Od: the animated thesis

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I have read Homer’s “The Odyssey” four times in my life: three times in translated English and once in the original Homeric Greek. After spending so much time intimately examining every aspect of the text, from its cultural context and oral history to its influence on the arts and western narratives, I can assert only one undeniable fact about it.

I hate Odysseus.

It did not occur to me until after I was finishing the last requirement for my Classics degree that if I, a well-read and well-informed Classicist, harbored no sympathy towards this character after devoting so much of both my academic and free time to him, I could not reasonably expect others, both within and beyond the Classics department, to regard him in any other way. During the summer before my senior year, when I realized that despite my best efforts to understand and contextualize a character for quite literally years on end had all but failed, I began to wonder if maybe I had been approaching the story and legacy of “The Odyssey” the wrong way. I realized that I don’t hate Odysseus...

I hate what I lose of him in translation.
CONCEPT

Starting in my early teens, I became an avid fan of animated films and television shows. I watched everything from Disney and Pixar to Cartoon Network to independent shorts and student films on YouTube. When I came to Wellesley, I knew I needed to find a major that would allow me to continue to consume, study and (most importantly) create animated films. By the time I was a sophomore, I had already discovered the Media Arts Lab and began taking courses that focused on digital art, media history, and computer science as I prepared to declare my major. During this time, I had already declared my second major in Classics. I had taken Latin starting in seventh grade through high school and had already tested into and completed the most advanced Latin language courses by the end of my first year at Wellesley. With half of the Classics language requirement completed, I spent the next two years focusing on a language and culture with which I was less familiar: Greek.

Though I had heard many of the stories from Greek mythology while I grew up taking Latin, I had never actually experienced them in their original language or with cultural context. During my sophomore and junior years at Wellesley, two classes in particular struck narrative chords within me that would shape both the topic and story of my thesis film. Classical Mythology (CLCV 104) and Homer (GRK 202) were cornerstones in both my Classics degree requirements and in inspiring my imagination.

During CLCV 104, I read “The Odyssey” while simultaneously gaining insight into its origin and cultural context dating back thousands of years. Most importantly, I learned that Homer never actually wrote it; he recited it as an oral tradition. “The Odyssey” was not
written down until hundreds of years afterwards. Though this initial fact seemed like an interesting tidbit at the time, it would come to play a larger role once I actually began working on my film.

In my junior year, I finished my Greek language requirements with Greek 202 in which I read “The Odyssey” in its original language. The deeper I delved into the actual text, the more I realized that “The Odyssey” in English and “The Odyssey” in Greek are two very different stories. Changing a text’s language is almost comparable to changing the medium in which it is represented. I found that culturally, the story tended to make more sense in its original language. It was never a narrative intended for English speaking audiences. It was this realization that spurred me to first think about translating the story into a format more universal and easily understood. It was not long after that I realized that animation could easily be that universal format.

**DRAFTING**

After years of consuming animation as an audience member, I learned a crucial rule about storytelling: the foundation of any story, whether it is in a visual medium, written, tonal or tactile, is always and will always be the story itself. You can add all the stunning visuals, incredible special effects, outstanding sounds and other wondrous bells and whistles you want, but if the story is not there, the audience will notice. More so than any other aspect, the audience will remember the story, so you have to make it something worth remembering.
During this process, I hit my first road bump when I realized that I had enough time
to create a five minute animated short and enough source material to make a film series as
long as (if not longer than) the Harry Potter© franchise. The task was daunting, but I
devoted the first half of my summer break painstakingly piecing together a narrative that
would capture the essence of “The Odyssey” in as few frames as possible.

My first step was synthesizing the entire meaning and message of the epic into one
sentence.

Easier said than done.

I reviewed both the English version of the work and my own translations to see
what aspects I remembered and what aspects faded away after I jumped to the next line of
text. Repeatedly, I noticed that only certain episodes caught my imagination. Between the
battle against the Cyclops, Odysseus repeatedly barging into lands only to discover their
inhabitants are cannibals or unfriendly in general, the men eating the sacred cattle when
the demands of their stomachs overruled the demands of the gods…I quickly picked up on a
trend: human error.

However, whereas in the classroom I was always quick to mock both Odysseus and
his men for their inability to use their heads or listen to simple instructions, I began to
consider what other options they had. Why would they have assumed that the well-
furnished cave belonged to a monster? What else could they do but knock on doors when
they were strangers in strange lands? The winds were dead and the men were starving and
the cows were right there…what other option was there, really?

