

# UP IN THE STARS



BY SHARON EFOMI

## **INTRODUCTION**

**IN RESPONSE TO GEORGE FLOYD'S  
MURDER BY DEREK CHAVIN,  
INSTIGATING MASS PROTESTS  
AROUND THE WORLD, I USED  
THIS PROJECT AS AN OPPORTU-  
NITY TO LEARN AND UN-  
DERSTAND THE CURRENT AND  
HISTORICAL CONTEXT IN REGARDS TO  
RACISM.**

**"WHO CONTROLS THE  
PAST, CONTROLS THE  
FUTURE.**

**WHO CONTROLS THE  
PRESENT, CONTROLS  
THE PAST".**

**GEROGE ORWELL**

# ZOMBIES



## OUR WEAKNESS IS

## THEIR

## WEAKNESS. - WORLD WAR Z

A zombie is an undead corpse, resurrected through supernatural or biological means, a being with no free will. According to the Oxford dictionary the word Zombie formally known as Zonbi, was first recorded in the English dictionary in 1819.

The original Zombie emerged in West Africa, during Transatlantic slavery. As the demand for sugar, Tobacco, spice and coffee in Europe increased in the late 17th century, slaves were taken to plantations in Haiti where these crops were most abundant. The slaves came from various geographic, cultural and spiritual backgrounds. To cope with their drastic environment they combined their beliefs together to form Vodou where the belief in zombies emerged.

Haitian zombies were completely subservient to their masters, shells devoid of human emotion. One became a Zombie through the administration of a poison causing them to enter a coma like state that enabled movement, only spiritual leaders (who were slaves themselves) were aware of the poison and used them against their owners and eventually their brethren after the slave revolt, which abolished slavery on the island in 1804. Oblivious to this fact however, average Haitian slaves feared losing autonomy which they blamed on supernatural sources.

'ZOMBIE IS THE ALLEGORY FOR COLONIALISM, IMPERIALISM AND OPPRESSION.

THE PRACTITIONERS OF VODOU DID NOT FEAR THE ZOMBIE, THEY FEARED BECOMING A ZOMBIE'.

EMILY ZARKER

*noun*

noun: **freedom**; noun: **freedom from**; plural noun: **freedom froms**; plural noun: **freedoms**

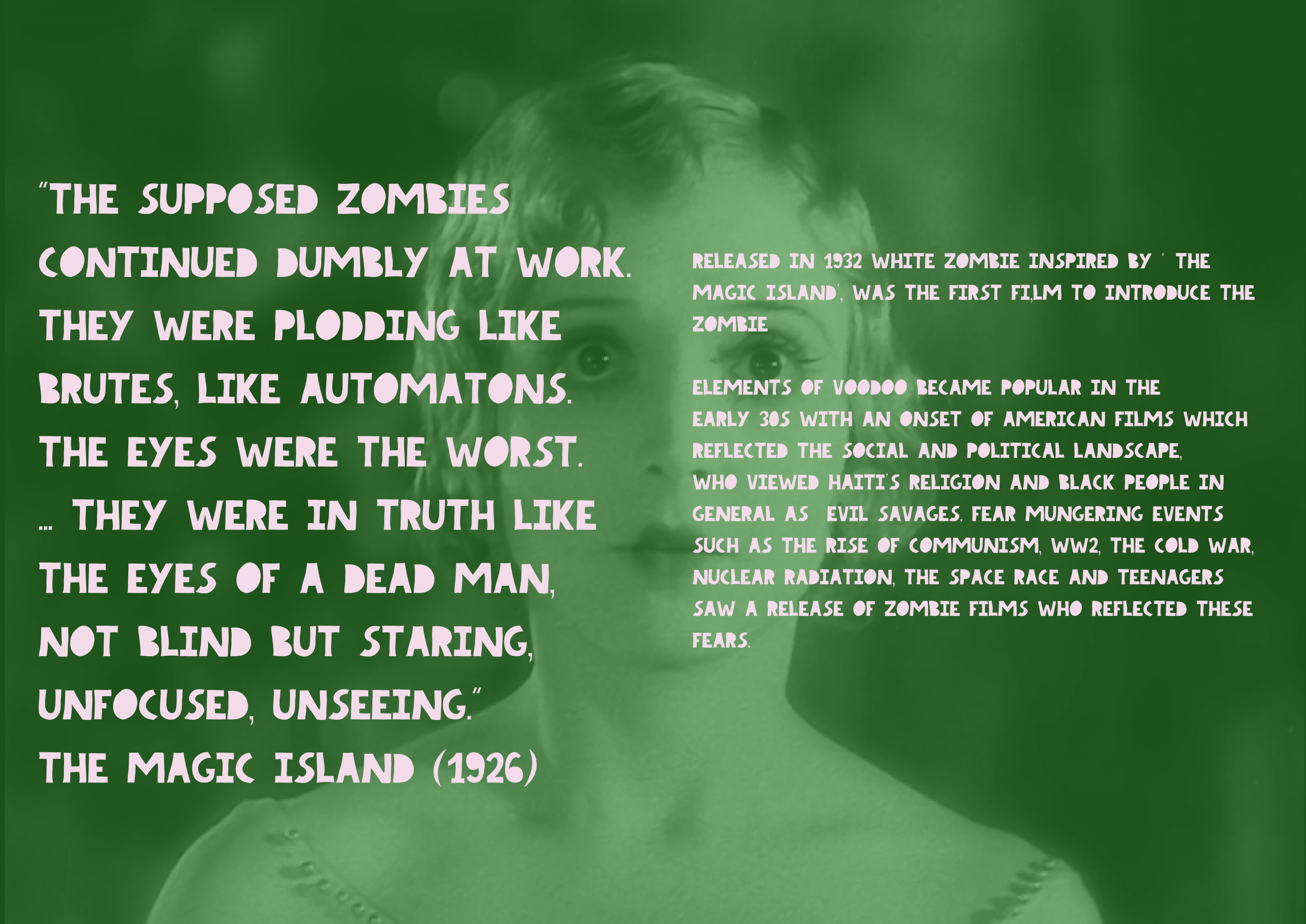
1. the power or right to act, speak, or think as one wants.  
"we do have some freedom of choice"

*noun*

noun: **fear**; plural noun: **fears**

an unpleasant emotion caused by the threat of danger, pain, or harm.  
"I cowered in fear as bullets whizzed past"

Similar: [terror](#) [fright](#) [fearfulness](#) [horror](#) [alarm](#) [panic](#) [agitation](#) [▼](#)



**"THE SUPPOSED ZOMBIES  
CONTINUED DUMBLY AT WORK.  
THEY WERE PLODDING LIKE  
BRUTES, LIKE AUTOMATONS.  
THE EYES WERE THE WORST.  
... THEY WERE IN TRUTH LIKE  
THE EYES OF A DEAD MAN,  
NOT BLIND BUT STARING,  
UNFOCUSED, UNSEEING."**

**THE MAGIC ISLAND (1926)**

**RELEASED IN 1932 WHITE ZOMBIE INSPIRED BY ' THE  
MAGIC ISLAND', WAS THE FIRST FILM TO INTRODUCE THE  
ZOMBIE**

**ELEMENTS OF VODOO BECAME POPULAR IN THE  
EARLY 30S WITH AN ONSET OF AMERICAN FILMS WHICH  
REFLECTED THE SOCIAL AND POLITICAL LANDSCAPE,  
WHO VIEWED HAITI'S RELIGION AND BLACK PEOPLE IN  
GENERAL AS EVIL SAVAGES. FEAR MUNGERING EVENTS  
SUCH AS THE RISE OF COMMUNISM, WW2, THE COLD WAR,  
NUCLEAR RADIATION, THE SPACE RACE AND TEENAGERS  
SAW A RELEASE OF ZOMBIE FILMS WHO REFLECTED THESE  
FEARS.**

**GEORGE  
ROMERO 'NIGHT  
OF THE LIVING  
DEAD' SERIES.**

**NIGHT OF THE DEAD.  
(1968)**

**DAWN OF THE DEAD.  
(1978)**

**DAY OF THE DEAD. (1985)**

**LAND OF THE DEAD.  
(2005)**

**DIARY OF THE DEAD.  
(2007)**

**SURVIVAL OF THE DEAD.  
(2009)**

AS UNINTENTIONAL AS IT WAS  
GEORGE ROMERO'S 'NIGHT OF  
THE LIVING DEAD' DESPITE NEVER  
MENTIONING ZOMBIE IN ITS  
VOCABULARY, MORE  
ASSOCIATED WITH GHOULS  
INVENTED THE SLOW  
MOVING, MAN EATING  
ZOMBIES WHICH HAS DOMINATED THE  
GENRE FOR DECADES. GEORGE USED THE  
ZOMBIE AS A SOCIAL COMMENTRY.



**DAWN OF THE DEAD** - social  
commentry on mass consumerism  
in the 70s.



**DAY OF THE DEAD** - Who is the  
villain is it man or zombie? A Zombie  
is trained, regaining some aspects of  
human emotion and memory.



**LAND OF THE DEAD** - Comments on  
the social climate between the rich  
and poor in an apocalypse.



**DIARY OF THE DEAD** - Found footage/  
documentary style, explores the media  
and fake news.



**SURVIVAL OF THE DEAD** - Family  
relations and feuds.

**ANIMATION AS A STORY  
TELLING DEVICE.**

**My work and research aims to explore artists who use animation and illustration as a method to document and reflect society.**



# TRUMP THE ZOMBIE

I believe they've drugged his spray tan products

His hands screams Christmas and his face screams Halloween and his mouth screams doomsday.

He's trying so hard to not look sick, but he's slathered in extra-strength clown paint. Not a good sign

"It's your favorite president" lol

What the hell happened to him

He says we will all get the same great care. Does that mean we go to the hospital in helicopters too?

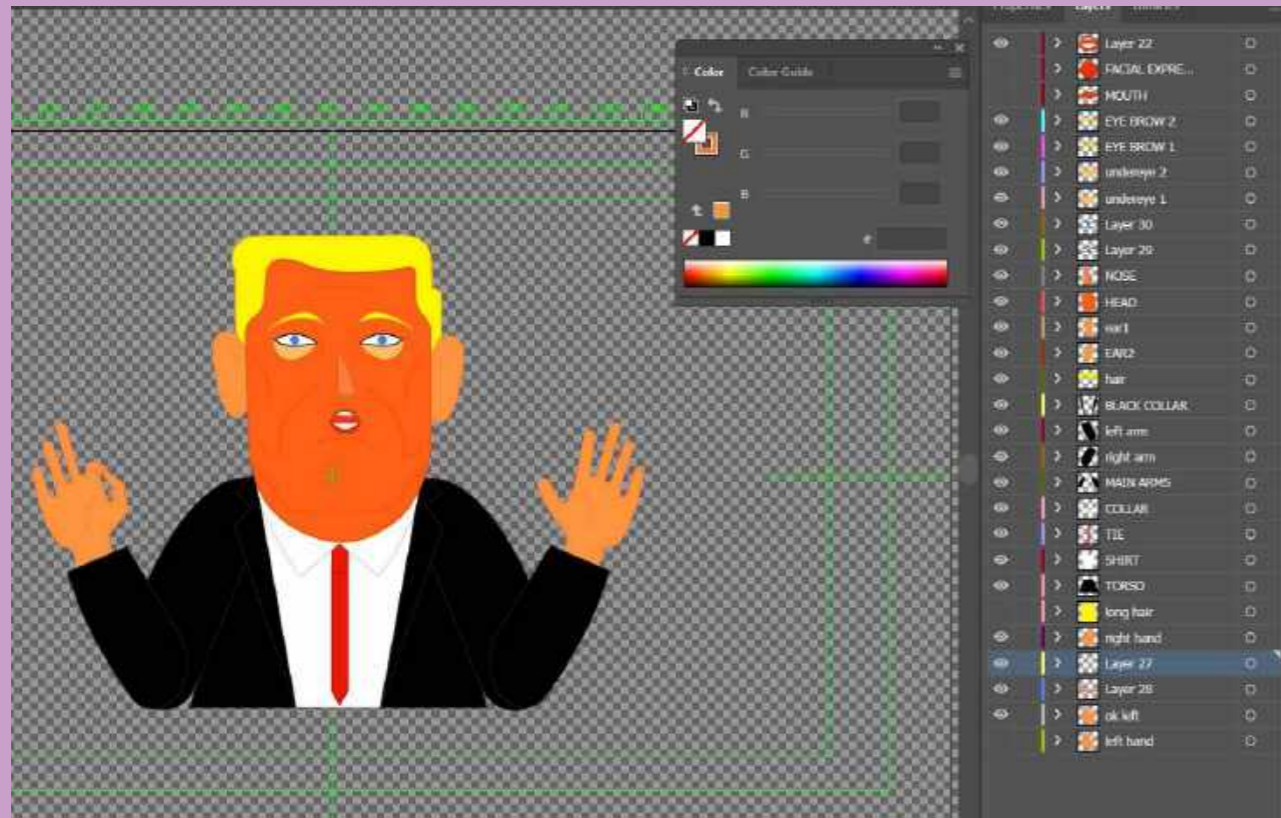
And he is too... to...  
Could it be? T...

...ound like an ad..?





# ILLUSTRATOR



Animation being something I want to explore this semester I began learning After effects.

The aim was to create an illustration of Trump on Illustrator. I illustrated the basic characteristics which defined the individual, by sketching his basic features on paper and tracing the image on Illustrator by using the pen tool.

I created three different mouths and two hand positions. The outlines were originally black however, chose colours closely related to the base colours for a more seamless illustration.





This was the animation process using the puppet tool on After Effects. Trump is known for his controversial and hateful remarks

# CLAY TRUMP



The First experiment making Trump was unsuccessful because I spent too long sculpting and adding wet clay on top of dry clay causing it to crack, I needed better references to work with in order to understand the way his face is constructed, by planning effeciently through sketches.

I planned on experimenting with my clay sculpture of Trump through stop motion and my story would be based on the current incidents regarding the indivual.

# CASTING PROCESS



STEP 1 - BUILD A WALL USING WOODEN BOARDS AND THEN USE CLAY TO CLOSE THE GAPS.




STEP 2 - POUR MELTED VINYL INSIDE THE WALL AND LEAVE TO SET.



STEP 3 - REMOVE THE WALLS AND CUT THE MOULD IN HALF...



The image shows a close-up of a hand-drawn face in red paint on a textured surface. The face is rendered with thick, expressive brushstrokes, giving it a somewhat abstract and intense appearance. The background is a mottled, reddish-brown color with visible brushwork and some small white specks. The word "FIN." is overlaid in white, bold, sans-serif capital letters on the right side of the face.

My current research into the history of zombies and contemporary artists who use storytelling in animation in a non childish or comedic manor, made me realise that Trump was not an individual who I wanted to focus on for this project therefore I needed a new approach, this and soley working with digital animation.

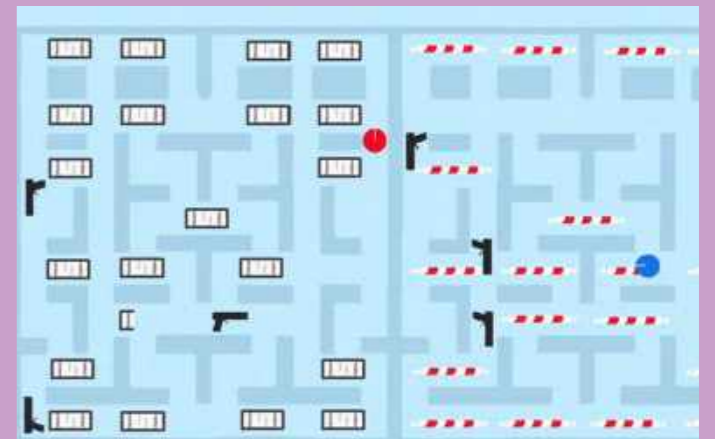
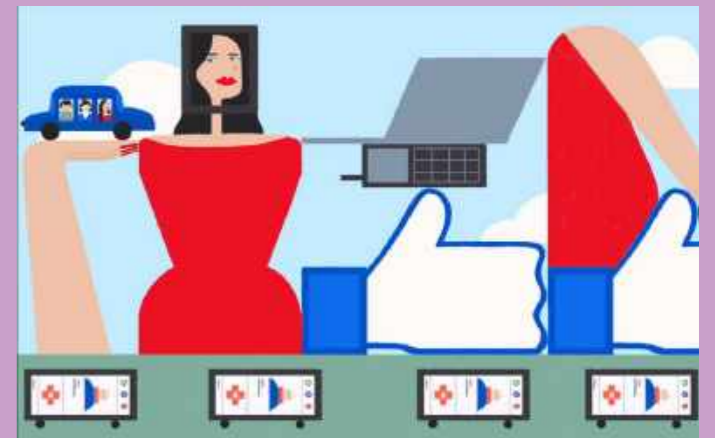
**FIN.**

PATTERNS  
EDUCATION  
BAD HABITS  
FAMILY

**SOPHIA PACHAEI - BAD HABITS**

Sophia Pachaei is an Illustrator/ animator with a graphic and simple style often featuring colourful imagery that explores adult themes or educational content. In her piece Patterns animator Sophia Pasheaei explores patterns in the context of bad habits for the Off the air series on Adult Swim. It explores a family who each harbour a distinct habit one with alcohol the other with sweets and another with social media, the animation is accompanied by unsettling music, distinct sounds and a voice made to mimic their inner thoughts excusing their behaviour, simultaneously giving factual information concerning the theme.

I looked at this piece by Sophia as it harbours similarities with my Trump animation made on After-effects. I like the simplicity of the imagery which is bold and graphic it innovatively approaches the complexity of addiction in an accessible way similar to an explainer video in ads.





