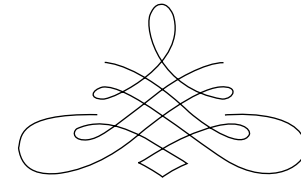
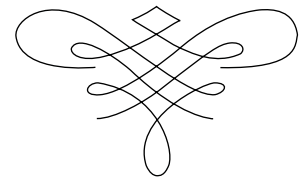


*This Exegesis is submitted to Auckland University of Technology
for the degree of Master of Art and Design*



Static Animation

*An Exploration into the Ambiguous Boundaries of
Little Red Riding Hood Through an Illustrative
Typographic Inquiry within Animation*



Contents List

Attestation of Authorship.....6

Intellectual Property Rights.....7

Acknowledgements.....9

Abstract.....11-13

Image Contents List.....14-15

Preface.....17-31

Previous Research.....19-27

Introduction to Current Research.....28-31

Critical Ideas

Methodology.....35-49

Research Areas

History of Little Red Riding Hood.....53-67

Narratology.....71-79

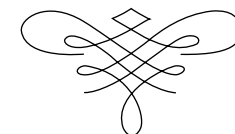
Ambiguity in Illustration and Typography.....83-97

Voyeurism.....101-110

Conclusion.....113-116

Reference List.....121-126

Bibliography.....131-141




Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

Sarah Ryan..........Date.....21/09/2014.....

Intellectual Property Rights

The designer asserts the intellectual and moral copyright of the creative work contained in this thesis. All rights of the owner of the work are reserved. The publication contained in all its formats is protected by copyright. Any manner of exhibition and diffusion, copying, reselling, or editing, constitutes an infringement of copyright unless the previously written consent of the copyright owner thereto has been obtained.

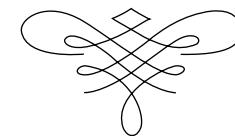
Sarah Ryan..........Date.....21/09/2014.....

Acknowledgements

I would like to express my deepest gratitude to my primary supervisor, David Sinfield, and secondary supervisor, Simon Clark, whose support and guidance has been instrumental in completing this thesis. I am also thankful for their time and advice.

I wish to recognise the Auckland University of Technology for the provision of a studio facility. I would also like to acknowledge Jan Mirion, for her careful proofreading of this thesis.

Finally, I would like to express my heartfelt gratitude to my family, especially my parents, and partner Tom. Without your love and support I would not be where I am today.



Abstract

Static animation: *An exploration into the ambiguous boundaries of Little Red Riding Hood through an illustrative typographic inquiry within animation.*

This practice-led thesis explores the ways in which a narrative can create a sense of the macabre, which instils the sense of fear of death, through an investigation of the relationship between illustration and typography. The research takes the traditional children's folk tale *Little Red Riding Hood* as a reference for this investigation.

The research invites a rethinking of the notion of the narrative through an examination of the relationship between static and moving image developed through an illustrative and typographical short animation. It also questions the potential of how illustration and typography interact within a children's folk tale as part of the visual narrative, and how these elements can add a subliminal component to the static animation.

Contradictions between text and image is a re-occurring theme within this thesis as the idea of pairing something threatening with something nonthreatening can also help in imprinting an unsettled or disturbed feeling in the viewer.

This thesis also explores the idea of the psychoanalytic gaze, and how ideas put forth through the narratology code help to develop the sense of the macabre through story telling techniques and camera movement. The combination of these elements raise questions and provoke a rethinking of a cherished childhood folk tale.



Image Reference List

Figure 1. Ryan, S. (2013). Calling you silly, Ink and water colour.

Figure 2. Ryan, S. (2013). One Autumn(2), water colour.

Figure 3. Ryan, S. (2013). Ring Around the Rosie, digital.

Figure 4. Ryan, S. (2013). Ring Around the Rosie2, ink pen.

Figure 5. Ryan, S. (2013). Three Blind Mice, ink pen.

Figure 6. Ryan, S. (2014) Action research model. Figure 7. Ryan, S. (2014). Animation frame 2 – City scene, digital.

Figure 8. Ryan, S. (2014). Animation frame 2 – City scene (new), ink pen.

Figure 9. Ryan, S. (2014). Animation frame 2 – City scene (Finalised), ink pen.

Figure 10. Smith, J. W. (1911). Little Red Riding Hood. Retrieved from <http://www.surlalunefairytales.com/illustrations/ridinghood/smithred1.html>

Figure 11. Ryan, S. (2014). Storyboard Little Red Riding Hood.

Figure 12. Ryan, S. (2014). Storyboard Little Red Riding Hood (Finalised).

Figure 13. Ryan, S. (2014). Ring Around the Rosie3, ink pen.

Figure 14. Ryan, S. (2014). Building (City Scene), ink pen.

Figure 15. Ingres, J. A. D. (1814). La grande odalisque. Retrieved from Library.artstor.org.ezproxy.aut.ac.nz/library/iv2.html?parent=true.

Figure 16. Ryan, S. (2014). Animation frame 1-Forest Scene (Little Red Riding Hood), ink pen & digital.

Figure 17. Ryan, S. (2014). Forest Scene (Illustration), ink pen.

Preface

The purpose of this project is to create a new type of creative reading method, one that strives to create the imaginative space generated by unique illustrations, such as experienced when reading a traditional style paper book; and the way in which an animation or moving image can enhance a story with camera angles and movement. This current project is an extension of my previous research which explored the ways in which a narrative can be impelled by contradicting and contrasting ideas between illustration and typography. The ambiguous form of both illustration and typography aimed to blur the line between what we perceive to be illustration and typography, and to create a cohesive singular image of text in which the typography morphs into the environment of the illustration, and in so doing questions what is illustration and what is typography. I feel it is important to mention a brief

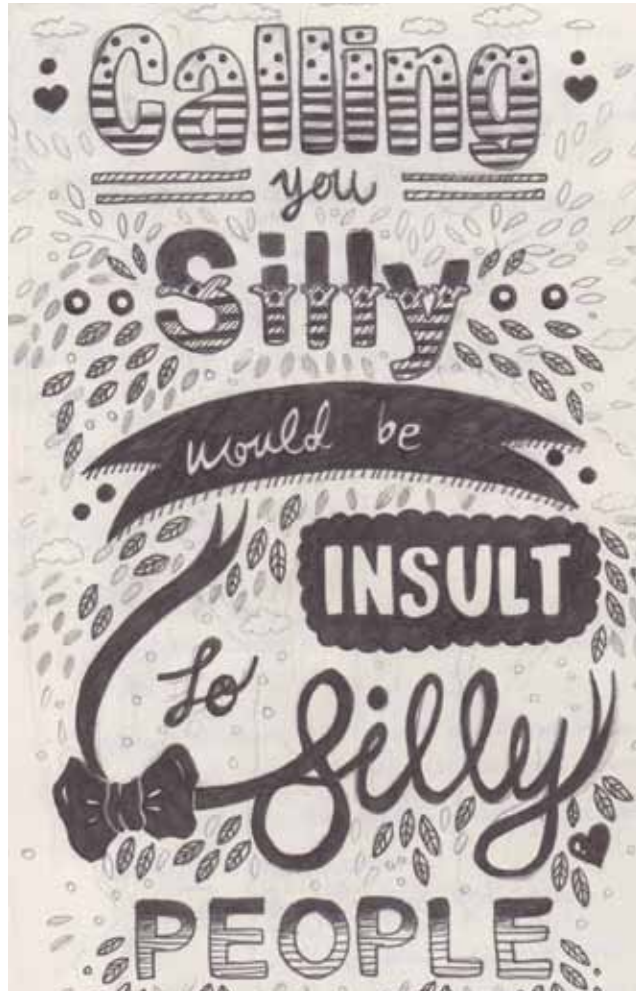


Figure 1.

An experiment that combined illustration and typography to create a different meaning semantically than the original statement intended.

overview of my previous research and findings, as this research helped to structure and shape what my current research is today, and some of the ideas and theories present are still relevant in this research.

Previous Research

In the early stages of my research I focused on the syntax and semiotics within typography and illustration. The experiments at this stage depicted my interest in syntax and semiotics by changing the effects of a statement or insult, by changing the look of the semiotics to something light-hearted, so as to contradict the original statement expressed by the syntax.

This initial stage was influenced by an article by Kate Salen “Typography in the age of invisibility” (Salen, 2001). Through an investigation of her work on the “visual voice over”, I was able to piece together experiments of my own.



Figure 2. Ryan, S. (2013). One Autumn(2),
Water Colour.

The “voice” is how we see that typeface, what it is saying to us and what it represents.

