

## Influence Of Animated Film Among Children’s Learning With Reference To “COCO”

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Animated film’s characters that are adopted and imitated by the children, who may cause major change in their behavior. In other hand the growth of learning ability, positive thinking in children from the content of animated films was the reasons to take up the research. Several literatures are been reviewed to strength the study. Content analysis is taken as the research tool to analyze the learning code in the animated film “COCO”. Research and experience have shown that stories and histories are not value neutral, for they reflect the hopes, fears and feelings of the cultures that create them. Societies and individuals internalize these models and constructions given by their cultures.

**Keywords:** Animation, Film, Learning, Children, Coco, Music, Ancestors, Family.

### INTRODUCTION

#### *Background of the study*

Animating an illusion process where no life character or object is brought to life. So, the key of animation is the animator’s breath through character to bring it virtually alive. To animate a convincing character, the personality, emotions, motivations and intentions, are to be considered, which create a bodily expression through postures, gestures and actions. The whole body must be involved to convey that state of mind. The knack of character animation involves techniques, concepts and animation software, to create communicative animation character.

Animation movie is not only entertainment that can be applied in teaching, to improve the children’s, writing a narrative story. Most of the children love to see the animation movie with this medium; the children will not easily get bored. The other fine side is this movie does not have any violence and pornographic elements; therefore it is suitable for the children.

#### *Definitions of animation*

In this chapter issues that arise from defining animation are outlined. First, we need to understand actually what animation is how and why animation is to be taught. 'Animation' is a word that covers diverse practices, which may lead to some confusion. Here are the different types of animation for better understanding.

The "anime" subculture incorporates animation into its life at various levels. The definition of anime is a subject of ongoing debate, as there is no single agreed-upon definition for the term. Anime is not necessarily intended for children and does not have to be aimed at pre-teen onset anime fans, but for those who are interested in Japanese culture, it is popular to consider anime a form of magna and/or animation. Anime characters have become increasingly popular in the western world, especially in the United States and Canada.

Anime conventions are often held as either art or music festivals, as well as video game or comedy tournaments. These events are mainly attended by young men and women who gather and dress up as a character from an anime series or other media inspired by it. This has led to some observers to accuse them of being mere fads, with the main focus on the clothing rather than the character portrayed (Haberkipfel). Even though anime conventions were new during their inception, they have been held since 1985; however, after 2006 over 200 shows were held across North America annually (Dollman).

The first official iconography associated with anime originated from an event called The Big

### ***Cel animation***

Plastic sheets made of celluloid material are called cels. Drawn actions are separated onto different sheets of celluloid, backgrounds and various body parts on others. Redrawing only the parts that are changing allows only the parts of the action that are affected by a character moving to be redrawn, saving time and reducing the amount of information sent to the processor. While this technique has been employed since the advent of motion pictures, it has been popularized by Disney and Warner Bros. in recent decades.

### ***Subtractive painting method***

Caroline Leaf has developed this style beyond its origins. She delves into the essence of nature with her paintings, using carefully directed light and angles to transform them into unique masterpieces. Her work is low-key, but very evocative. One variation of this technique originated with animator John Randolph Bray, who created same-frame animations by drawing character actions on individual glass slides and then projecting them with a hand-cranked device. The same principle applies as with paint-on-glass.

### ***Direct animation***

Direct animation is a technique whereby the animator uses a drawing implement to mark the film directly, frame by frame—typically as a guide to assist the creation of animated movement. It is known as direct because it provides a direct visual reference for each

### ***Object animation/stop-motion techniques***

This category incorporates several styles, including hand-drawn and stop-motion animation, and pixilation. It features examples such as Aardman's "Chicken Run" (2000), McLaren's "Naked, The work of artist Jiri Trnka involves pixilation of real human figures with stop-motion manipulation of everyday objects like vegetables and furniture. He also manipulates live people in a variety of ways. The commonality between drawn and painted animation is that the camera remains still and an object moves incrementally. The metaphor with drawn

animation is clear enough: instead of replacing or redrawing a picture and thereby moving the motion on incrementally, the camera is stopped and a tiny adjustment is made to the position of an object or puppet or person. In many films, human actors and animated characters are filmed in live action, but can appear to be animated. For example, Jim Henson's creations are often used to create some very realistic-looking puppets. A film like Joe Dante's *Small Soldiers* (1998) uses live-action actors and stop-motion animation. In this film, the combination of live action and stop motion models is achieved through special effect techniques such as matte work.