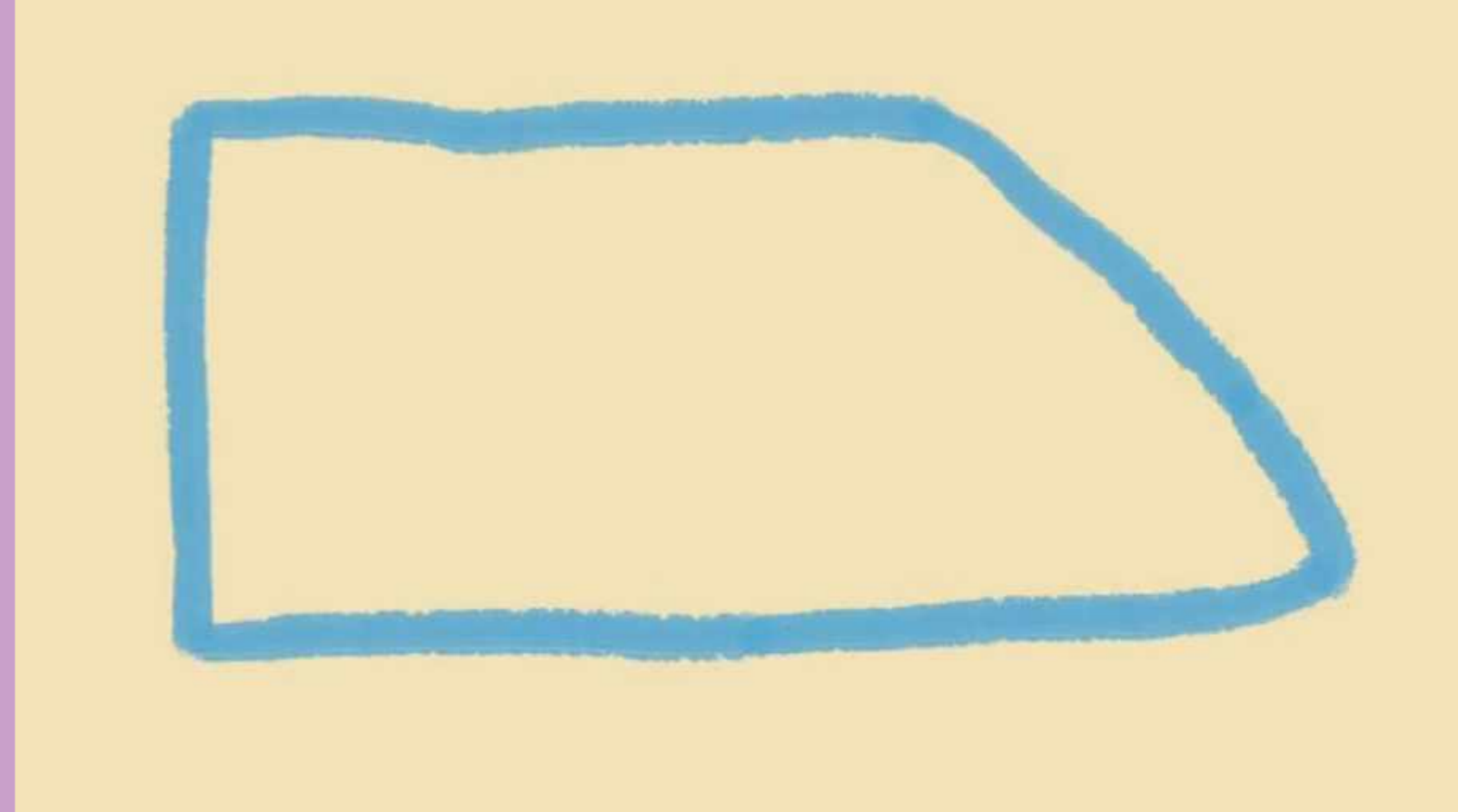
**BEREAVMENT**

**JOURNEY**

**PLACE**

**SOLACE**

**LIFE**



## **HUNTING FOR HOCKNEY - ALICE DUNSEATH**

Hunting for Hockney is a film by Alice Dunseath released in 2013, the film is a personal account of a bereavement trip with her and a friend who lost her mother, they set of on a journey to find David Hockney where the films purpose is to show how the emotional state effects our interpritation of a place. The film is accompanied by music and her voice which guides the audience.

The art was inspired by David Hockney's Ipad drawings, exploring various textures and mixed media. The animation is simple with still images drawn on top of repetitively to create motion.

My aim was to find unconvetional forms of animation whose narratives explore complex themes and this film demenstrates these objectives.



# DAVID HOCKNEY IPAD PAINTINGS

Hunting for Hockney was inspired by David Hockney's Ipad paintings. I explored his website and found several drawings of still life and portraits. The colours, tones and textures he uses to render the paintings add motion to the still images.



**WOMEN,  
VAGABONDS,  
BEGGARS,  
ITINERANT  
LABOURERS,  
GYPSIES AND  
LOWER-CLASS  
PRIESTS.**

With the majority being women these were the list of people most likely to be targeted for witch-craft and vilified through propaganda, Silvia mentions that these terms still refer and apply to several groups of people today.



*Woman carrying a basket of spinach. Women in the Middle Ages often kept gardens, where they grew medical herbs. Their knowledge of the properties of herbs is one of the secrets they handed down from generation to generation. Italian, c. 1385.*



A modern adaptation on an 18th century novel exploring the sinister notions surrounding the 16th century witch hunts in Europe. This developmental film explores various animation styles shifting between still images, painted in water colour to replicate the predominant textures seen in 16h century art, and 2D animation for the active scenes. Characters such as the pope and landlord are exaggerated literally embodying their inner evilness.



By combining and linking the events to modern society new meanings and questions emerge regarding the witch hunts. This film from its construction, timing and narrative has given me insight on how to approach my project.



# NATIVES

**FREEDOM, CONTROL, POWER, VILLAINS,  
EDUCATION, WITCH FEAR, TERROR,  
CAPITOLISM, EXPLOITATION**

Covering a broad spectrum of ideas and incidents around race and its connection to empire helped me find a new focus for this project. My contextual research were all linked by similar themes (race, power, autonomy and control) however, establishing a narrative reflecting my historical research was what I wanted.

Akala's book *Natives: Race & Class in the Ruins of Empire* reinforced the themes I've been exploring. The book discusses his experiences growing up in Britain as a mixed raced Jamaican/Scottish individual, he explores personal and general incidents of racism, in Britain and its impact on several communities.

as a GCSE option. I left school without knowing what capitalism was, much less a mortgage, interest rates, central banking, fiat currency or quantitative easing. The word imperialism had never been used in the classroom, much less 'class struggle'. What history I did learn can be seen as little more than aristocratic nationalist propaganda; Henry VIII and his marital dramas; how Britain and America defeated the Nazis – minus the Commonwealth and with a very vague mention of the Soviet contribution; how Britain had basically invented democracy and all that was good and wonderful.



**'THE EDUCATION SYSTEM  
IS NOT GOING TO EDUCATE  
YOU HOW TO EDUCATE THE  
PEOPLE IN POWER, OUT OF  
POWER THATS NOT WHAT IT  
WAS DESIGNED FOR. ITS TO  
KEEP SOCIETY PRETTY MUCH  
HOW IT IS NOW'. AKALA**

I used Akala's book as a starting point to explore British racism in the education system. My current understanding of the problems and solutions identified in the context of race fundamentally lies within education, how, what and how we are taught about society.

Akala often discusses his childhood experience and the problems he overcame growing up in Britain, this motivated me to produce work reflecting these sentiments. I wish not to focus specifically on racism but rather emphasise dreams, motivation, influential individuals and how this instigates change.

As a comparative source for the current time I wish for young people to contemplate the positive and negative aspects regarding education and assimilate for themselves how they can contribute.



# Bringing Black British history to the classroom, BBC Teach releases an educational series based on Steve McQueen's Small Axe



With Black History Month in mind, airing on BBC IPLAYER and BBC 1, Steve McQueen's Small Axe series aims to teach young students about the life of the Pan African community who migrated to Britain during the 40s onwards.

## Structure

A series of short clips introduced by cartoon avatars, who narrate the film. It was designed for secondary pupils thus taking a modern approach to teaching.

# **3 PART DOCUMENTARY ABOUT THE WINDRUSH (BBC- 1998)**

## **ARRIVAL**

## **INTOLERANCE**

## **NEW GENERATION**

This documentray goes into extensive detail about the Windrush generation what drew them to Britain, how they settled as well as the descrimination they encountered in all aspects of life.

I focused on the new generation, as it explores the struggles of school life for British born Jamaicans from the 1970s onwards.



<https://www.youtube.com/watch?v=MbNH4JBQiSY&t=2871s>

<https://www.youtube.com/watch?v=Mg65lhSn2YM>

<https://www.youtube.com/watch?v=aV2P-CbM4e0&t=974s>



**"IN THE 1970'S IT WAS BECOMING ACCEPTED WISDOM THAT BLACK PUPILS WOULD FAIL. BLACK CHILDREN WERE 3 TIMES MORE LIKELY TO BE CLASSIFIED AS EDUCATIONALLY SUBNORMAL."**



Lee Jasper who grew up in Oldham describes being expelled 3 times for expressing his boredom. Him and his fellow Caribbean classmates found themselves in the same classes as students who couldn't speak English, meaning intellectually they weren't learning. Boredom led to misbehaviour, which only reinforced ideas that black pupils were more likely to fail in school.

# Exclusion rates five times higher for black Caribbean pupils in parts of England

The analysis comes as campaigners and thinktanks warn of school exclusions contributing to the criminalisation of children, while disproportionately affecting those from poorer backgrounds. A recent report by the Institute of Race Relations [warned of a “PRU \[pupil referral unit\] to prison” pipeline for working-class black children.](#)

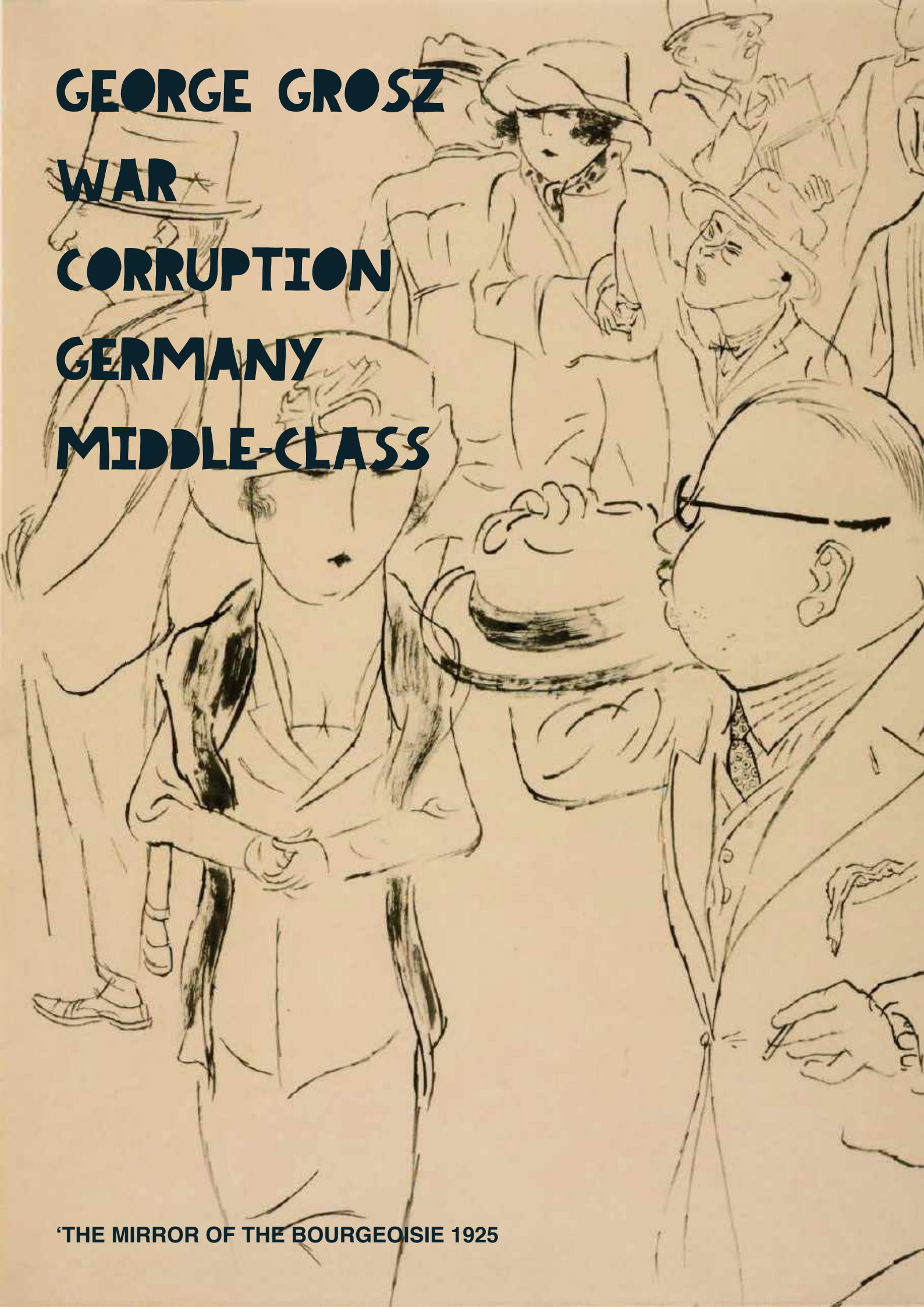
**My historical research put into context how the failours of the education system in the past affected and still affects generations of black Caribbean pupils today.**





**Windrush Generation: The scandal that shook Britain explained and debated**

**A 2018 channel 4 debate, looks at the black Caribbean and other ethnic minorities individuals being denied nationality for not providing paperproof, despite working, contributing and living here legally for over 50 years.**



**GEORGE GROSZ**  
**WAR**  
**CORRUPTION**  
**GERMANY**  
**MIDDLE-CLASS**

**George Grosz 1893-1959**

German-American draughtsman and painter, born in Berlin. Studied drawing at the Dresden Academy 1909-11 and at the School of Arts and Crafts in Berlin 1912-14; also for several months in 1913 at the Atelier Colarossi in Paris. Served in the army 1914-15 and again briefly in 1917, but spent the rest of the war in Berlin where he made violently anti-war drawings, and drawings and paintings attacking the social corruption of Germany (capitalists, prostitutes, the Prussian military caste, the middle class). Played a prominent role in the Berlin Dada movement 1917-20 and collaborated with John Heartfield and Raoul Hausmann in the invention of photomontage. First one-man exhibition at the Galerie Hans Goltz, Neue Kunst in Munich 1920. Many of his drawings were published in albums (*Gott mit uns*, *Ecce Homo*, *Der Spiesser-Spiegel* etc.), and he was subject to prosecutions for insulting the army and blasphemy. Visited the USA in 1932 to teach at the Art Students League, New York, and settled there 1933. In the latter part of his career he tried to establish himself as a pure painter of landscapes and still life, but also painted many compositions of an apocalyptic and deeply pessimistic kind. Returned to Berlin in 1958, but died there a few months later.

Grosz, however, learned from World War I that the very origins of Germany's defeat were rooted in bellicose nationalism, and that conquering this would be the key to his nation's rebirth. Putting his mental health, career, and physical safety at risk, he launched a decade-long crusade in Germany through the most popular method of cultural expression at the time: visual art. Long before Hitler ever did, Grosz became a household name in Germany through his widely published satirical artworks mocking the growing radical right and skewering the government and judicial system as incompetent.

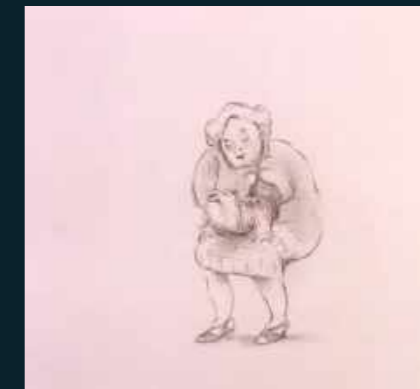
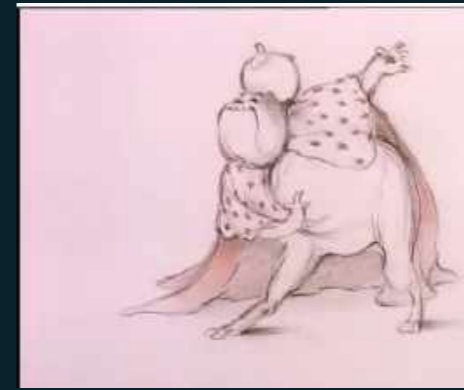


**MARRIED COUPLE 1930 WATER OLOUR**

**Although satirical George Grosz's work through the simplicity in tone, texture and colour create a visual mood visually depicting the environment of his time. He caricatures the human form producing a satirical image documenting and ridiculing the destruction of war as well as, the Nazi party.**

# JOANNA QUINN - BRITANNIA 1993

Britannia is a short animated film exploring The rise and fall of the British empire. A British Bull dog discovers a small ball, curiosity leads him to find several countries such as, India having his first taste of tea and Africa where he finds gold, as the play becomes violent innocent people are ravished and consumed. Nearing the finale the world begins to grow and the dog transforms into a little Effete lap dog.