Homer’s “The Odyssey” is not a story about Odysseus, or the aftermath of the Trojan
War, or even a tragic journey homeward. It is a story about the war with attrition.
Odysseus, very rarely, is faced with a situation in which there is a clear, obvious, and correct choice. The story simply does not work like that. In each moment, his reasons and actions are justified, and his mistakes, though terrible, are in many ways inevitable.

It became clear that my story, whatever it might be, needed to reflect a man, lost at sea, battling against a powerful and divine force, and faced with a situation where no choice is correct. Additionally, in order to maintain a sense of translation, it needed to maintain the recognizable, relatable, and central theme of just wanting to return home.

Once I nailed down these facts, the story flowed naturally.

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I decided to start with Odysseus, lost at sea on a small raft. He is emaciated, frustrated, and starving. After failing to catch a fish for a long overdue dinner, he vents his frustration and then examines a compass. The back of the compass is decorated with an image of his family. Odysseus becomes distressed by this image, and puts the compass away. Suddenly, the sun is blotted out by a shadow as a massive, vibrant bird crash-lands on the ship. Odysseus jumps out of the way and, after examining the animal, discovers that it is ill and dying. As his stomach grumbles, he retrieves a piece of the now broken mast and bashes the bird with it, killing it. The next shots suggest that he eats the meat and uses the bird’s wings to repair his sails. Content that he is fed and back on his way, he notices a loose feather on the deck. As he examines it, he realizes that it does not match any of the bird’s feathers. While he puzzles over it, another, larger bird, seeing the remains of its mate, attacks Odysseus, destroying his ship. The compass is thrown into the sea and Odysseus desperately tries to retrieve it before it sinks, but ultimately fails. When he surfaces, the bird snatches him up and climbs to the heavens, clearly intent on enacting revenge.
However, Odysseus, having grabbed a jagged piece of wood, blinds the bird in one eye, and the two fall back into the sea. Odysseus surfaces and sees the bird drowning nearby. He then sees one of the bird’s and one of its mate’s feathers side by side. As the dead mate’s feather flies off screen, Odysseus makes a decision and dives back underwater, reaching for the drowning animal.

Odysseus awakens on an unfamiliar shore and rejoices until the sun is momentarily blotted out again. Turning, he sees the bird, now blind in one eye, glaring at him. For a moment, it appears as though the bird is going to attack him, but instead it roars ferociously at him and then leaves. Odysseus, dumbfounded, begins to walk away, but feeling the chain on his neck where the compass used to be, stops. He kneels in the sand and buries the chain.

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During the entirety of this project, I only made three major changes to my story. Originally, I intended for Odysseus to retrieve his compass, but after many weeks of careful thought and consideration, the loss of the compass paralleled with the rescue of the bird felt too meaningful to ignore. Moreover, the loss of the compass neatly encapsulated one of the most important themes of “The Odyssey”: the potential loss of Odysseus’ homecoming.
Throughout the epic poem, every episodic adventure threatens to kill Odysseus, strand him, make him forget his mission, or otherwise permanently delay his return to Ithaca, his mourning wife Penelope, and his son Telemachus. Even if I chose to omit Odysseus’s family and homeland completely from the film, I needed to retain Odysseus’s passion to return home and symbolize to the audience the perceived threat of never getting there. Even though the compass as we know it today did not exist during the time of Homer, in modern film and literature it is used as a powerful symbol of wandering with a destination in mind. Drawing inspiration from the famous Etruscan Bronze Mirrors, like the one in figure 1, I decided to include an image of Odysseus’ family on the back of the compass so that the audience could clearly understand his thoughts and desires without any dialogue.

Etruscan Bronze mirrors were usually given to brides before their weddings and featured elaborate engravings on the back, sometimes of mythological characters and scenes. Both the beautiful artwork of these pieces as well as the sentiment behind them captured my imagination. When I reviewed my notes on them, I knew I needed to somehow incorporate them into my piece. The compass provided the perfect opportunity to give
Odysseus a sentimental connection to his family and a tangible symbol of his desire to return to them. Figures 2 and 3 show the final result of combining these two kinds of images.