My initial experiments were kept strictly within my main area of inquiry at the time, which was syntax and semiotics. It was only when I started to apply typography and illustration to a narrative that my project really started to develop, creating a similar cohesion between the text and image. In the illustration titled *One Autumn* (Figure 2 p.20) the scripted text is paired with a similar flowing image. This was integral in expressing syntax and semiotics and successfully coinciding with my aim that typography and illustration will no longer be separate entities in storybook narratives.

“Body and dress” is an idea expressed in Stöckl’s article (Stöckl, 2005) on syntax and semiotics. The idea is that the “dress” of text represents the outer shell of typography and how it looks, and the “body” represents the linguistics of the text.



Figure 3.

The purpose of this experiment was to use the syntax of the text to reflect something 'threatening' which would contradict the syntax of the illustration.

By using both the linguistics of the type and pictorial elements in the body as Stöckl suggests, the use of the typeface can convey emotions and values for the intended audience of the writer, and express visual communication, as well as the linguistic communication, thus creating a harmony between them (Stöckl, H. 2005). This theory also applies to illustration, as images can be used to express a narrative, therefore the form that the image takes will influence how we perceive the story. This idea is still relevant in my current research, as the ambiguity between illustration and typography, and their form taking on a macabre mood, is integral in influencing the mood of the viewer.

All my findings in my previous research were developed around the idea of a narrative and how text and image can be intertwined to create a more multi layered narrative that encompassed more than one meaning.

Further experimentation and research led to the idea of trying to show all possible dimensions of a story and condense them in one image. The hidden meaning or history of a narrative will completely contradict what we know about the narrative. An example of this can be seen in the experiment titled *Ring Around the Rosie Digital* (Figure 3, p.22-23). In this experiment the typography is depicting something threatening (bones) and this challenges the supporting illustration (flowers and leaves). The colour of this work is also adding to the contradictory factors; like the supporting illustrations in this experiment the colour pink is very nonthreatening, unlike the syntax of the text.

The story that I chose for my experiments, *Ring Around the Rosie*, is a well-known story from many people's childhood and like *Little Red Riding Hood* (current research narrative)

¹ *Ring Around the Rosie* is a nursery rhyme or folk song that first appeared in print in 1881, however it has been related to the Black Death or London Plague of 1665 and the origin of the nursery rhyme may have originated from the outbreak of the Black Death (keko, 2010).



*Ring Around The Rosie*¹ has a dark hidden meaning or moral behind it. I attempted to challenge and contradict the viewers' beliefs on this childhood story, by depicting the morbid truth behind this narrative through the semiotics of the type and image.

Figure 4 (p.26) is an experiment which explores the idea of interplay between text and image, as well as contradictory elements within illustration as explained in Rankin's article "The picture book for translators: looking into the interlingual interplay of the verbal and visual" (Rankin, 2006). The idea behind the contradictory elements can be seen as a way of subliminal advertising.² Using the core idea of *subliminal embedding*,³ my objective was to essentially challenge the original opinion of someone, to challenge

2&3 The use of hidden elements within an illustration.

(Opposite page) Figure 4. There are multiple meanings that can be found in this narrative. Alphonse Mucha's work was used as a reference for this illustration, the fluidity in both his figures and type was used as inspiration for the weaving together of both figures and text in my work.

what they know about a certain thing, and to display it in such a way as to occupy the subconscious mind.

In my experiments, by applying this idea, I attempted to create a multi dimensional narrative⁴ that aims to contradict people's beliefs about the story. It was this idea that formed the boundaries for my current research. Through this method I attempted to change the way readers interpret a particular story, or to change the mood or surroundings in ways that are vastly different from what they are used to, and to create doubt about our previous knowledge about the story. This approach to illustration and typography is still important for my current research.

Introduction to Current Research

My current research is based around the traditional folk tale *Little Red Riding Hood*. The central aim of this project is to create a new way to read this narrative with a mixture

⁴ Multiple meanings that can be found within a narrative.

of still imagery and animated components. This thesis will draw upon different theories and ideas in relation to the creation of a short “still” animation.

In Chapter One of this thesis I describe the over arching methodologies used to guide and develop the endeavours of this project; and the reasons for choosing these particular methodological techniques.

Chapter Two is a description of the origin and history of *Little Red Riding Hood*, as well as the different versions of the story and the accompanying morals.

In Chapter Three I delve into the theories behind narratology and question how these ideas are important in the structure and presentation of this project.

Chapter Four is dedicated purely to the treatment of illustration and typography in this project. It examines in

detail the reasons behind my treatment of both illustration and typography, and the theories and ideas used to develop the manipulation of type and image in the short animation.

The final chapter of this thesis explores the idea of voyeurism, the key idea that underpins this research. This chapter explores different theories and ideas behind voyeurism, such as the *psychoanalytic gaze*⁵ and the *mirror phase*,⁶ and discusses how these concepts operate in relation to my practice.

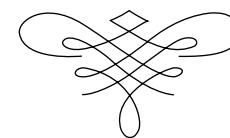
5 The anxious state that comes with the feeling that you are being viewed.

6 The *mirror phase* is a theory based on the knowledge that infants can recognise themselves in a mirror, however also believing that it is something separate from them.

(Opposite page) Figure 5. This illustration intended to explore the idea of intertwining illustration and typography with embedded hidden elements.



Chapter 1



Methodology

Illustration is a visual problem solver; as an illustrator I am presented with a problem, for example a narrative text is to be illustrated, and I am to solve this problem by presenting it in a way that conveys that narrative in illustrative form. The well-known proverb, “a picture is worth 1000 words”, is a signifier of conveying text into a visual form (McAuley, 2008). This proverb has always been embedded in the back of my mind during my study. It is the epitome of the power behind visual communication; through illustration or visual communication we are able to relay a narrative text to the reader.

Because this project is a reflection of *Little Red Riding Hood*, a cherished childhood story, and involves rigorous experimentation, self-reflection and self-learning, I believe

that a heuristic inquiry is an appropriate research method for this project. The story of *Little Red Riding Hood* is abundant with hidden meanings and underlying morals. Self-reflection is required to unmask these underlying meanings and this knowledge and experience will come from an internal frame of reference.

The methodological technique of heuristic inquiry is a relevant research method for this project. As an illustrator, most of my thought processes are derived from my own experiences. When presented with a problem an illustrator must actively draw upon intuition, tacit knowledge, self-reflection and self-learning. Like a heuristic inquiry, illustration can be seen as an investigation into human experience; in fact every art form is in a way a reflection of one's experiences, knowledge and emotions.

Heuristic inquiry is a theory developed by psychologist Clark Moustakas. Moustakas' theory of heuristic inquiry is explained in his book *Heuristic Research: Design Methodology and Application*. To summarise Moustakas' theory:

- Identify with the focus of inquiry

Part of the heuristic inquiry process is letting the research question become part of you.

- Self-Dialogue

Knowledge will grow from human experience; self-inquiry and self-learning becomes a big part of the heuristic inquiry process.

- Tacit Knowledge

Tacit knowledge comes from what we already know; it is gained from actions and experiences.

- Intuition

Intuition understands something instinctively. It is a combination of explicit and tacit knowledge; explicit knowledge being something that can be transferred to other people by different media, whereas tacit knowledge is understood without being stated.

- Indwelling

This refers to digging into your own consciousness, to seek deeper meanings within.

- Focusing

To pay particular attention to central meanings of an experience and gain awareness and insight from this experience.

- Internal frame of reference

The outcome cannot be placed in an external frame of

reference, the knowledge and experiences must be of the researchers' own internal frame of reference (Moustakas, 1990, pp.15-27)

Heuristic research is heavily reliant on intuition and experimentation. As described by Douglass and Moustakas, heuristic research is essentially a search and discovery of meaning in human experience. A series of reflections, explorations and experiments is the essence of a heuristic research process (Douglass & Moustakas, 1985). Moustakas states:

Heuristics refers to the internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis (Moustakas, 1990).

Heuristic inquiry is a process that begins with a problem. In this case the problem is to show the hidden meaning of *Little Red Riding Hood* in an animated illustrative form.