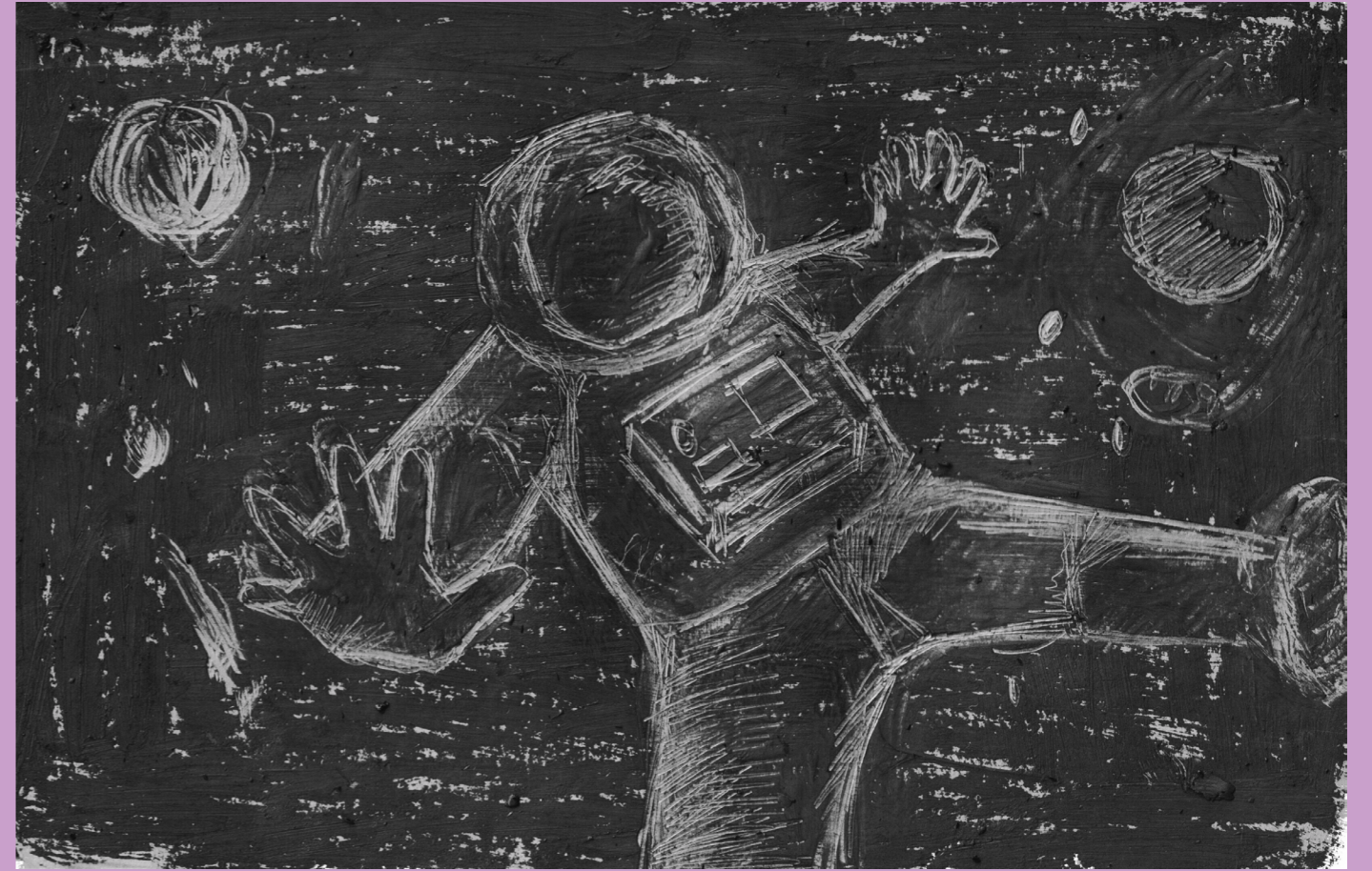


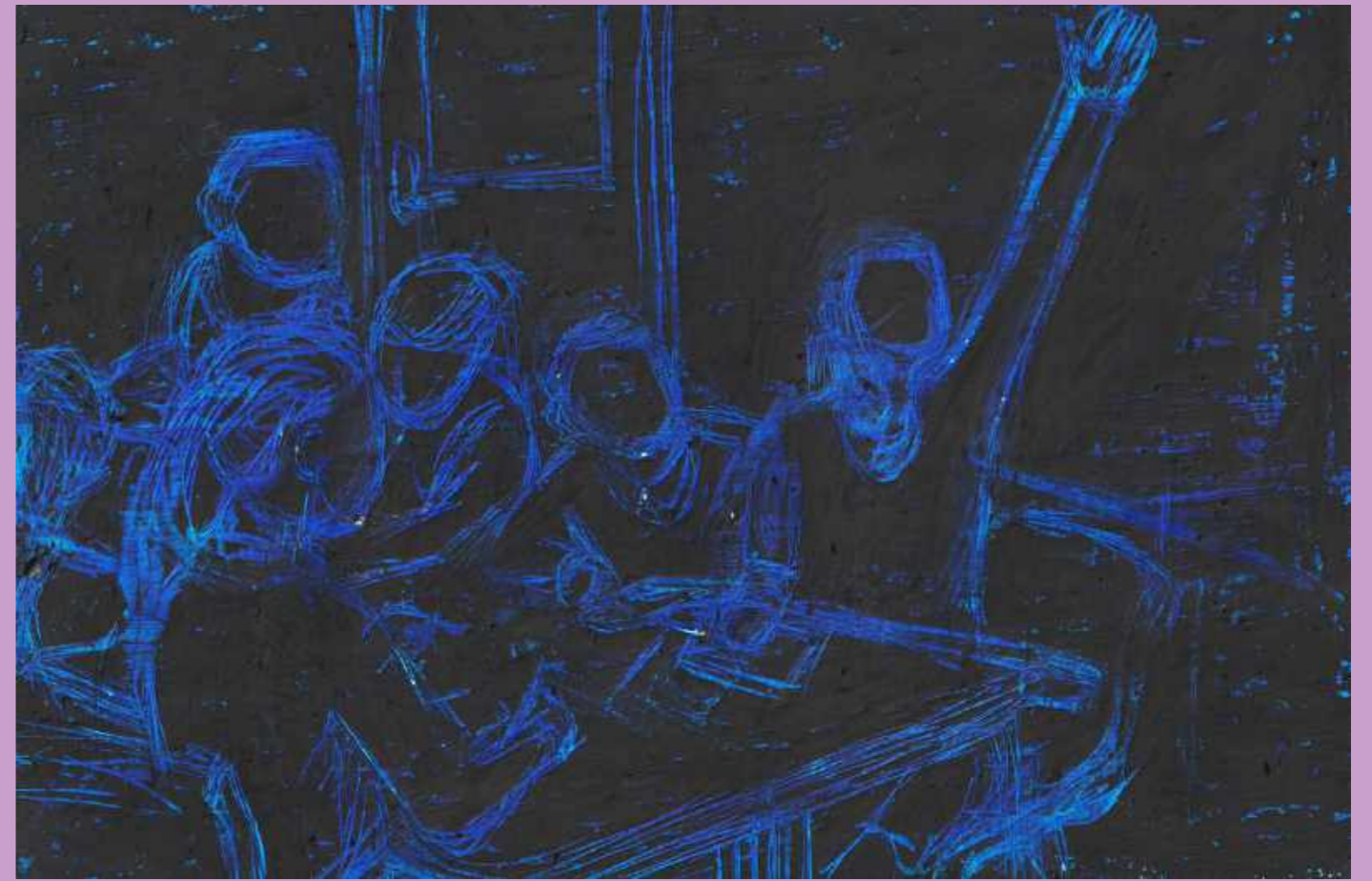
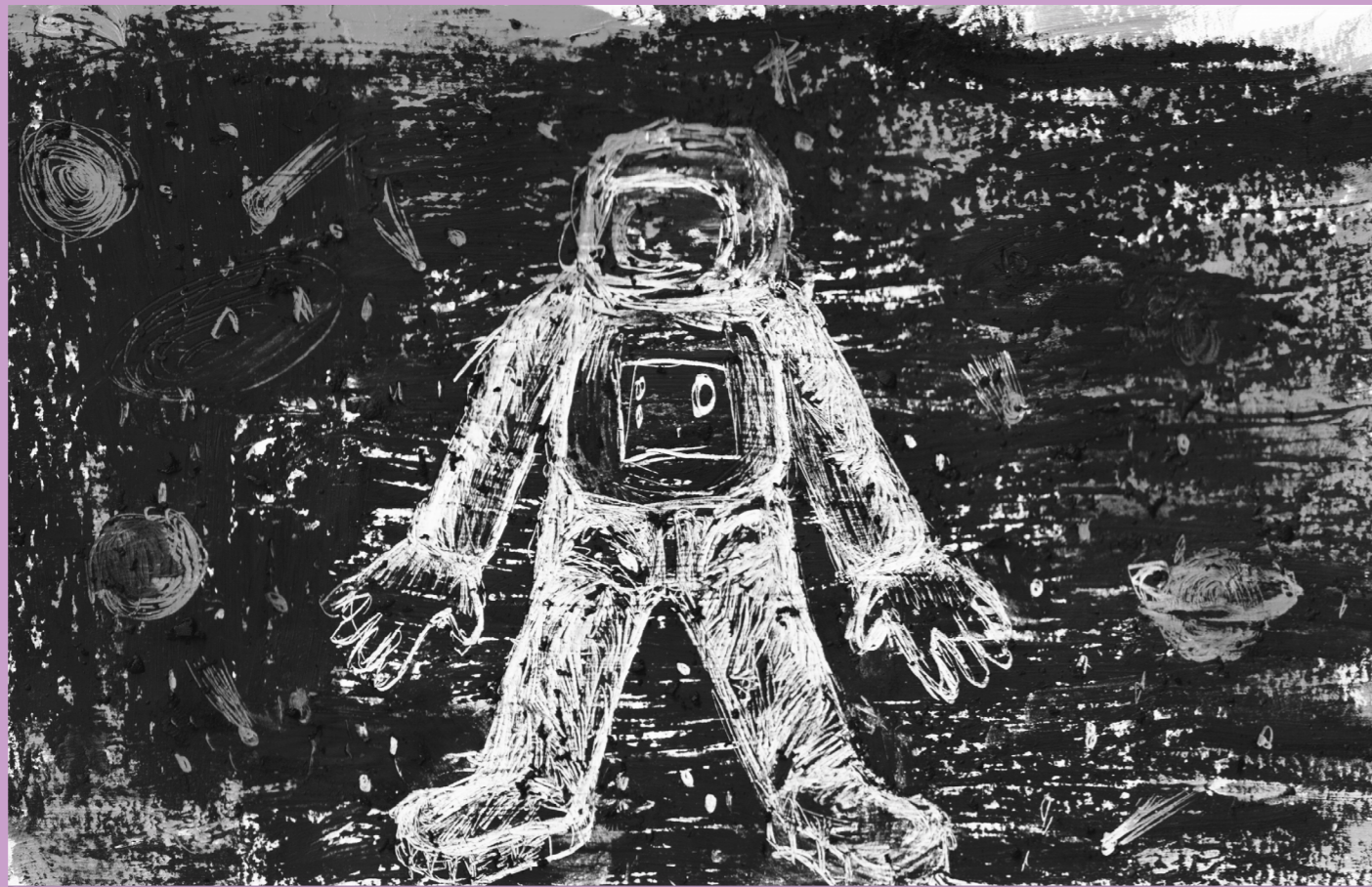
**'I WANTED TO BE A  
SCIENTIST OF SOME KIND  
AND/OR AN ASTRONAUT.'**

**AKALA**

Using this text from Natives as a starting point, I visualised an image of a child in space as an astronaut. Using oil pastels as a base, I layered on top black paint and scratched away the surface with a palette knife, to render images that resembled a child's drawing. I edited the images on Photoshop to Brighten and change the hues. I was content with the outcomes as this technique forced me to draw without clean line work.







THE GUARDIAN

## Chris Ofili's Blue Devils: between black men and the police

**Powerful and deeply uncomfortable new painting expresses the anger and humiliation inspired by 'stop and search' at a time when the issue has never been more talked-about**

The British official statistics from 2013 relating to “stop and search” - what Americans call “stop and frisk” - bear this out. They reveal that when British police use their ordinary powers to carry out “stop and search”, black people are six times more likely to be stopped by the police than white people. However, less than 10% of those stops result in an arrest. When the police use special “stop and search” powers in particular inner-city areas, the disparity is even more shocking, with black men sometimes 29 times more likely to be stopped than white men, but the likelihood of arrest at only 3%.



**Inspired by a carnival in Trinidad where performers paint themselves blue to conceal their identities and dance around town with pitch forks, menacing bystanders. The performers are permitted to behave in a manner prohibited by society.**

# **YAYOI KUSAMA: INFINITY MIRROR ROOMS**



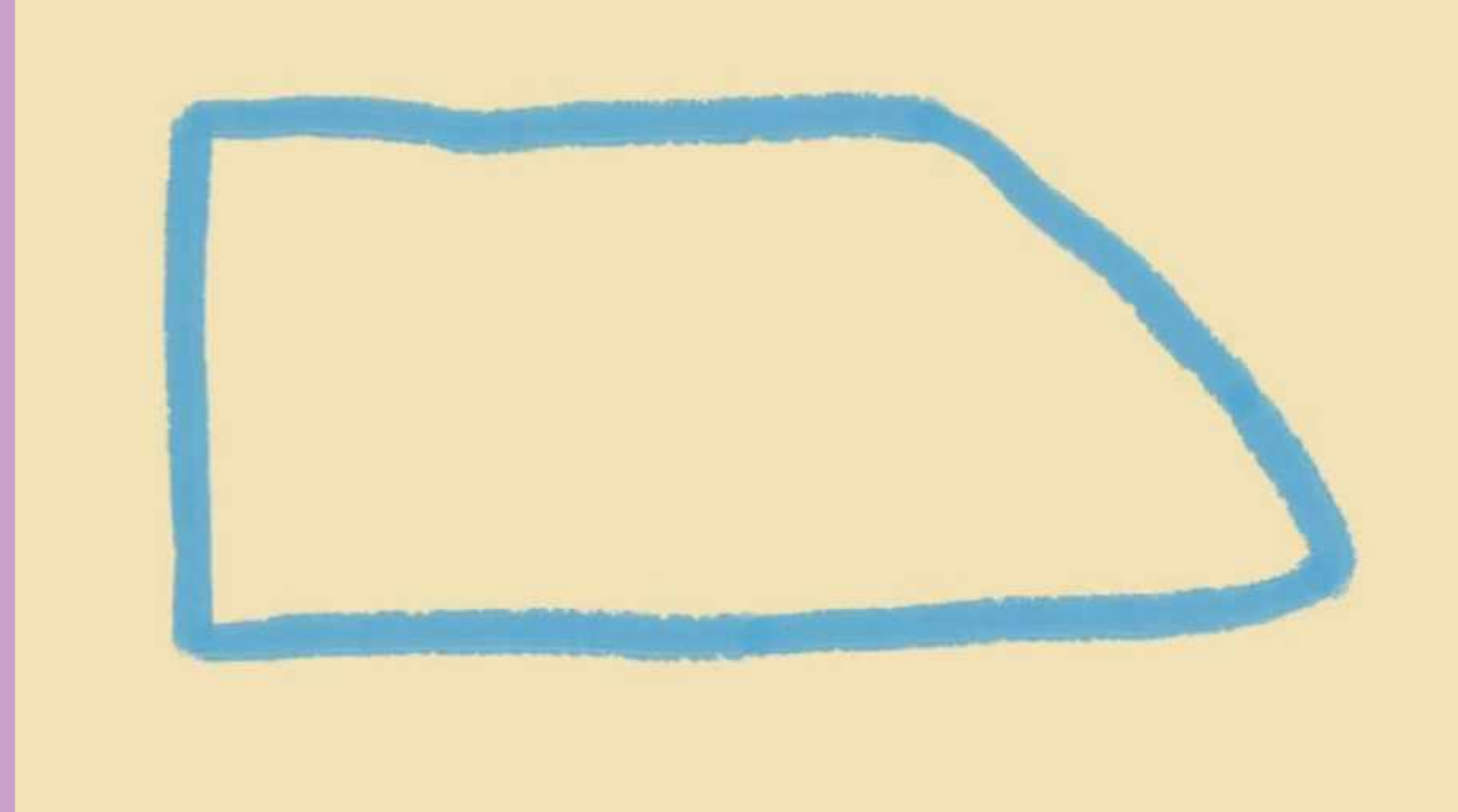
**BEREAVMENT**

**JOURNEY**

**PLACE**

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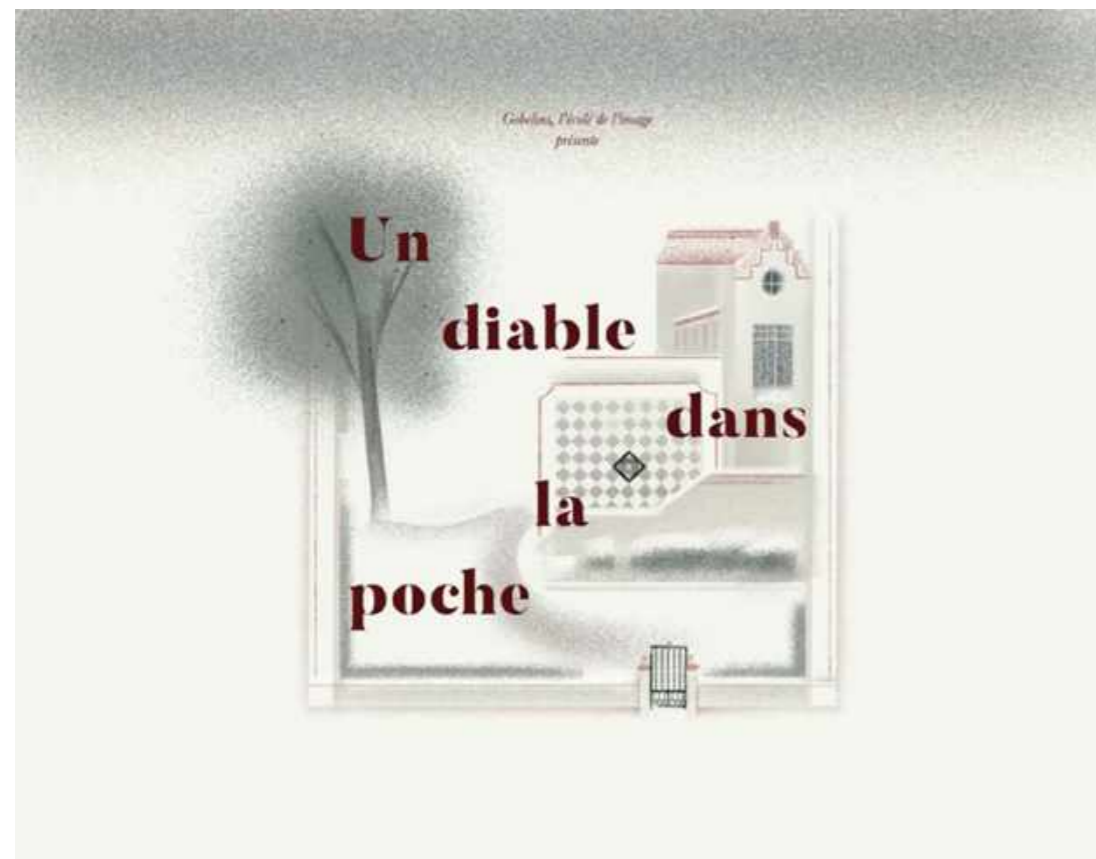
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**Un diable dans la poche is a short animated film about young children who live in a secluded mansion. They witness a murder in which the perpetrator bribes and corrupts them with gold to keep their lips sealed.**

**The film is very textural, slow paced and takes a metaphorical approach to the word corruption. it visually maintains a childhood innocence through the storytelling and story book presentation, an example of how animation can function simultaneously for children and adults through the visual/narrative dynamic.**

# PERSEPOLIS

Persepolis is an animated adaptation of a Graphic novel written and about Marjane Satrapi. She details her life growing up Iranian and how she survived the Revolution, war and being apart from home.

The film is structured like a nostalgic memory achieved through an emphasis colour and texture to depict bitter sweet moods of sadness happiness and childhood innocence through the cartoon presentation. I like the visual textures which gives the film a fragile and nostalgic appearance.



# EXPERIMENTING WITH TEXTURE AND COLOUR







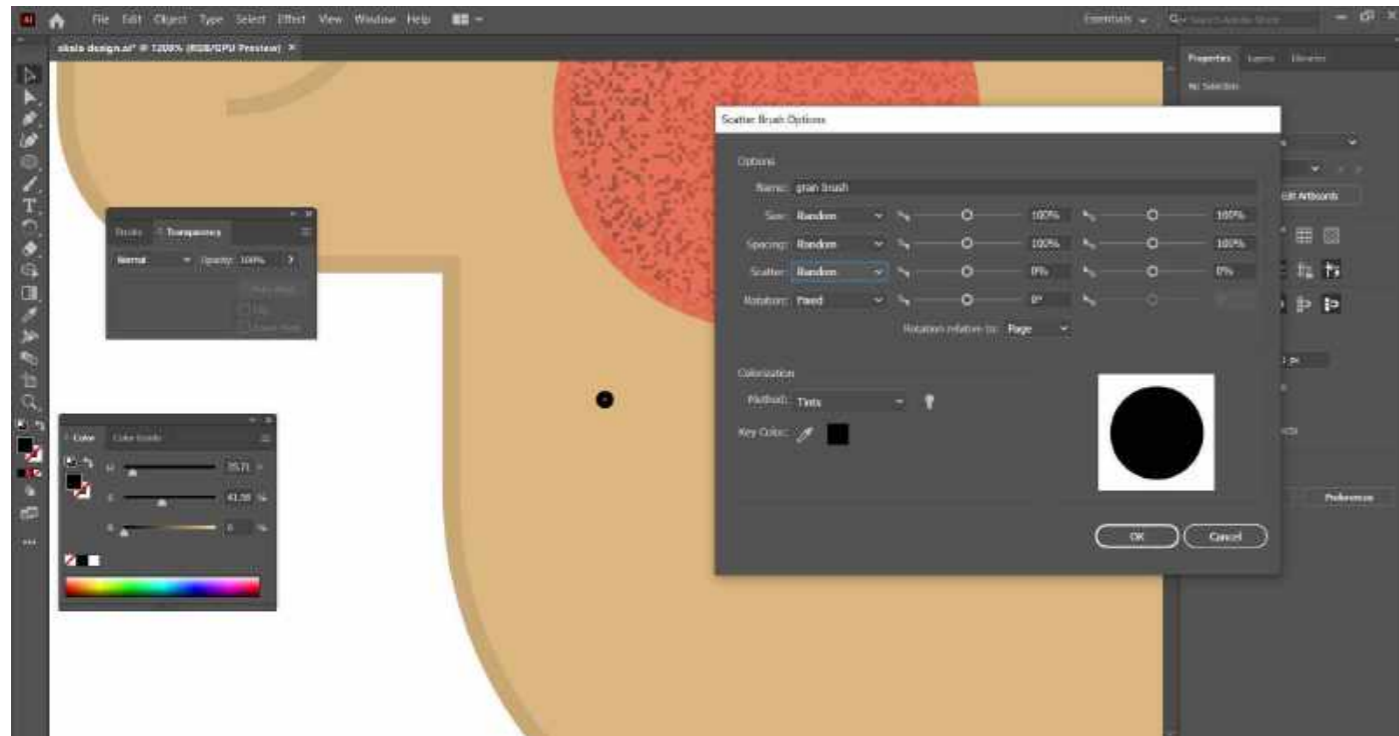
Within the book Akala mentions his appearance as a child which I attempted to visualize. This version was rendered on Paint Tool Sai which I later used as reference for further character design. My aim in this section was to experiment with texture on Illustrator.



I mapped out the basic facial features on Illustrator shifting from the pen, shape and shape builder tool.