In addition to these artistic references to historical pieces, I wanted to keep the symbolism of the original narrative as present as possible in a piece that is meant to
translate the essence of it rather than the literal text. After I had finished with the backgrounds and Odysseus himself, I made one final edit to the divine bird: I blinded one eye. In my original concept, Odysseus strikes the bird and it releases him at the apex of its flight, but this blow did not originally hit the bird’s eye. Though this change came late into the film’s production, I believe it is more in keeping with the original epic and will hopefully remind the audience of Odysseus’ famous struggle with the Cyclops Polyphemus. Figures 4 and 5 show a screenshot of the bird’s blinded eye and an example of black-figure pottery in which Polyphemus is blinded by Odysseus and his men in the original story.
Though this story was not complete until the last few weeks of production, the journey to write it provided me with more insight about the original text than I had even gleaned from translating it into English. This is a story that has transcended the eroding power of time by passing from generation to generation and medium to medium. I learned that “The Odyssey” is not meant to be solely read; it needs to be read and reproduced. The more I researched, wrote, drew, storyboarded, and edited, the more I realized I was participating in a process that has been ongoing to thousands of years and is the essence of “The Odyssey” itself.
I was fortunate enough to spend the summer between my junior and senior year on campus working as the Knapp Media Center as their summer intern. While I spent my days working for the college, filming and editing videos, creating animated logos, designing and implementing webpages, and collaborating with Library and Technology services on various projects, my evenings were spent making the most of my all but unlimited access to the Media Lab’s Cintiq touch-screen monitors. It was here that I began experimenting with the look and feel of my film.

For me, the most prominent and important setting in “The Odyssey” was not the shores of Ithaca or the Cyclops’s cave, but rather the ocean itself. While serving as...
the backdrop for nearly every chapter of the story, it was also the most unforgiving of
Odysseus’ foes and the most omnipresent of his enemies, keeping him lost and far from
home. Before I designed either Odysseus himself or any potential monsters he might face, I
knew I had to nail down the look and feel of the ocean because it was going to set the tone
for the entire film. Figure 6 shows an early piece of concept art for the ocean.

I decided that the ocean actually had to exist as a dual force: the ocean above the
surface and the ocean below. I planned most of the more dramatic scenes around where
they took place on this spectrum. Scenes that were meant to parallel each other needed to
match in their location in order to be as effective as possible. Both the scene of Odysseus
trying to retrieve his compass and the scene in which he rescues the bird actually share one
background image to help the audience make the connection between the two scenes. The
more I drew and digitally painted storyboard panels, concept pieces and final animated
sequences, the more I realized that the ocean might actually be the most powerful
character in this film. My hope is that the audience remembers how varied and permeable I
designed it to be.
Moreover, I took much the same approach in designing Odysseus himself as I did his oceanic surroundings. As a Classics major, Odysseus as a visual character has always frustrated me. Hollywood and even less mainstream interpretations of Odysseus tend to design their version of the epic hero with similar features: muscular body, flowing, youthful hair, and white skin. Even though my version of Odysseus is animated, and far more removed from reality than human actors on a screen, I tried to justify most of his features based on realistic facts. As a castaway lost at sea for years on end, Odysseus would be thin and emaciated, aged by malnutrition and exhaustion. His hair would be unkept and unruly. In keeping with traditional human profile designs on both red and black-figure Greek ceramics, he would have a prominent nose. Finally, even assuming that all ancient Greek citizens had fair skin, he would be sunburned and heavily tanned from his time at sea. I am very pleased with how my final result turned out and I hope his design gives the audience a sense of what he has been through before the narrative of my film truly starts. Figure 7 shows the final design of Odysseus, or ‘Od’.
However, in animation, just knowing what a character looks like is not enough to understand them. Animation is the art of movement: I needed to design how Odysseus moved before I could begin to tell a story about him. As I did when I designed the ocean, I designed Odysseus with two facets: Odysseus the epic hero and Odysseus the old castaway. I wanted Odysseus to be recognizable and reminiscent of the daring and clever hero from Homer’s epic, but I also wanted to update him as a character. The epic and daring hero from ancient Ithaca is not easy to relate to in modern America. Odysseus needed to be able to conquer any monster in his path with inhuman strength and cunning, but he also needed to wear his heart on his sleeve if the audience was ever going to sympathize and relate to him. I drew him performing daring feats and menial tasks. I drew him at his strongest and at his weakest. I drew him learning and making mistakes. I drew him until I was nearly sick of drawing him. Figure 8 shows some of my favorite sketches of him from this phase.

