

ARTADEMIA Annotated Bibliography

Allen, Woody. Getting Even. Random House, New York, NY 1971

[This was Allen's first of only three books. Without Feathers and Side Effects were the other two. I read them all. In 1976, the Inside Woody Allen comic strip debuted, featuring caricatures of Woody, visualizing his short gags. The strip ran for seven years, was not drawn well and not very funny. This had a great impact on me. How could the same humor that was considered so hysterical in book form, in stand-up comedy and in film performances become so bland in comic strip form? I learned some of Woody's writing tricks during my research, and was intrigued by his movies. My personal favorite is "Stardust Memories." Although it was not critically acclaimed, I felt the black and white imagery was more meticulously constructed, photographed and edited, than in his other films. The humor was natural yet melancholy, appropriate for the title. He's made over forty films, been nominated for twenty Academy Awards, as writer, actor and director. He has won for both directing and writing, but not acting. He has said that he always hated stand-up but believed it was the only road he could take to get where he wanted to go. Knowing that forced me into getting up on the stage myself. His love is music. He's been playing clarinet in a jazz band for many years. He knew that he could not make a living as a clarinetist, which parallels my own relationship with my guitar. So he's been a secret inspiration for many years on several levels.]

Andrews, Ted. Sacred Sounds. Llewellyn: St. Paul, MN, 1993

[This is one of several books I've read that deal with the ancient use of music and harmonic speech for the purpose of attaining internal resonance. This practice might be considered a form of meditation or prayer, as in the ritual chanting of the Hebrew names of God or Sanskrit Mantras, but the book goes further into the healing elements of music and connections with the body's energy centers, the chakras. It also gives a history of musical instruments, traveling minstrels, Renaissance poetry, storytelling and songs related to healing practices. This is truly a fascinating book and caused me to wonder how we could have lost such significant knowledge, and how I might rediscover it.]

Aristotle, Nicomachaen Ethics, 340 BCE. Ross, W. D. (translator) Internet Classics Archive, Web Atomics. 1994. Copyright Daniel C. Stevenson. Available online from the MIT Classic Collection. <http://classics.mit.edu//Aristotle/nicomachaen.html>.

[A primary concern here is Aristotle's separation of things that are good in themselves, such as intelligence, sight and certain pleasures, from things that are useful for the purpose of attaining some other ends, such as the actions necessary to obtain wealth or a musical instrument. He discusses good actions as functions of virtue, which is delineated as having three objects: the noble, the advantageous and the pleasant. Vice provides three opposing objects: the base, the injurious and the painful. He quotes a number of ancient persons of renown regarding these subjects. It is important to note that at the time this was written, writing itself was still only two generations old. The manner in which this is written is as a transcription of a series of orations, giving us a glimpse of what intellectual life and learning were like before Socrates.]

Aristotle. Poetics. 350 BCE.

Butcher, S. H. (translator) online, MIT Classic Collection. 2000

<http://etext.library.adelaide.edu.au/mirror/classics.mit.edu/Aristotle/poetics.html>

Two generations before Aristotle, education was about telling memorable stories. People didn't read. In this work, Aristotle is telling his students how to write for the purpose of performance in the Theater. He outlines the history of what has come before Writing: The Epic, Tragedy, Comedy, and Dithyrambic modes. These differ from one another in three respects: the medium, the objects, and the manner of "Imitation." He structures a hierarchy of performance, in which Epics are given great stature, almost unattainable, primarily due to their length. Tragedies are shorter and most often performed for those of moral character. He disdains Comedy as being for the most base of people, and relegates Dithyrambic Dionysian performances, popular at the time, to the category of "Harmony and Rhythm," which was traditionally not written, but improvised with audience interaction, and is outside the study of Imitation. Further, he maintains that Tragedies should not be about men, but of action and of life. So Plot is the first principle and the soul of Tragedy, which has three parts: a beginning, middle and end. He also differentiates History from Poetry by stating that the former contains specifics about what has happened, with the significance of the latter being that it presents what may happen. He denigrates women, slaves, and actors themselves, as being unable to comprehend the higher moral and intellectual status of the Poet. This is an extremely useful tool for studying ancient thought, much of which is lost, unfortunately in English translations, especially the British, due to its stilted vocabulary.

Baer, Gene. Wild & Wonderful Art Lessons. Parker, West Nyack, N.Y. 1983

[This book is pretty typical of the kinds of things teachers do in grade school in the name of Art. There are a few good drawing activities but the rest are crafts projects that end up on bedroom doors and refrigerators until they gather dust and are thrown out. These are the kinds of things that non-art teachers inflict on kids, providing little or no information about art or artists. I hated these in school, so I purposely designed my own courses to focus only on drawing, design and visualization techniques.]

Bell, Nanci. Visualizing and Verbalizing for Language Comprehension and Thinking. Academy of Reading, Paso Robles, CA 1991. [Acknowledging that many individuals have a weakness in creating mental imagery, Bell creates exercises to help people do this. Typical of an academic, however, she relegates the cognitive importance of the imagery as being the mere "germ of cognition" and focuses on its supporting role to reading and oral language comprehension. There is no understanding that a visual thinker will respond differently to the exercises than a non-visual thinker. There are no drawing exercises. The artwork in the book is poorly conceived and drawn by her partner, Patricia Lindamood. The bibliography contains over fifty references, several concerning left brain, right brain and whole brain research, yet no artists are referenced and, mysteriously, neither are Sperry nor Edwards. Additional information online: <http://www.lblp.com/research/research.shtml>

Bird, Brad. The Incredibles. Walt Disney Pictures, Burbank, CA 2004.

[Before coming to Pixar, Bird was famous in the industry for his meticulous animation of The Iron Giant for Warner Brothers. Bird wrote and directed this film and was initially not interested in animating it in 3D. But custom techniques were developed to give the characters the fluidity and style that he expected from traditional 2D animation. Bird wrote the introduction, and Iron Giant is discussed in detail, in the first Hooks' book. This film was made after both books were written, so I wanted to expand the analysis of Bird's approach to acting in animation in this film. So I made it part of the assignments.]

Blair, Preston. Cartoon Animation. Walter Foster, New York, N.Y. 1957, 1989

[This is just one of the many WF books I've used over the years. This one is organized specifically for learning and teaching how to draw cartoons, and how to construct various motions for the characters. Blair is famous for his Disney work on Fantasia and his MGM work under Tex Avery. He also worked on the Flintstones when it first came out. This book is filled with his model sheets and motion studies, in both finished inks and pencil sketches. I still recommend this book to my students.]

Block, Peter. Stewardship. Barrett-Kohler. San Francisco, CA 1993.

[Although originally touted as an alternative management approach, Block's subtitle is "Choosing Service Over Self-Interest." So his principles go beyond the ethics of business management and cross into an ethically driven life. I had made this decision for myself in 1970, without making a big issue of it. It seemed like the right thing to do from a purely intuitive sense. Block has succinctly organized the why and how of the process, which are useful for any person and organization that desires to serve others in any way. I spent ten years as a media consultant for the Department of Children and Family Services. In 1993 the Director told everybody in Department management to read this book. Block redefines Leadership, without being competitive, by redefining the entire paradigm of Power and Management. Having designed my own business primarily on Napoleon Hill and Peter Drucker, this was a quietly stunning viewpoint that resonated with me. The fact that the leader of this huge agency was advocating this change for his employees was even more stunning. The key to the theory's success is for the reader to choose service over self-interest. It is perfect for people working in social services. And the book tells exactly how to go about making changes in your own perceptions and attitudes to affect your own changes and empowerment. Oddly, and unfortunately, it is an unusual approach and uncommon in business practice, so much so that the book is out of print, with no sequels, nor theory-into-practice accounts.]