Un Diable dans La Poche and Persepolis used a grainy texture for backgrounds and characters and the nostalgic effect made me want to recreate this effect using varying methods.

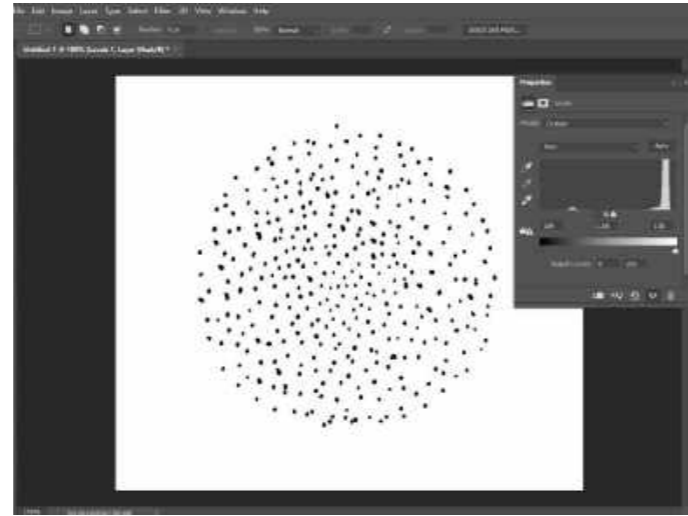
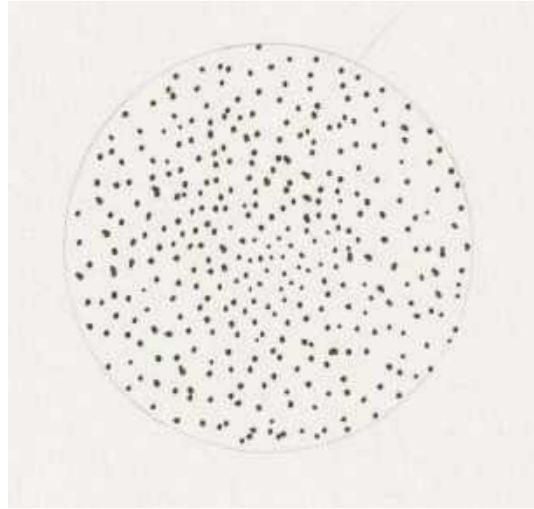
## METHOD 1 - MAKING A SCATTER BRUSH USING THE ECLIPSE TOOL ON ILLUSTRATOR



## METHOD 2 - MAKING A SCATTER BRUSH USING THE TRANSPARENCY, MASK AND GRADIENT TOOL

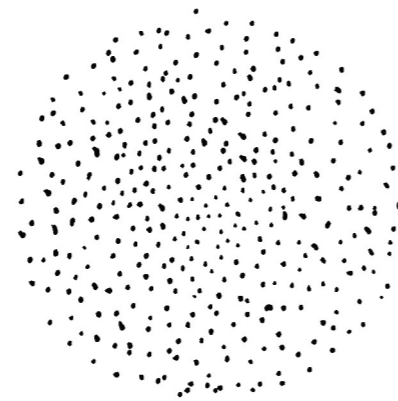
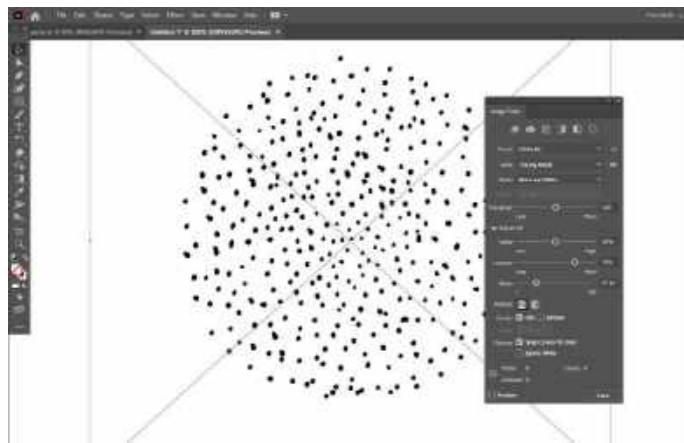


**METHOD 3 - MAKING A STIPPLING BRUSH USING PHOTOSHOP AND ILLUSTRATOR**



**STEP 1 - DRAW A CIRCLE AROUND A CIRCULAR OBJECT AND DRAW LITTLE DOTS WITH A HIGHER CONCENTRATION IN THE MIDDLE**

**STEP 2 - PHOTOCOPY THE IMAGE AND ADJUST THE GREYSCALE USING ADJUSTMENT LEVELS ON PHOTOSHOP. SAVE AS A PNG IMAGE**



**STEP 3 - OPEN ON ILLUSTRATOR AND SELECT IMAGE TRACE TO TWEAK THE DOTS AND MAKE THEM ROUNDER.**

**STEP 4 - SELECT EXPAND AND CONVERT THE IMAGE INTO VECTORS, THEN MINIMIZE AND DRAG INTO THE BRUSHES SECTION.**

**STEP 5 - ADJUST THE SCATTER RATIO AND SIZE AND SAVE FOR REPEATED USE.**

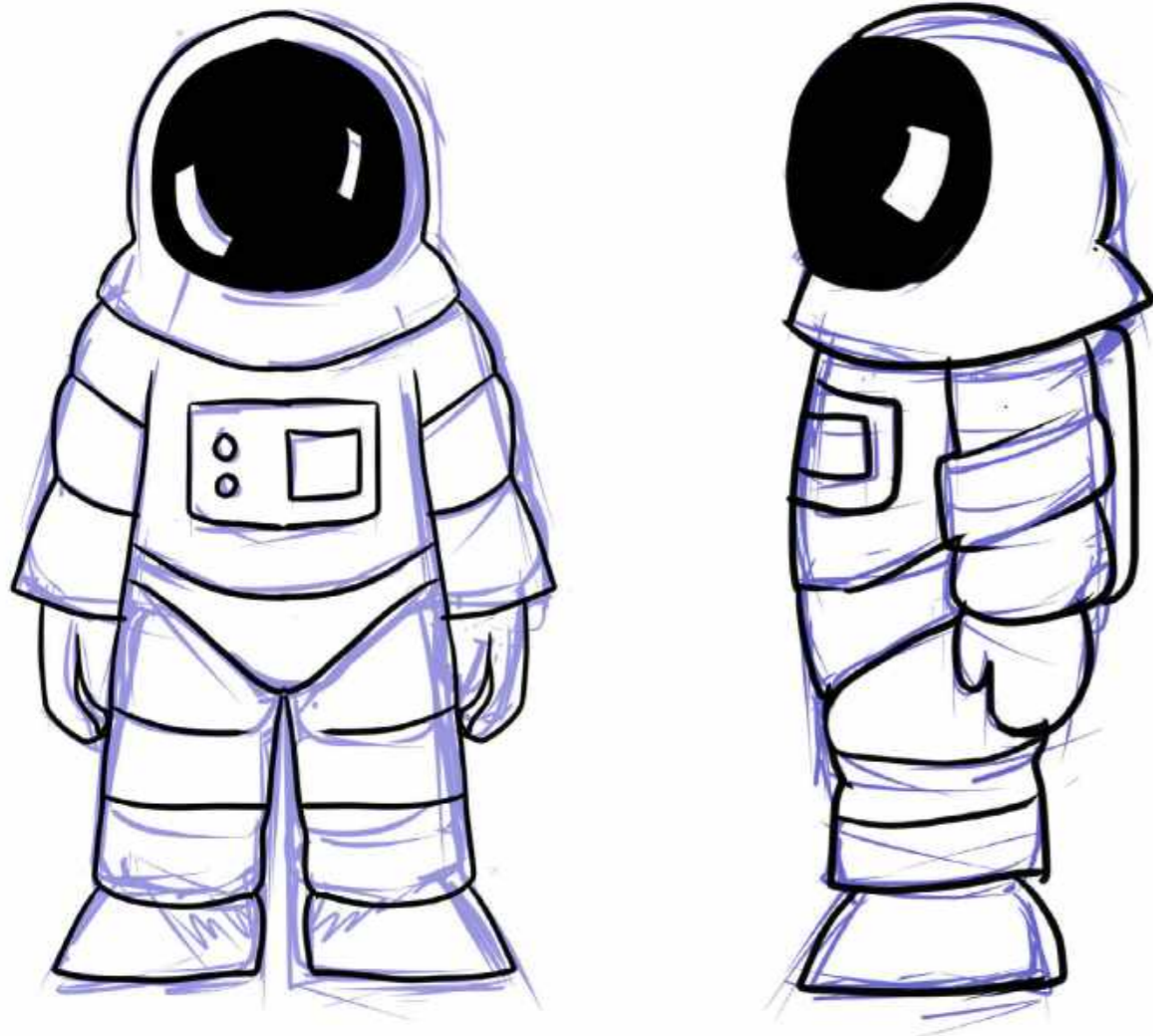


I used this face to experiment with all the brushes I made. The gradient method was the most efficient and gave me the texture I wanted.

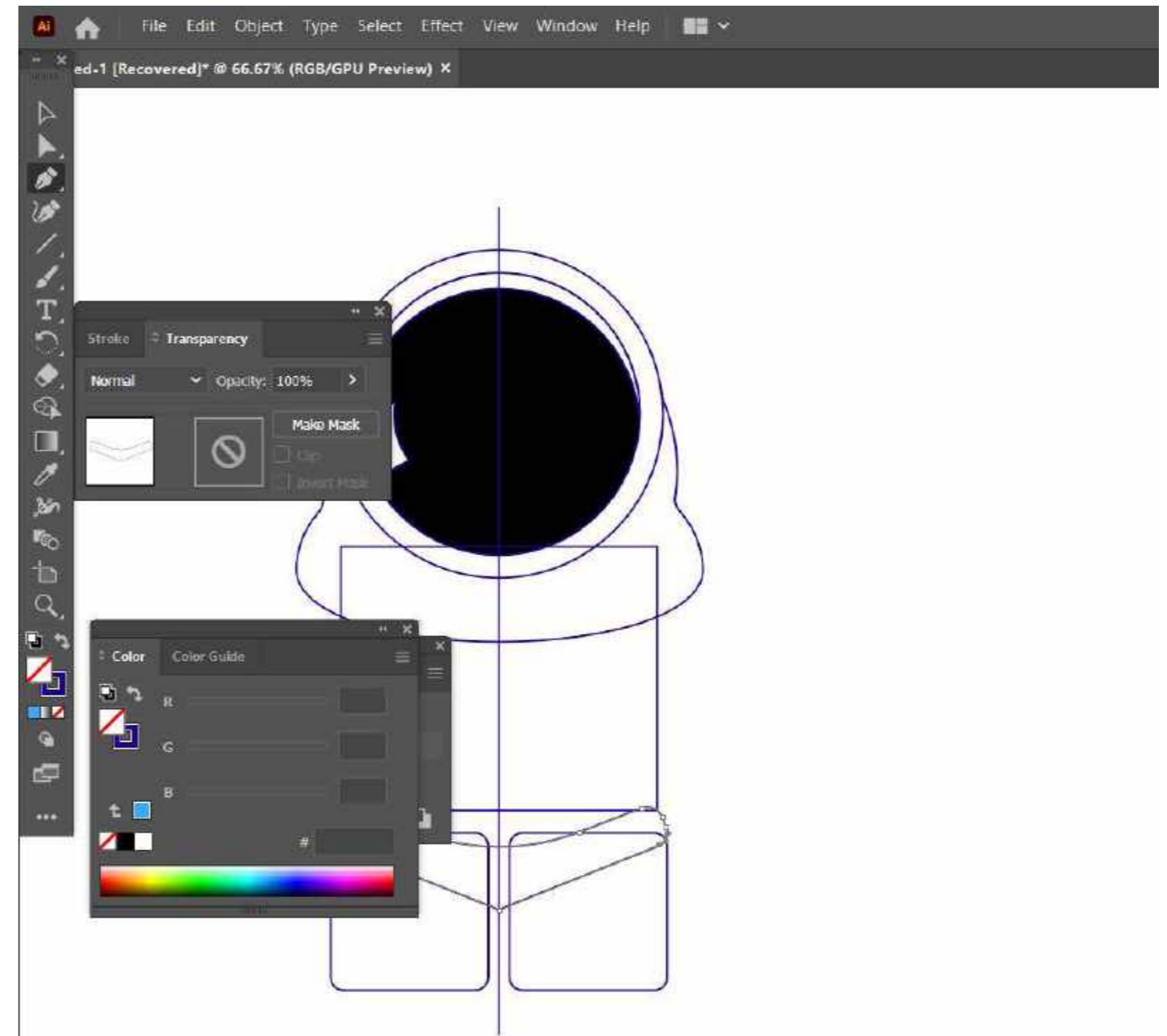
Step 1 - draw your image and place onto Illustrator to trace

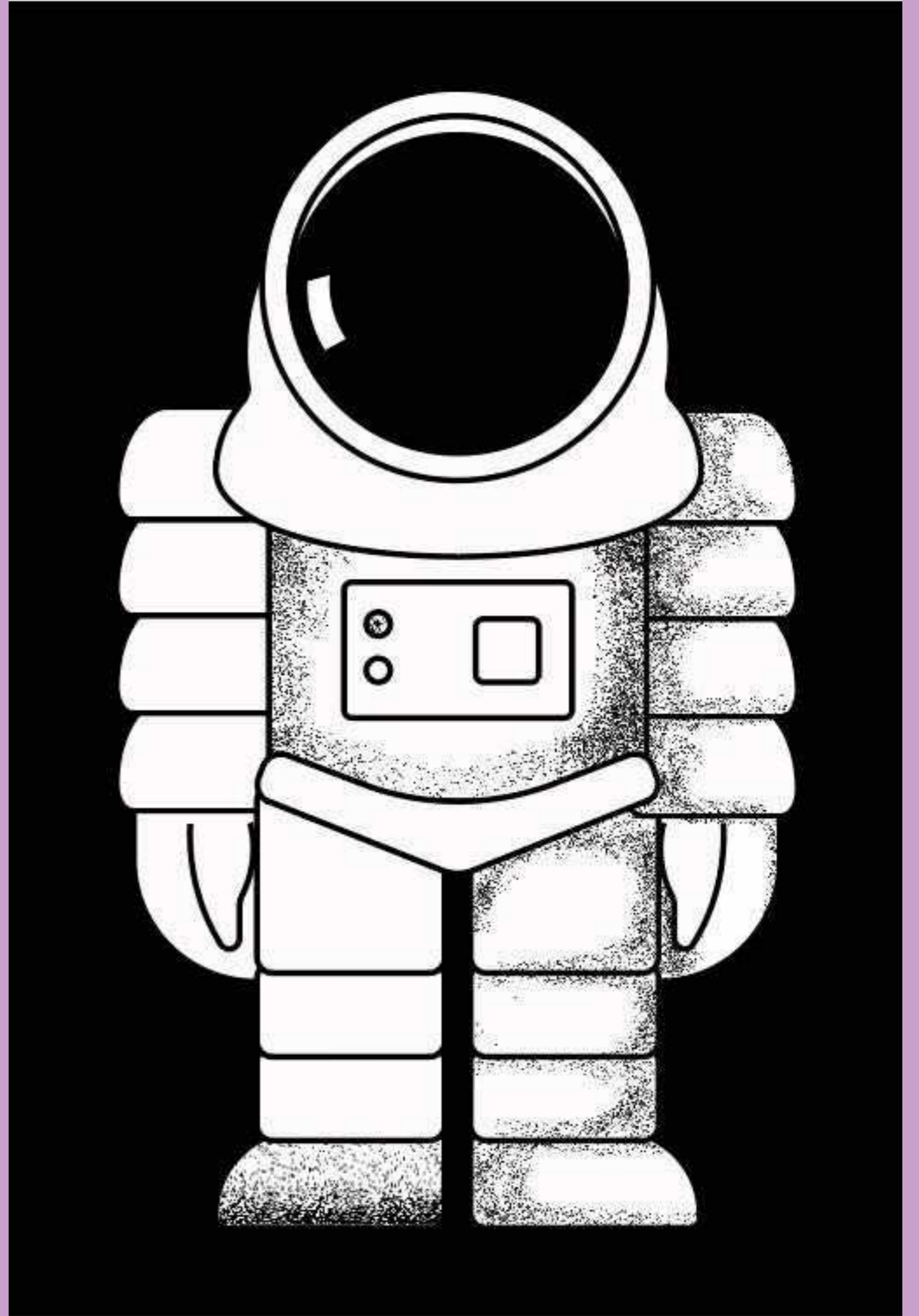
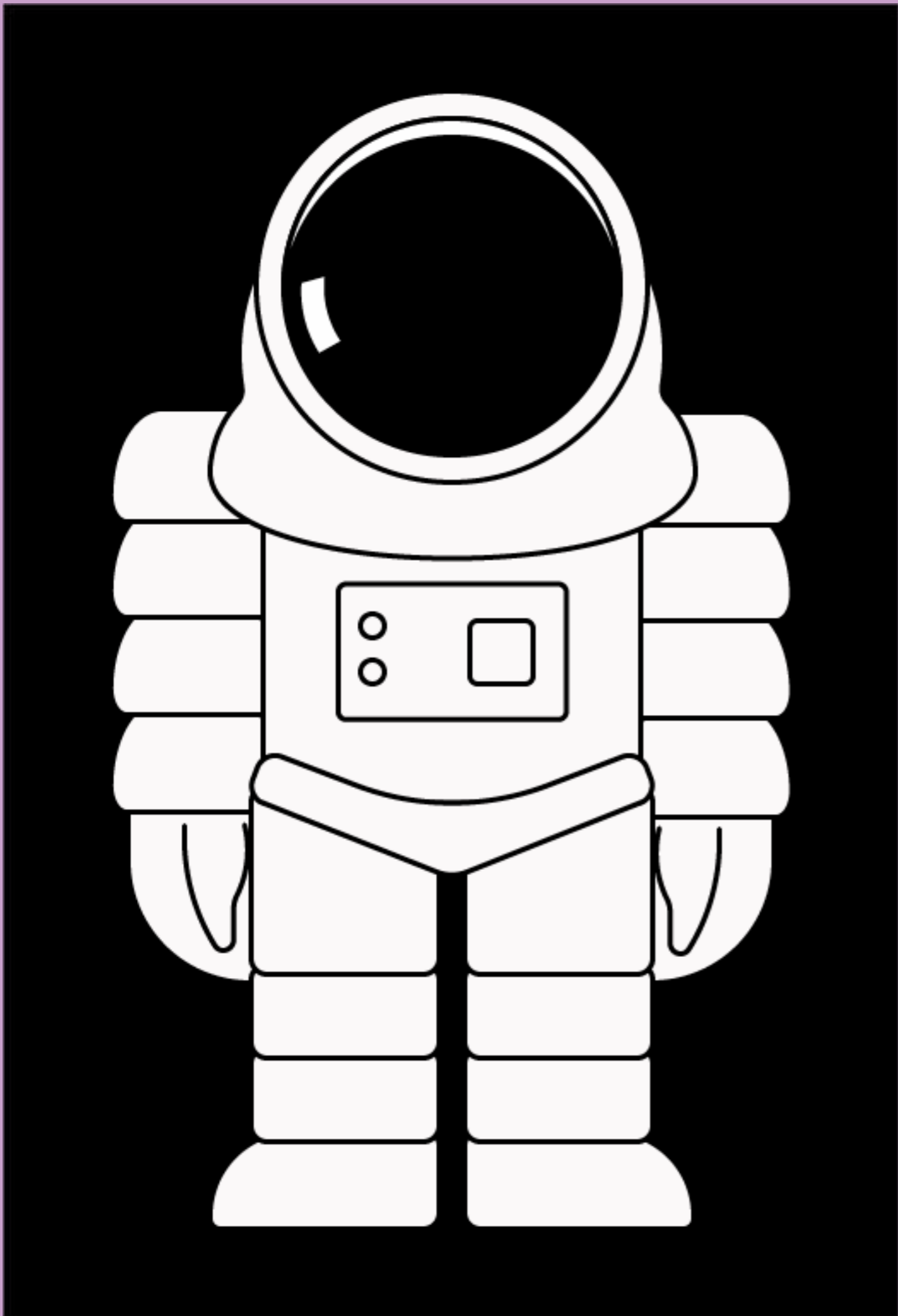