### ***Computer animation***

Computer animation is used in movies and on television. It's different from traditional cel animation, which uses traditional animators to create characters and settings. Computer animation uses computers to create images. Computer-generated images are used in films like *Toy Story* (1995), *Shrek* (2000) and *Final Fantasy: The Spirits Within* (2001). Realism in film has been addressed by Darley (2000) and others, and I discuss the issue of computer animation, CGI special effects and realism below. The discussion will also take on board the ways in which ostensibly live action films use a great deal of animation; so much so that controversies abound concerning the ontological status of the image or of particular performances.

Ward (2002) points out that videogames clearly fall under the category of animation, as they are visual representations of action. In addition, he makes note of other traditions of computer animation, such as those belonging to the avant-garde and experimental movements.

### ***Other techniques***

Although it is technically a form of drawn animation, it can be taken to argument that rotoscoped films differ enough from other animation to warrant classification as a separate genre. Rotoscoping is the process of tracing over each individual frame of a live-action film.

### ***History of Animation***

Animated cartoons and movies are forms that use optical illusions and movements of consecutive still images. The first cartoon in the world was *Fantasmagorie*, which was made by a France artist named Emile Cohl in 1908. It showed a short film called “*Fantasmagorie*” that had no sound and was called a silent film. On a black board in class there was a picture of “*Stick Figure*”, all represented by dots and simple strokes with white stroke on a black board in class table.

The traditional animated cartoon, developed in early 1900s is still practiced today. They used 24 different pictures for each second of their animated movie.

The first complete cartoon was produced in 1908, but it was not recognized by the worldwide audience until 1914 when producer John Bray released “*Gertie the Dinosaur*” in an animated category film.

In 1913, a film studio produced as one's only occupation and within 5 years, new entertaining programs were born. At that time, many artists took part in animated films and were successful.

In the early decades of the twentieth century, manufacturers began to enhance color and sound in animation. The most representative works are “*Snow White and the Seven Dwarfs*”

(1973), which is the first full-length animated feature film in history; “Pinocchio” (1940), which was produced by technical systems.

### **Review of Literature**

A comprehensive study of articles and publications surrounding all areas of the topic of research brought to light many avenues and possibilities thought about and discussed in earlier studies. Though nothing exactly was found to have been tried in the pursued topic of research, i.e., a study on influence of animated movies among children, many related themes like characters, adaptable content of animated movies; had been pondered upon, studied and concluded. Most of the studies related to the influence of animation on children's behaviors are in the context of developed western countries. A few most significant topics among them have been selected and evaluated, which is helpful to analyze the current research topic.

Several pieces of research from the US, UK, Australia display that the use of ICT tools has a positive influence on childhood and put forward that children's early literacy and play experiences are molded progressively by electronic media. These technologies, and the accomplishments that children may participate in with them, have the potential to outspread learning in new and exciting ways and reinforce everyday literacy teaching and learning in early childhood classrooms (Tim, 2006). In this context, learning is not only fun but also emboldens children to dynamically construct their connotation and make sense of the world in their methods.

As Centero observes, “Although the computer was used for educational purposes from the very beginning, the fact is that the necessities as to their capacity for calculation processes and, above all, graphical presentation of the computer-based teaching-learning systems have caused the practical application of computer science to education ” (bravo, 2000). Activities of the traditional classroom can now be complemented with different experiences that have been made possible with the new digital and online technologies. These technologies, and the activities that children may engage in with them, have the potential to extend learning in new and exciting ways. New technology such as 'talking books', multimedia and 'talking word processors' could allow children far more independence from the teacher in literacy tasks and free the teacher to focus teaching on the distinctive features of reading and the written process. In addition, the use of digital cameras and multimedia composing tools has the potential to transform children's storytelling and writing.