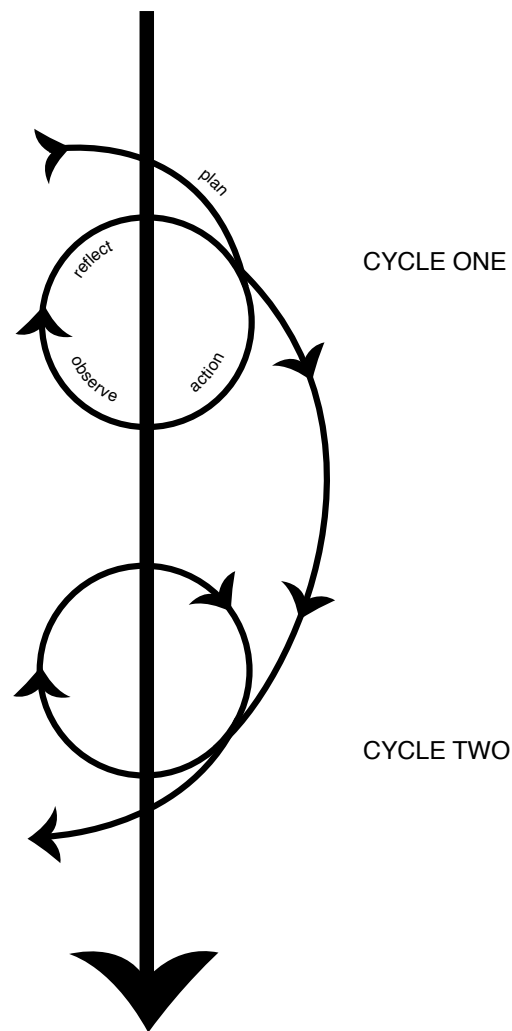


Figure 6.

An example of the action research process. Plan; action; observe; reflect.

As researchers, it is our job to illuminate this problem and seek to find an answer. As well as using heuristic research methods for this project, tacit knowledge is also a very useful research method. The ability for researchers to differentiate and solve problems is very dependent on our own tacit knowledge.

The challenge of any evolving field is to bring tacit knowledge into articulate focus; this creates the ground of shared understanding that builds the field. The continual and conscious struggle for articulation is what distinguishes the work of a research field from the practical work of a profession (Friedman, 2000 p. 13).

Action research as a methodology typically starts off with propositions and questions within a specific focus, and then an action is taken to resolve these perceived problems (McAuley, 2008). Learning the boundaries and limitations of



Figure 7.
Unsuccessful experiment of the city scene.

a project is a method of moulding and shaping the research into the final outcome.

I believe trial and error is a derived form of action research, and this type of action research is particularly important in the design sense. Looking at figure 6 (p.40) the trial part of the project comes into the action category, and the error or the success comes into the observation and reflection category. Trial and error, or action and reflection, are important parts of the development of a project, without knowing what does work or what does not work, one cannot move forward and develop the project into something that is ultimately more resolved.

Figure 7 (p.42) is an example of a unsuccessful experiment in my own practice because it does not completely reflect my research into the gaze; from the high angle point of view the viewer has now become completely detached from the scene.



Figure 8.

The intention of this illustration was to create a city scene that would reflect the bad side of a city.

This also became an unsuccessful experiment because it wasn't reflecting the macabre⁷ mood that was evident in my previous experimentation. It also wasn't coherent with the previous scene, therefore it became out of place. Experimentation and error is an important part of finding what works and what doesn't and ultimately results in development and a fully resolved final product. The diagram in Figure 6 (p.40) is an example of the research process that would be used in each of my experiments; I had a plan, which was to present the story of *Little Red Riding Hood* in a city scene. The scene was to reflect the style and mood of the previous scenes for cohesion; I put it into action by creating the experiment, I observed it, and I reflected upon it. In this case, as I reflected upon this experiment I realised that keeping within a certain style is of the utmost importance to maintain the mood or emotions you want to the audience to feel.

⁷ Something that is disturbing because it causes a sense of fear of death.

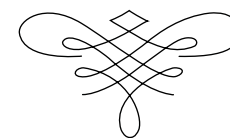
Figure 8 (pp.44-45) is the result of reflecting upon Figure 7 (p.42). After considering what was not working in Figure 6, I put in a plan for my next experiment and the process continued. I was able to consider what I had learnt from my previous unsuccessful experiments and apply those findings to the next experiment. This resulted in more resolved and successful experimentation next time around. Figure 8 (pp.44-45) is a successful experimentation because it reflects a macabre mood, as well as being more coherent with the previous scenes. It also provides viewers with a low angle point of view so that they can feel as though they have become part of the scene rather than being separate from it.

Developing further on these experiments resulted in the most successful experiment shown in Figure 9 (pp.48-49). Developing further on the idea of the macabre scene in figure 8 (pp.44-45), figure 9 creates a greater sense of the decaying, corrupt city. This experiment was also more successful in presenting the idea of weaving together of the story within the illustration.



Figure 9.
The intention of this illustration was to create a city scene
that would reflect the bad side of a city

Chapter 2



History of Little Red Riding Hood

The story of *Little Red Riding Hood* is a widely known folk-tale and its origins can be pinpointed around the world. There are various oral renditions of the story, such as those from the Greek, Roman, Celtic, Teutonic and Native American cultures. The story itself has various different endings, however the general consensus is on a par with one another; a young girl is going to visit her grandmother and on the way she gets accosted by a wolf. The ending of this folk tale has been developed and changed over time, switching from an oral story to print and to film.

This story was chosen for this research not only because it is a widely known and highly recognisable narrative, but also because of the potential for creatively displaying the dark underlying sexual references and the morbid ending which is

present in earlier renditions of this folk tale. This story was also a cherished childhood story of mine and, upon learning of these hidden meanings later in life, it provoked me to rethink my feelings about the story. The story of *Little Red Riding Hood* has developed through generations and changed to suit the times, whether it is for feminist movements or a more politically correct world. For the sake of this research I will focus on early versions that the reader may not be as familiar with, in an attempt to go to origins of the meaning behind *Little Red Riding Hood*.

Each interpretation of *Little Red Riding Hood* has its own version of the end of the story. These different conclusions play a large part in changing our view of the characters; from 14th Century oral versions of Little Red where she is the heroine of the story and outsmarts the wolf to escape, to Little Red being eaten by the wolf, and now in the present day renditions of Little Red needing to be saved by the huntsman as the wolf outsmarted her (Reid, 2012).

Adapting the ending of a narrative can have a devastating effect on what we expect of the story, and the moral of the story can change drastically through a reworking of the conclusion. The view in the 14 Century depictions of the story, where the young girl is the heroine, outwitting the wolf and being able to escape, changes the moral into a positive reinforcement that women can be strong in the face of danger. However, when the ending is changed to Little Red needing to be saved by a huntsman in order to survive, it contradicts the previous presupposition entirely. Now we have a women/girl who is too weak to save herself and becomes a “damsel in distress” who needs to be saved by a man.

Different versions of the story also present different clothing worn by Little Red. Such subtle or seemingly unimportant changes to a story, such as a different item of clothing or a red cloak, can reach into our unconscious and make people feel or believe something different (Klass, 1958) all because



Figure 10. Smith, J., W (1911). *Little Red Riding hood*. Retrieved from <http://www.surlalunefairytales.com/illustrations/ridinghood/smithred1.html>

of a stigma associated with the colour red; or a stereotype based on people who wear certain clothing. In the heroine version of our story, the little girl is a peasant dressed in peasant clothing. This version of the story is where there is no one to save her, therefore she must use her wits to save herself. However, in later versions of the story, such as The Brothers Grimm initial version in 1812, Little Red becomes the “damsel in distress”. She wears the now famous hooded red cloak (figure 10, p.56), which is reminiscent of the Victorian era where hooded capes were all the rage amongst the bourgeoisie. This is also where red has been used for the colour of her cloak, representing corruption or the devil’s advocate (Reid, 2012).

The history of Little Red Riding Hood

- Charles Perrault (1697). “Little Red Cape”. Charles Perrault’s version of *Little Red Riding Hood* was the first published version of the story (Gardner, 2000).

In Perrault's version Little Red was represented as a pretty innocent young girl. This is reminiscent of the view of women in this period; they were innocent and naïve and needed to be protected.

In this story Little Red strips to get into bed with the wolf. It is unclear whether this is directly relating to the underlying sexual references, or a common practice for same sex relatives to be nude in bed together in the 1600s. A particular dark feature of this version of *Little Red Riding hood* is that both the grandma and Little Red are eventually killed by the wolf (Kendrick, 2011).

Moral: Protecting young girls from dangers such as strange men and predators.

- The Brothers Grimm (1812) "Little Red Cap". Like Perrault's version, the brothers Jacob and Wilhelm Grimm's representation of *Little Red Cap* is of an innocent

and naïve young girl who ultimately becomes the "damsel in distress". In their version Little Red is warned by her mother not to dawdle. However, happening upon the wolf, Little Red directly disobeys her mother's instructions. As in the Perrault version, Little Red is ultimately outsmarted and eaten by the wolf, although being a "damsel in distress" she is saved by a huntsman. Again this representation of *Little Red Cap* is reflecting the views about women of this period (Kendrick, 2011).

