

Template for research proposal: Critical Report

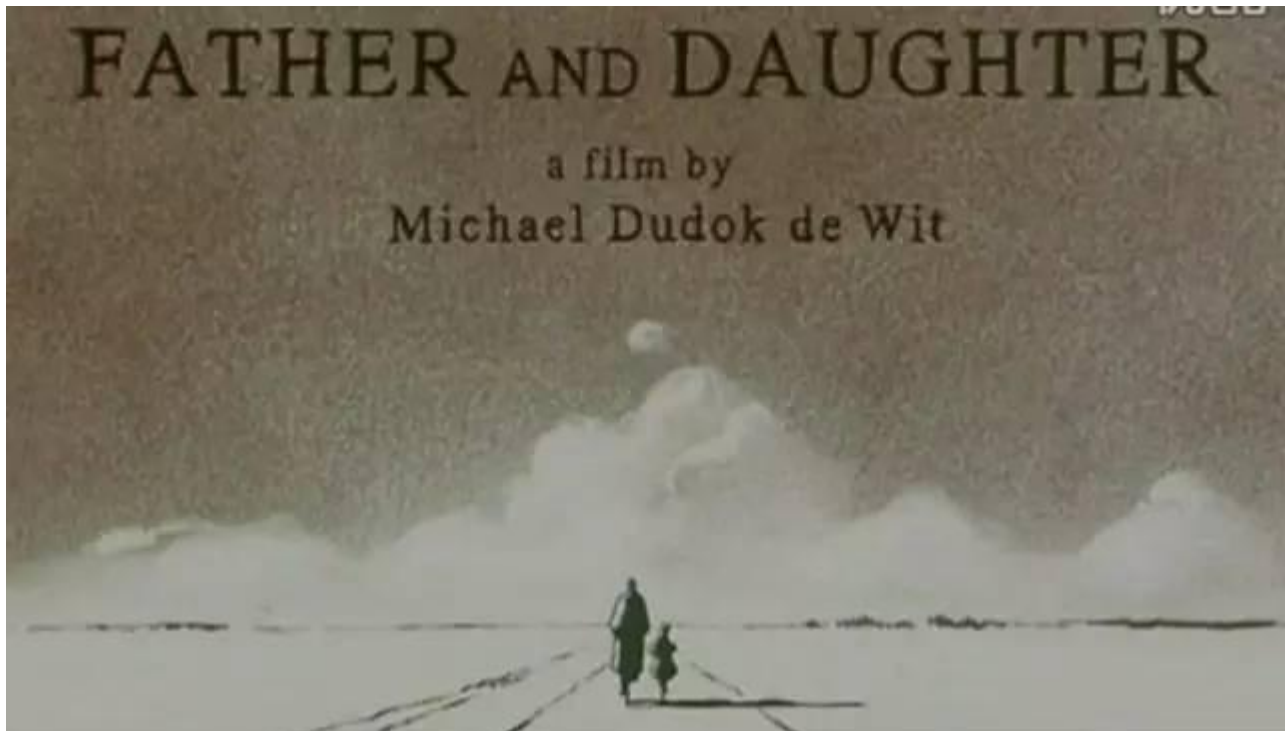
This guide allows you to provide an outline of research motivations and objectives identifying key research to support a discussion on a specific research topic.

Note: you should apply the Harvard referencing conventions in all sections.

1. Research Objective and Question

A title's primary function is to define precisely and concisely the topic. A legitimate secondary function is to stimulate the reader's interest. Two-part titles are common: a main title to stimulate interest and somehow imaginatively 'encapsulate' the topic, and a subsidiary title to specify or focus the topic.

A Study on Poetic Narrative Strategies in Contemporary Animation: An Analysis of *Father and Daughter*



Father and daughter(2000) [Father And Daughter - 2000 Academy Award for Animated Short Film - YouTube](#)

2. Project Rationale

Consider and explain why you wish to research the subject? A short introduction to the topic, why it is of interest, and why the research is worthwhile. Clarify the central question you are addressing, what will your argument, (your hypothesis) be? (Max 200 words)

This project aims to study how poetic narrative strategies are used to communicate complex emotional experiences without relying on dialogue or conventional plot structures in contemporary short animation.