According to the study "The Use of English Cartoon Film to Improve the Students' Mastery in Vocabularies", the objectives of this study were to find out how the cartoon film give a contribution to teaching vocabulary and to find out if there is any significant difference between the students who were taught writing by using cartoon film and the one who were taught by using the conventional method (Wijayanti, 2007).

Throughout the literature, people have been convinced that the capacity of digital technology to improve education is significant. This belief is no longer confined to the realm of theoretical notions. Instead of focusing on traditional learning models, we are beginning to look at how best to develop learning that is both flexible and effective. Oftentimes, digital technology has been a powerful tool of pedagogy for students based on their proficiency (Facer and Green 49). According to theorists, the way students think about technology has changed dramatically since they were kids.

If utilized correctly, there is a growing body of study suggesting that ICT can help children learn to read. The use of talking stories improves the word reading accuracy of children and increases children's comprehension of the stories and encourages them to read. Boys, who appear to show bigger increases in word accuracy when using talking books, tend to benefit more from them than girls (Waller, 46-48). Talking books can help youngsters improve their reading skills by providing a summary of the tale before they read it. They also encourage collaborative reading and enhance individual reading by sounding out unfamiliar words.

Some applications of digital technology in education, according to the author, can be shown to have benefited learning in a quantitative sense. Marshall examined a wide range of studies, some of which focused on computer applications and others on video. He claims that "historical evidence proves that technology can, and does, teach." More than 50 study studies covering voice, video, and computer-based learning give convincing proof that children can, and do, learn using educational technologies," he claims ( Quoted in Molenda & Sullivan 15). In both learning and e-learning, ICT tools encouraged and deepened ties between students and teachers both within and outside the classroom. When ICT was employed in the classroom, students were more motivated to learn. ICT was also useful for communicating with other students and performing research. The e-learning environment changed the way they communicated not only between teacher and student but also between co-learners. According to Garrison and Shale, educational technology serves as a vital link between teachers and students, allowing for two-way communication (12).

The absence of nonverbal clues such as facial expression, posture, gesture, and closeness, according to Short, Williams, and Christie, would limit the depth and scope of conversation in a computer-mediated communication environment. The use of computers in education can have an impact on the communication process in the classroom since it lowers the opportunity to obtain crucial information. Computer-mediated communication has been described as an "over-the-top" manner of communicating with others, with little opportunity to obtain critical context information. Because online encounters are frequently anonymous, communication would become increasingly de-individualized and de-personalized. Due to the lack of nonverbal signs, computer-mediated communication was perceived to have a relatively low level of social presence, which was deemed to negate the learning aim (Manca 121).

Animation is effective at drawing children's attention to important information and maintaining their interest in the course material. According to a study that compared static images and animated versions of a learning agent, the animated versions were rated as more 'engaging and credible' (qtd. in Rogers 293).

Yvonne Rogers attempted to discover the reasons for the efficacy of animation in supporting the learning process when children interact with animated agents, as well as the possibility of different outcomes when animated agents are used as learning companions versus when they are used as virtual characters in an interactive narrative, in his research (294). The animation used to represent the agents is virtually compelling, and 35 this has proven to be the most important factor in motivating students to learn or infer the motives and intentions of the character in their interaction with other characters on the screen.

Betrancourt and Chassot discovered that animation promotes better understanding due to its visualization and can also be used as a tool to convey dynamic information in their study on

the instructional uses of animation. They focused their research on cognitive psychology, where there has been a large body of research to determine whether widespread enthusiasm for the use of graphics in instructional materials can be supported by empirical evidence of their effectiveness in promoting learning.

An animation can usually facilitate deeper learning by providing multiple perspectives on complex concepts. In their research, Hansen, Narayanan, and Hegarty discovered that interactive visualizations presented in the form of animations integrated with hypertext explanations help students learn algorithms and other complex concepts more effectively than classroom lectures or textbooks. They also discovered that when animation is removed from the multiple representations, learning suffers. When multiple representations were presented to the learners, they chose not to use all of the available information in the representation due to a lack of sufficient knowledge to identify and attend to the important aspects of animation (qtd. in Younger & Narayanan 237).