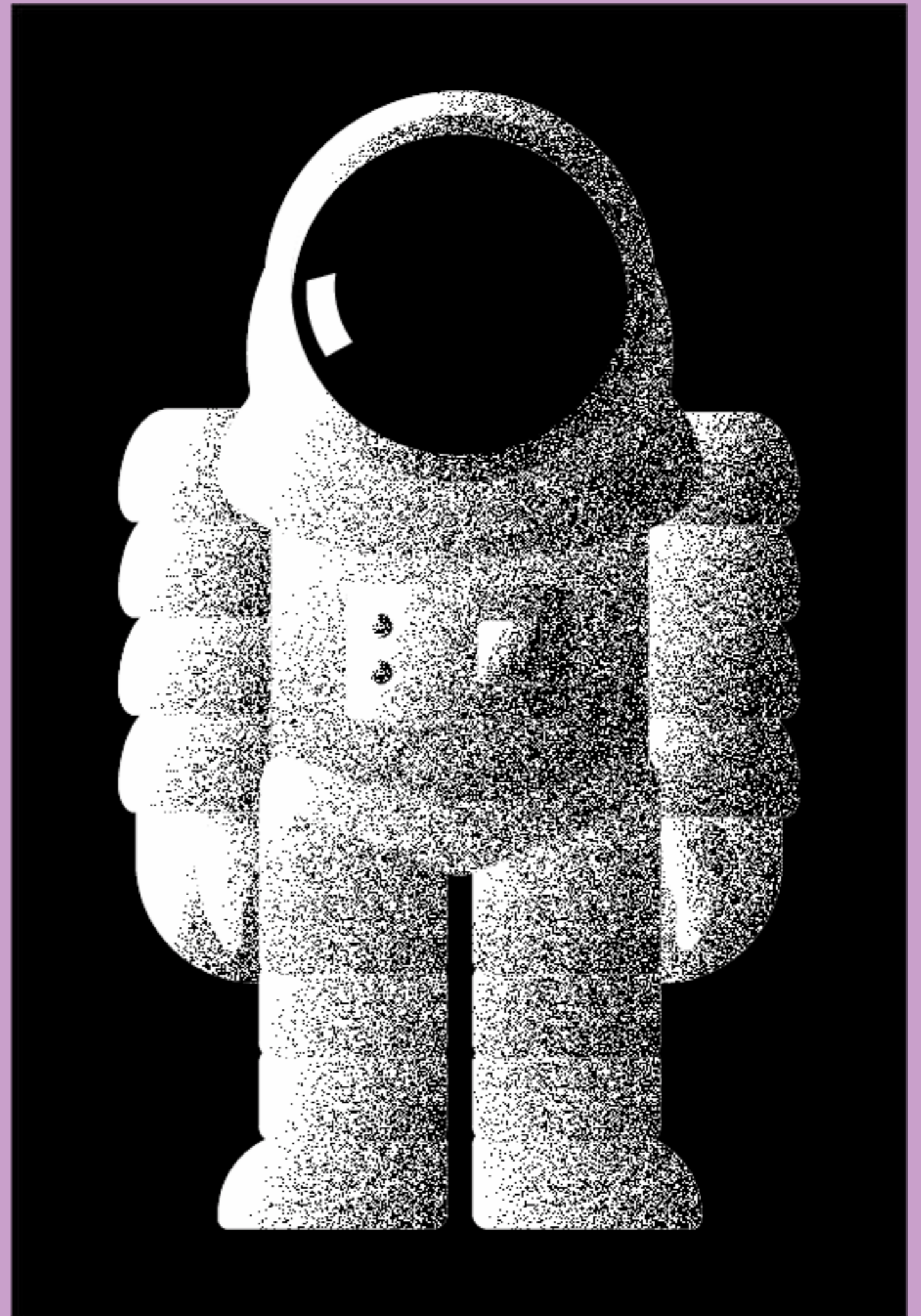
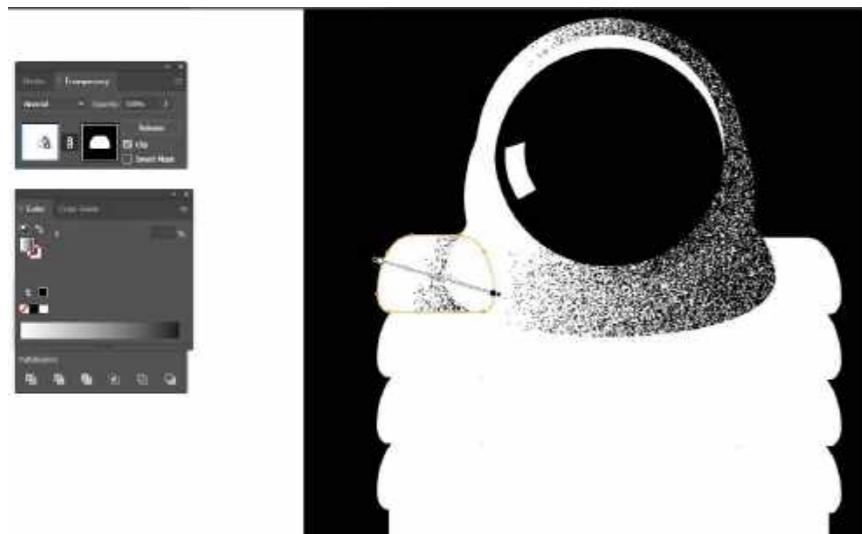
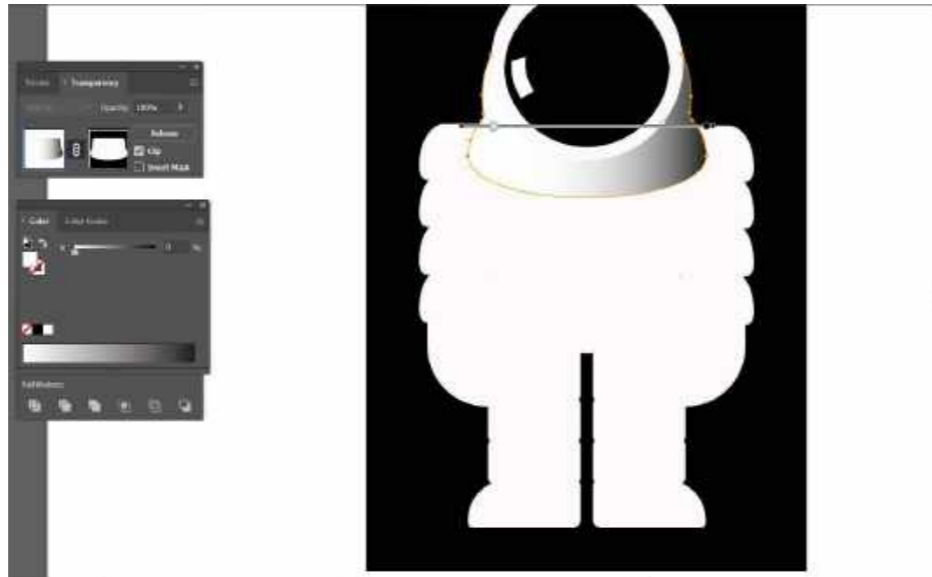
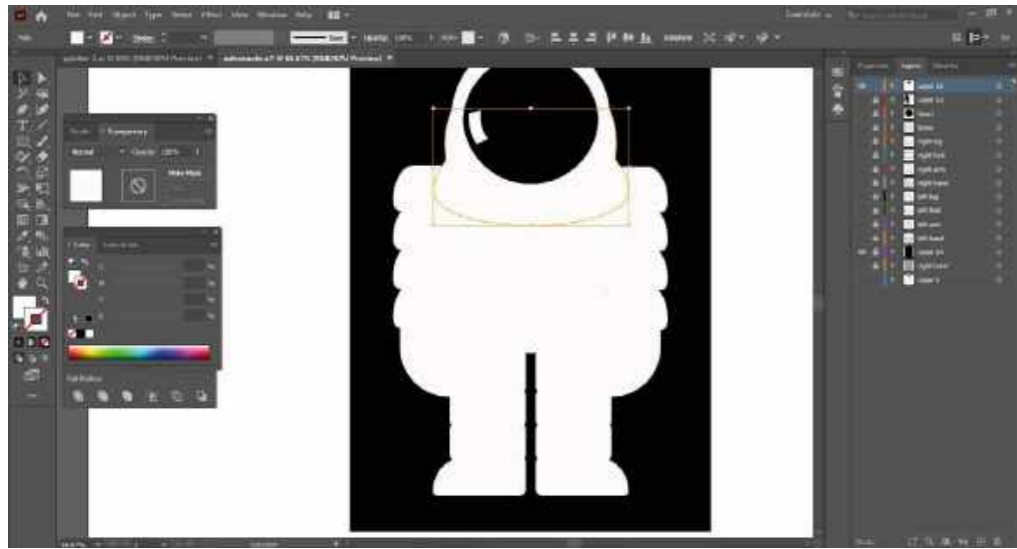
Step 2 - Trace around the drawing using a combination of the pen tool, curve tool, shape tool and the shape buider tool.



Here I attempted to visualize my oil pastel drawing using the grain texture I experimented with on Illustrator.







EXPERIMENT WITH THE GRADIENT AND GRAIN TOOL

**ASTRONAUT**

**COSMONAUT**

**TAIKONAUT**

**Astronaut**, designation, derived from the Greek words for “star” and “sailor,” commonly applied to an individual who has flown in outer space. More specifically, “astronaut” refers to those from the [United States](#), [Canada](#), [Europe](#), and [Japan](#) who travel into space. Those [Soviet](#) and later Russian individuals who travel into space are known as cosmonauts (from the Greek words for “universe” and “sailor”). China designates its space travelers taikonauts (from the Chinese word for “space” and the Greek word for “sailor”).



**Cuban Tamayo Mendez was the first person of African descent to go to space in 1980. He was selected by the Soviet Union on an 8 day experiment and research mission, upon return he was 'awarded the first title of Hero of the Republic of Cuba by Fidel Castro and was also bestowed with the Order of Lenin and the title of Hero of the Soviet Union, the highest decoration in the Soviet Union'.**



**Guion S. Bluford was the second black person in space in 1983.**



PAST TENSE

# Ed Dwight Was Set to Be the First Black Astronaut. Here's Why That Never Happened.

For a brief moment, the civil rights movement and the space race came together.

A New York Times documentary tells the story of Ed Dwight a former US Air Force pilot, who almost became the first black astronaut. Born in 1933 Kansas under the Jim Crow laws Ed had a love for planes his determination led J.F.K to involve him in an upcoming space programme. He attended an experimental test pilot school where he faced racism from his peers. Chuck Yeager who ran the school invited all the students to the auditorium and told them to psychologically break Ed, who was now nicknamed Kennedy boy. His mother motivated him to keep going however, despite his best efforts resigned his position in 1966 after the shooting of J.F.K.



**"IF I RECEDED INTO NOTHINGNESS,  
IT WOULD HAVE BEEN ALL WELL AND  
GOOD WITH EVERYBODY ELSE, BECAUSE  
THAT'S HOW THINGS WERE SUPPOSED  
TO HAPPEN. I HAD TO BRING THE  
AFRICAN AMERICA STORY TO THE  
PUBLIC VENUE." ED DWIGHT**



After resigning his position Ed chased after his childhood dream and attended art school, later becoming a prominent sculptor. His story was motivational and offers a different perspective on race in America. Cases like this not only teach about hardships, but also helps individuals strive to create a society that provides opportunities for individuals to thrive.

# **HIDDEN FIGURES**

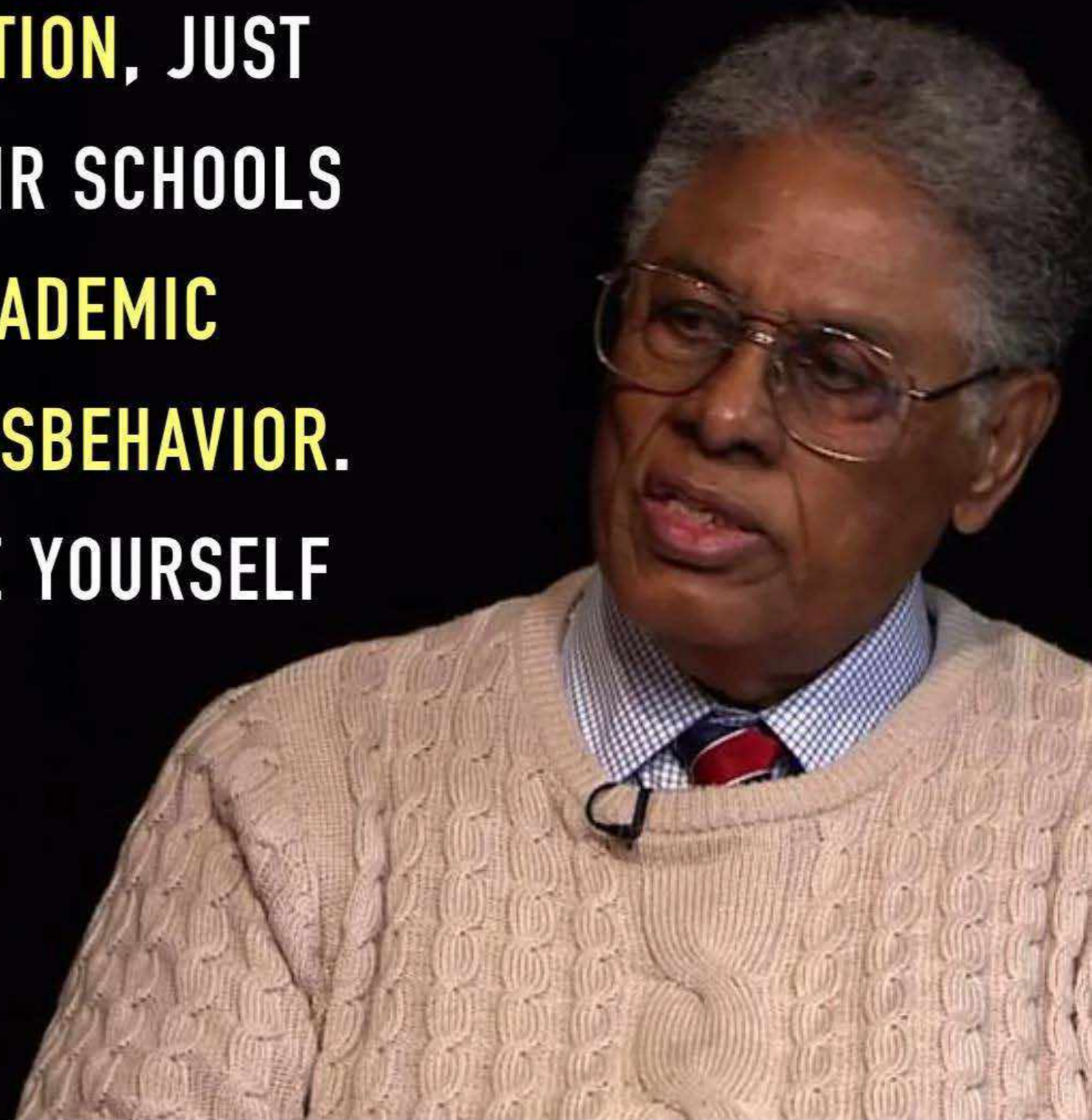
**"EVERY TIME WE GET A CHANCE TO GET AHEAD THEY MOVE THE FINISH LINE. EVERY TIME". MARY JACKSON**

**HIDDEN FIGURES IS A FILM BASED ON A TRUE STORY. IT EXPLORES 3 LADIES IN NASA'S MATHEMATICS DEPARTMENT WHO TRANSCENDED GENDER AND RACIAL BOUNDARIES TO FIGURE OUT THE MATHS THAT WOULD LAUNCH JOHN GLENN INTO ORBIT AND SAFELY BACK ON EARTH IN 1961.**

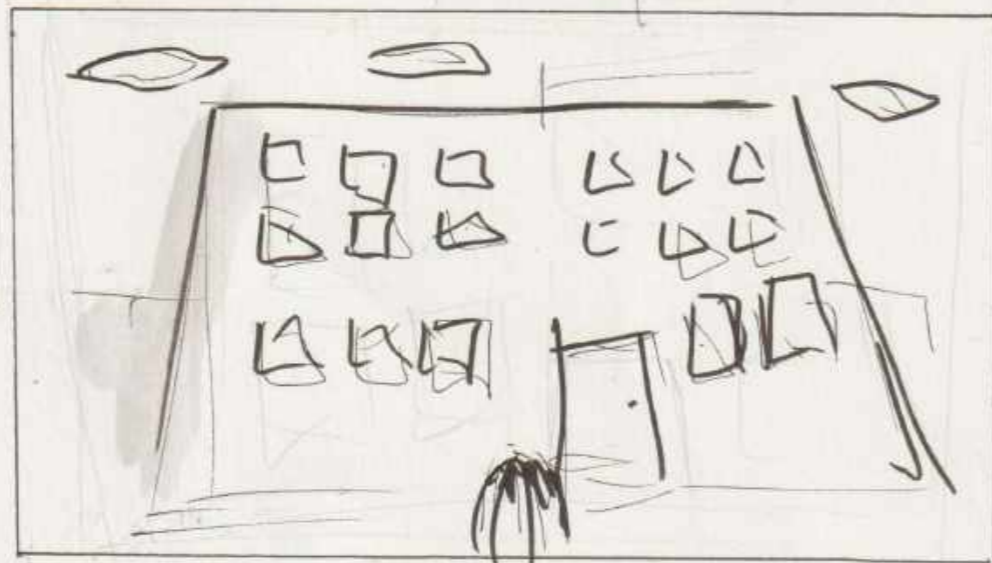
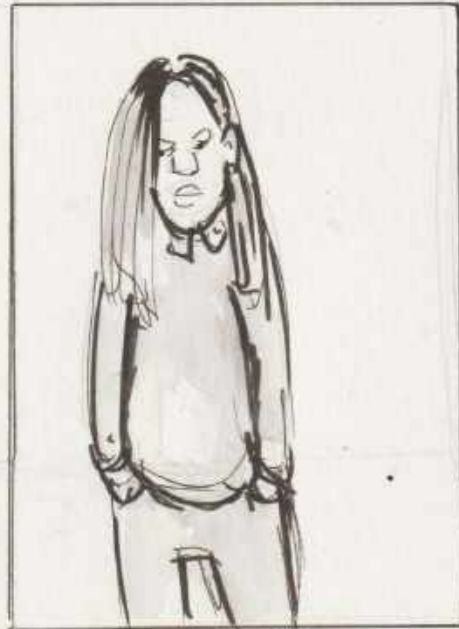
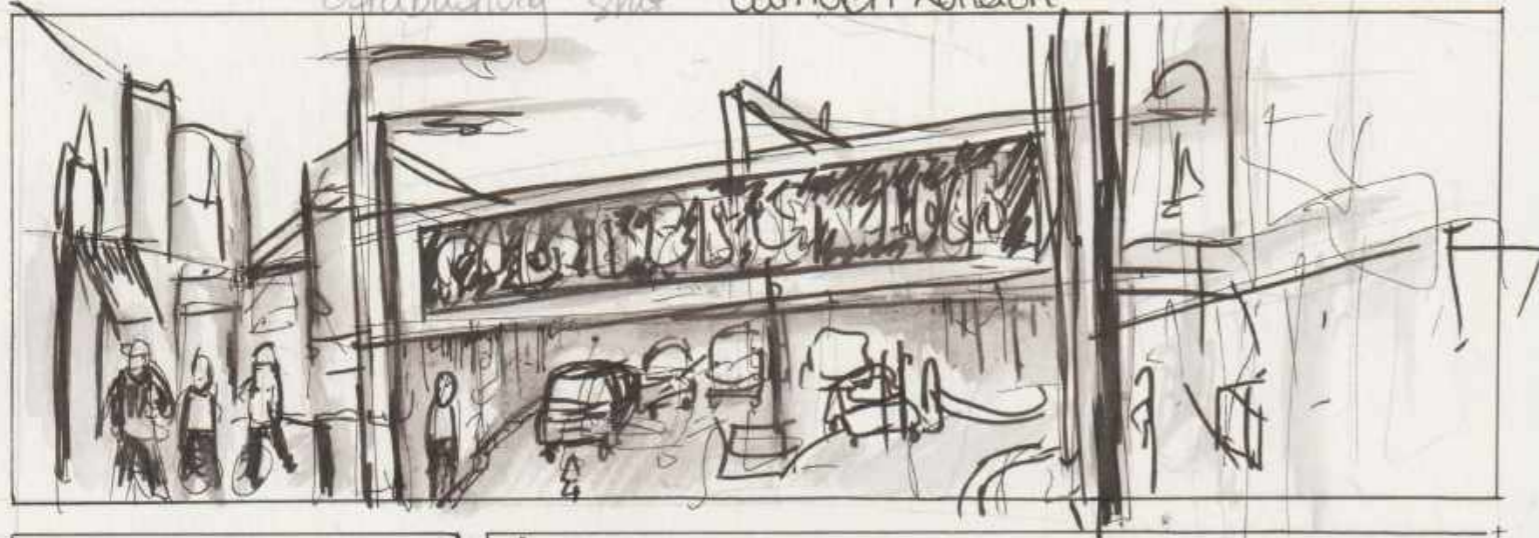