Brautigan, Richard. Trout Fishing in America. Dell, New York, NY 1967

[I've read several Brautigan books, being impressed with his style, humor, and unusual descriptions. This book was directly responsible for the creation of my caricature of the author as "Troutigan", which I subsequently used in my first published comic strip, The Factory. The reason I like his writing is because he paints thousand-word pictures in just a sentence or two. Example: "There was a bowl of goldfish next to the bed, next to the gun. How religious and intimate the goldfish and the gun looked together."]

Brown, Dan. *The DaVinci Code*. Doubleday: New York, NY, 2003. [The DaVinci Code is based on Leonardo's redrawing of The Vitruvian Man, which is the embodiment of "squaring the circle," the only construction that visualizes the relationship between Pi and Phi and relates the measurements of the human body to these cosmic proportions. The architect, Vitruvius, himself had not done it, choosing to relate the pentagram and five astrological alignments to the human form, which the Church considered pagan. DaVinci outdrew him by embedding the proportions of the great pyramid related to the perfect proportions of the Pharaoh, disguised as Christ. Brown doesn't mention that these proportions are based on the knowledge of physics that must be learned by stone masons to construct a dome on a cathedral, transferring the weight of a massive semi-sphere onto the pillars of a cube. Each of my students must draw their own characters in this "DaVinci Pose," which can also be used to compare their own visual perception and character geometry to that of the Master.]

Bruce, Lenny. *How to Talk Dirty and Influence People*. Fireside, New York, NY 1963. ["Ladies and gentlemen, I'm sorry I'm not very funny tonight, but I'm not a comedian. I'm Lenny Bruce." That sums up the problem people had forty years ago with performers that didn't fit a particular mold. I've had several Bruce books, listened to his records, saw him on the Playboy channel with Hugh Hefner, and sat through the Dustin Hoffman movie. He was a huge influence on my life, an icon of what not to become. He was a drunk and a drug addict, married to a stripper. A little too sleazy for Hefner, but Hef used him to push his own agenda. Neither of them had any charisma at all and Hoffman has more class than the two of them put together. Maybe that's why they were so easy to empathize with. They were just regular guys in unusual situations. Hefner was just comfortably lucky. Bruce straddled the barbed wire fence between comedy and tragedy. Lenny was Pulp Fiction funny before Tarantino was born. And he did his part to make the place safe for the Quentins of today.]

Buerger, Martin. *Elementary Crystallography*. John Wiley: New York, NY, 1963
This is a well illustrated book of the geometric structures of microscopic crystals of a multitude of elements. I reasoned that if the Pythagoreans considered architecture to be frozen music, this is what music must surely look like if you could see it. If that seems fanciful, we can make radios out of crystals, and ancient cultures spoke of magical stones that could talk and sing. I believe any study of music should contain these visuals and since they don't, I felt it even more important to add them to my own studies.

Campbell, Don *The Mozart Effect*. Harper, 2001.
[The subtitle is: Tapping the Power of Music to Heal the Body, Strengthen the Mind, and Unlock the Creative Spirit. Campbell believes that our exposure to noise affects our mental and physical health, and that classical music can have positive effects on the autistic, and helps improve thinking, especially in young children. He maintains that the music of Mozart is medicine. This fascinated me, because I had read *The Magic Flute*, which details the Masonic symbolism that Mozart embedded in his opera. Campbell is attempting to share his knowledge with everyone. Was Mozart attempting to do the same, or was it created for an elite, secret audience?

Campbell, Don. The Roar of Silence. Quest Books, Wheaton,IL,1989.

[The subtitle is: Healing Powers of Breath, Tone & Music. Predating the more popular Mozart Effect, by twelve years, this book gives simple instructions for toning your own voice. Following the instructions, even I learned how to produce unusual and perhaps even beautiful sounds. More importantly to the individual, you don't just hear it, you can really feel it inside your body. This made me realize that we are missing the true importance of musical participation. Idolizing singers and musicians is missing the point. Some just want fame and fortune to do something we can't. Others, like Campbell, are trying to show us how important it is not to just listen but to create. As a Wheaton resident, I'm just across town from the Quest book store and only two blocks from the Marianjoy Rehabilitation Center, which uses Campbell's music as a healing therapy.]

Chandler, James, and Davidson, Arnold, and Harootunian, Harry. (Ed.) Questions of Evidence. University of Chicago. Chicago, IL 1994. [While this book is quite fascinating and has several unusual tales to tell, its visualization would be a pornographic freak show of sexual deviance. If I was studying that subject, or desired to become a psychiatrist, this is the place I'd start: synchronized lesbian menstruation and joyful politicization of anonymous homosexual group coitus. Even Aristotle is resurrected for the study of incest. It's obviously inappropriate for an introductory text on the subject of research, especially in a Christian environment, yet this is the text that was assigned. I learned more than I desired, but not about research.]

Chayefsky, Paddy. Network. MGM, Los Angeles, CA 1976.

[While everybody is familiar with the Godfather, very few students have heard of this film, even though it received as many Oscar nominations (ten) and won four, one more than the Godfather. The screenplay is brilliant and useful in the Acting for Animation course because of its unique characters and the options that present themselves in adapting the dialogue to performances. Although a dark satire, it's also an accurate account of the economic and political forces that swirl around the creation and manipulation of media personalities and events, foreshadowing the shift toward reality shows and the rise in celebrity status of newscasters.]

Clark, Ruth Colvin and Lyons, Chopeta. Graphics for Learning. Pfeiffer: San Francisco, CA, 2004. [Clark and Lyons have been working in corporate training for twenty years. Their familiarity with academic and cognitive research, regarding the use of graphics to promote learning, and their knowledge of instructional design has produced a one-of-a-kind book that we use at our school as a model for planning, preparing and presenting visuals in our classes. The book is written in an easy academic style rather than an esoteric art vocabulary, which makes it even more accessible to non-artists. But there are a multitude of excellent design examples, contained on an accompanying CD, for artists to experiment with in their own software. The section on How to Visualize Lesson Content is especially important to general education teachers, not only to understand what their art students learn in design courses, but to add imagery to their own lessons, organized into five types: Procedures, Concepts, Facts, Processes and Principles. This utilizes Applied Arts methods within its own instructional environment, and epitomizes the functionality of the Artademic Theory in practice.]

Cole, Emily, Ed. The Grammar of Architecture. Ivy Press: East Sussex, UK, 2002
[This is a visual tour of architectural history. Important to me is the terminology that architects have used over the centuries to define specific geometric patterns, because it gives me an established vocabulary to describe the architecture of music, which may serve me better than confusing, esoteric, musical terminology.]