Moral: Obey your parents, and the importance of avoiding strange men and predators.

- Louis and Francois Briffault (1885). "The Story of Grandma".

The Briffault's version of Little Red is a morbid and macabre version. The story, although named differently, keeps within the same structure as the previous two, however with particularly dark details. "Let's just quickly go tear granny apart, and tuck away parts of her like treats".

In this version a cat informs the little girl that she is consuming her grandmother. The little girl is also told to strip (perhaps to allude to sex) and eventually escapes the grasp of the wolf (Kendrick, 2011).

- James Thurber “The little girl and the wolf” – 1940
This version is written as a satire of *Little Red Riding Hood*. The girl is armed with an automatic pistol and is not fooled by the wolf one bit. She ultimately escapes and kills the wolf herself. This version is very pro-feminist, even before the height of the equality movement (Kendrick, 2011).

- Chiang Mi (1979). “Goldflower and the bear”.
Chiang Mi’s version of this story is very pro-feminist, and is meant to encourage bravery in the reader. Goldflower (Little Red) figures out the bear’s intentions early in the story and starts taking steps to set the bear up for defeat.
The colour red in Asian culture is seen as a colour of

fortune and of luck, as opposed to the western culture where red is seen as corruption (Kendrick, 2011).

- Ronald Dahl (1982). “Little Red Riding Hood and the Wolf”.
Ronald Dahl’s version escapes the typical moral or warning in the story and replaces it with light-hearted rhymes. This version is more of a bedtime story for children. Neither Little Red or grandma are eaten by the wolf and they are saved by the huntsman (Kendrick, 2011).

This time line presents developments in the story of *Little Red Riding Hood* and how different periods in time reflect upon what happens in the story. For example, the feminist movement has an effect on how women are viewed in the later versions of the story, as opposed to Perrault’s version, where the woman/girl is viewed as being weak and helpless. Different cultural contexts also have an effect on the way the

story is told. From a western point of view the colour red is tarnished with negative connotations. In the western version of this story Little Red Riding Hood is in peril because of the direct implications of her actions, not obeying her mother's orders. This can be seen as a reflection of the stigma placed on the colour red, which connotes corruption. Nevertheless, in the eastern version of this story, Goldflower (Little Red Riding Hood) is the heroine of the story, saving her family and slaying the predator. The outcome of this story can be directly related to the colour red in Asian culture, which is seen as good fortune or good luck.

Reworking Little Red Riding Hood

For this practice I aim to modernise the story of *Little Red Riding Hood* (the forest scene will become a city scene) so it becomes relevant to current generations. The versions that I am basing this representation on are Charles Perrault's and that of The Brothers Grimm, as well as the morbid⁸ and

⁸ Having a fascination with disturbing and unpleasant subjects.

macabre version of Louis and Francois Briffault, "The Story of Grandma". However, I will be exaggerating the moral of these versions so that it becomes more obvious what the intention is. The clothing worn in my adaptation will be the traditional cloak and old-fashioned clothing, which will be a reflection of Perrault's story. This is so Little Red looks out of place in the modern city scene, and gives the feeling of something foreign and unnatural to the viewer. It will also instil the idea that she is an innocent being in this new world. The colour red will also be used to connote corruption or the devil's advocate (for more emphasis on the colour red, this will be the only colour used).

Sound is another notion I have taken into consideration in this short animation. Typical forest sounds such as birds chirping and the wind rustling leaves provide a calming effect for the first stages of the animation. The juxtaposition of these sounds and the sounds of the city (sirens, car horns)



Figure 11.

This is a storyboard of the scenes within the animation of *Little Red Riding Hood*.

are jarring and add to the tension created when putting *Little Red Riding Hood* in the foreign environment of the city. The sounds also create a sense of security while in the serenity of the forest, which is disrupted by the sounds of the city and the blanket of security and the feeling of being safe is ripped away as the story moves on.

Figure 11 (p.64) shows the storyboard for this short animation. The modernisation of *Little Red Riding Hood* or the transition from traditional forest scene to a city scene not only indicates that this is a different or unusual take on this story but is also a direct confrontation on how the moral ethics (such as showing death in a children's story) from a narrative in the 17th Century impact differently on modern standards. This changing of moral standards is evident in the time line of *Little Red Riding Hood*, where you can see the development of endings change from Little Red being killed to her getting away safely. An example of this



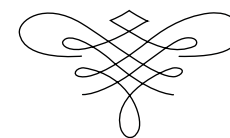
Figure 12.

This is a storyboard of the scenes within the animation of *Little Red Riding Hood*.

is Perrault's version of *Little Red Riding Hood*, the young girl and grandmother are killed; and in contrast, Ronald Dahl's version where neither Little Red or her Grandmother are eaten and are saved by the huntsman.

Figure 12 (p.66) is an example of how the young girl wearing a hooded cloak can seem natural in one environment (the forest), however, when this item of clothing is seen in relation to a scene that we recognise as being modern (city scene), or an environment that we wouldn't normally relate to as being a part of *Little Red Riding Hood*, it begins to look out of place or foreign to the environment. This causes unease as we are now unsure of this story because it is set in an environment that has now become unrecognisable to the traditional version of the story of *Little Red Riding Hood*.

Chapter 3



Narratology

Text is like a tangled ball of threads (Barthes, 1974).

Narratology, is the study of narratives, narrative text, images, events, artefacts, anything that tells a story (Bal, 1997). It refers to the theory and study of a narrative and narrative structure and the ways in which the narrative affects our perception. Narratology is derived from structuralism and semiotics and is based on the idea of a common literary language that operates within the text (Britannica).

Roland Barthes describes narrative text as;

A galaxy of signifiers, not a structure of signified;
it has no beginning; it is reversible; we gain access
to it by several entrances, none of which can be

authoritatively declared to be the main one; the codes it mobilises extend as far as the eye can reach, they are indeterminable; the systems of meaning can take over this absolutely plural text but their number is never closed, based as it is on the infinity of language (Barthes, 1974).

Roland Barthes was born in 1915 in France and was a literary theorist, philosopher, linguist, critic and a theorist of semiotics, which is the study of signs, and also one of the earliest structuralism theorists of culture. His work pioneered a new way of thinking about the structure and signification which now underline features in cultural studies and critical theory today (Robinson, 2011). In his book *S/Z*, Barthes argues that every narrative is woven and intertwined within multiple codes, every text suggests multiple meaning and is marked by five codes.

Barthes' Five Codes

1) The Hermeneutic Code (the voice of truth)

The Hermeneutic Code is the way the story avoids telling the truth or revealing all of the facts in order to drop clues throughout that will add mystery

2) The Enigmatic Proairetic Code (empirical voice)

The Enigmatic Proairetic Code is the way tension is built up and the audience is left guessing what will happen next.

3) The Semantic Code (the voice of the person)

The Semantic Code points to any element in the text that suggests a particular, often additional, meaning by the way of connotation which the story suggests.

4) The Symbolic Code (the voice of symbols)

The Symbolic Code is similar to the Semantic Code;

however it acts on a wider level, organising semantic meaning into broader and deeper sets of meaning. This is typically done by the use of antithesis, where new meanings arise out of conflict and opposing ideas.

5) The Cultural Code (the voice of science)
This code looks at the audience's wider cultural knowledge, morality, and ideology. This gives more context and meaning to the text. It references how we think of the world, and how we think it works. (Felluga, 2011)

This code is present in all narratives, some more than others. For my own narrative, I feel as though all of these codes are relevant in some way, however there are a couple that are particularly relevant to my story and the way that I chose to present it. Looking back on the early stages of my project, the idea of semantics and semiotics has always been present in the illustration and text, however through Barthes

code, it suggests that these theories are also present in the narrative. The Semantic Code points to any element in the text that suggests an additional meaning, although instead of being present in the text in my narrative, this theory is present through the illustration. The illustration in my project is suggesting a particular or additional meaning; the meaning that it is presenting is different for the text in that it is suggesting there is something more to the text that we haven't picked up on.

The Symbolic Code acts on a wider level, organising semantic meaning into broader and deeper sets of meaning. This is another theory that is present through the illustration in my narrative, and even throughout the use of the animation/camera angles. The Illustration is the conflicting and opposing idea against the text, and the animation/camera angles play a part in supporting this conflicting idea by adding more unease to suspense to the illustration.

Lastly, The Cultural Code looks at the audience's wider cultural knowledge, morality, and ideology. This gives more context and meaning to the text. The Cultural Code is a particularly important code within my narrative because without the audience's previous knowledge of *Little Red Riding Hood*, the whole way in which I am presenting this narrative would not have the same effect.