According to Schnotz and Rasch, animated images can also direct the observer's attention to important aspects of the display, convey procedural knowledge, demonstrate the dynamics of subject matter, and allow explanatory learning by manipulating a displayed 3D object (92). Several aspects of cognitive load in learning from animation, the effect of enabling and facilitating functions of animation on learning and comprehension abilities, a comparison of static and animated pictures based on empirical research, and the concept of cognitive load within the framework of Vygotsky's zone of proximal development were studied in their research.

"Different types of animated pictures appear to fulfill different functions for learning," they said. Such animations appear to serve primarily as enablers. On the contrary, animations that allow the display of dynamic processes appear to serve primarily as a convenience. Individuals with high learning prerequisites appear to benefit primarily from an enabling function, whereas individuals with low learning prerequisites appear to be primarily affected by the animation's facilitating function."

According to them, both the enabling and facilitating functions of animation can be viewed as providing a foundation for cognitive load reduction. Animation can prevent learners from performing the relevant 40 cognitive processing not only because of increased task difficulty but also because of inappropriate task facilitation.

According to Schnotz and Rasch, different types of animations can serve different purposes in teaching and learning. Manipulation images appear to have a primarily enabling function, whereas continuous simulation images appear to have a primarily facilitating function. Manipulation of images appears to be most useful for answering time-difference questions. This function appears to be more pronounced when students have higher learning prerequisites because these students have more resources to use these possibilities. Continuous simulation images appear to have the greatest influence on circumnavigation questions.

However, for learners who can perform mental simulations on their own, the external support provided by a continuous simulation picture may prevent them from performing learning-relevant cognitive processes on their own. They provide more opportunities for self-directed cognitive processing and deeper conceptual analysis of the subject matter than continuous simulation pictures.

### Objectives of the study

- To study the characters of animated films that are adopted and imitated by the children.
- To investigate the growth of learning ability in children through animated films
- To study the positive thinking ability in children from the content of animated films

### Theoretical Frame work

Social learning and Social Cognitive Theory: Social learning and social cognitive theories (Bandura, 1973; Mischel 1973; Mischel and Shoda, 1995) contend that children learn behavioral responses by observing others or through direct experience.

### Methodology

Content analysis on animated movies

Survey with questionnaire

### Data Analysis and Interpretation

“COCO” is a story of a young boy who has immense love towards music and aspires to become a musician unexpectedly travels to the land of the dead. Lee Unkrich directed and Adrian Molina-directed the movie “COCO” which is produced by Pixar animation studios and released by Walt Disney pictures, takes you on a roller-coaster of emotions with heavily referencing Mexican culture, catchy music, gratifying and emotional plot. The movie Coco is a 2017 computer-animated film. This movie is built wonderfully packed with detailed visuals and unexpected twists with made the whole movie captivating and engaging.

This film circles around a young 12-year-old boy, Miguel Rivera who aspires to become a great musician. Miguel Inspiration was the famous singer- songwriter Ernesto de la Cruz who accidentally died by a large bell falling on his head. He loves playing guitar and secretly learns it. But he has to keep his dreams to himself since his family deeply hates music ever since his great- great grandfather leaves the family to pursue his music dream. He decides to go against his family to become a musician and participates in a singing competition. After this the story begins to reveal in an unexpected way where he teleports into the land of dead.

Miguel searches for his idol in the land of dead in order to get his blessings to return to the land of living or he will die. After entering the land of dead, he meets Hector who makes a deal to help Miguel, in return he has to keep his photo in the funeral so that he is not forgotten by the living. Once forgotten he will disappear forever.

The story goes back and forth between the land of dead and the living revealing all the twists and turns keeping you hooked onto the story. The film takes us on a ride with the main character where he finds all the truths about his great-great-grandfather, having us to wonder what happens next. With all the emotions and engagement in the plot, this movie conveys a strong message portraying the importance of the family.

### *Family is everything*

Miguel hated their family business, and wanted to pursue his dream to become a musician. He didn't involve in any family celebrations. He realizes the importance of the family after going to the land of the dead and meeting his great-great grandfather Hector.

