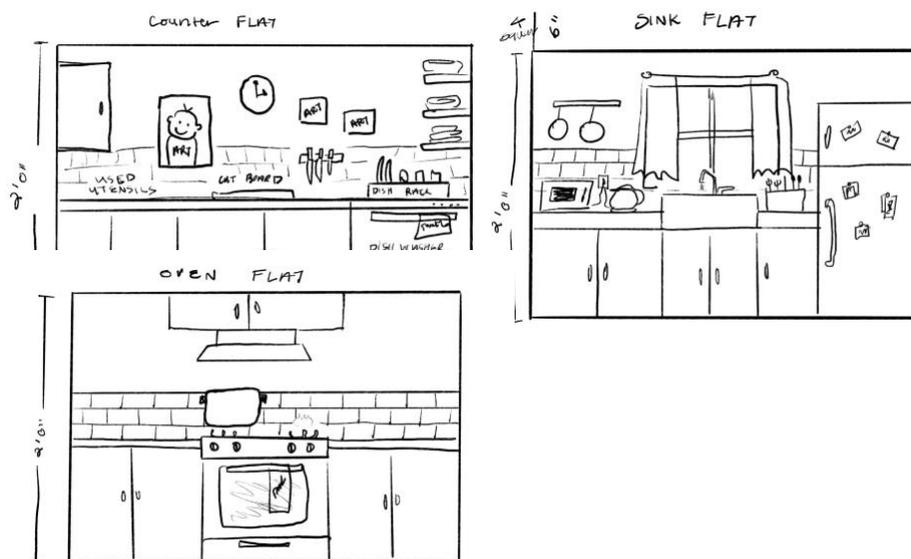
<https://youtu.be/Ya241I8arW8>

Fig. 3

The pot, to scale with my hand.



The original plans for the walls.

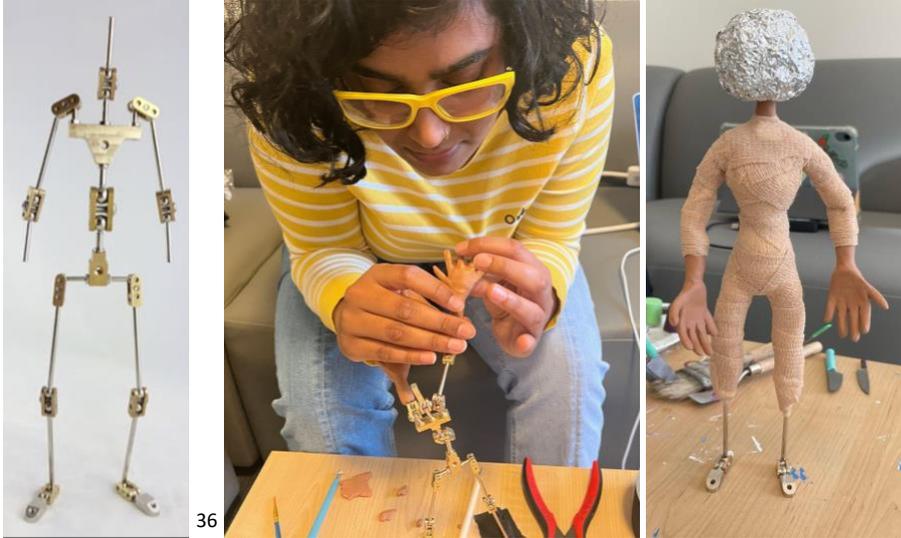


The creation of the set.



Fig. 4

Images of the puppet in varying stages.