I drew him digitally, in my sketchbook, and for weeks in the margins of class notebooks. Somewhere between designing Odysseus the legend and Odysseus the mortal, I stumbled upon a balance that resulted in Odysseus the man. It stuck.
After I found my design for Odysseus, I needed an equally believable and powerful design for his avian adversary...both of them. Though I never officially named them, there are two birds in this film to keep track of and design: the sickly one that Odysseus eats and the vengeful one that Odysseus saves. Though similar in build, look, and coloration, I needed the birds’ feathers to have distinct appearances to allow them to be used as symbols for each animal. By the time summer ended, I did not have a design with which I was satisfied, but it was time to start storyboarding.

Fortunately, once I began drawing the two birds in panels, they became more real to both me and to the story. I settled on an eagle body type and reviewed the artistic choices my favorite Disney animator Glen Keane made during the production of Disney’s “The Rescuers Down Under”, when he designed and animated the eagle Marahute,
as seen in figure 9: dramatically long wings, a squat beak, and lively feathers around the head. Even though my birds did not go through the same process as Odysseus when it came to design, their final designs give them a dramatic and vibrant presence on screen. Odysseus is the character the audience needs to immediately understand; the birds are characters the audience and Odysseus need to learn to understand. In hindsight, it seems fitting that I immediately discovered who Odysseus was visually, but needed to be patient when designing the birds. Figure 10 shows the body design for the sickly bird while figure 11 shows a close up shot of the vengeful mate’s head.
Finally, before I started animating, I needed to design the overall feel and artistic look of the film to reflect the historical period of its source material. I wanted my film to immediately read as ancient Greek, whether obviously or subtly. Though my ancient Aegean ocean is not densely populated, I did need at least one fish for Odysseus to catch and subsequently lose. Immediately, I turned to the Minoan fresco wall art on the island of Crete and other ancient frescos whose artists adopted techniques similar to the Minoans. Their art inspired me to use deep blues and yellows, as well as to experiment with transparent fins. These ancient fish drawn thousands of years ago directly inspired the fish in the opening sequence of this film. Figures 12 and 13 show an example of fish from an ancient fresco at Phylakopi on Melos and the final design of the fish in the film.
Though when I finally began animating my first shot, I was ecstatic, by far my favorite part of the process of animation is storyboarding. I have spent countless hours pouring over DVD extras and online clips of professional storyboards from big budget films. A finished frame of animation depends on every aspect of it to tell a story, but a storyboard panel’s meaning lies in a handful, or maybe even just one, carefully placed line.

Just like in the design phase, I did almost all of my storyboarding digitally. For simple scenes, like the fishing one pictured in figures 14 and 15, I only needed to refer to my notes on what the scene needed to accomplish. Of course, there were times when I did
find myself standing and wildly gesticulating in the lab as I tried to compose each of
Odysseus’ various poses for each panel in order to clearly deliver the message I wanted.
However, for more complex shots, such as when Odysseus is snatched from the ocean and carried above the clouds by the vengeful bird in figures 16 and 17, I needed to plan my frames carefully. Occasionally, I listened to my chosen music tracks for the scene to help pace my action and tension.
Creating the boards digitally allowed me to keep my frames a consistent size and save them in one document for convenience. I could easily view and compare all of my panels by turning on and off various layers, as well as copy images (such as background elements) repeatedly for consistency between panels.

The most challenging aspect throughout the storyboarding process for me was managing my space within the setting. The film takes place both above and below a vast and empty ocean, and it extends vertically from deep underwater to above the clouds. In order to make the audience believe that the characters occupied this space, I had to also
make them believe that the space was vastly larger than the characters themselves. For all of the underwater scenes, I found that color gradients helped create a sense of depth, allowing the audience to imagine the scene extending far below what they see. For the aerial shots, I found that a dynamic camera angle and long shots helped create a perilous and unstable feel as the bird flew. Additionally, the bird itself became an excellent ambassador throughout the space, and I used forced perspective shots to convince the audience that the bird and Odysseus are moving through a vast emptiness at a rapid pace.

Finally, though my usual practice with storyboarding is to shade and color in grayscale, there were a few instances where I colored certain elements to create emphasis for myself when I returned to the boards to animate them later. In particular, the two elements that received consistent color were the vengeful bird and the compass. In all its shots, the bird is colored red (as seen in figure 18). This was especially helpful for extreme long shots because it made me aware of how easy it might be for the bird to disappear in the final animated shot once the background was in color.
The compass, however, usually appeared in close up shots, or appeared in scenes where the line of motion naturally led the viewers’ eyes to it. However, making it gold in all the boards made it easier for it to be seen when the panels were shrunk down and aligned side by side in proper storyboard format.