**“IF YOU WANT TO SEE THE POOR REMAIN  
POOR, GENERATION AFTER GENERATION, JUST  
KEEP THE STANDARDS LOW IN THEIR SCHOOLS  
AND MAKE EXCUSES FOR THEIR ACADEMIC  
SHORTCOMINGS AND PERSONAL MISBEHAVIOR.  
BUT PLEASE DON'T CONGRATULATE YOURSELF  
ON YOUR COMPASSION”**

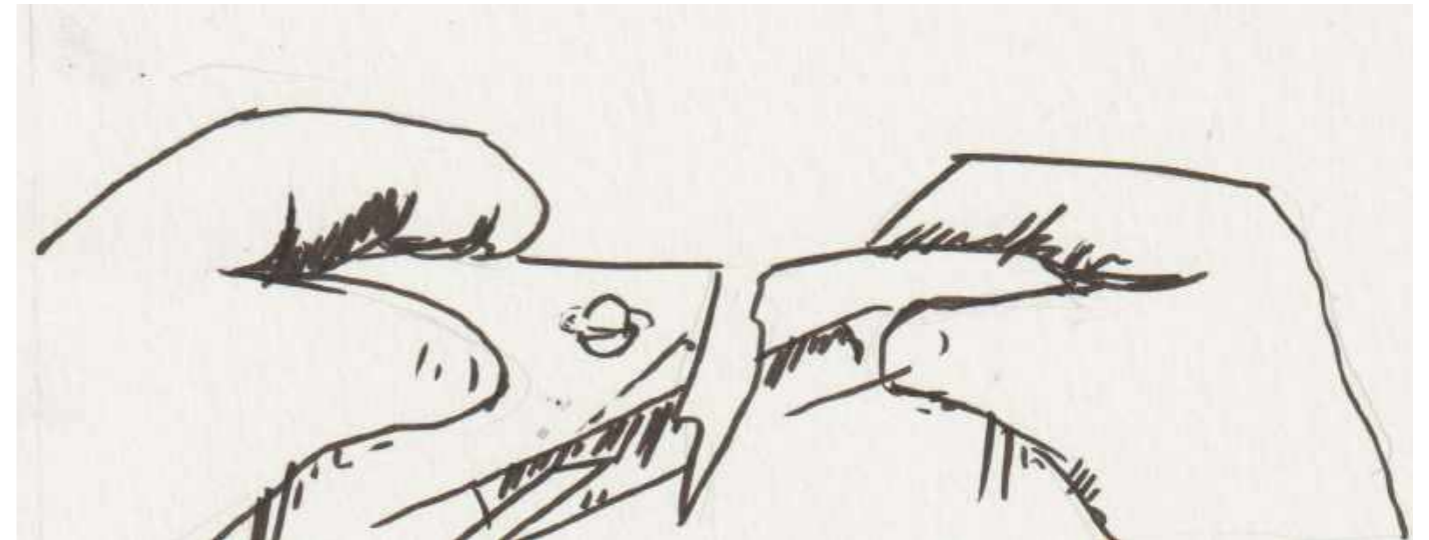
**DR. THOMAS SOWELL**



Establishing shot Camden London



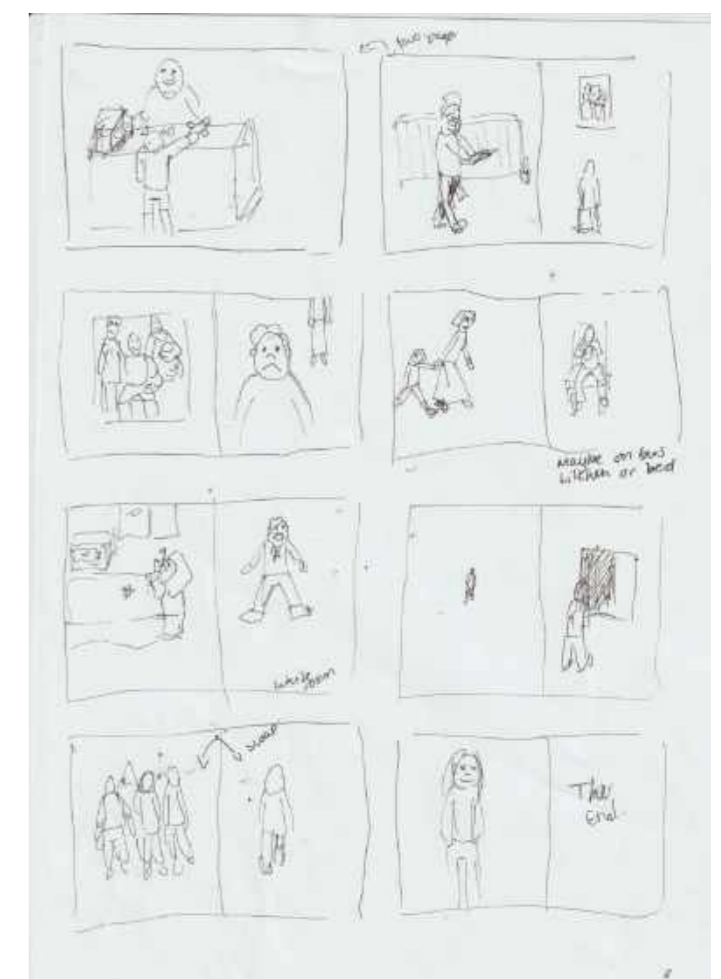
# STORY BOARDING

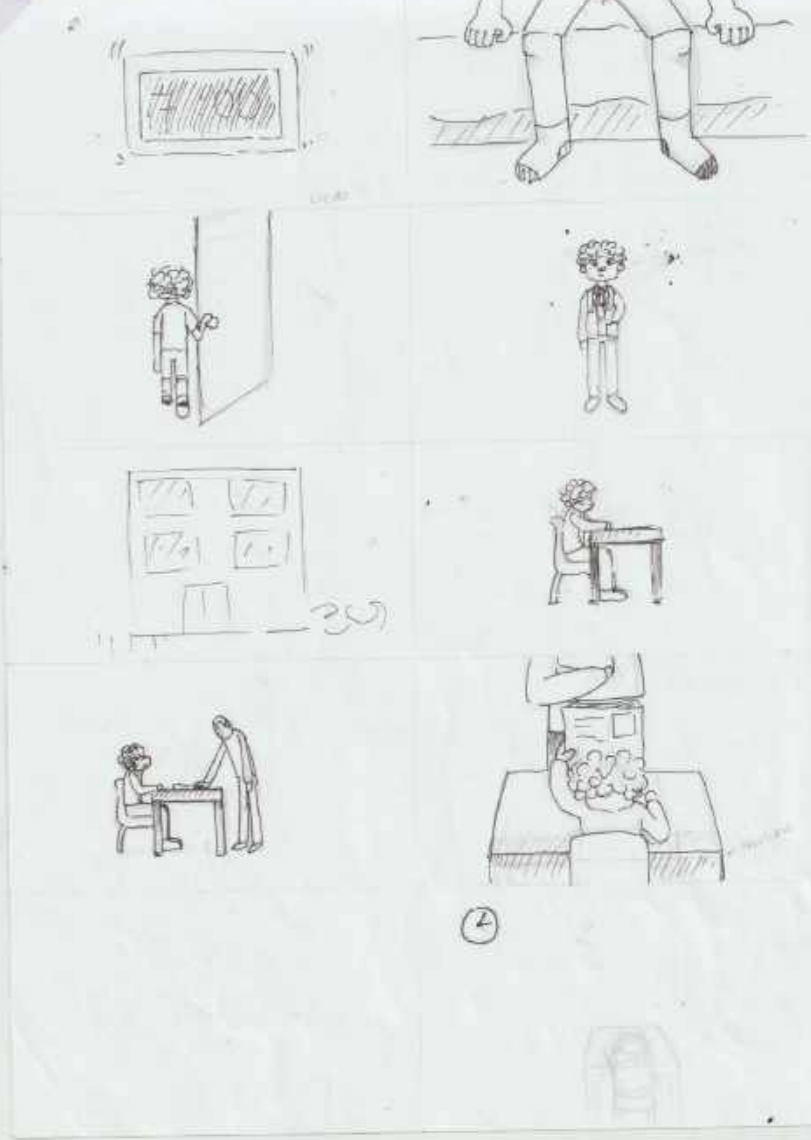
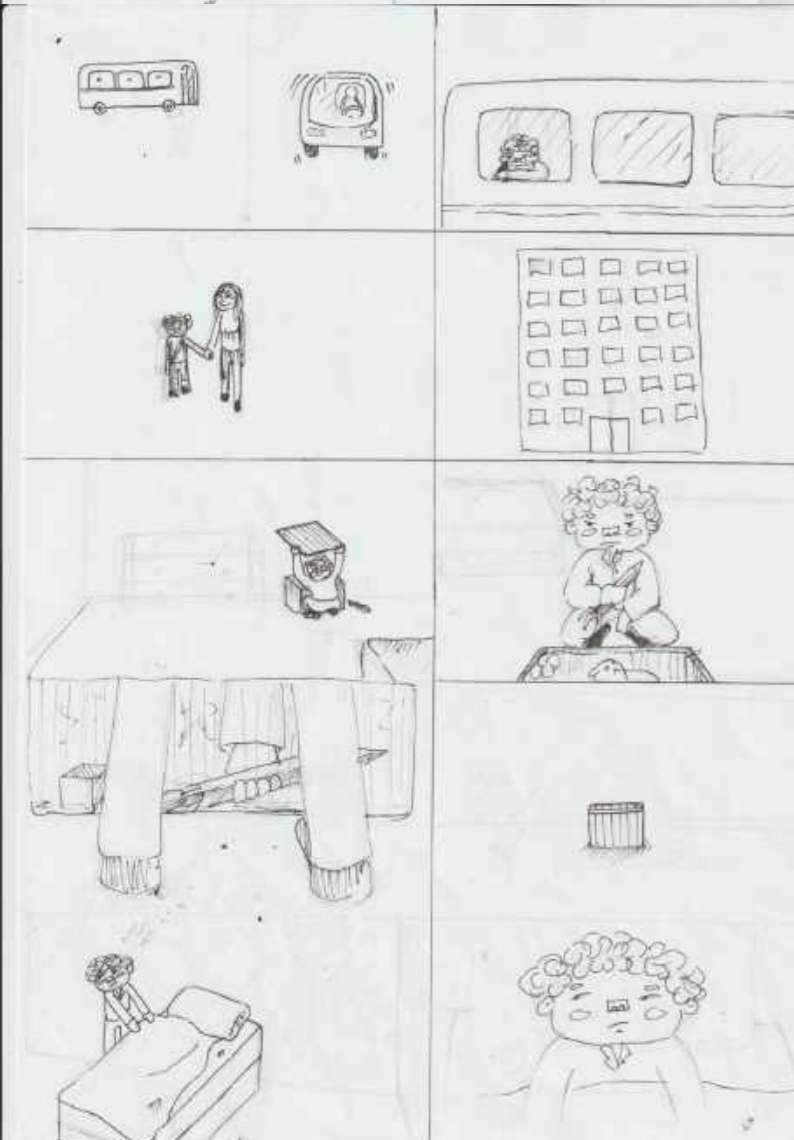
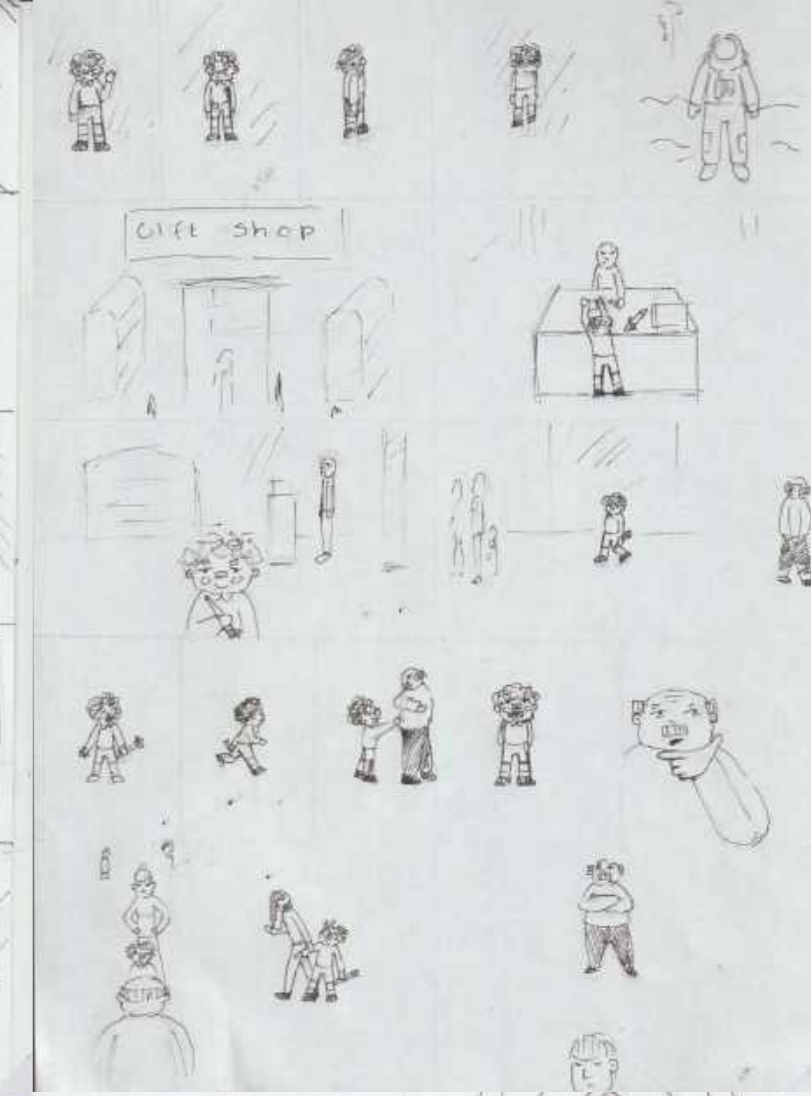
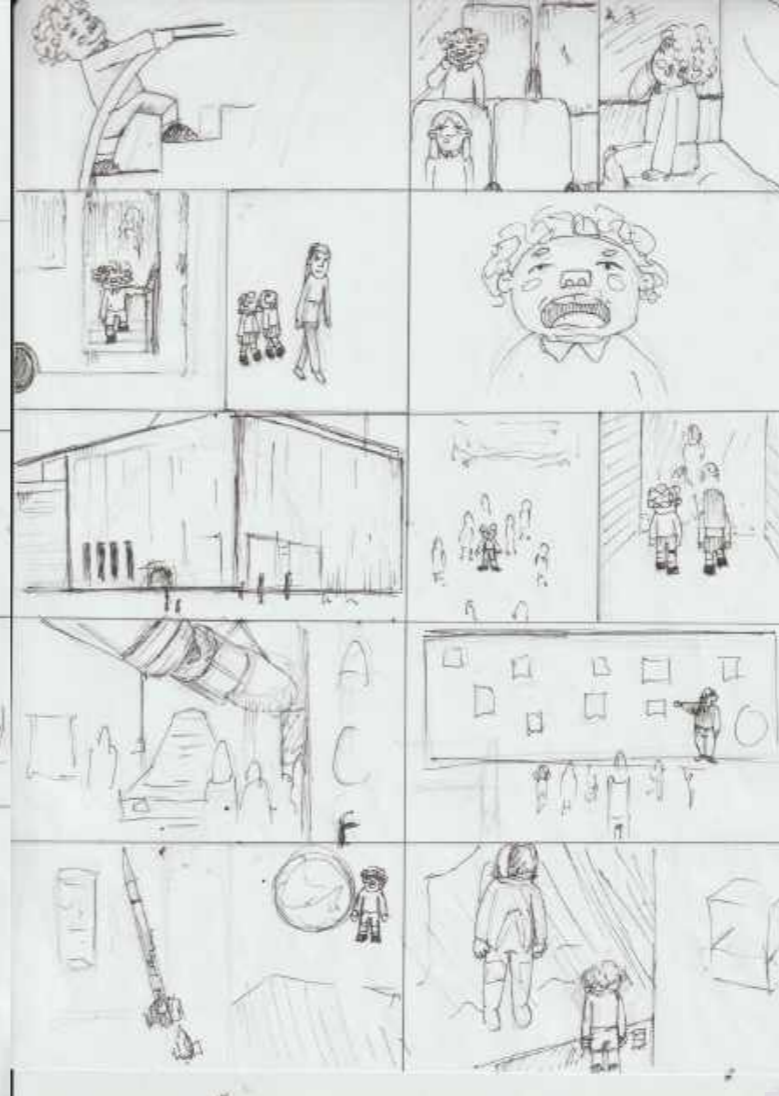
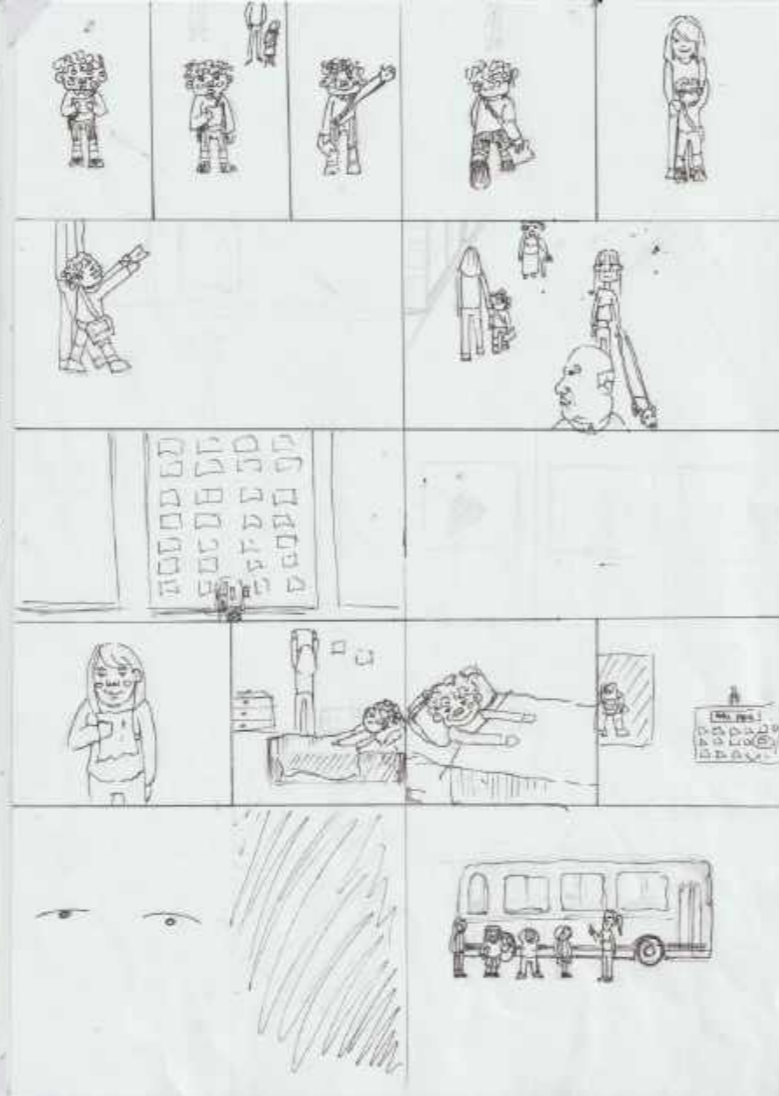