36



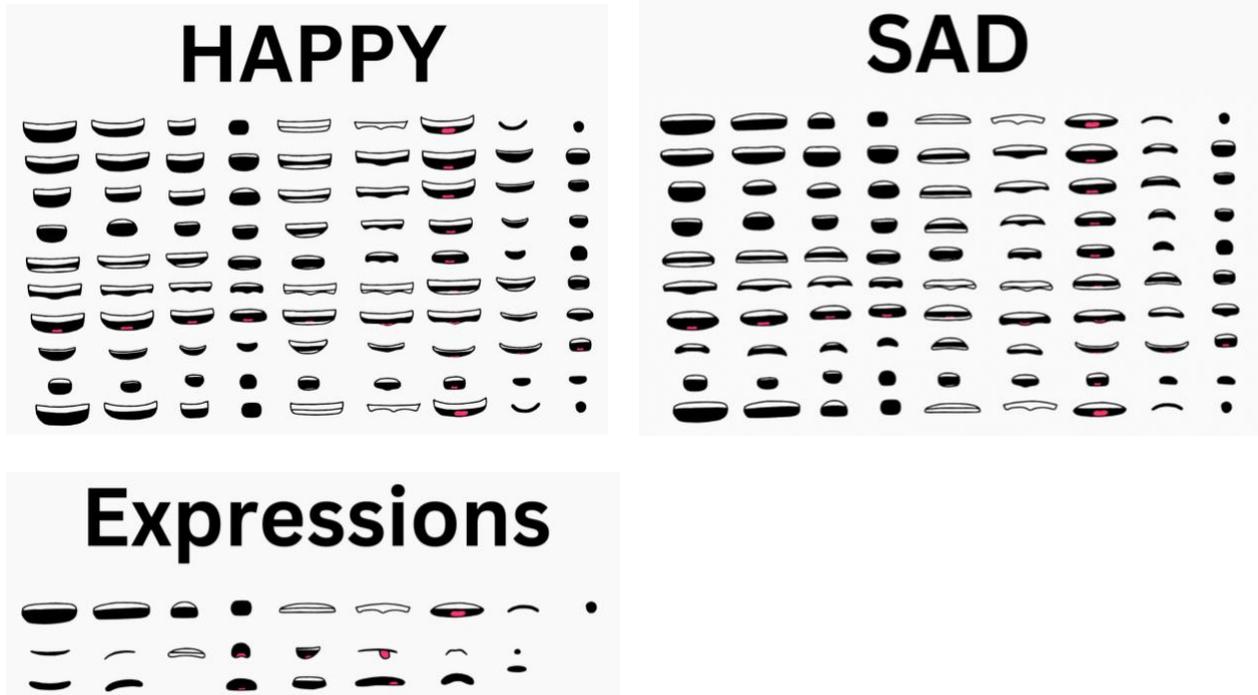
³⁶ Image obtained from malvern-armatures.co.uk