Cornell, Judith. Mandala. Quest Books, Wheaton, IL, 1994.
[I'm amazed what I can find in Wheaton that is hard to find most anyplace else. For Cornell, the mandala (Sanskrit for circle), is the focal point of the healing power of light and energy. For me it is the ancient embodiment of musical visualization. Cornell is also an artist and cancer survivor, who gives us step-by-step art exercises for healing, through the creation of mandalas. Whether or not you believe in this spiritual approach, it is filled with beautiful geometric designs, which have helped me connect visual arts to music.]

Cornia, Ivan E., Stubbs, Charles B., Winters, Nathan B. Art Is Elementary, Teaching Visual thinking Through Art Concepts. Perigine Smith, Layton, UT 1983
[This is a thick book, with over 200 activities. There is too much text and not enough images for such a good art resource. On the surface it looks like some of the same activities that are in Baer's book. Here, however, the artistic concept and learning objective for each activity are stated briefly and clearly. They are also organized by grade level, which becomes useful when evaluating students of any age, including adult learners, regarding their visual comprehension abilities.]

Daniels, Les. Comix, A History of Comic Books in America. Bonanza Books, New York, N.Y. 1971. [I use several books like this as resources for matching up characters to artists, styles and time periods. Initially it just made it easier for me to find things. Better visual references are the comics themselves, of which I have hundreds. But over time these histories began showing how one artist might have been influenced by another.]

Denyer, Ralph. The Guitar Handbook. Random House, 1992.
[This has been one of the most useful books I've ever owned. I refer to it at least once a week, primarily because I play my guitar every night before I go to sleep, which causes me to wonder about certain musical things, which I always find in this book. Even though it profiles guitar masters, its strength for me is the historical information, rather casually sprinkled through the pages, about cultural changes in musical tunings. There are also practical tips on guitar construction and repair which led to my ability to re-fret guitars and design my own custom instruments.]

Edwards, Betty. Drawing on the Right Side of the Brain. Penguin Putnam, New York, NY 1979. [This was updated and improved in 1999, released as the New Drawing on the Right Side of the Brain. Twenty years of usage has made a better book and a more visual society. Documented workshop results are now available at several websites. Dr. Edwards was the first to apply the brain research of Nobel Prize winner, Roger W. Sperry, directly to the visual Arts, validating Sperry's research that the Art side of the brain functioned at a cognition level at least as high as the Verbal side of the brain. This is not a cartoon book. It teaches drawing as a fine art. A student learns how to represent

the realistic world of light and shadow and recreate it, in black and white, through a series of step-by-step exercises. If it has no other value, it offers non-artists a glimpse into the alphabet, vocabulary and syntax of the visual language all artists must learn.] Additional information online: www.drawright.com

Eflund, Arthur D. Art and Cognition: Integrating the Visual Arts in the Curriculum. Teachers College Press, Columbia University, New York, NY 2002. [Eflund received his Doctorate in 1965 and is Professor Emeritus in Art Education at Ohio State University. He brings a sophisticated, knowledge of art history, the connections between art, psychology and cognition, and a deep understanding of the academic obstacles to artistic learning. The book is a compendium of theories and research in the creation, use and meaning of imagery, especially pertaining to children's art. The book's greatest insight, confirmed by researchers around the world, is that the difference between "school art" and the kind of art that children create on their own is the lack of meaning and context in the former. The focus in school is on such things as materials, design and color. The child's focus is more naturally on using art to symbolize people, objects, and emotions, to interpret the meaning of life and tell stories. Eflund lays out a strategy and a rationale for including this approach in an integrated curriculum. I wish the book had been written twenty years ago, but it simply could not have been. It's one of a kind.]

Ekman, Paul and Friesen, Wallace. Unmasking the Face. Malor, Cambridge, MA 2003. [Ekman is a professor of psychology who has delineated, with photos, the same basic facial expressions that animators need to learn to draw and construct in 3D. Especially important for construction in 3D are the corresponding 43 muscles, which create or mask the visual display of emotions. This knowledge is critical in attaining believability in a character, and manipulating audience responses in the same way that real people communicate and manipulate feelings with their faces.]

Engel, S. Morris With Good Reason, An Introduction to Informal Fallacies St. Martins Press, New York, NY 1994. [Engel's first book, Analyzing Informal Fallacies, which I fell in love with, is now twenty years out of print. This book and another from 1994, Fallacies and Pitfalls of Language, have expanded his original observations and split them into their two components, construction and usage. By doing this I hope he has expanded his audience. The first is a philosophy book, which provides considerable insight into the construction of political speeches and ad campaigns. The latter has more general appeal to anyone that has stumbled through the learning of English.]

Fabun, Don. The Dynamics of Change. Prentice-Hall, Englewood Cliffs, N. J., 1967 [This book is an astounding creation by the Publications Editor for the Kaiser Aluminum company. He brought together those things that concerned the leaders in the industrial world about the development of their products. Chemical research, causes of corrosion, tensile strength, climatic changes, population growth, food supplies, transportation costs, new technologies, production automation and energy sources are just a few of the subjects covered. It also predicts the future. So it is fun to look at it occasionally to see what has come true. The book design was ahead of its time, with lots of color imagery. This is the inspiration that caused me to dream of the day that I could animate a character

and deliver it to the world electronically more quickly and easily than was then being done by the newspaper industry. And here we are.]

Finch, Christopher. The Art of Walt Disney. from Mickey Mouse to the Magic Kingdom. Harry N. Abrams, New York, N.Y. 1973. [My parents gave me this book for my birthday that year. I have dozens of Disney books, but this is one of the best that has been printed, containing rare drawings and color illustrations that are invaluable to an artist's development. A number of historical facts about Walt and his artists are also included, which made me feel a more personal connection to the man, not just his work.]

Franson, David. 2D Artwork and 3D Modeling for Game Artists. Premier Press, Cincinnati, OH 2003. [As we prepared for the start-up of our new Game Arts program, I got this book to help me make the transition from 2D to 3D character design. The first chapter is a brief history of games from the artist's perspective, rather than the from the business or programming aspects of the industry's development, which is refreshing. Even though I had been using 3D programs for about seven years, it had not occurred to me how dependent the game industry was on 2D artwork, via texture mapping. The tutorials on the CD really made the connection clear. For the first time, I could see how many of my old 2D concepts and designs could be adapted to game play.]

Freud, Sigmund Jokes and Their Relation to the Subconscious. W. Norton, New York, NY 1963. [This book is not funny. The subject matter and contexts of the humor is not funny. That may be due, at least in part, to the translation from German to English. It may also be due to the intellectual level of the supposed humor, as it is described without the insights of working within the professional perspectives and surrounding subcultures of psychology and psychiatry. It connects to Engel's work and provides an organizational trinity for humor: Analysis, Synthesis and Theory. Freud also focuses on motivations for humor, which is missing in any other treatise I've read on the subject. That was extremely useful in developing my own "Characterization of Communication."]

Gardner, Howard. The Arts and Human Development: A Psychological Study of the Artistic Process. Basic Books: New York, NY, 1973. [This was the first Gardner book I ran into while working as an Art Instructor. It focused on a "Psychological Study of the Artistic Process," which is its subtitle. An art therapist that I was working with was using the book. I was able to point out how different drawing instruction methods would alter her psychological evaluation of a client. So, at the time, I was not impressed with psychologists messing around with art. I was an artist messing around with psychology, which seemed a better perspective.]