In Mieke Bal's (1997) book, *Narratology: Introduction to the theory of narrative*, a narrative is described as a three layered concept; these three layers consist of text, story and fabula (the product of the imagination). Bal presents an interesting concept which examines how a fabula can be beautiful when presented by one writer, and be rather bland when presented by another. The text becomes largely responsible for this. It is the way in which an author manipulates the text that will then influence the fabula of the story or our imaginations. The more descriptive and lively the text, the

more lively our imaginations will become (Bal, 1997).

The manipulation of the reader or viewer is a re-occurring theme in my project; however it is also something that is happening within narratives. The author, in this case, has the power through words or the text to influence the fabula or the story. It is the author's "handling" or "treatment" of the story that is responsible for influencing the fabula and the reader is being manipulated by this treatment. Basically the level of suspense and enjoyment will provoke the imagination.

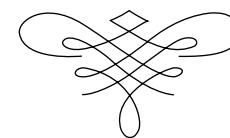
The prime meaning of manipulation that has taken place in literature during the last two centuries is what is traditionally known as perspective. The point of view from which the elements of fabula are being presented is often of decisive importance for the meaning that the reader will assign to the fabula (Bal, 1997, p.79).

Perspective is an important concept, which gives the author the authority to present each character's point of view. The content in which it is presented will help construct the fabula and manipulate the reader and what they uncover from this perspective. This concept of perspective or point of view is present in my project; even though it is not in written form, I still feel as though this concept can be applied. In my story I have two characters, one is Little Red Riding Hood and the other is the stalker. The primary perspective in the treatment of my story is the stalker.

This perspective also becomes directly relatable to the idea of the gaze or the psychoanalytic gaze. The perspective of the gaze in narratology can be seen as creating a side story for this character purely through the use of camera angles and movement. Showing this perspective will help

manipulate the viewers' "fabula" into something negative; in some instances they may even feel as though they have become the stalker and feel uneasy about what they are seeing (Bal, 1997).

Chapter 4



Ambiguity in Illustration and Typography

My animation consists of a complex partnership between text and illustration, and this chapter will be focusing on the interplay and interconnection of text and image and the important ways in which they both contribute to the telling of the story.

For the past two years of my research all of my work has been developed around the idea of the narrative and how text and image can be intertwined to create more complex foundations. Further research and experimentation has led me to the idea of trying to show all possible dimensions of a story and to condense these different dimensions into a short animation. This is done by provoking the senses of the reader, not only through still illustration with hidden text and meanings, but also through the use of movement and

sound. Through this process I intend the hidden meaning or history of a narrative to completely contradict what we know about the narrative. My compelling influences for this development were two articles on the complexities of translating a children's book from a foreign language into English. Complications arise when a consistent duet needs to be applicable between the image and text (Sipe, 1998). This *duet*,⁹ or interplay between the images and text, is ultimately what I am trying to achieve in my work. The interplay is to exert influence on each other, by using contrasting or contradictory imagery versus the text, so that a different meaning can be formed, or a subliminal influence can be created, making viewers feel uneasy about what they are viewing.

By creating illustrations about the history or morbid hidden meaning behind a narrative, I intend to influence the reader to think differently about the text, therefore creating a

⁹ Harmonious and coherent teamwork between the two.

new story. The reader's previous opinion of a cherished childhood story will be uprooted as the imagery presented alongside the text will say differently. Susan Hagan (Hagen, 2007) presents an argument that "visual and verbal messages develop when a cohesive and perceptual relationship forms between image and text", and between this collaboration they are capable of clarifying, contradicting or challenging a common understanding for a particular audience (Hagen, 2007). This understanding solidifies my research as it indicates the persuasive power text and image collaborations can exemplify. This partnership is capable of creating a whole new story or a new understanding of a particular narrative.

Another concept underpinning this research is the notion of subliminal imagery or subliminal persuasion. Subliminal means something is existing or operating below the threshold of consciousness. Early advertising would use

subliminal techniques to persuade its customers or viewers to buy something. For example, advertisers embedded the image of popcorn and Coca Cola into moviegoers subconscious by flashing an image of Coca Cola and popcorn on the screen. This was done so fast that only the subconscious of the viewer would pick it up. However, the moviegoer would start to want Coca Cola and popcorn because of this image embedded in the back of their minds (O'Barr, 2013). The idea was that the subliminal message would play in the unconscious area of the viewer's mind creating a desire for something or changing his or her opinion of something (Klass, 1958).

As I apply this type of thinking to my project I am only scratching the surface of what is considered to be subliminal persuasion. The idea of having an effect on the viewer's opinion or mood at a subconscious level by relaying morbid

imagery, to create an uneasy feeling when looking at my illustrations, within the animation is a form of subliminal embedding. The viewer will sense that something is not quite right and need to look into it further to find the origin of their feeling of unease.

Looking into contradictions between text and image, where one (for example, the text) shows something less threatening and the other (for example, the image) would completely contradict that idea and take it into the complete opposite side of the spectrum to create confusion about the opposing emotions.

Dave Lakhani (Lakhani, 2008) states that subliminal persuasion works smoothly when it demonstrates that something that you have always believed is not what you original thought. The message you intend to get across works seamlessly when you are trying to convey something



Figure 13.

This was an experiment using the idea of subliminal embedding. The text is embedded within the illustration.



Figure 13.

that is contradicting from someone's original beliefs or idea on that particular thing.

Ring Around the Rosie (Figure 13, pp.88-89 and pp.90-91) is an image created to show the interconnection between illustration and typography. The aim here was to create an image where text would become part of the environment and have a layered narrative that endeavoured to create a sense of confusion and tension within the viewer. The story represented is a well-known nursery rhyme, particularly within my targeted age group of young adults.

The idea within this experiment was to create an illustration with a concentration of detail that would aim to draw the audience in so that he or she would have a closer look at the illustration, and the true nature of the illustration would slowly become evident. However the way that the illustration is designed is striving to create initial confusion

upon seeing a narrative that the viewer originally knew to be drastically different semantically than what is represented. To create a further sense of tension within this image, I have recently been experimenting with moving image. The aim of the moving image is to be so subtle that the viewers first thought upon seeing it would be disbelief, and it would only be on further inspection that he or she would realise that his or her eyes were not deceiving them.

Looking closely at the illustration (Figure 13) the viewer will begin to see "hidden" text. The text is morphed into the environment that the illustration has provided so that the type would not be seen at first glance, it is only when the viewer takes a closer look into the illustration that he or she would notice this text. The text reflects the semiotics of the illustration, for example "ashes ashes" is constructed out of bones, and this is reflecting the bones that are already in the environment.

The way text and image have been used in the project *Static Animation* is informed by similar ideas discussed in relation to Figure 13 (pp.88-91), whereby the text becomes part of the environment in the illustration. Because most of the text/story is shown in the city scene of this “animation”, the story takes its form within signs on buildings and graffiti on walls. However, throughout the forest scene, parts of the story are hidden in the environment that the trees and branches create; Figure 14 (pp.96-97) is an example of this. Again this is done in such a way that it will not be noticed at first; it is not until the viewer looks further into the illustration that he or she will notice the story embedded within.