Fig. 5

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
1	% Animated	100%	PROVISION SOUP PLANNER																						
2	% Edited	100%																							
3	Hours Remaining	0																							
4	Hours Animated:	57																							
5	SUM OF DIF:												1014	M	3252	1.1	3.6								
6	Shot	Status	Film Date	Description	Action	Dialogue	Mouth notes	Notes	Length estimate (secs)	Fire (0-2)	Lip Sync DIF (0-3)	Body Anm DIF (0-3)	Real Difficulty:	Time tracked (min)	Actual Length (frames)	min/Frame	144%	efficiency (time/diff/length)							
7	A	edited		CU	Garlic sizzles in the pot			Slow zoom out (to capture wider)	10	2	2	2	47	180	80	2.3	67%	3.9							
8	C	edited		Many CU shots	Stills in the kitchen (she is not in the background, but we hear				1	1			5	20	30	0.7	250%	4.0							
9	D	edited		M from the back, but also the side	K rolls dough, then stops	Breaths, then she gets mad			2		1	1	21	56	128	0.4	533%	2.6							
10	E	edited		M from the side (same as G)	K reaches for phone, dials, and begins to bring it to her ear		Hair should cover mouth		5		1	1	17	58	100	0.6	167%	3.5							
11	F	edited		CU of entire face	K talks to gma, and begins to put phone on speaker	Hi gma! Speaker can you hear me?	Need full mouth sync		3	2	1	1	12	76	36	2.1	100%	6.3							
12	G	edited		Same as E	Puts down the phone		full lip sync	Not overhead!	2		2	1	15	34	58	0.6	242%	2.3							
13	H	edited		CU on phone	K moves on the side				2		1	1	12	20	72	0.3	300%	1.7							
14	J	edited		CU on dough	finger in the dough and sticky bits				4		2	2	27	90	107	0.8	223%	3.4							
15	I	edited		M side angle towards body	K looks at the dough and reaches out to touch it, while talking about sticky dough	ohm okay	Need full mouth sync	Also, make a note of when I should "mhm" (move more to the side so we don't need lip sync)	7		2	1	28	93	83	1.1	99%	3.4							
16	K	edited		Overhead?	K rolls dough in circle, puts it in bowl				7		2	2	22	70	88	0.8	105%	3.2							
17	N	edited		CU	Frustrated face as she struggles to peel, show plantain and face		mouth movements	focus form plantain to face	7		1	1	23	98	90	1.1	107%	4.4							
18	O	edited		Same as L	Sets plantain down on the table, pulls in cutting board and knife, and lifts up knife to chop				24		2	2	48	120	191	0.6	66%	2.5							
19	U	edited		CU on kettle	Turns on kettle and light turns on (hand enters and exits frame)			I MOVED THIS! SO THE STIRRED UP LINES BETTER WITH IT. CHECK FOR DIALOGUE	4		1	1	15	25	87	0.3	181%	1.7							
20	Q	edited		M/W from side, but you can't clearly see her face	chopping plantain, and in the back the pot starts to smoke. Sifts and turns heat to see a crazy about of smoke (double take?)		mouth visible		7	2	2	2	43	103	74	1.4	88%	2.4							
21	R	edited		OTS stirring pot	Smoke dies down as K stirs	Scrambled and mixed	mouth visible		7	3	1	1	15	120	35	3.4	42%	5.3							
22	S	edited		Element knob	Turns down heat				2	1	1	1	11	60	45	1.3	188%	2.2							
23	T	edited		Over the pot	K stirs the pot, steam leaves from her face, walks away		full lip sync		6	1	2	2	45	118	89	1.3	124%	2.7							
24	X	edited		Same as K	K picks up bowl with veggies	Can't call India or Trinidad home			4		1	1	5	40	28	1.4	58%	8.6							
25	DD	edited		From in front of pot (or Maybe OTS)	Puts the last bit of veggies in, walks away		mouth visible		8	1	1	2	37	118	89	1.3	93%	3.2							