This section looks at the evolution of my story boards

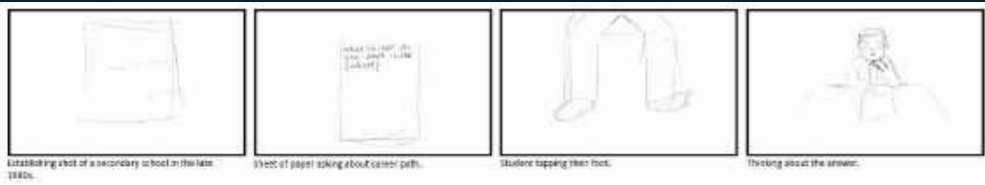
**STORY 1 IS AKALA AS AN ADULT REMEMBERING THE PAST WHERE HE DREAMS OF BECOMING AN ASTRONAUT**

**STORY 2 DETAILED NARRATIVE WITH MORE DEVELOPED CHARACTERS AND CAPTURES THE EMOTIONAL ASPECTS THAT COME WITH DISCRIMINATION**









Establishing shot of a secondary school in the late 1980s. Sheet of paper talking about career path. Student tapping their foot. Thinking about the answer.



The boy sits in the street, as he remembers a specific event from primary school.



Character draws himself as an astronaut exploring space. He starts at the drawing and day dreams about being an astronaut. Gaze on the surface of the moon. An animal approaches.



Unaware the animal gets close. The school bell rings. He bumps into a lady who is out of school, writing his daydreams. The lady stopped on his image accidentally, he proceeds to step on it once more to show her rage.



Disappointed, he picks up his drawing as the angry lady walks away. He notices his mother standing outside the school gate and runs towards her.



Working home despite the price overt, he smiles and admires his drawing. Reflections show at his and his mother because they don't fit in. Eventually they arrive home. Here are the daydreams tonight.



Before going to bed his mother smiles and hangs the image on the wall. He looks at the image hung next to his calendar, which indicates an upcoming school trip. Sleeps.



The following day the school bus arrives and the students get on. He looks outside the window in anticipation. Upon arrival they get off the bus and walk towards their destination.



He is amazed of the London Science Museum's size. They go through the space section of the museum. Duke shows them round and explains key events.



They go through the space section of the museum. Duke shows them round and explains key events. He is amazed of the London Science Museum's size. They go through the space section of the museum.



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On the class with the shop he feels excited and notices the guide from outside. Looking the need to ask a question he hugs the class girl. He asks the boy if someone like him can become an astronaut in the future. The boy thinks about how to answer the question.



Unfairly angry after straying from the group, the teacher approaches from behind and steps left away before the rest could answer the question. The class enters the bus and leaves once the trip is over.



Feeling discouraged, he starts to be the school bus. He walks home two steps behind his mother, despite always being ahead. He notices his mother and she becomes right. He opens his toy box before going to bed.



The group event had demotivated him and rather than sleeping he now try to be reluctantly present at the bottom of his toy box. He gets ready for bed but can't sleep staring at the box. The boy sits on the floor. He looks rings.



The boy sits on the floor. He looks rings. She gets up and walks out his room. The boy sits on the floor. He looks rings.



Highly often he needs to school with his friend. Extra boring shot of his school. Sitting in his space. His teacher approaches and hands him an assignment he managed to finish.



The newspaper shows the first black astronaut from America. Amal and Gino what inspired he asks his teacher if he can keep the paper, to which he replies with a yes. In lesson his eyes occasionally glance at the clock as he hopes to hold time quickly. Bell rings.



He runs home waving at his friend. Climbs his apartment stairs which feel oddly longer than usual. Unlocks the door. Runs past his mother.



Opens his bedroom door and sees both jobs for his toy box. He puts the toy box out and opens the lid.



The newspaper shows the first black astronaut from America. Amal and Gino what inspired he asks his teacher if he can keep the paper, to which he replies with a yes. In lesson his eyes occasionally glance at the clock as he hopes to hold time quickly. Bell rings.



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He places the toy on the desk signifying his new found resolution. Shot of the boy on his desk. He smiles.



He smiles. He places the toy on the desk signifying his new found resolution. Shot of the boy on his desk. He smiles.



He smiles. He places the toy on the desk signifying his new found resolution. Shot of the boy on his desk. He smiles.

# Representation in children's books still not reflective of society, says BookTrust and CLPE

Published on: 11 November 2020

Today, children's reading charity [BookTrust](#) and the [Centre for Literacy in Primary Education](#) (CLPE) are calling on the publishing industry and those who work with children's books to improve the representation of characters in children's books and of the authors and illustrators responsible for them.



Children's books eight times as likely to feature animal main characters as BAME people

According to UK study, just 5% of children's books have black, Asian or minority ethnic protagonists - a small improvement from 1% in 2017



- 3% growth in the number of authors and illustrators of colour published in the UK in the last two years
- 7% of the children's books published in the UK over the last 3 years feature characters of colour
- CLPE and BookTrust announce partnership to drive long-term and systemic change in representation in children's literature and publishing

Findings from BookTrust Represents Interim Research and CLPE's Reflecting Realities Survey of Ethnic Representation within UK Children's Literature, both report some positive progress over the past three years (2017-2019), but there remains a long way to go for representation in children's books and publishing to mirror UK society:

- The number of children's books published in the UK over the last three years (2017-19) featuring characters from a Black, Asian or minority ethnic background has increased to 10% in 2019, rising from 4% in 2017, 7% in 2018 to 10% in 2019, according to CLPE.
- CLPE's research shows that characters from a Black, Asian or minority ethnic background remain significantly under-represented in comparison to the UK primary school population where 33.5% of children are from a minority ethnic background.
- The number of authors and illustrators of colour published in the UK in the last three years has grown to over 8%, an increase of 3%, rising from less than 6% in 2017.
- According to BookTrust's findings, the number of British debut creators of colour has increased from 12 in 2017 to 24 in 2019, but nearly half of these are self-published or published by a hybrid publisher.

The CLPE report, which identifies and evaluates representation within picture books, fiction and non-fiction for ages 3-11, provides a benchmark to track and understand progress and a toolkit to support both producers and consumers of children's literature to be more critically reflective in the move towards a more inclusive future.

**"GIVEN THAT ETHNIC MINORITY PRESENCE MAKES UP SUCH A SMALL PROPORTION OF THESE HUMAN CASTS, THESE SELF-REPORTED FIGURES FURTHER ILLUSTRATE THE WAYS, IN WHICH UNDER-REPRESENTATION CAN IMPACT ON READER IDENTITY AND SHAPE READER OUTLOOK,"- FARRAH SERROUKU**

# CHARACTER DESIGNING

**This section focuses on character designs**

**For the first rendition I tried to capture the main characters confident bubbly personality as described in the book.**

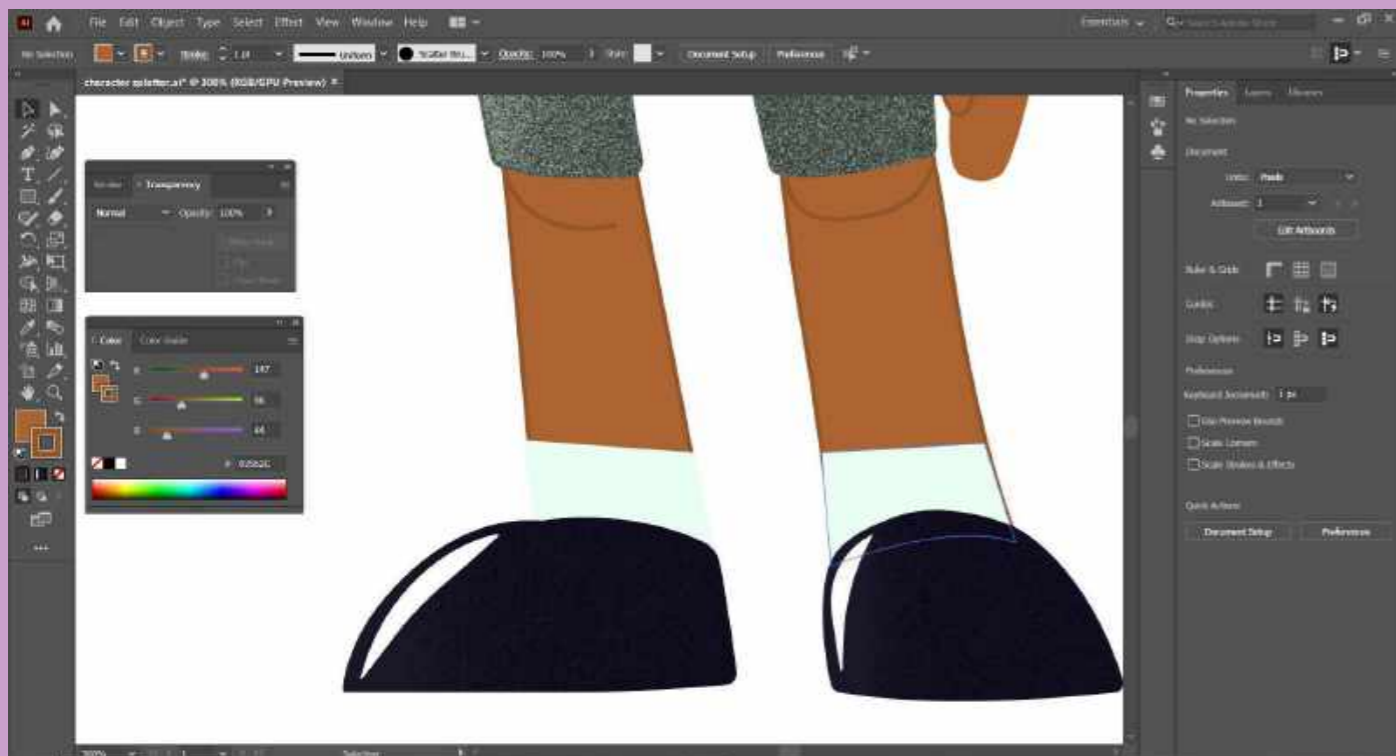
**The second design was based on how Akala described himself however, I visualized him as a teenager so I could keep the face the same and change the body.**

**The last design was a photoshop version where I learned how to do realistic paintings which was more my style. I used my brother as reference.**





# MAKING PROCESS ON ILLUSTRATOR

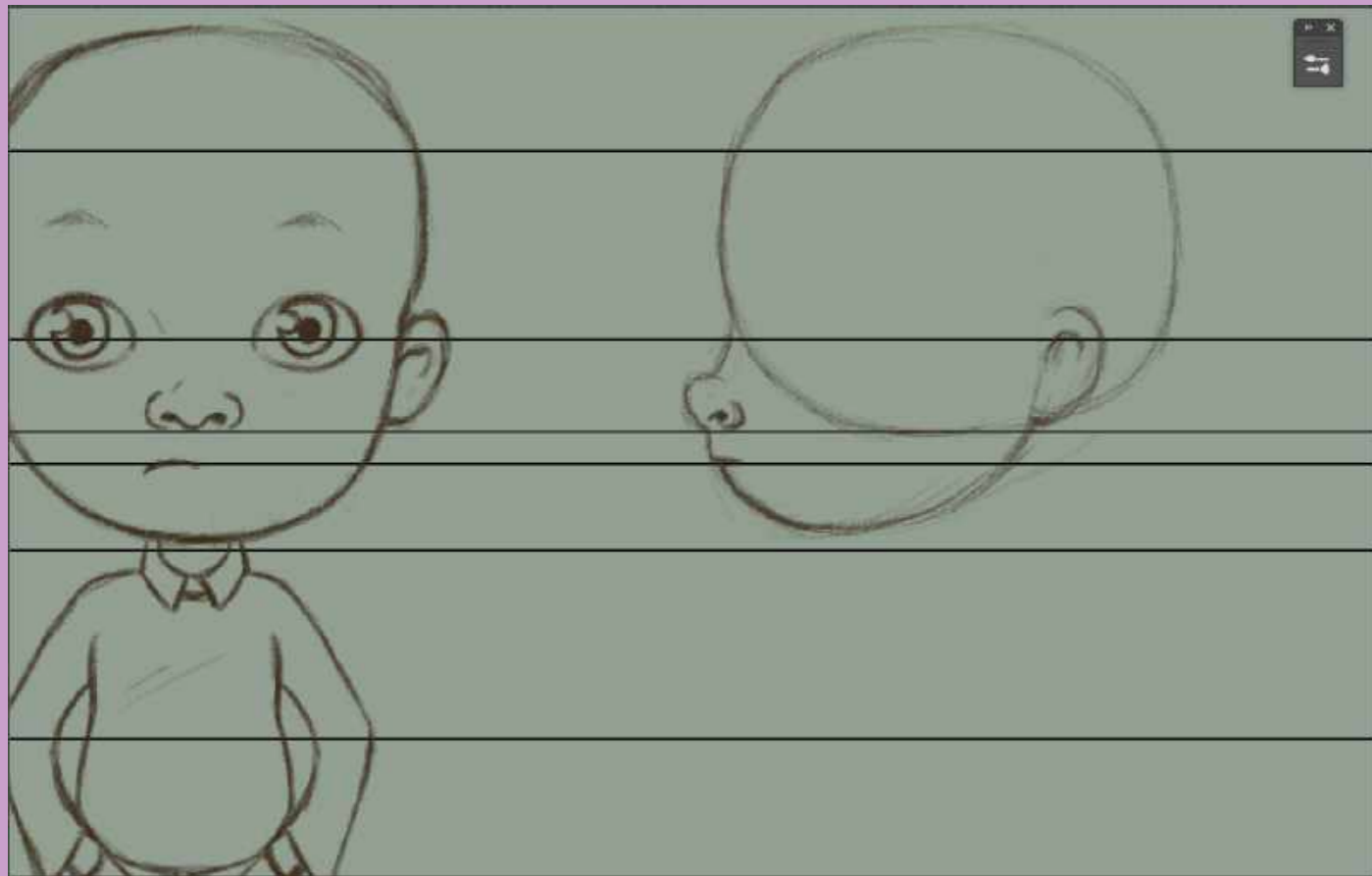




Experiment with textural grainy shading and mainstream two tone shading



# PHOTOSHOP PAINTING USING MY BROTHER AS REFERENCE.





**PRACTICE CHARACTER TURN AROUND**





**SECOND ATTEMPT**



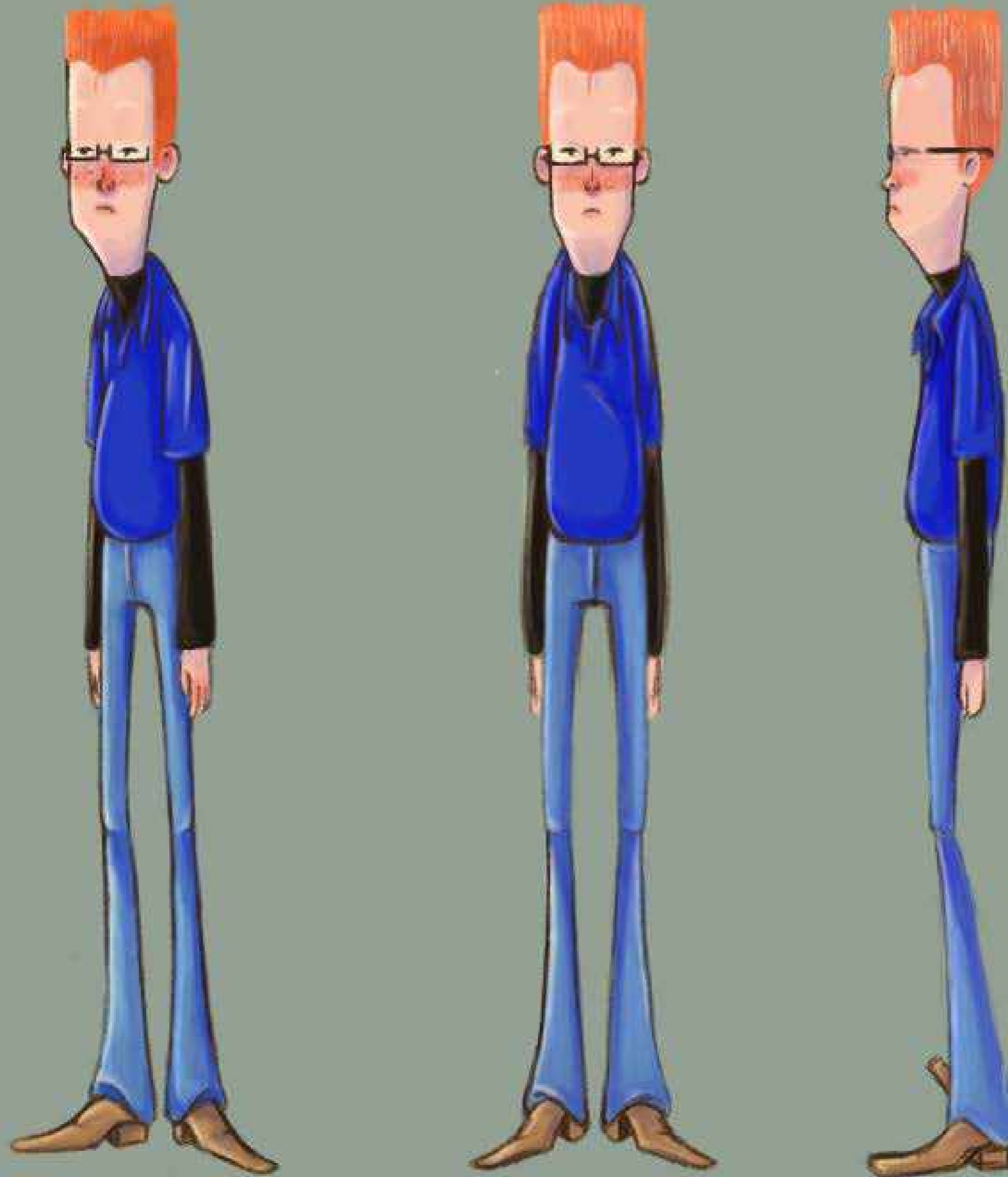
# JAHMAL THOMAS



I decided to rename the MC because I Akala was my starting point for the narrative, as a fictional story it gave me more creative space to speculate how I could make him look. Here he is as a 13 year old.