The reason why this topic is interesting and worthwhile is that, with the development of new media and animation technology, audiences and filmmakers show more desire for fresh attempts at narrative structure that show emotional depth, reflection, and artistic innovation, which are often overshadowed by discussions of technical achievement in mainstream commercial animation. And it is also a new hybrid art form that combines both cinema's visual and audio power and poetry's unique aesthetic, which helps new filmmakers to understand and study a new way of experimental and artistic expression in film & animation.

The central research question is: How do Father and Daughter use poetic narrative strategies to express complex emotion in contemporary animation?

My essay structure and arguments:

I will first define what poetic narrative strategies are with historical and cinema critique contexts. Then I will analyse certain poetic storytelling techniques from the following points in Father and Daughter:

1. Poetic narrative structure: repetition with variation,
2. Poetic visual symbols metaphor: the externalization of emotional landscape,
3. Poetic cinematography language: empty space in music, shots and color

3. Keywords and keyword phrases used for research

Experiment with connecting key words and phrases relevant to your topic and research objectives on academic sites. You can optimise key words/phrase searching by reading around your topic.

Poetic film & animation; Sergei M. Eisenstein, Andrei Tarkovsky; contemporary short animation; minimalism in animation; narrative ellipsis; repetition and variation; lyrical cinema; time-image; visual metaphor; open ending; non-verbal storytelling; non-linear storytelling; animation aesthetics; author theory; experimental animation; time and memory and loss.

4. Situate your proposal in relation to key texts, issues and debates.

Produce a draft review establishing and explaining the views of relevant authors and how they can support the presentation of your argument to answer the research question. Use Harvard referencing (Max 300 words)

[Sitney](#) (2014) gives a background knowledge support to define poetic narrative film under the context of the cinema critical framework. I will mainly pick Pier Paolo Pasolini and Andrey Tarkovsky's philosophies of poetry in film to demonstrate the early study of this topic.

Deleuze's (1989) concept of the "time-image" is also relevant. Father and daughter focus on experiences of time, memory. The non-linear narrative strategy can be discussed using this theory

Within animation studies, Wells (1998) made a distinction of "orthodox" from "experimental" animation, arguing that experimental work is often portrayed in an associative and metaphorical way rather than through a clear logical purpose. Father and Daughter's non-verbal conversation and unique cinematography show the experimental aspect of animation.

Ye (2022) brings clear overall research on analysing poetic narrative in animation. I specifically chose Father and daughter as research targets to narrow down the topic.

Hanna (2019) provides a detailed analysis of an example of personal practice in the creation using poetic philosophy, which brings me insight into how to achieve the practical method in contemporary animation.

5. Identify any materials or data that will be examined

Include names of material examples to be examined such as films, artworks, games, events, directors and artists, or any other relevant media. sources that might provide pertinent data or statistics to support research objectives. All material should be referenced using the Harvard Style

Primary material:

Father and Daughter (Michael Dudok de Wit, 2000)

Interviews and commentaries by Michael Dudok de Wit to understand the author's intentions and production choices.

Comparative examples (if needed):

- Short poetic animations such as Zima Blue (Love, Death & Robots, 2019), Aleksandr Petrov's The Old Man and the Sea (1999), and selected contemporary animation shorts that use similar strategies of minimalism and visual metaphor.

- Theoretical and critical cinema study:

Wells, P. (1998). Understanding Animation. London: Routledge.

Sculpting in Time (Andrei Tarkovsky, 1989)

6. Bibliography

List recognised academic books, journals and articles, that you may use to support the research you wish to undertake. This list should be referenced. Harvard Style – For guidance on how to reference correctly (using your UAL login) See appropriate examples on <https://www.citethemrightonline.com/>

Deleuze, G. (1989) *Cinema 2: The Time-Image*. Translated by H. Tomlinson and R. Galeta. Minneapolis: University of Minnesota Press.

Hanna, S. (2019) *Animating Poetry: Whose Line Is It Anyway? Creation & critique of shared language in poetry animation*, *The International Journal of Film and Media Arts*

Sitney, P. Adams (2014), *The Cinema of Poetry* (New York, 2014; online edn, Oxford Academic, 22 Jan. 2015), <https://doi.org/10.1093/acprof:oso/9780199337026.001.0001>

Wells, P. (1998). *Understanding Animation*. London: Routledge.

Ye, Y. (2019). 'The Origin and Trend of "Poetic Animation" in China'. *Zhuangshi*,