26	Y	edited		M From the front/side	K pulls up sleeves, takes out dough, and begins to roll... slicing up dumplings, lifta one up, then puts it back down, then puts the dumplings into the bowl			shortened bc it was hard	8		3	3	33	120	100	1.2	104%	3.6							
27	Zed	edited		CU on dumpling	Lifts up dumpling and turns it to inspect, then puts it back down				13		1	2	39	167	117	1.4	75%	4.3							
28	XX	edited		7 CU on cut dump	puts down dumplings				3		0	1	3	14	19			4.4							
29	EE	edited		CU on kettle	picks up kettle				3	1	1	1	20	75	80	0.9	222%	3.8							
30	FF	edited		OTS on pot	Pours in water and veggies rise up. Leaves shot, then comes back with a dumpling				9	1	3	3	34	134	81	1.7	75%	4.0							
31	AA	edited		same as XX	picks up dumplings				4		3	1	11	20	34	0.6	71%	3.8							
32	GG	edited		OTS	puts dumplings in pot, they rise to the top, she leaves shot				7	1	2	3	33	140	100	1.4	119%	4.2							
33	II	edited		fridge	grabs thyme from fridge				3		1	1	16	73	96	0.8	267%	4.6							
34	YY	edited		OTS as she peels thyme	peels thyme, holds bush				5		2	2	19	115	74	1.6	123%	6.2							
35	LL	edited		M/Wide to show pictures on wall	K reacts to what gma is saying	perhaps combine with thyme (and add a face shot)	full lip sync		4.5		1	2	24	46	72	0.6	133%	3.9							
36	JJ	edited		15 CU through pots	puts in the thyme, then stirs				5	1	1	3	40	145	80	1.8	133%	3.6							
37	KK	edited		Same as H	Still shot on gma, leaves shot				1		0	1	3	0.3	25%		4.0								
38	PP	edited		15 CU on soup	soup bubbling away				5		2	15	60	60	1.0	100%		4.0							
39	RR	edited		Turns off element			insert into animate		1	1	1	1	12	39	46	0.8	383%	3.4							
40	SS	edited		M behind back	Undoes apron ties				4		3	25	50	74	0.7	154%		2.0							
41	NN	edited		Tight in on face (a bit of steam?)	K looks at the picture				2		2	10	30	39	0.8	163%		3.1							
42	QQ	edited		Wider shot of gma and picture	CU on picture (k in foreground?)				3		2	10	23	0.4	64%		5.2								
43	ZZ	edited		15 CU on face, some steam	K smiles at the soup, reacts to the door knock, and talks		full lip sync		6	1	1	2	20	60	48	1.3	67%	3.0							
44	OO	edited		CU on phone	picks up phone				3	1	1	1	14	20	43	0.5	119%	3.4							
45	TT	edited		Full face talking on phone (head on)	Lots of expression as she talks		full lip sync		7	3	1	1	40	113	95	1.2	113%	2.9							
46	UU	edited		Med/W talking on phone (side)	talks, puts phone down, exits shot				5	3	1	1	28	60	66	0.9	110%	2.2							
47	WW	edited		Rack focus from her to soup	Walks, stop, and looks at soup		perhaps add her saying 'omigod! And here some friends coming in		6		1	3	30	120	72	1.7	100%	4.0							
48	BBB	edited		Over the soup as she exits?					4		3	17	40	51	0.8	106%		2.4							
49	AAA	edited		frustrated at the beginning, looking down at the dough					4		1	2	18	36	53	0.7	110%		2.0						
50	CCC	edited		looking at dough					3	2	1	12	45	35	1.3	97%		3.9							
51	DDD	edited		just put down veggies					3	2	1	13	42	38	1.1	106%		3.3							
52	EEE	edited		walk up to island with thyme in hand					3.5		2	11	40	45	0.9	107%		3.6							
53	FFF	edited		Looking at soup, apron still on					2	2	1	10	28	31	0.9	129%		2.7							
54	AAA	edited		Looking at soup, apron still on					5	2	1	22	60	67	0.9	112%		2.7							