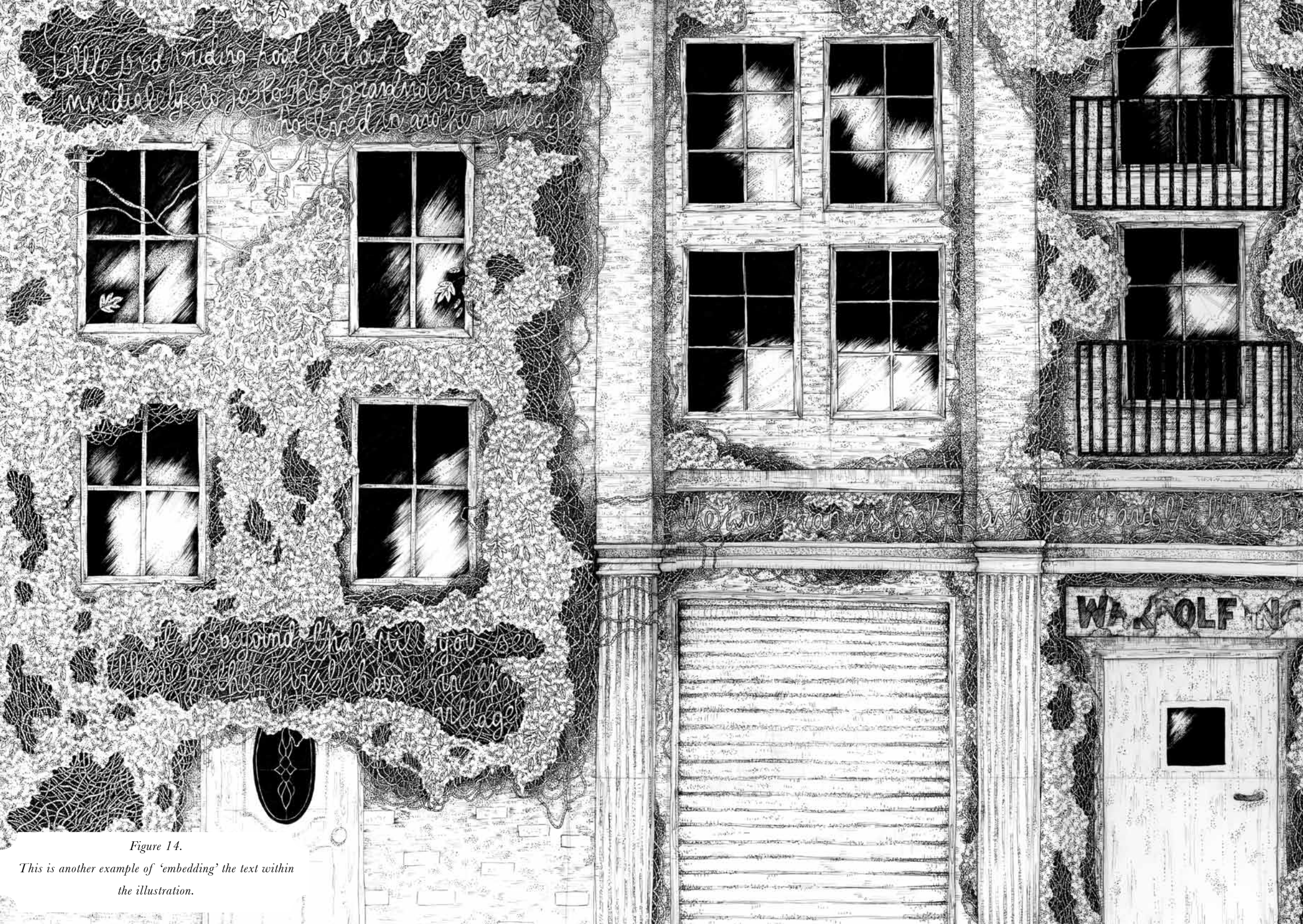
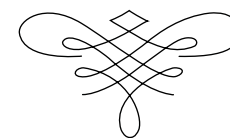


Figure 14.

This is another example of 'embedding' the text within the illustration.

Chapter 5



Voyeurism

The gaze or the act of looking is a notion which helps establish relationships of power; the person who is doing the looking holds all the power over the person who is the object that is being looked at (Sturken & Cartwright, 2009). The act of looking is well described through artworks such as Jean-Augustes-Dominique Ingres' painting *La Grande Odalisque* (Figure 16, p.102). Represented in this painting is Odalisque who is a female slave who acted as a chambermaid to the harem. The odalisque was the most subjugated class of women in the harem. The scene depicts Oriental Sapphism which signifies the availability of women's bodies and implies that they are objects of eroticism (Sturken & Cartwright, 2009). The woman in the image is inviting the gaze as her body doesn't indicate that she is shying away from it, but rather inviting us to look upon the female beauty.



Figure 15. Ingres, J., A., D. (1814). *La grande odalisque*. Retrieved from Library.

artstor.org.ezproxy.aut.ac.nz/library/iv2.html?parent=true.

The notion of the gaze can be understood or seen in many different ways, as stated in *The Practices of Looking* (Sturken & Cartwright, 2009). The gaze in psychoanalysis or the psychoanalytic film theory is where one would immerse him or herself in a character in a film; in *The Practices of Looking* this is described as the viewer becoming suspended within a “reflection” of him or herself. The “mirror phase”, as described by Sturken and Cartwright is; infants see that they and the image are the same, yet at the same time they see the image as an ideal (not the same). Hence the mirror phase offers an experience of self-recognition, but that is coupled with a kind of misrecognition and self-fragmentation.

For example, when watching a movie we project ourselves into the characters on the screen, we witness the characters development and we feel the character’s emotions as though they were our own; this is the “mirror phase”. We have become the spectator and the character suspended on the

screen becomes a reflection of ourselves; we become that character (Sturken & Cartwright, 2009).

Jacques Lacan's theory on the mirror phase is a complicated concept. The mirror phase is important to psychoanalytic theory in that it shows understanding of the construction of subjectivity. It shows the need for the other in the viewer is understanding of himself and his connection with the environment that surrounds him. The theory of the "ideal-I" is that an infant will recognise his/her form in a mirror reflection as being a separate independent entity, conversely he or she will also identify this entity as being him or herself (Waters, 2013). In relation to this project if the viewers were to understand the image of Little Red Riding Hood as being a reflection of themselves, like looking into a mirror, the viewers would use the body of Little Red Riding Hood to articulate their own identities.

This type of "gaze" presents an entirely different concept than what is commonly thought of as the gaze. Voyeurism is another way of describing this type of gaze. The Oxford Dictionary's description of a voyeur is someone who gains sexual pleasure from watching someone who is naked or engaged in some type of sexual activity.

The voyeur in my representation of *Little Red Riding Hood*, is represented in two different ways; the first being 'the stalker', and the second aspect of the voyeur is the audience. The audience members will be granted all the power in the project; they are the overseers of everything that is going on and even seemingly having control of the camera angles. However, because I want the viewer to experience a psychoanalytic gaze or the mirror gaze the audience should begin to feel immersed in the character of Little Red and then become the object of the gaze.

The animation in this project plays an important part in the representation of the voyeur; without being able to



manipulate where the viewer looks and altering the angle through the use of a camera, the viewer may not feel as though he/she is connected to being an aspect of the voyeur because the use of camera angles makes the viewer feel as though he/she is manoeuvring through the trees.

The twelve images shown as Figure 16 (p.106) are screen shots from the forest scene of my animation. This scene is an example of voyeurism shown through animation/camera motion as the image slowly zooms out seemingly moving behind trees. This is also a good example of the applied theory of the psychoanalytic gaze. The viewer seemingly has control of the camera motion, so the viewer becomes the voyeur. However it can also be seen to work in the complete opposite dimension where the audience becomes suspended in the character on screen and they also become the object of the voyeur.

Viewers seeing themselves as the character of Little Red Riding Hood and becoming immersed in this character

Figure 16.

This is a screen shot of the forest scene within the animation Little Red Riding Hood. These screen shots show the voyeur within the animation.

represents an adaptation of Jacques Lacan's theory; they recognise that the character of Little Red Riding Hood is a separate independent entity (Waters, 2013). However they will still use the body of Little Red Riding Hood to communicate their own identities and emotions as they view a once cherished childhood character in peril and imagine themselves in that situation. (Diawara, 1991).

The final product of Figure 16 (p.106) is developed from the illustration in Figure 17 (p.109). In Figure 17 the same ideas have been applied that are being conveyed in figure Figure 13 (pp.88-89 and pp.90-91), which was to create an illustration with subtle animated areas, such as Little Red Riding Hood blinking, or a leaf falling. The purpose of this movement was to create a sense of unease. However, when relating to voyeurism, it is clear that the idea of the gaze or a psychoanalytic gaze cannot be deduced from this illustration. As a result of Figure 17 (p.109) further research into



Figure 17.

Illustration work of the forest scene. This illustration was unsuccessful as it is not successfully conveying the idea of the voyeur.

displaying the idea of the voyeur led me to create illustrations that present an illusion of three dimensional spaces. Using three dimensional spaces creates a greater illusion of depth when applying camera motion, and thus creates a greater sense of being watched from a distance.



Conclusion

The short animation of *Little Red Riding Hood* is a journey in which multiple ideas and theories are used side by side to convey the hidden meaning or moral of the narrative. The name of this thesis is static animation because this short “animation” can neither simply be called an animation nor an illustration, but a combination of both. It is a combination of the strengths of these two mediums that create a multi-faceted and multilayered narrative that uses different techniques to ultimately raise questions and provoke a rethinking of a once cherished childhood story.

This research is a continuation of previous research; it contains foundations and interests based on narratives and displaying hiding meanings or a hidden back story of a particular narrative through the use of illustration. Applying different theories and ideas alongside different

mediums, such as illustration, typography and animation techniques created a multifaceted approach to presenting the narrative that needs multiple viewings of the short animation to pinpoint all the underlying themes and ideas. Different approaches and display methods exhibit the different theories that make up this animation.