Gardner, Howard. Frames of Mind. BasicBooks, New York, N.Y. 1983
[This book put the information from The Arts and Human Development into a larger, more useful context. It expanded Roger Sperry's work significantly because Gardner's research was done on brain damaged adults that had been taught to learn in different ways, and had been exhaustively assessed, Gardner's personal forte. Multiple Intelligence Theory replaced the more primitive, one-dimensional, Right Brain – Left Brain competition with a more realistic, multi-dimensional view, and one that helped explain to

academics the ways that artists truly think. Some of my wife's friends were so enthused about this that they were able to incorporate MI principles into a new school and schedule Gardner in for a workshop. As a result I was able to meet him in 1993. The theory and the man became real. They are both now infused into my life.] www.pz.harvard.edu

Gardner, Howard. Multiple Intelligences: The Theory in Practice. Basic Books: New York, NY, 1993. [Some of my wife's friends were involved in starting an M.I.-based school in Batavia in the early nineties, so when this book came out, and his other that year, Creating Minds, they were able to get him to come and give a presentation. I was able to meet him and talk briefly about Harvard's Project Zero. While not a visual learner himself, he shared the stage with Mind Mapping expert, Nancy Margulies, who visualized his presentation of the book, as he spoke. Copies of the Mind Maps were distributed to the audience during the following Q&A session. This activity provided a beautiful example of what the book is all about, the collaboration of people with different skills and learning modalities coming together and redesigning education as we live it. The important Artademic connection here is the Project Zero approach to Arts Education and its shared online resources, which focus on learning the ways that artists think, within the medium itself, rather than reading or talking about it.] Additional information online: <http://www.pz.harvard.edu/Research/Research.htm>

Gazziniga, Michael S., Ph.D. (2005) Arts and Cognition: Can Arts Education Truly Improve Other Cognitive Skills? *Progress Report on Brain Research*. pp. 5-9. [This article introduces the research underway at Dartmouth and other colleges regarding arts learning and its transfer to other subjects. Part of the impetus of the project has been the inability of anybody to replicate the results from 1993 of the now infamous "Mozart Effect." This is the first time that research is being done to determine what specific effects an arts education has (if any) on cognitive processes and on brain regions responsible for them. I intend to volunteer in whatever capacity I may be able to participate.] Additional information online: The Brain Center <http://www.dana.org/> Cognitive Neuroscience Lab <http://www.dartmouth.edu/~lpetitto/lab/artsbrained.html>

Gelb, I. J. A Study of Writing The University of Chicago Press, Chicago, IL 1952 [This book was inspirational and influential in my development of Funetiks. It gives historical facts about the development of languages that I never learned in school. The concept of syllabaries, for example, and the resultant design issues, is quite an interesting exercise for visual artists, so I designed my own set, for both sounds and numbers. This information provided me with a linguistic logic that exists in some other languages but which has escaped English.]

Glim, Aesop. How Advertising is Written - and Why. Dover: New York, NY, 1961 [This presents the flipside of Vance Packard's classic, The Hidden Persuaders. Both books reveal a wealth of manipulative marketing techniques. Packard focuses on the ethical issues and societal dilemmas, while Glim matter-of-factly shows us how to participate in the creative process that manufactures those issues and dilemmas. My goal is to use these skills in the delivery of educational content via animation.]

Gray, David. Doing Research in the Real World. Sage. London, UK 2004

[My bias toward research done in artistic fields has always been that the researchers are not artists. If they were artists, they wouldn't be doing research, and since they're not, they will invariably miss the significance of any heuristic results. This book is a great one for artists and visual learners to use as a reference if doing their own research. Because of that it is extremely useful for our art faculty to develop research tools for each of our courses and to establish connections to general education. The book provides practical approaches and rationale for research at any stage of the process.]

Haik-Vantoura, Suzanne. The Music of the Bible Revealed. Bibal: Berkeley CA, 1991.

[The late Ms. Haik-Vantoura translated one fourth of the Hebrew Bible into music because she believed that every Biblical author from Moses to Malachi was a divinely inspired poet-composer who created "art song". This book explains how she discovered ancient harp tuning, its similarities to Gregorian chant and Indian ragas, and how these harmonic structures were encoded in the Hebrew text. The notation, she believed, is a transcription of hand-and-finger-gestures, called chironomy. This ancient method of conducting music can also be seen in Egyptian hieroglyphs, and in Spielberg's movie, *Close Encounters of the Third Kind*. While many scholars disagree with her interpretations, they didn't make any music. She did and I have it on CD. This book convinced me that I could build an instrument that could play the Psalms.]

Hall, Manly P. The Secret Teachings of All Ages. Philosophical Research Society: New York, NY, 1978. [Back in the 1920's, this man believed that modern materialistic society was neglecting and hence destroying ancient knowledge. So he collected it from every source available and put it together in this one-of-a-kind encyclopedic volume, which explores the Masons, the Rosicrucians, the Kabbalah, the Tarot, the Zodiac, the Great Pyramid, Alchemy, Cryptology, and Pythagorean Philosophy. While much of the dated information has been debunked in recent times, Hall's research is admirable and the collection of illustrations is truly awesome. One that assisted me in my musical search is the visualization of the ancient philosophical concept of the cosmic monochord.]

Harrison, Randall P. The Cartoon, Communication to the Quick. Sage, Beverly Hills, 1981. [This is one of the most unique books I've ever read. I'm grateful to have a copy because it's out of print, and there aren't presently enough people on the whole planet to interest a publisher in resurrecting it. The book equates the linguistic hierarchy of phonemic structures to the pictic structures of non-verbal communications. It treats cartooning as literacy, past, present and future. Those of us who have known that for centuries have never taken the time to translate our language into the language of the academic. Writing a book about it was not a good marketing strategy. But I appreciate it for standing as a small cobwebbed marker at the crossroads of English and New Media that says to visual illiterates, "I told you so."]

Hirschfeld, Albert. Hirschfeld by Hirschfeld. Dodd, Mead, New York, N.Y. 1979
[Except for a three-page introduction, the only words in this book are the labels identifying the drawings, and the name NINA hidden in every one as a loving secret shared with his daughter. The fact that he drew famous people allowed him to be making money while making fun of them. But the joy of Hirschfeld to me is the way he can make stationary lines flow and move. His work long deserved to be animated, which finally happened in an homage to him in Fantasia 2000.] www.alhirschfeld.com

Hofstadter, Douglas R. Godel, Escher, Bach. Vintage: New York, NY, 1980.
[Because of its subtitle, “An Eternal Golden Braid,” I became fascinated with the connections between art, music, mathematics and the future of computer programming, which is what the book is all about. The most significant knowledge imparted to me was the relationship of Escher’s intertwined geometries of positive and negative space as they related to a musical device that Bach used to teach his students – the crab canon. This allowed me to design a musical chess board and play the movement of chess pieces on a guitar fingerboard.]