Finally, the storyboarding phase culminated in separate animatics of various complex scenes that I could edit and manipulate to my chosen soundtrack and begin to finalize the film’s pacing. By default, my animations tend to be fast, however I have found in the past that my definition of fast is the audience’s definition of too fast. By far the biggest challenge for me while working on this project was forcing myself to drag out scenes for longer than felt natural to me.
ANIMATION

Storyboarding is about picking out the most essential and basic actions in a scene. Animation is literally adding in every other moment. Because I am trained in Adobe Animate and Photoshop, I knew a lot of the work ahead of me would be easily accomplished and simplified by using the computer, but the computer was not going to actually make the film.

By far the biggest challenge I faced this past year was learning how to animate like it was second nature. Starting in September, I had to learn how to visualize shots and scenes as succinct parts, ranging from backgrounds and frames to far more complicated symbols. In Animate, a symbol is a separate animated piece that can consist of as many frames as the user wishes (or even simply be a single graphic) that the user can then move around the screen using a tool called motion tweens. Motion tweens allow a user to place a symbol in one location on the screen, or stage, and then drag it to another part at a different point in the timeline, as seen in figure 19.
Adobe Animate saves this motion and then creates an animation of the symbol moving from the starting point to the finish. In between, if the symbol has more than one frame, the secondary animation plays on a loop. When used carefully, symbols and motion tweens can give the illusion that an animator has spent hours carefully timing and hand-drawing a shot that may have only taken a third of the time.

However, it is not enough to know how to animate, create symbols, or even use tweens. Every shot must be designed and composed mentally before it is even made.
Several times throughout the process, I abandoned shots entirely when I found my planning was ineffective or resulted in a poorly constructed shot. As the year continued, however, I began to master the art of choosing which aspects of a shot require which process to make them look their best.

For example, I discovered in long shots, I could animate Od frame by frame without the need for tweens or symbols, as seen in figure 20.

Figure 20
Odysseus when viewed at a distance is too complicated a visual to simply create synthetically. Conversely, I discovered that using tweens and symbols for close-up shots and individual body parts let me play with timing more freely and saved me time and effort while simultaneously making the shots clearer.

During the scene in which Odysseus grabs the drowning bird, as seen in figure 21 all of Odysseus’ fingers and his palm are each a different symbol.

![Figure 21](image)

By doing this, I was able to individually animate each appendage to quiver slightly, as well as animate the entire hand to move forward and let the fingers open up as he prepares to
clench them shut. Because I knew his hand would remain in one perspective, I planned to use each finger as its own entity and animated several layers into one shot. The end result is a hand that slowly spreads its shaking fingers as it strains to reach the sinking bird. Though I could have easily animated each frame individually and not used any symbols at all in this shot, by using them the hand remains sharp and clear without any slight variations between frames and lets the audience know that the shaking fingers are intentional.

Finally, besides animating Odysseus and the various other creatures he encounters on his journey, I had to consider two other unnamed characters each time I began a new shot: the camera and the background. Every time I began a shot I considered whether or not I wanted the non-existent camera to move. If the answer was ‘yes’ then the background had to be drawn differently compared to stagnant scenes. For example, in the opening scene, the fish moves through the ocean, but the background remains stagnant. I only had to create one, rectangular image with a few detailed layers in order to achieve my goal. However, during the scene in which the bird carries Odysseus from the ocean surface to the clouds, in order to create the illusion of the camera moving I had to draw a very complicated and oddly shaped background. Then, I created a new symbol using this image and simply moved it across the stage as the action unfolded in front of it to make it seem as though the camera pivots from looking down at the ocean to looking up at the sky. Figure 22 shows the entire background of this one shot and how the perspective changes.
I began this project with a basic understanding of how to use the software and how to animate frame by frame. Now, nearly a year later, I can say with confidence that I have graduated from using Adobe Animate to mastering it. I found as the project progressed, the rate at which I turned out shots accelerated from one every few days to several in the span of a week. The more I drew, tweened, and finalized my shots, the more I felt as though I was truly contributing to the ancient process of storytelling. By the time the last shot was dropped into Final Cut Pro for editing, I could not help but wonder if this was how Homer felt after successfully the last few lines of the poem from memory.
EDITING

The final stage of the entire process was editing each individual exported shot into a sequence. Though I knew from the storyboarding phase that placing images side by side would breathe life into my story, I always felt a rush of excitement each time I added a new shot to my sequence and witnessed the imaginary world I was building come to life.