Fig. 6

Here is the first lip sync guide I created.



Here is the final lip sync guide I created.

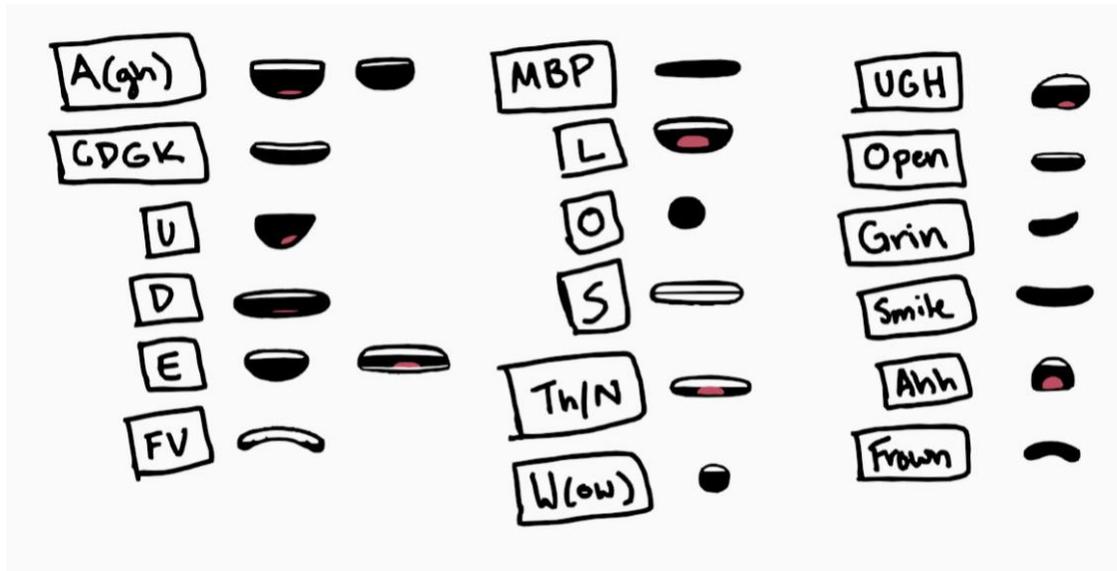


Fig. 7



Fig. 8

	A	B	C
1	Item(s)	Cost	Date purchased
2	Paintbrushes, armature wire, modeling clay, pliers	\$78.79	Sep. 29th, 2022
3	Aardman Academy Model Making Course	\$280.97	Oct. 4th, 2022
4	1mm wire, yarn, clay carving tools	\$48.56	Oct. 22nd, 2022
5	White beads	\$7.44	Oct. 22nd, 2022
6	Aardman Academy Stop Motion Course	\$280.97	Oct. 31st, 2022
7	Tacky Wax, brown modeling clay	\$27.32	Nov. 3rd, 2022
8	Sewing pins, colorful modeling clay	\$14.27	Nov. 3rd, 2022
9	Modeling wire, neutral modeling clay	\$24.82	Nov. 3rd, 2022
10	Sports Wrap and Cotton coil	\$18.27	Nov. 20th, 2022
11	Gaff Tape and Armature Wire 1mm	\$35.62	Nov. 20th, 2022
12	Cinewrap	\$39.95	Nov. 20th, 2022
13	Armature Kit, Sugru clay, Epoxy putty, Cohesive wrap	\$142.07	Nov. 20th, 2022
14	Cotton canvas, Cloth markers, Air Dry Clay	\$41.98	Dec. 1st, 2022
15	Labor Costs (Molly)	\$600	
16	Total	\$1,641.03	

Fig. 9

	A	B	C	D
1	Amount	Organization	Used for?	How to apply
2	\$800	Emory Arts	Directly funded arts supplies and courses for the project.	As a Stipe Scholar, I am eligible for an \$800 project grant.
3	\$500	Emory Film and Media	Directly funded the stipend for Production Designer/Assistant Animator	This was granted to me as an honors student.
4	\$3,500	Women in Film and Television Atlanta	The majority was put towards my camera kit (Sony A7 IV, 24-70mm Sigma lens, Tripod, Camera Bag, Camera Batteries, SD cards, etc.). Any remaining funds were put towards remaining costs outlined in the budget.	I was informed about this scholarship opportunity by several of my film professors. I submitted a short application and was invited to a gala event where I was one of several student recipients.

Works Cited

Films

Anderson, Wes. *Fantastic Mr. Fox*. 2009.

Calder, Terril. *Meneath: The Hidden Island of Ethics*, 2021.

Poher Rasmussen, Jonas. *Flee*. 2021.

Folman, Ari. *Waltz with Bashir*. Sony Pictures Classics. June 5, 2008.

Lemay, Alexandra. *Freaks of Nurture*, 2018.

Satrapa, Marjane. *Persepolis*. Celluloid Dreams. Dec. 25, 2007.

Selick, Henry. *Coraline*. 2009.

Selick, Henry. *Wendell and Wild*. 2022.

Spotted fawn productions. Accessed February 25, 2022.
<http://www.spottedfawnproductions.com/>.

Box, Steve and Nick Park. *Wallace & Gromit: The Curse of the Were-Rabbit*. 2006.

Animating Guidebooks

Sproxtton, David, and Peter Lord. *The Art of Aardman*. London: Simon & Schuster, 2016.

Williams, Richard. *The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators*. Farrar Straus & Giroux, 2001.

Scholarly Literature

A Feminist Reader: Feminist Thought From Sappho to Satrapa. Cambridge University Press, 2013. <https://search.libraries.emory.edu/catalog/990032888190302486>.

Animation. Sage Journals. Accessed February 25, 2022.

Animation Studies. Accessed February 25, 2022. <https://journal.animationstudies.org/>.

"Animator Demographics and Statistics in the US." Zippia. Accessed March 24, 2023.
<https://www.zippia.com/animator-jobs/demographics/>.