Hooks, Ed. Acting for Animators. Heinemann, Portsmouth, NH 2000.
[Hooks approach is to adapt traditional acting and storytelling principles to animated characters, using seven essential acting concepts. I like this book for artists because it makes the transition to animation via the jargon of actors. He references Chaplin and The Iron Giant, delineates the motion and emotion of the characters, provides acting exercises and accompanies the book with a CD of video clips of Laban movements. The framework provides topics which can be embellished with handouts and videos from other sources. It’s a good and simple start. I probably need to expand on it and write my own (illustrated) book.]

Hooks, Ed. Acting in Animation. Heinemann, Portsmouth, NH 2005.
[In this book, and the revised edition of the other, Hooks admits that he has learned a lot about animation since he started teaching acting to animators. So that new information is now included. Here Hooks expands his acting analyses to include 12 animated films, all of which our students should have seen. If not, it becomes their homework. It’s critical for learning in this career that everybody has the same esoteric info in their heads that can be referenced in conversation and in production. This book provides that common ground to the subject matter.]

Johnston, Ollie and Thomas, Frank. The Illusion of Life: Disney Animation Disney Editions / Hyperion. New York, 1996. [Two of Disney’s original “Nine Old Men,” Thomas and Johnston give a personal history of Disney animation and explain the process in non-technical terms. Because of its insider information, and the enjoyable personalities of the authors, this has become the most highly regarded book on animation ever published. They also did a video reminiscence of their lives, entitled *Frank and Ollie*, which documents their lifelong friendship and 24/7 obsession with all things animated. In their soft voices and elfin smiles can be seen the total devotion to the subject that gave birth to this book. I don’t think it can be truly appreciated by anyone that

doesn't draw. These are the Masters, passing on the secrets of the eternal flame of creation to whoever desires to become an Apprentice.]

Jerome, Judson. The Poet's Handbook. Writers Digest: Cincinnati, OH, 1980
[This is one of many books of poetry and rhyme that I have. Now I even have software. I like this book because Jerome mixes histories of languages and examples of famous writers, which gives a natural ethnic diversity, and a depth of written and oral communications, far beyond the study of poetry.]

Kelly, Doug. Character Animation with Lightwave (6). Coriolis, Scottsdale, AZ 2001.
[I've used Lightwave for years and used this book to compare the 3DS Max 6 procedures with the Mac 6.5 version of Lightwave, which I had at that time. I was able to use my Max models in Lightwave, although it swapped the Y and Z, axes which brought the models in at a 90 degree turn. Another problem was the path naming protocols, which had to be changed whenever you moved files from one computer to another, even from Mac to Mac. The PC version of the software did not have this problem. The book did not help with these issues at all, nor did the Lightwave website. The book is organized well and walks you through the features pretty painlessly. But the features themselves could not compete with Max. So I soon left Lightwave behind.]

Kirkpatrick, Glenn and Peaty, Kevin. Flash Cartoon Animation: Learn from the Pros Friends of ED / Apress, Berkeley, CA 2002. [This is one of several books that I have purchased that document the tools of Macromedia Flash software, which I introduced in my animation classes back in 1999. Like other books from Apress, it is written by professional artists and designers that actually use the software in the creation of their work. They include tutorials on CD and also make them available for online download. These particular guys run a website called www.funyazhell.com, which is more for high school students, in the Beavis and Butthead mode. The book is considerably better than the website, following the traditional animation process from idea to storyboard to layout to publishing. Most importantly, the publisher provides free online assistance to aspiring animators. This exemplifies the value of new media for alternative learning modalities and the future of animation.]

Laing, R. D. Knots. Random House, New York, NY 1970.
[In his 1959 book, The Divided Self, An Existential Study in Sanity and Madness, the 28 year old Laing was struggling to comprehend the patients he had encountered in his young professional life as a psychiatrist. Eleven years later in Knots, he has stripped away the psychological jargon and reveals the inner labyrinths of his patients in short, precise, poetic form. I have owned several copies of this book, because I keep giving it away to friends. For this bibliography, I found my original copy, which is filled with my own forgotten notes about the characters I was developing at the time, to represent the same problems and principles he describes. Everyone should read this book. We're all in it. This was one of two primary resources that led to the development of my own system of character analysis. The other was my experiential learning in comedy clubs.]

Leonard, Elmore. Get Shorty. Delta Books, New York, NY 1998.

[This story is a satire of the Hollywood movie production business but gives some real insights into the various subcultures that are connected and that need to function together to make a film. Comparing the book with the screenplay and the film, one can see that the scriptwriter (Scott Frank) uses Leonard's dialogue word for word, but combines certain scenes to move the story along more quickly, and with unwritten visual humor. Among others, there is a great scene in which John Travolta directs Danny DiVito in how to act like a mobster. And Gene Hackman deftly adapts his dramatic skills to a humorous role, very unusual for him. The book, screenplay and DVD, used together, provide memorable learning experiences in the art of acting.]

Maestri, George. Digital Character Animation 2. Waite Group, Boston, MA 2001.

[This is a follow-up to his first volume, published five years previously. It is not software specific, but adequately connects traditional principles of animation to 3D technology. I bought that book too, and it's stunning how obsolete the models have become. They are very rudimentary, due to the capabilities of the computers rather than the artists. This is, however, an encouragement to beginning animators, for the focus is on the motion, not the details of the model. It is assumed that you already know 3D character modeling, so if you don't, this is not the place to start your 3D instruction. This book features character motivation, acting and elements of storytelling, essential elements that are typically ignored by software manuals. So it is very useful for that alone. It has numerous full-color screen shots of the computer output and a CD with all the tutorials, which can be used on both Mac and PC, relevant to several software packages.]

Maltin, Leonard and Beck, Jerry. Of Mice and Magic: A History of American Animated Cartoons. Plume / Penguin. New York. 1978. [This is the primary reference book for my History of Animation course. I could see in his bibliography that Maltin used the same sources that I had been using, but he organized them in a way that connected the subject to other historical events, which is what I wanted to bring to the course. Much of the information comes from personal interviews with old animators that Maltin conducted himself. In addition, he produced several videos that compiled the actual animations with his comments from the book, which turns it into an animated oral history of the subject. He traces specific artists, influential in the development of the industry, but who have been lost to History until now. For example, Hugh Harman and Rudolf Ising started with Disney in Kansas City, moved to his studio in California, then left in 1930 to form the Warner Brothers animation studio, then left Warner's in 1934 to start the MGM animation studio. While their own characters did not endure, those of the animators they hired became the most famous in the industry. These two created Silly Symphonies at Disney, Looney Tunes and Merry Melodies at Warner's and Happy Harmonies at MGM. That's the kind of undistributed information I wanted to have for the course, to put the subject into every artist's personal struggle, balancing artistic and economic priorities.]

May, Rollo. The Courage to Create W.W. Norton, New York, NY 1975

[May's Love and Will was influential in my relationships a couple of years earlier. I encountered this book while developing my first drawing instruction courses. I was experiencing both positive and negative responses from different people toward the same,

shared experience. I have continued to receive diverse reactions. It had made me unsure of myself. It was May that reassured me, in his lengthy definitions of types of courage, and obstacles to be met, that to be unsure was the only rational way to move forward and be able to embrace change. The book is a collection of his personal thoughts and stories dealing with creativity in the arts and sciences. Because of that, it touched me personally and I felt that I was proceeding into the unknown a little less alone.]

McCanlies, Tim. The Iron Giant. Warner Bros. Burbank, CA 1998.