For this project, I used Final Cut Pro to edit both my animatics and my final film. Final Cut allows the user to import various video files and the place them in any order they wish in the timeline. The user can then playback the timeline to see how their project looks each time they make an edit. As a result, each time I finished a shot in Animate, I could immediately place it in its correct position in the timeline, as well as edit it for timing and pacing. As a single student creating an immensely complicated project, this process of editing as I went saved me time and frustration throughout the year as I carefully constructed my final piece bit by bit. Figure 23 shows the Final Cut Pro timeline tool I used for the editing process.
In addition to allowing users to edit together clips, Final Cut Pro comes with a
variety of built in tools and supplies for filmmakers. It can slow down or speed up clips,
create transitions between clips (like fading in), create title cards and end credits in a
variety of fonts, and allow users to either import music or draw from its own immense
sound effects library. For my project, I used a variety of sounds that Final Cut provided. I
edited these effects in every time I added a new scene. Some shots required minimum
sound effects editing. For example, all the underwater sequences have the same
underwater sound effect from the library. Certain shots, however, required more careful
editing. During the scene in which Odysseus and the bird crash land in the ocean, I had to
carefully balance a gunshot explosion with several other muted tones to create the sound
effect of a large mass hitting the water. Some scenes did not even require sound effects. For the dramatic sequence in which Odysseus loses his compass and is carried into the heavens by the bird, I used a variety of royalty free music files to create a dramatic and frightening atmosphere. I obtained these files from incompetech.com, whose owner prides himself on providing royalty free scores for student films to use without the fear of copyright infringement. I spent many hours over the summer listening to every track in the site’s expansive library until I found the music tracks I felt best fit my film’s tone and style.

However, even though I had the knowledge, tools and skills to edit my piece as I went, it was still an extremely tedious process. If the music and sound effects did not perfectly match a given shot, I found it completely changed the shot’s meaning. By the time I was ready to export my finalized project, I realized that I might have spent an equal amount of time choosing and editing in my sound effects and music as I did animating.
CONCLUSION

As both a Classics and a Media Arts & Sciences major, I have spent a lot of time thinking about the history and practices of storytelling. When I first started this project, I wanted to focus on both honing my skills as an animator and storyteller, but along the way, it also became an exercise in understanding and participating in one of the oldest human practices. As I reacquainted myself with “The Odyssey”, revisiting my notebooks from the various classes I have taken at Wellesley, I realized that the story of Odysseus, which I have read three times in English and once in Homeric Greek, couldn’t possibly be the story Homer originally told.

That is the entire point of the work.

If the original epic poem was not written down until over eight hundred years after it was first recited, certain details are bound to have changed. In fact, it is more than likely that each time the story was recited it was reinterpreted. The same goes for each time it has even been written down, translated, or even represented in various artistic formats. Over a thousand years’ worth of storytellers have contributed to the story with which I am intimately familiar. It is simply too absurd to think that each and every one of them did not leave some trace of their own opinions and ideas between the lines as they carried it down through the generations.

Though this project initially started as a way for me to sympathize with Odysseus and recreate him as a sympathetic character for the modern audience and myself through an extremely modern and technology saturated medium, it transformed into a more
traditional and ancient art form. I became a participant in the same practice that ferried the epics of Homer (and truly, every other ancient story from every other culture) to the modern reader’s tablet. “The Odyssey” itself is Odysseus and it has traveled across oceans and years to reach this point in its journey. Now that the episode where Katherine Roche animated and condensed the story of Odysseus into the story of Od is over. It is up to the audience to decide where they will carry the story from there.
SOURCES

INSPIRATION


IMAGES


Figure 12: Fresco fragments from a frieze showing a seascape with flying fish. From Phylakopi, Melos, 1600-1500 π.Χ. The fresco decorated the wall of a room in a compound of religious character. Blue, red and black (for the outline) are used to create one of the most beautiful wall paintings of the Aegean, with obvious influences from Minoan Crete. Digital Image. *National Archaeological Museum*. Hellenic Ministry of Culture and Sports, n.d. Web. 8 May 2017. <http://www.namuseum.gr/collections/prehistorical/cycladic/cycladic09-en.html>

FURTHER READING