Describing this short animation as static animation creates a paradox; this is also a reflection of the paradox that resides within *Little Red Riding Hood*. The idea that a children's story is a story about a girl that gets propositioned, seduced and eventually killed by a "predator" is contradictory, absurd and macabre, as it is wildly illogical and inappropriate to create a sense of fear of death within the 21st Centuries standard of children stories. This contradiction and absurdity is ultimately what is presented in this research practice. A combination of those that do not belong.

The two main research areas for this research practice, and which helped with the formation of this short animation, were narratology and the theory of the gaze. Researching into narratology formed a viable structure for the formation of this short animation, especially Barthes five codes where certain elements of the five codes were applied to this short animation to form a pertinent narrative. The theory of the mirror phase and the psychoanalytic gaze also provided a separate character development through the use of camera angles, which provided a set up for expressing the enigmatic proairetic code. The narrative of *Little Red Riding Hood* itself is a reflection of the cultural code.

Complications in this research practice arose when trying to combine illustration, typography and animation to tell a narrative. There was friction between the moving element of this research practice and the need to be able to read the text. Having a relatively "static" illustration and typography

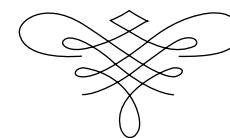
pairing gives time for the viewer to look into the details of the image and to find the hidden elements.

The main area of inquiry that the animation element dealt with was manipulating where the viewer was to look and to create the illusion of three dimensional spaces.

The final animation displays an implied ending, to create a greater sense of unease. The disturbing implications that the audience may or may not have previously known about *Little Red Riding Hood* are merely implied through illustrations and sounds. This leaves the audience with a festering sense of unease and a sense of impending doom for Little Red Riding Hood. The “wolf” is also an implied concept in this animation, using subliminal embedding, the audience could become to realise that the big bad wolf is the city, the big bad city.



Reference List



Bal, M. (1997) *Narratology: introduction to the theory of narrative*. Toronto, Canada: University of Toronto press, Inc.

Barthes, R. (1974). *S/Z*. In R. Miller (Ed. & Trans.) New York, USA: Straus and Giroux, Inc (Original work published 1973).

Diawara, M. (1991). The nature of mother in dreaming rivers. *Black American Literature Forum*, 25(2). Retrieved from <http://www.jstor.org/stable/3041687>.

Douglass, B., G. & Moustakas, C. (1985). Heuristic Inquiry: The internal search to know. *Humanistic Psychology*, 25. doi: 10.1177/0022167885253004.

Encyclopaedia Britannica. *Narratology*. Retrieved from <http://www.britannica.com/EBchecked/topic/403648/narratology>

Felluga, D. (2011). *Modules on Barthes: on the five codes. Introductory guide to critical theory*. Retrieved August 6 2014, from <http://www.cla.purdue.edu/english/theory/narratology/modules/barthescodes.html>

Friedman, K. (2000). *Creating design knowledge: From research to practice*. Retrieved from http://www.Iboro.ac.uk/departments/cd/doc_dandt/idater/downloads00/Friedman2000.pdf

Gardner, M. (2000). Little red riding hood. *The Skeptical Inquirer*, 24, 14-16. Retrieved from <http://ezproxy.aut.ac.nz/login?url=http://search.proquest.com/docview/219280463?accountid=8440>

Hagan, S., M. (2007). *Visual/verbal collaboration in print. Complementary differences, necessary ties, and an untapped rhetorical opportunity*, 24(49), 49-80. doi: 10.1177/074108830629601

Kendrick, K. (2011). *Little red riding hood timeline*. Retrieved from <http://kellykendrick122.wordpress.com/2011/02/09/little-red-riding-hood-timeline/>

Klass, B. (1958). The ghost of subliminal advertising. *Journal of Marketing* 23(2), 146-150. Doi 10.2307/1247831.

Lakhani, D. (2008). *Subliminal persuasion. Influence & marketing secrets they don't want you to know*. John Wiley & Sons, Inc: New Jersey, USA.

McAuley, M. (2008). *A small drop of ink, falling like dew: an investigation into the process of interpreting the written word into an illustration*. Retrieved from <http://hdl.handle.net/10179/1046>

Moustakas, C. (1990). *Heuristic research: Design methodology and applications*. USA: Sage Publications.

O'Barr, W., M. (2013). "Subliminal" advertising. *Project muse*, 13(4), 1-17. Retrieved from muse.jhu.edu.exproxy.aut.ac.nz/Journals/advertising_and_society_review/v013/13.4.o-barr.html.

Rankin, K. P. (2006). Looking into the interlingual interplay of the verbal and visual. *The Picture Book for Translators*. Retrieved from <http://hdl.handle.net/10539/1462>.

Reid, T. (2012). From Cap to Clock: the evolution of "little red riding hood" from oral tale to film. *KU Scholar Works: the university of Kansas*. Retrieved from <http://hdl.handle.net/1808/10673>.

Robinson, A. (2011). An a to z theory: Roland Barthes and semiotics. *Ceasefire Magazine*. Retrieved from <http://ceasefiremagazine.co.uk/in-theory-barthes-1/#commenting>

Salen, K. (2001). Surrogate multiplicities: Typography in the age of invisibility. *Visible Language*, 35(2), 132-153. Retrieved from <http://search.proquest.com.ezproxy.aut.ac.nz/docview/232939376>

Sipe, L. R. (1998). A semiotically framed theory of text-picture relationships. *How Picture Books Work*, 29(2), 97-108. Retrieved from link.springer.com.ezproxy.aut.ac.nz/content/pdf/10.1023%2FA%3A1022459009182.pdf

Stöckl, H. (2005). Typography: body and dress of text - a signing mode between language and image. *Visual Communication*, 4(2). Doi: 10.1177/1470357205053403

Sturken, M., & Cartwright, L. (2009). *The Practices of looking: an introduction to visual culture*. New York, NY: Oxford University Press

Vouyer. (1989). In Oxford English dictionary (2nd ed.)

Retrieved from <http://dictionary.oed.com>.

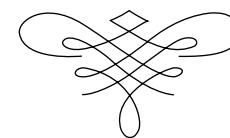
Waters, L. (2013). *Jacques Lacan: the mirror phase*. Retrieved

from [http://leannewaters.org/2013/03/30/academic-](http://leannewaters.org/2013/03/30/academic-essays-the-psychoanalytical-significance-of-jacques-lacan-in-the-construction-of-subjectivity-november-2013/)

[essays-the-psychoanalytical-significance-of-jacques-lacan-in-](http://leannewaters.org/2013/03/30/academic-essays-the-psychoanalytical-significance-of-jacques-lacan-in-the-construction-of-subjectivity-november-2013/)

[the-construction-of-subjectivity-november-2013/](http://leannewaters.org/2013/03/30/academic-essays-the-psychoanalytical-significance-of-jacques-lacan-in-the-construction-of-subjectivity-november-2013/)

Bibliography



Amit, E., Wakslak, C., & Trope, Y. (2012). The use of verbal and visual means of communication across psychological distance. *Personality and social psychology bulletin*, 39(43), 43-45. doi 10.1177/0146167212460282.

Bal, M. (1997) *Narratology: introduction to the theory of narrative*. Toronto, Canada: University of Toronto press, Inc.

Barthes, R. (1974). *S/Z*. In R. Miller (Ed. & Trans.) New York, USA: Straus and Giroux, Inc (Original work published 1973)

Champion, J., M. & Turner, W., W. (1959). And experimental investigation of subliminal perception. *Journal of applied psychology*, 43(6), 383-384. Retrieved from http://aut.summon.serialssolutions.com/link/0eLvHCXMwVV1NC8IwDA2i4HngevUPdKxfa3MWhycRUdi1S9ujIPr_MZsKego55ZDw3ktCCMA2Khs98651umDICI0iglaNlKfFY

Pib5_6geV_BIt82cO33l9lBfp4ByKhYlUjKMSQzPTLoW
mIeczQSthgTS4zoQpt07LrsLfOzzsS6gbAEUiYkMsUbr2
pYckOdBawKJ5Ytg63gwALWA-rzccDT262-bvOYD5-a-
lMwts9lIVXjXhdlNY4

Diawara, M. (1991). The nature of mother in dreaming
rivers. *Black American Literature Forum*, 25(2). Retrieved from
<http://www.jstor.org/stable/3041687>.

Drucker, J. (2008). Graphic devices: Narration and
navigation. *Narrative*, 16(2), 121-139. Doi 10.1353/
nar.0.0004.

Douglass, B., G. & Moustakas, C. (1985). Heuristic Inquiry:
The internal search to know. *Humanistic Psychology*, 25. doi:
10.1177/0022167885253004.