[Reading this script after seeing the film, and watching the behind-the-scenes elements on the DVD, displays the detail of the visualization process, the character development and the application of acting techniques in the animation of every character. Surprisingly, even though the story is set in the fifties, many of my students had seen this movie when they were younger and it left a strong impression upon them. Seeing it again from the perspective of a college student studying animation, and discussing it with others interested in the same subject, was very enlightening for them and rewarding.]

McClain Ernest G. The Myth of Invariance Nicolas-Hays, Berwick, ME 1985.

[This is a difficult book to comprehend because of its wide range of disparate information and mathematical calculations. McClain attempts to connect musical, mathematical and cosmological theories of the ancient Greeks, Hebrews, Hindus, and Babylonians, based entirely on their musical tunings. His search for enlightenment takes us through the Torah, Pythagoras, Plato, Buddha and assorted Mesopotamian gods. While most of the book makes no sense, this is not due to McClain's lack of scholarship. Rather it is a result of the multitude of methods that ancient civilizations have used to describe music without reference to the actual mathematics of it. For me, the core of understanding it all was the Pythagorean principle of building scales on 3, 4, 5 triangles. But there was no way for me to intellectually confirm that without building a musical instrument, which I eventually did. Only by designing, tuning and playing a non-chromatic instrument does the Pythagorean conundrum of the 80:81 "comma" ratio become clear. What also becomes clear is that knowledge of tempered scales and decimal calculations of fret placements may destroy a person's ability to see musical structures in the geometric framework within which ancient cultures created music and instruments.]

Moore, John. The Flash Webisode Production Handbook, 2002

[I discovered this book and used it when I taught the Writing for Animation course. At that time, my focus was on the new medium that had just arrived, called the "webisode," which is an animation, with sound, about the length of a music video, that can also be interactive. This was made possible entirely by the invention of the "swf" or "small web file," created by Macromedia for their Flash software. I had started using this software for animation at the school in 1999. In 2003, I saw much greater potential for it in instructional design for our own curriculum, especially in redesigning general education courses for multi-modality learners. The Handbook is divided into seven parts: Webisode Basics, Storytelling, Bitmap Manipulation, Vector Animation, Sound Creation, Advanced Techniques and Distribution Issues. Of primary concern here are the four kinds of webisodes, Entertainment, Advertising, Training and Education.]

Orwell, George 1984 New York, NY 1948

[Aside from the meticulous linguistic observations that Orwell put forth, the underlying premise here is that the average citizen, through continual scrutiny and intimidation, will adapt by holding two or more conflicting philosophies simultaneously and applying them using situational ethics, thereby following oppressive rules blamelessly. I have observed this fact of life over the past twenty years in business meetings, where actions are stalemated by the inability and unwillingness to create a process, implement an action or even report an idea to management, because it is assumed that such things would not only be rejected, but that the people offering the innovation would be persecuted or fired. So we have people doing things they claim not to believe. It is the militarization of civilian society, in which duty is to the hierarchical command, at every level, rather than to personal values.]

Plato. The Republic, Timaeus, Critius. 360 BCE.

Jowett, Benjamin. (translator) Internet Classics Archive, Web Atomics. 1994.

Copyright Daniel C. Stevenson. Available online from the MIT Classic Collection.

<http://etext.library.adelaide.edu.au/mirror/classics.mit.edu/Plato/republic.html>

[I've returned to these readings many times over the years, comparing my personal, dog-eared copy to various internet translations. The most significant thing that has occurred to me is the realization that they were never meant to be read. This was originally not obvious to me because of the form in which they are written. They should be presented in script format. Beyond anything else, Plato has used writing to capture human interaction before writing and reading came into vogue, and this gives us a glimpse into the world of his mentor, Socrates, who was against writing. What sticks in my mind are the Cave Allegory from The Republic, and the geometry of Atlantis from Critius. These are written in such a way as to force the mind to see the imagery, and are the directions to the set designer as to how to construct the scenery. In that can be seen the ancient, mesmerizing art of the storytellers, who never wrote symbols on paper or parchment, but painted directly on the mind.]

Powers, John R. The Last Catholic in America Warner Books, New York, NY 1982,

1973. [John and I met and talked about his books when we were both managed by the same company. We also shared an interest in stand-up comedy. I read all three of his

books and thought they were hilarious. His second book, Do Black Patent Leather Shoes Really Reflect Up, became one of the longest running and most successful plays in Chicago. Although the stories are based on his life growing up in Catholic schools, the experiences are universal. Those of us in public schools didn't have the iconic presence of nuns and priests, but the behaviors were the same. I became so familiar with the style of his writing that I learned how to take a joke from his book and write another joke in the same style, for the same character. I then visualized the main characters and put them into comic strip form. This exercise proved that I could write, and also adapt a novel for the cartoon and animation industries.]

Prensky, Marc. Digital Game-Based Learning McGraw-Hill, New York, NY 2001

The book is divided into four sections: Game Background, How Games Teach, What Organizations are Doing, and Implementation of Game Learning. This research gave rise to the study of games and the ten cognitive style changes that have occurred in the Games Generation: Twitch Speed vs. Conventional Speed, Parallel vs. Linear, Processing, Graphics vs. Text, Random Access vs. Step-By-Step, Connected vs. Stand Alone, Active vs. Passive, Play vs. Work, Payoff vs. Patience, Fantasy vs. Reality, Tech-as Friend vs. Tech-as-Foe. This is a must-read for those of us teaching in a college that is preparing artists to get a degree in Game Design. Prensky berates traditional instructional design principles and clearly shows the alternatives for multi-modal learners.]

Preziosi, Donald. (1991) The Question of Art History. Chandler, James ; Davidson, Arnold; and Harootunian, Harry. Questions of Evidence, pp. 203-226 [Preziosi received an MA in Linguistics and a PhD in Art History at Harvard. He is Professor Emeritus at UCLA in Art History and has authored several books and numerous articles on Art, Architecture, Art History, Museology and Semiotics. This article in our text provides the history and organizational structure of the Fogg Art Museum at Harvard, which was founded in 1895 upon the principle that fine arts should always be related to the history of civilization. Because of this, the system developed for the presentation of the artwork is genealogical, with a variety of kinships on many levels, such as technique, theme and evolution. Long before the museum was conceived, drawing was not only a mandatory part of the Art History curriculum, but of the Sciences as well. The article serves as an introduction to the categorizations and nomenclature of world art collections and a gateway into semiotics, artistic thought and multi-modal communications, expanded upon in other books by the author.]

Romberg, Janean, and Rutz, Miriam Easton. Art Today and Everyday: Classroom Activities for the Elementary School Year. Parker, West Nyack, N.Y., 1972

[This is another refrigerator crafts book. It's useful, however, in its organization of projects by month and related seasonal subject matter. It has lots of illustrations, although poorly done, that can be used for inspiration. The most important drawing is the way they show how to turn a capital letter A into a pentagram. This is a hard thing for young children to do. While they're still too young to have sufficient information about the design's relationship to Phi, it's easy to point out the geometric relationship to the fingers of the hand, and to the head, arms and legs of a human being. It also provides an opportunity to at least mention that it was the secret sign of the Pythagoreans.]