- Bald, Vivek. *Bengali Harlem and the Lost Histories of South Asian America*. Cambridge, MA: Harvard University Press, 2013.
- Bazin, André. "The Myth of Total Cinema." *What is Cinema* no. 2, 23-27. 1967.
- Blair, Jeremy Michael. "Animated Autoethnographies: Stop Motion Animation as a Tool for Self-Inquiry and Personal Evolution." *Art Education* 67, no. 2 (2014): 6–13.
<http://www.jstor.org/stable/24766137>.
- Charlson, Joshua L. "Framing the Past: Postmodernism and the Making of Reflective Memory in Art. 2001. <https://login.proxy.library.emory.edu/login?url=https://search-ebscohost-com.proxy.library.emory.edu/login.aspx?direct=true&db=ahl&AN=46937164&site=ehost-live&scope=site>.
- Crenshaw, Kimberle. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." *Stanford Law Review* 43, no. 6 (1991): 1241–99.
<https://doi.org/10.2307/1229039>.
- Denslow, Phillip Kelly. "What is Animation and Who Needs to Know?" *A Reader in Animation Studies* (Sydney: John Libbey & Company Pty Ltd, 1997): 1-4.
- Feng, Peter X. "Identities in Motion: Asian American Film and Video." *Duke University Press*. Accessed February 24, 2022. <https://www.dukeupress.edu/Identities-in-Motion/>.
- Furniss, Maureen. "Stop-Motion Animation." In *Art in Motion, Revised Edition: Animation Aesthetics*, 2nd ed., 151–72. Indiana University Press, 2014.
<https://doi.org/10.2307/j.ctt2005zgm.11>.
- Gunning, Thomas. "Moving Away from the Index: Cinema and the Impression of Reality." *Differences* 18, no. 1 (2007): 29-52.
- Hall, Stuart. *Representation and the Media*. Media Education Foundation, 1997.
- Higgins, Scott. "3D in Depth: Coraline, Hugo, and a Sustainable Aesthetic." *Film History* 24, no. 2 (2012): 196–209. <https://doi.org/10.2979/filmhistory.24.2.196>.
- Hirsch, Marianne. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. Columbia University Press, 2012.
<http://www.jstor.org/stable/10.7312/hirs15652>.
- Honess Roe, Annabelle. *Animated Documentary*. Palgrave Macmillan, 2013. <https://search.libraries.emory.edu/catalog/990033166570302486>.
- "How Long Does Stop-Motion Animation Really Take to Make?" *Apple TV+*. Accessed March 24, 2023. <https://www.aplusc.tv/blog/how-long-does-stop-motion-animation-really-take-to-make>.

- Killer Images: Documentary Film, Memory and the Performance of Violence*. Wallflower Press, 2012. <https://search.libraries.emory.edu/catalog/990032530410302486>.
- Kruger, Judith. *Animated Realism : A Behind the Scenes Look at the Animation Tools and Techniques of Award Winning Films*. Independence: CRC Press LLC, 2011. Accessed March 14, 2022. ProQuest Ebook Central. <https://ebookcentral.proquest.com/lib/emory/reader.action?docID=4689439&ppg=14>.
- Leslie, Esther. "Animation and History." *Animating Film Theory* (Durham: Duke, 2014): 25-36.
- "List of the General Registers of Indian Indentured Labourers 1845-1917." *National Archives of Trinidad and Tobago*. Accessed March 24, 2023. <https://natt.gov.tt/sites/default/files/images/General-Registers-of-Indian-Indentured-Labourers.pdf>.
- Okada, Jun. *Making Asian American Film and Video: Histories, Institutions, Movements*. New Brunswick, New Jersey etc.: Rutgers University Press, 2015.
- Price, Brian. "The Latest Laocoön: Medium Specificity and the History of Film Theory." *The Oxford Handbook of Film and Media Studies*, 2008.
- Rocha, Ellen. "Beyond Materiality in Animation: Sensuous Perception and Touch in the Tactile Existence of 'Would a Heart Die?'" *Animation Studies*, May 30, 2019. <https://journal.animationstudies.org/ellen-rocha-beyond-materiality-in-animation-sensuous-perception-and-touch-in-the-tactile-existence-of-would-a-heart-die/>.
- Singh, Paritosh. "Animating Indianness: A Study of Assimilating Indian Images in a Western Narrative." *Animation Studies*, June 17, 2018. <https://journal.animationstudies.org/paritosh-singh-animating-indianness-a-study-of-assimilating-indian-images-in-a-western-narrative/>.
- "Stop-Motion Animation". In *obo* in Cinema and Media Studies, <https://www-oxfordbibliographies-com.proxy.library.emory.edu/view/document/obo-9780199791286/obo-9780199791286-0302.xml> (accessed 25 Feb. 2022).
- Stop Motion Magazine, April 26, 2021. <https://stopmotionmagazine.com/>.
- Tillis, Steve. "The Art of Puppetry in the Age of Media Production." *TDR (1988-)* 43, no. 3 (1999): 182–95. <http://www.jstor.org/stable/1146776>.
- Turner, Graeme. *Film as Social Practice*. London: Routledge, 2009.
- Wood, Aylish. "Re-Animating Space." *The Animation Studies Reader* (2019): 27-46.