## CHARACTER LIST



**Richard - 28 years old**

**Works as a gift shop owner**

**Karen - 45 years old**

**Gets angrey at the mc**

**Miss Anne - The tecaher who drags him away**

**Grace - 34 years old the mc's mother**

**Mr. Mike 40 years old inspires the MC to acheiev his dream**









**ZIYOO HWANG**

**"AN ANIMATION WITH MATERIALS FOUND FROM THE APOLLO ARCHIVE.**

Ziyoo Hwang combines traditionally rendered drawings and animates them by repetitively drawing on top to create motion which is basic but because nothing is static it adds a sense of movement.

**WHO IS THE OBSERVER?  
WHERE ARE WE GOING TO?  
THERE'S NO ESCAPE".**

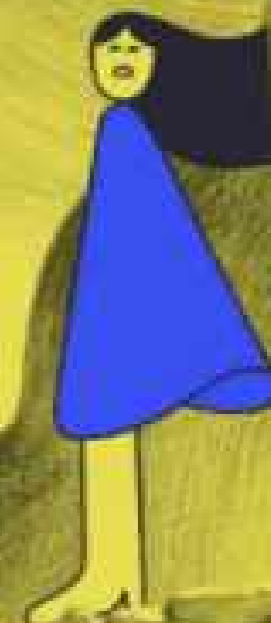


My final piece is intended to be displayed as a website so I looked at Ziyoo's for inspiration.

Our initial instinct was to use pencil drawings to create more traditional, cinematic backgrounds. However, we ended up developing an approach closer to collage to allow the backgrounds to become characters of their own.

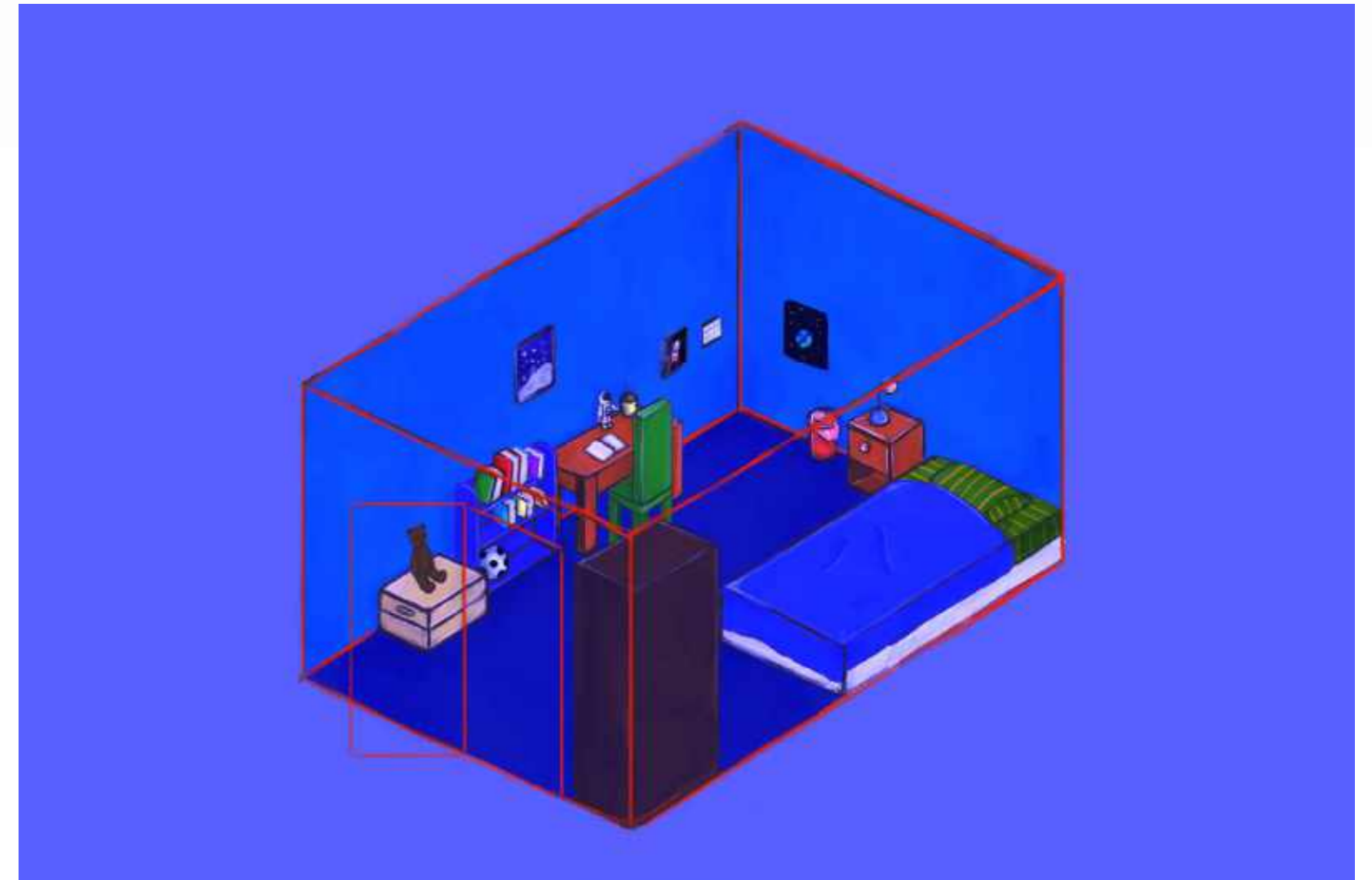
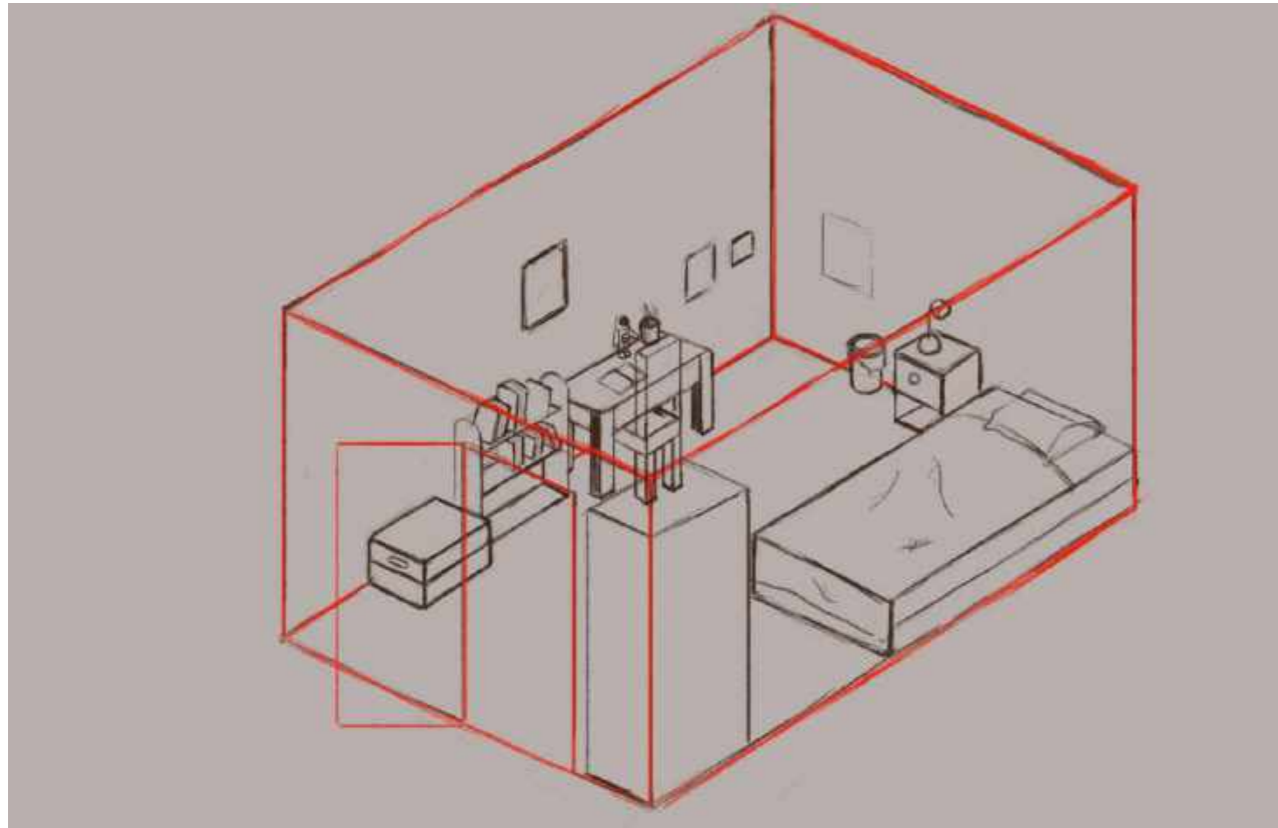
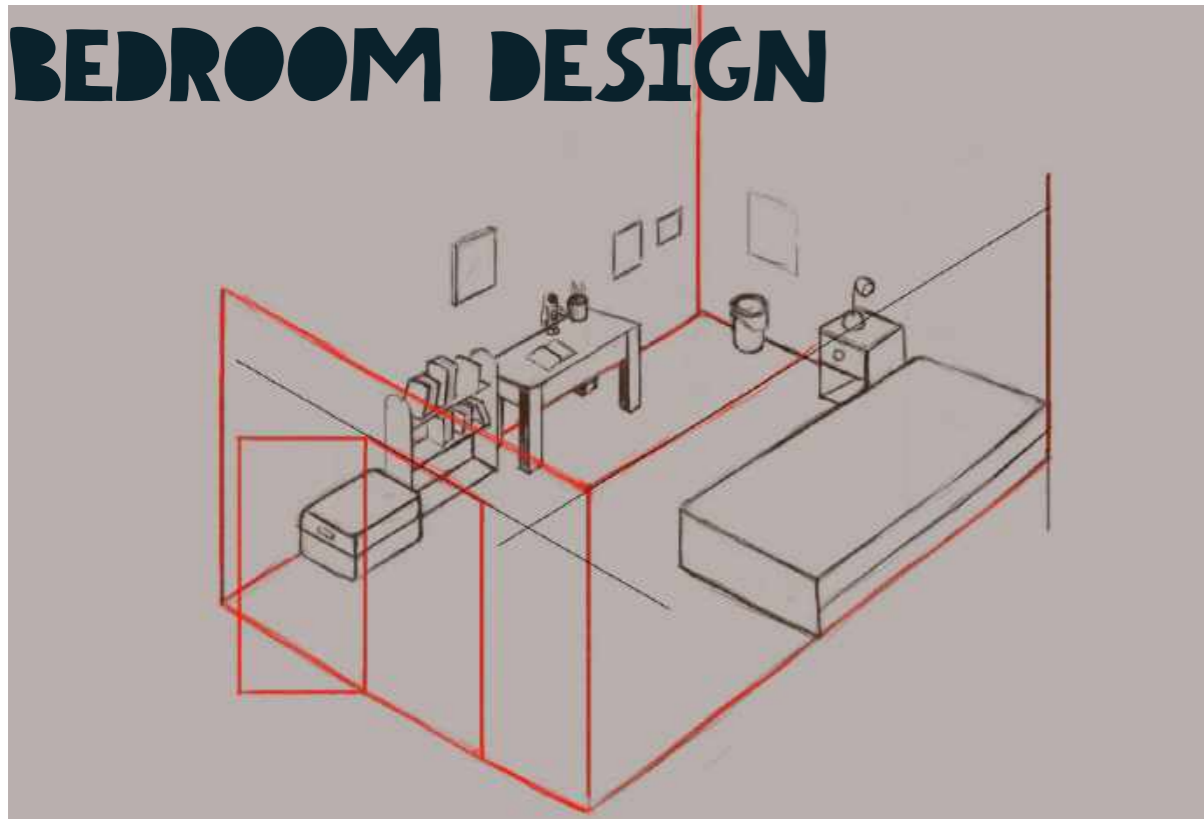
# WEDNESDAY WITH GODDARD - NICHOLAS MENARD

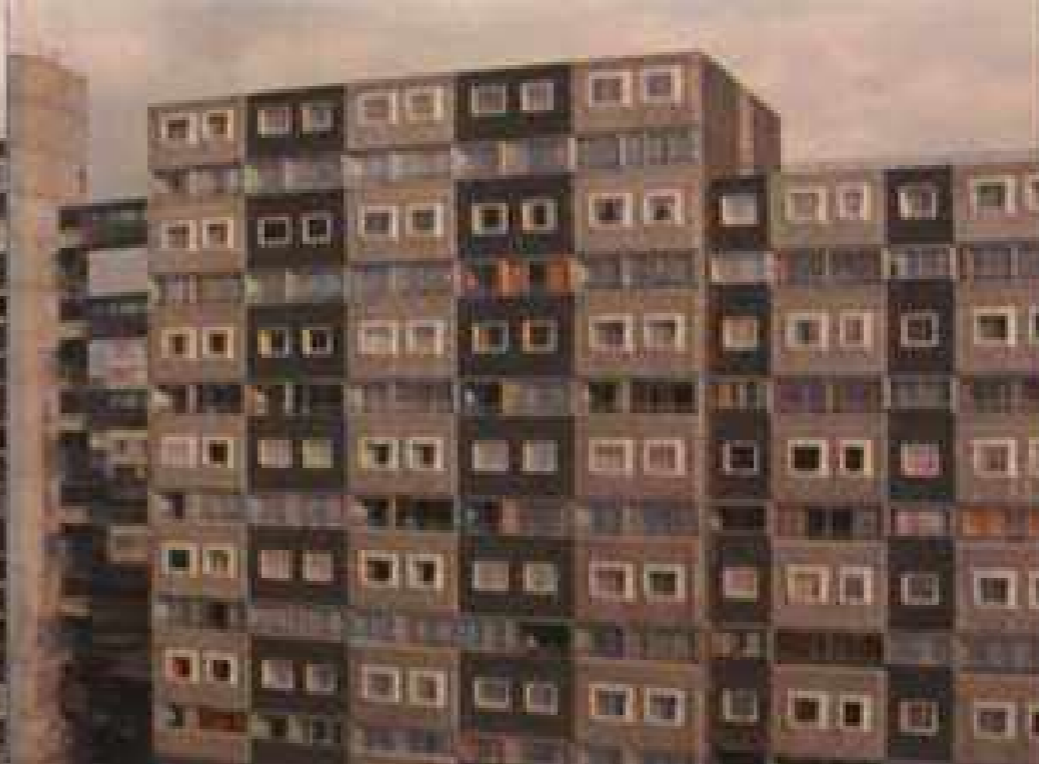
The dynamic between the 2D imagery against a realistic background was interesting as Nicholas mentions creates an ambience which is contradictory to the children book presentation.



The film follows the rhythm of a children's book, but with a dark humour twist. We travel from one space to the next, discarding existential statements on love, faith and death almost as soon as they are introduced.

# BEDROOM DESIGN





# FINAL MAKING

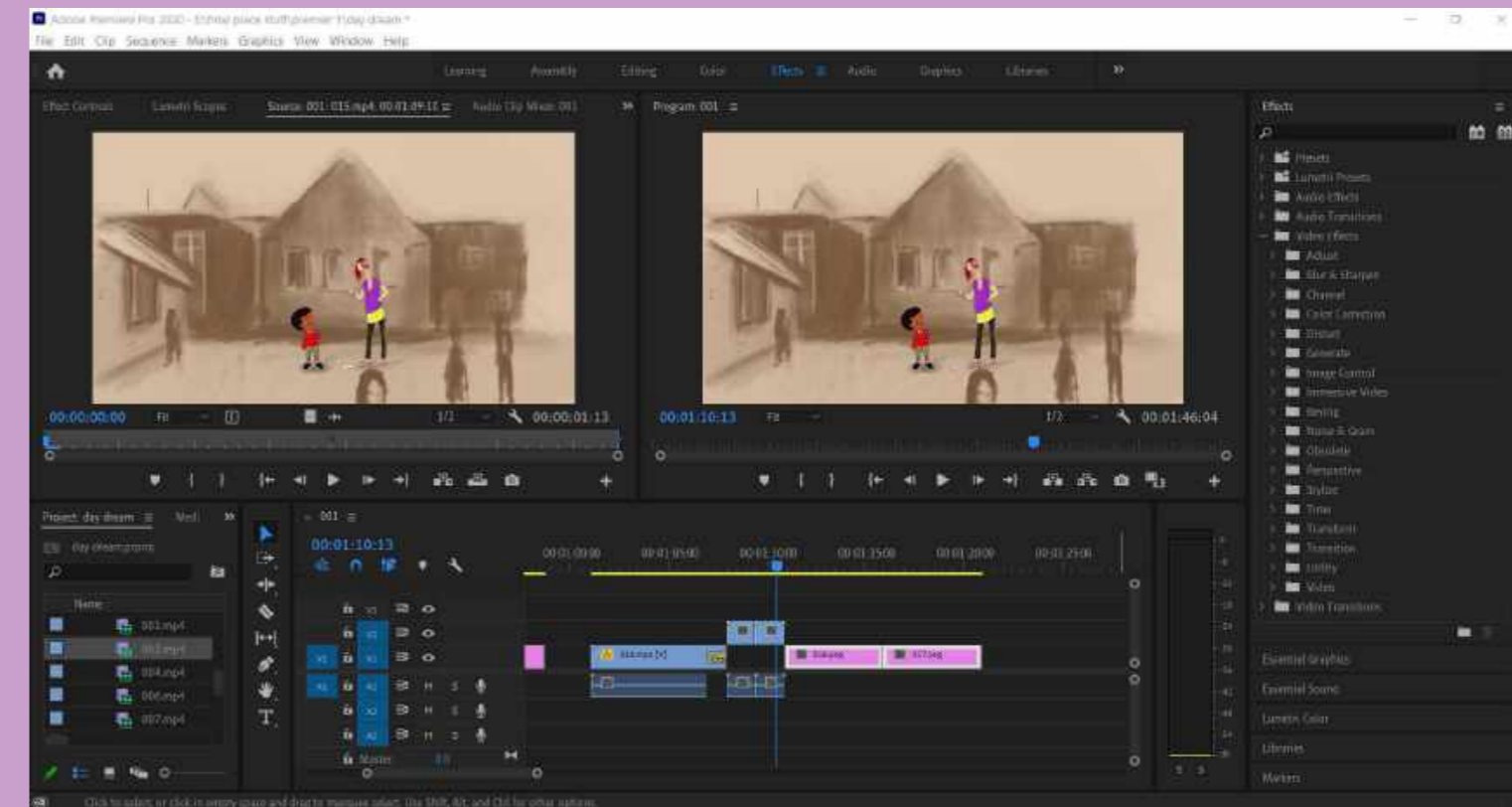


I redrew some of the older drawing making sure each was accurate in terms of perspective which I did struggle with because the characters were drawn from memory.

I used frame by frame animation on Photoshop to create motion and with some of the images I redrew the line works on top to give flickering motion.

Initially my drawing had plain grey background however, I used my research to figure out methods to visually communicate a memory.

I copied from references to render some of the backgrounds and compiled the characters on top. I used the 3B pencil setting to create the ghostly effect and layered on top a beige square on 55% opacity.



To edit the video I used mostly the default cross fade tool which gave me a blinking effect I decided to use this effect because it reflected the memory based structure of the film.