Roylance, William H.. Complete Book of Insults, Boasts and Riddles. Parker Publishing, West Nyack, NY 1970. [This is a handy compendium of different types of humor, conveniently organized by subject, that the average luncheon speaker might consult for openings, icebreakers and closings. It's a little unusual because of the inclusion of riddles, which are reminiscent of middle school math questions. A handy device for getting an audience to remember their common anxieties of youth.]

Schank, Roger and Cleary, Chip. Engines for Education. Lawrence Erlbaum, Hillsdale, NJ 1995. [Schank, former CEO of Cognitive Arts and present head of Socratic Arts, headed the Institute for Learning Sciences at Northwestern in 1997 when I met several of his colleagues at the facility while working on a project for a client. The approach and the software included in the book were already dated at that time, and only available for Mac systems. They were working on revisions and some new learning scenarios. The focus at that time was on Programming, not Arts. The fascination was, and still seems to be, on new interactive technologies rather than on the cognitive capabilities and future potential of the Visual and Musical Arts themselves. The entire book has been updated and is now available online. While the information is interesting, both in theory and practice, the Art does not live up to the Science and needs to be rethought and redone. Additional information online: <http://www.engines4ed.org/hyperbook/index.html>

Scott, Jeffrey. How to Write for Animation. Overlook Press: New York, NY, 2003 [The key to writing for animation is to use the screenwriter's format, which constructs a story for transfer to the screen at the rate of one minute per page. Using this format, a webisode can be written in three pages. Stringing seven webisodes together results in a TV show. Jeff Scott is a great resource because he has written over 600 animated TV shows. In addition, he learned comedic timing from his grandfather, Moe Howard, of the Three Stooges. He also has a website where he freely shares his experience and advice for aspiring young writers.

Simon, Mark. Facial Expressions. Watson-Guptill, New York, NY 2005. [This is a very useful photographic resource for artists and animators, and expands Ekman's work in Unmasking the Face. Simon is an animator and has written another book that we use in the animation curriculum, Producing Independent 2D Character Animation. You can see why he created and used these photo references in the production of his own animations. Both provide good resources that can be used every day and are directly connected to the acting techniques discussed in class.]

Singer, Peter. Ed. Ethics. Oxford University, Oxford, UK 1994. [This is a compendium of seventy authors, representing the unfolding of the field over a period of twenty-five hundred years. What is most interesting to me are the translations, especially by British translators from another century. They use a multitude of subordinate clauses, with stilted esoteric vocabulary, an indication of the difficulty of deciphering the meanings, especially from the original Greek. It also leads me to believe that there was a very small elite audience for which the subject had appeal. It is a handy reference to compare any number of authors on specific subjects.]

Steed, Paul. Animating Real-Time Game Characters. Charles River, Hingham, MA 2003. [This is the perfect follow-up for Steed's Modeling book and especially useful since it is specific to 3DS Max and Character Studio. The toughest part is in rigging and weighting the characters, which Steed covers well. He also covers Motion Capture data, which we are quickly adding to our curriculum. This is extremely important to us since we are one of only eight colleges in the country with our own MoCap studio. Like most game artists,

Steed is completely self-taught. Nothing he has learned has been through college degree programs, simply because they have not existed until now. Since he didn't learn from books, he knows how to write, and not write, about the subject. He walks us through the necessary learning sequences without wasting our time and keeping our interest. This is a great example of multi-modal learning and teaching.]

Stewig, John Warren. (1996 Autumn) Children's Observations About the Art in Picture Books. *Journal of Visual Literacy*. pp. 85-95. [Stewig is at the University of Wisconsin. This was an actual research project, so it is interesting and helpful to see how it was structured. The focus was on how children learn to be more astute observers of pictures and more fluent in expressing what they observed. The study compared second graders and fourth graders, using observation, discussion and writing. The conclusions were that the children were more interested in talking about the art than writing about it and they were more interested in story elements represented by the art than in the materials and techniques employed in the art.] Additional information online: International Visual Literacy Association <http://www.ivla.org>

Swartzwelder, John. The Simpsons - Radioactive Man. 20th Century Fox, Los Angeles, CA 1995. [I chose to use this Simpson's episode because it is readily available on the season seven DVD and features Bart learning to be an actor, with his friend Milhouse, and former child actor Mickey Rooney, starring in the movie adaptation of their comic book hero. So it is a rare example of every aspect of the animation production process, from concept to character development, writing, scripting, set design, camera placement, casting, voice acting and rehearsal, until you have a finished 22 minute animated TV show. Perfect.]

Tarantino, Quentin. Reservoir Dogs. Miramax, Los Angeles, CA 1992. [My brother has worked as an undercover agent and I have had many discussions with him about how he has been able to pull that off. His daughter is a professional actress and singer with a degree in theater. So the particular scene (28) in this film has particular significance to our family. In the scene, an undercover agent is learning how to act, lie and tell a convincing story to a group of mobsters, to avoid being revealed as a phony and killed. Now that's motivation. Tarantino's direction, and the intricate editing of the rehearsal, the story, and the telling of the story, is an absolute masterpiece that is an inspiration to any would-be storyteller and actor.]

Tufte, Edward R. Visual Explanations. Graphics Press, Cheshire, CT. 1997. [Tufte is an expert in the presentation of informational graphics. He has no peers in the collection, organization and display of visual information. This is one of four books that meticulously categorizes the content and meaning of graphics that have been constructed by designers around the world over the past 500 hundred years. This book visualizes verbs. Each of the others visualizes numbers, nouns and beauty, respectively. The focus on verbs provides an opportunity for art to represent motion, processes, mechanisms, causes and effects. Page after page, it becomes clear that not only do the visuals adequately represent and describe information, but often surpass it, constructing another level of knowledge and understanding. Tufte's explanations provide unquestionable

evidence of the advanced cognitive capabilities of artists to comprehend, translate, visualize and transfer information, of which they may have had no previous knowledge.]
Additional information online: <http://www.edwardtufte.com/tufte/>

West, John Anthony. Serpent In The Sky. Julian Press: New York, NY, 1987
[This book focuses on the work of anthropologist R.A. Schwaller de Lubicz at the Egyptian Temple of Luxor, which was meticulously built as an astronomically aligned musical instrument, using the knowledge of pi, phi, and the zodiac. While some of West's interpretations of the subject are a bit bizarre and unfounded, the book is filled with illustrations that expose the temple's sacred geometry, and which can be applied to many other ancient architectural sites.]

Williams, Richard. The Animator's Survival Kit. Faber, London, 2002.
[This is a personal memoir from the Academy Award winner of Who framed Roger Rabbit?. Williams decided to hire some of the old-timers in the business before they passed on. What he learned from them is contained in this book. The most important point to be made is that animation IS an art form, whether done on paper or computer. Animation is a modern contribution to world art. This is a step-by-step handbook for success in the medium. Our faculty, both 2D and 3D, agreed unanimously to use this book in all our classes, because of its ability to both transcend technology, and in its application, how to use technology to combine animation with live action footage. Most of the drawings are very basic, focusing on motion rather than character details, which can be applied to any situation.]