Encyclopaedia Britannica. *Narratology*. Retrieved from

[http://www.britannica.com/EBchecked/topic/403648/
narratology](http://www.britannica.com/EBchecked/topic/403648/narratology)

Felluga, D. (2011). *Modules on Barthes: on the five codes*.
Introductory guide to critical theory. Retrieved 6 August
2014 from [http://www.cla.purdue.edu/english/theory/
narratology/modules/barthescodes.html](http://www.cla.purdue.edu/english/theory/narratology/modules/barthescodes.html)

Friedman, K. (2000). *Creating design knowledge: From
research to practice*. Retrieved from [http://www.Iboro.
ac.uk/departments/cd/doc_dandt/idater/downloads00/
Friedman2000.pdf](http://www.Iboro.ac.uk/departments/cd/doc_dandt/idater/downloads00/Friedman2000.pdf)

Gardner, M. (2000). Little red riding hood. *The Skeptical
Inquirer*, 24, 14-16. Retrieved from [http://ezproxy.aut.ac.nz/
login?url=http://search.proquest.com/docview/219280463
?accountid=8440](http://ezproxy.aut.ac.nz/login?url=http://search.proquest.com/docview/219280463?accountid=8440)

Hagan, S., M. (2007). Visual/verbal collaboration in print. *Complementary differences, necessary ties, and an untapped rhetorical opportunity*, 24(49), 49-80. Doi 10.1177/074108830629601

Jarvis, W., Mueller, S., Chiong, K. (2010). A latent analysis of images and words in wine choice. *Australasian Marketing Journal*, 18(3), 138-144. Retrieved from <http://search.proquest.com.ezproxy.aut.ac.nz/docview/879427397/13E9FE36E8A751E842A/1?accountid=8440>.

Tronc, J. (2013). Watermark ltd [Painting]. Retrieved May 13, 2013, from <http://watermarkltd.com/artist.aspx?ty=i&a=13#/?w=4120&pt=Normal&p=3&ty=i&a=13>

Keedy, J. (1993). The crystal goblet or printing should be invisible. *The Rules of Typography According to Crackpot Expert*, 1-9. Retrieved from <http://johntraildesign.com/documents/mutiPageDoc.pdf>

Kelly, S., J. (1986). Subliminal embeds in print advertising. *A challenge to advertising ethics*, 8(20), 1-5. Retrieved from <http://search.proquest.com.ezproxy.aut.ac.nz/docview/208457884>

Kendrick, K. (2011). *Little red riding hood timeline*. Retrieved from <http://kellykendrick122.wordpress.com/2011/02/09/little-red-riding-hood-timeline/>

Klass, B. (1958). The ghost of subliminal advertising. *Journal of Marketing*, 23(2), 146-150. doi 10.2307/1247831.

Lakhani, D. (2008). *Subliminal persuasion. Influence & marketing secrets they don't want you to know*. John Wiley & Sons, Inc: New Jersey, USA.

Leeuwen, T. V. (2006). Towards a semiotics of typography. *Information design journal + document design*, 14(2), 139-155. Retrieved from <http://www.swetswise.com.ezproxy.aut.ac.nz/FullTextProxy/swproxy>.

Lester, M., P. (2011). *Visual communication. Images with messages*. Wadsworth, Cengage Learning: Boston, USA.

Mayer, B., & Merckelbach, H. (1999). Unconscious processes, subliminal stimulation, and anxiety. *Clinical psychology review*, 19, 571-590. Retrieved from http://aut.summon.serialssolutions.com/link/0eLvHCXMwVV29CgIxDA6i4HygXX2BHtdea9tZPJxEROHW_iSjIPr-mJ4KOoVMGRK-fEIIArCJykTHe ddYTcGjCqVkJHUw6P_6uT9oPjQww9sKrsP-sjvIzzMAmSspkYg6WkrZ2BQoR4d9R7kScF9cl2zXpxBVMclXyrPVBrMznhRiPiSas1zLmgRgEA-VbFjAcgz6fBzD6a02X7V9TItp7f0pGNunuJCqtS9ZVjYC

McAuley, M. (2008). *A small drop of ink, falling like dew: an investigation into the process of interpreting the written word into an illustration*. Retrieved from <http://hdl.handle.net/10179/1046>

McCloud, S. (1993). *Understanding comics the invisibles art*. 138-162. New York: Kitchen Sink Press.

Moustakas, C. (1990). *Heuristic Research: Design Methodology and Applications*. USA: Sage Publications.

Nguyen, K. (2009). Understanding mini-comics. Retrieved from: <http://bygonebureau.com/2009/03/25/understanding-mini-comics/>

Nickolajeva, M., & Scott, C. (2000). The dynamics of picture book communication. *Children's Literature in Education*, 31(4), 225-239. Retrieved from link.springer.com.ezproxy.aut.ac.nz/content/pdf/10.1023%2FA%2A1026426902123.pdf

O'Barr, W., M. (2013). Subliminal advertising. *Project muse*, 13(4). 1-17. Retrieved from muse.jhu.edu.ezproxy.aut.ac.nz/

Journals/advertising_and_society_review/v013/13.4.o-barr.html.

O'Brien, R. (2001). *An overview of the methodological approach of action research*, Faculty of information studies, University of Toronto. Retrieved from <http://www.web.ca/~robrien/papers/arfinal.html>

Oittinen, R. (2003). *Where the Wild Things Are: Translating picture books*. Meta: Journal des Traducteurs, 48(1-2), 128-141. Doi: 10.7202/006962ar.

Opie, R. & I., & Alderson, B. (1995). *Treasures of Childhood books, toys and games from the opie collection*, 50-117. Great Britain: Pavilion Books Limited.

Potter, B. (1903). *The tale of squirrel nutkin*. London, England: Frederick Warne.

Rankin, K, P. (2006). Looking into the interlingual interplay of the verbal and visual. *The Picture Book for Translators*. Retrieved from <http://hdl.handle.net/10539/1462>.

Robinson, A. (2011). *An a to z theory: Roland Barthes and semiotics*. *Ceasefire Magazine* Retrieved from <http://ceasefiremagazine.co.uk/in-theory-barthes-1/#commenting>

Salen, K. (2001). Surrogate multiplicities: Typography in the age of invisibility. *Visible Language*, 35(2), 132-153. Retrieved from <http://search.proquest.com.ezproxy.aut.ac.nz/docview/232939376>

Sipe, L, R. (1998). A semiotically framed theory of text-picture relationships. *How Picture Books Work*, 29(2), 97-108. Retrieved from link.springer.com.ezproxy.aut.ac.nz/content/pdf/10.1023%2FA%3A1022459009182.pdf

Stöckl, H. (2005). Typography: body and dress of text - a signing mode between language and image. *Visual Communication*, 4(2). doi: 10.1177/1470357205053403.

Storkerson, P. (2010). Antinomies of semiotics in graphic design. *Visible Language*, 44(1), 5-37. doi: 00222224.

Stuart, D., & McAlhone, B. (1996). A smile in the mind (pp. 35-91). London: Phaidon Press Ltd.

Sturken, M., & Cartwright, L. (2009). *Practices of looking: an introduction to visual culture*. Oxford University Press: New York.

Tan, S. (2000). *The Arrival*. Sydney, NSW: Hachette Australia Pty Ltd.

Tarantino, Q., Rodriguez R., Miller, F. (Director). (2005). *Sin city* [Motion Picture]. USA: Miramax Films.

Reid, Tina-Louise (2012). *From Cap to Clock: the evolution of "little red riding hood" from oral tale to film*. KU Scholar Works: the university of Kansas. Retrieved from <http://hdl.handle.net/1808/10673>.

Vouyer. (1989). In Oxford English dictionary (2nd ed.) Retrieved from <http://dictionary.oed.com>.

Waters, L. (2013). *Jacques Lacan: the mirror phase*. Retrieved from <http://leannewaters.org/2013/03/30/academic-essays-the-psychoanalytical-significance-of-jacques-lacan-in-the-construction-of-subjectivity-november-2013/>

Ziegenfuss, Jessica. (2008). *The grande odalisque and femist psychoanalysis: Hegemonic and subversive re-interpretation of an image*. Retrieved from https://www.google.co.nz/url?sa=t&rct=j&q=&esrc=s&source=web&cd=14&ved=0CHwQFjAN&url=https%3A%2F%2Fkb.osu.edu%2Fdspace%2Fbitstream%2F1811%2F32089%2F1%2FZiegenfuss%2520Paper.pdf&ei=z0uNU6_4E8rukQWThYHwBA&usg=AFQjCNFFrxqxI7b