This story delivers the importance of family in a beautiful way. There will be tough times in family, but staying with them is more important. Respecting each other and spending time

with your family is priceless. Telling the younger generations about their ancestors is important which is depicted mainly in this film.

### ***Seize the Moment; Follow Your Dreams***

Even though his family hated music his passion towards music was so strong and deep. He didn't stop from practicing music and he had faith in his music. He boldly left his home to pursue his dream. We have to do what makes us happy.

### ***Forgiveness***

Forgiveness helps you to heal. Forgiving is always hard but you will be at peace after forgiving them. It does not mean that forgiving is forgetting or excusing the wrong that they have done. It helps you to move on with your life. Imelda did not forgive Hector for abandoning his family for his music career. But after knowing the truth Imelda forgave Hector immediately.

### ***Good friendship***

Good friendship is hard to find. Ernesto had a good friendship with Hector. They both collaborated and did music successfully. But when Hector decided to return home Ernesto's true colours were revealed. All this time, Ernesto was feeling jealous of Hector. Jealousy feeling of Ernesto made him to do an unimaginable action. While Hector was about to leave, Ernesto planned to kill Hector and poisoned the drinks that he offered Hector.

### ***Follow your principles always***

There must always be a healthy competition between friends. Losing your principles for winning will not help in anyway. Ernesto's jealousy made him to go to an extreme of killing his best friend, Hector. Good friendship is supporting and standing by each other in hard situations which Ernesto failed to do.

### ***Do good things if you can, not evil***

Evil will always be found in one or the other way. Ernesto's was exposed in his own concert by Miguel. Miguel found out that the songs which Ernesto claimed to be his was actually written by his great-great-grand father, Hector. Miguel was thrown off the building by Ernesto shows how much he was desperate not to be exposed. Finally, Miguel was able to expose the evilness of Ernesto and he was the one who killed Hector by poisoning his drink which stopped him for returning to his family forever.

### ***Power of music***

His great grandmother's illness was cured and she became normal after hearing Miguel singing "remember me" which was sung by Hector when Coco was young. Miguel's great-grand mother was highly affected from his father leaving them. But coco always likes his song when he sings for him. Coco was able to remember his father after hearing the song.

### ***Always remember our ancestors***

Hector was not able to pass the bridge because he was not remembered by his family. He was hated because he left his family for music. But after knowing the truth Miguel fights and finally keeps the photo of Hector in the day of the dead festival.

### ***Don't judge a book by its cover***

Ernesto seems to be a nice person to Hector, but in the end Hector was betrayed by Ernesto. Ernesto killed Hector and stole all his song and claimed to be his own. He became popular by singing Hector's song. People who seem good don't mean they are actually good.

### ***Celebrate life***



Celebrate all phases of life. Life teaches you a lot of things. Enjoy every moment of life. Always love your family and never hold grudges. Learn to forgive people. Follow your dream and do what makes you happy.

### ***Enjoy life to the fullest***

On the whole, this was a heart-warming story portraying the importance of family and life. I had a wonderful experience watching this movie and I recommend everyone to watch.

### **Findings and Conclusions**

The purpose of this study was to raise awareness on the implications of children's exposure to animated cartoons that are designed mainly from Euro-American values, attitudes and sensibilities. The study also sought to learn whether parents and guardians were aware that these cartoon programs were selling children perceptions influenced by their characterizations (perceptions) of these values. Influences were characterized by their perceptions, behavior, speech patterns, body language and gestures—social life. Animated content such as that in the movie *Coco* can influence children's learning. Children who watch *Coco* will likely be influenced by the film, but whether that influence will be positive or negative is unclear.

Research and experience have shown that stories and histories are not value neutral, for they reflect the hopes, fears and feelings of the cultures that create them. Societies and individuals internalize these models and constructions given by their cultures. This is true regardless of the constructions of race, class, gender, or sexuality. Constructions and models that are created by designers and marketers within a culture of production will influence the identities of consumers who interact with them. Parents and educators can learn a great deal about the values and messages children are receiving by closely monitoring what children watch on animated movies. The questions of whose values and judgments are being represented in these cartoons are of vital importance.

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