White, Tony. The Animator's Workbook. Watson-Guptill, Toronto, 1988.
[This is a training manual to preserve the animator's craft in the new wave of animation technology. White assumes that anybody reading it is on the path to becoming a cartoonist or animator. Each chapter has a work assignment. This is an excellent book which I used in my classes until 2002, when the Richard Williams book was released.]

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Michell, John F. The New View Over Atlantis. Thames & Hudson, London 2001

Nietzsche, Friedrich. Beyond Good and Evil. Oxford. New York NY 1998.

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Polanyi, Michael. Tacit Dimension. Peter Smith, Boston, MA 1983

[Polanyi was a scientist turned philosopher, who originally wrote this in 1967, for the purpose of sharing his own research methods and appreciation of God.]

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[Robertson is a psychologist and Director of the Institute of Neuroscience at Trinity College, Dublin.]

Rychlak, Joseph F. Logical Learning Theory. University of Nebraska, Lincoln, NE, 1994

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Animation Publications (from Harvey Deneroff – www.deneroff.com)

Animation Blast This print journal focuses “on animation artists and their art.”

Animation Journal A scholarly journal devoted to animation history and theory, edited by Maureen Furniss. Join the email group and check out its extensive links page.

Animation Magazine Provides selected articles from the widely-read industry publication, along with news and information about events it sponsors, including the World Animation Celebration.

Animation Reporter International Indian journal which puts special emphasis on the work of Asian studios in countries like India, Singapore, Philippines and Korea.

Animation World Magazine Leading online animation journal, which has a special focus on independent animation, is the main feature of the Animation World Network site.

Animatoon This Korean publication, the leading Asian journal devoted to the art of animation, also includes a number of articles in English. Many articles are available online, along with news and information. Published by AKOM Production Company.

Asian Cinema Journal Scholarly journal published by the Asian Cinema Studies Society which includes articles on animation, including occasional special animation issues.

Boards A Canadian publication which is “all about the business of commercial production,” includes news in its BoardsOnline section.

The Hollywood Reporter The site for one of the entertainment's industry leading trade journals. Premium online service available by subscription.

Kidscreen Most content of this useful international trade magazine is available online.

Skwigly Animation Magazine This wide-ranging new British online journal is the leading voice for animation in the UK.

Variety (Weekly)/ Daily Variety Online edition of these standard trade publications is available only by subscription.

Animation-Related Links

Anilook.com Sponsored by producer/distributor Cow & Star Entertainment Co., Ltd., it is designed to provide “worldwide animation information” to both Korean and overseas audiences. In Korean with some English. Site is partly under construction.

Animation Nation “The Voice of the Animation Industry,” the site is a sounding board for industry-related problems and the Los Angeles-area organization also hosts an annual meeting.

Animation World Network Animation World Magazine is the focus of this wide-ranging site, with includes news, information and links relating to the art and business of animation; check out their international directory of animation schools and web sites for independent animators.

Animators Unite, Inc. A New York-based not-for-profit company providing news and informational services, including discussion forums, to the animation community. It also aims show films on its site to help individuals and companies see each others work.

Cartoon Brew Cartoon Research's Jerry Beck and Animation Blast's Amid Amidi run this site devoted to all things animated, including news and opinion, plus ramblings of “guest brewers.”

Cartoon Research “Dedicated To Classic Cartoons: Past, Present and Future,”the site by ace historian, producer and journalist Jerry Beck, provides a range of information about (mostly American) animation and animation history. Of special interest is his comprehensive listing of animated features released in the U.S. since 1937 and his “Original Titles Home Page.”

Chinamin.com News, information and historical articles related to the art and business of Chinese animation. Chinese and English.

MichaelBarrier.com Michael Barrier, who devotes his site to the “world of animated films and comic art,” provides commentary and excerpts from interviews he did for his book Hollywood Cartoons and continues the work he started in Funnyworld, his pioneering journal. His “exchange” with John Kricfalusi on classic Hollywood animation is simply wonderful.

Additional Resources Online

Aesop's Fables <http://www.pacificnet.net/~johnr/aesop/>
and <http://www.umass.edu/aesop/fables.php>

Animated Cartoon Factory <http://www.brianlemay.com>

Animation World Network <http://www.awn.com/>

Atom Films <http://www.atomfilms.com>

Audio Visualizers <http://www.audiovisualizers.com>

Brain Center <http://www.dana.org/>

Cartoon Network <http://www.cartoonnetwork.com>

Center for Visual Music <http://www.centerforvisualmusic.org/>

Cognitive Neuroscience Laboratory, Dartmouth College
<http://www.dartmouth.edu/~lpetitto/lab/artsbrained.html>

Disney Animation Research Library <http://www.ultimatedisney.com/arltour.html>

Dr. Seuss (Theodore Geisel) resources. http://www.hubbardscupboard.org/dr_seuss.html
and <http://www.seuss.org/>

Flash TV <http://www.iwantmyflashtv.com>

Geometry Center <http://www.geom.uiuc.edu/>

International Visual Literacy Association <http://www.ivla.org>

Joe Cartoon Interactive <http://www.joecartoon.com>

Just Intonation Network <http://www.justintonation.net/>

National Storytelling Network <http://www.storynet.org/>

Project Zero, Harvard University <http://www.pz.harvard.edu/Research/Research.htm>

Visual Music History <http://homepage.eircom.net/~musima/visualmusic/visualmusic.htm>

Write Stuff by Jeffrey Scott. <http://users.adelphia.net/~getjeffrey/Home.htm>

Research Resources Online:

Animation Research Centre <http://193.62.44.4/arc/research/index.html>
Animation Research Labs <http://www.cs.washington.edu/ARL/>
Animation World Network <http://www.awn.com/>
Brain Center <http://www.dana.org/>
Cognitive Neuroscience Laboratory, Dartmouth College
<http://www.dartmouth.edu/~lpetitto/lab/artsbrained.html>
Computer Science Research <http://www.cs.ubc.ca/~van/ani.html>
Disney Animation Research Library <http://www.ultimatedisney.com/arltour.html>
Fogg Art Museum <http://www.artmuseums.harvard.edu/fogg/mongan.html>
International Visual Literacy Association <http://www.ivla.org>
Project Zero, Harvard University <http://www.pz.harvard.edu/Research/Research.htm>

Visual Literacy Online:

2Learn Teacher Tools: Visual Literacy <http://www.2learn.ca/teachertools>
International Visual Literacy Association <http://www.ivla.org>
Kindergarten Listening/Visual Literacy http://www.wbeducation.com/kdgrtn_lis_vis.html
Media Literacy Review <http://interact/uoregon.edu/medialit/mlr/home>
Visual Literacy Exercises <http://www.chanel1.com/users/bobwb/vlit/index.htm>
Visual Arts Topics Index <http://librarymedia.org/visual/topics.htm>
Visual Resource Library <http://www.vcu.edu/artweb/library>
Visual Literacy & Picture Books <http://falcon.jmu.edu/~ramseyil/picture.htm>
Visual Literacy and the Net <http://www.fno.org/PL/vislit.htm>
Visual Literacy at Argot Library <http://members.fortunecity.com/homework1/029.html>
Visual Literacy Project http://www.wits.ac.za/fac/arts/history_of_arts/visual.htm
Visual Rhetoric in a Technological Age <http://austen.english.purdue.edu/vsyll.html>