

German Expressionistic Style and It's Influence on Animation

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German Expressionism is a very influential movement that has affected many different forms of film. It is a time in which the first World War had ended, and the aftermath had negatively impacted the emotional states of many different countries especially Germany. The movement leads to many brilliant film creations such as *The Cabinet of Dr. Caligari* (1920) and *Nosferatu* (1922). These films then grew on to become a blueprint for any future films that would form to create the horror genre. However, after Hitler rose to power many Jewish writers and directors fled from the country and migrated into Hollywood cinema further influencing many other forms of visual media.

Over time the influence grew larger created genres such as noir and thriller. Even lighter genres such as comedy have taken aspects of German Expressionism and implemented them into their films. Films like *The Cabin in the Woods* (2012), which is considered a thriller/mystery film but arguably a comedy, takes aspects from many different films and implements them within the film. Animated films and shows such as *Courage the Cowardly Dog* and even some *Scooby-Doo* animated films implement aspects of the genre to create a sense of suspense that audiences of ages and genders can fully understand and grasp what makes the style what it is.

In order to help further deepen this aspect, I plan to assemble and edit a small collection of animated films, specific scenes, in which the movement has clearly influenced media currently. I am trying to argue that the movement is not only influenced but still very much alive. Media have grown to be more complex and subtler meanwhile still very abrupt in showing aspects that clearly has roots to the beginning days of film.

German Expressionism as a style defined and revolutionized many future films of visual media. Specifically, as films reached the modern era it affected not just films in terms of acting but also animated films and how's. As time passed the style has changed and evolved in a sense. Now, the style is much subtler and not as obvious when being used in a genre that isn't horror. So more forms of media implement them and it largely affects animated media that most people wouldn't see without prior knowledge of the style.

History of German Expressionism

German Expressionism is a style that began shortly before World War One. In the beginning, it was mostly centered in Germany due to the country's isolation. The style mostly consists of dark lighting and costumes, weird shapes and settings. It usually deals with dark themes and situations that are usually psychological or may end up with a character getting harmed.

In The beginning, German Expressionism was just Expressionism and it was a modernist movement that still started in Germany. It developed as an Avant Garde that appeared initially in poetry and paintings. It started in the early 1900s before the beginning of World War One. It slowly moved onto films after that as a way for filmmakers to express themselves. After the

creation of the style had started it did not last long. While the style started to die down it had reached far enough that it had influenced other genres and forms of media.

In Claudia Kotte “Expressionism and Film” she speaks about Rudolf Kurtz and the way he analyzes German Expressionism. She makes a very clear statement saying that Kurtz was most definitely involved in the German Expressionistic movement. She states “Kurtz is not a detached critic providing a sober analysis. Instead, he is a collaborator and a champion of the expressionist film.” He is portrayed to be an author who defends and supports the movement.

While speaking on behalf of the German Expressionistic movement, Kurtz mentions six films specifically he feels best portrayed the German Expressionistic style. One of those films is *The Cabinet of Dr. Caligari* (1921). Kurtz states that no other film created after could display the style, as well as *Dr. Caligari*, has. Kurtz states “” The history of the expressionist film in Germany is that of a series of repeats. Its beginning has never been surpassed.”” Meaning he feels that *Caligari* was the best and original German Expressionistic film.

According to Kurtz, none of *Caligari*’s successors lived up the standard set forth by the film. Kurtz argues that Karl Heinz *From Morn till Midnight* (1920) portrays a film where the characters and dialogue are only meant to compliment the design and Robert Wiene’s *Genuine* (1920) has a mysterious and complex plot but it lacks the stylistic aspects of the German Expressionistic style.

However, Kurtz, with all his love of German Expressionism, states that Expressionistic film is not capable of living as pure art. He states that film satisfies a human need if it helps that person identify with a person. He states “film is an industry and has no life outside of the industry... Any film that does not appeal to the masses is harmful to the German film industry.”

In William Burns “From the Shadows: Nosferatu and the German Expressionistic Aesthetic” He starts off by speaking about the relationship between human beings and their shadows. He gives a description of two men in a cave who were abducted and that they perceive their shadows as the physical manifestation of their captors. It is later revealed that these shadows are not real and what they mean is that man, all man, have an imperfect view on reality and that one must not run away from their darkness but accept that it is a part of them.

In the height of the German Expressionistic film movement, many German filmmakers made art that mixed with philosophies that can be portrayed using the mise-en-scene shown within German Expressionistic films. He goes on to speak greatly on how German Expressionism took light and redirected it and redirected it to cast shadows on films such as *Nosferatu* (1922) and *The Cabinet of Dr. Caligari* (1920) which created a whole new way to use mise-en-scene in film.

German Expressionism used shadows as a metaphor and an artistic element. However, this wasn't enough to keep German expressionism as a genre rather than a style. Many different films were created thanks to the creation of the German Expressionistic style. However German Expressionism was just that, a style. There was no clear indication that it would become its own genre. The style was created as a way for German filmmakers to express themselves after the war.

As previously states German Expressionism was a master of mise-en-scene. The characters, settings, and lighting of German Expressionistic films have become major influences in other forms of media entertainment. While clearly having influenced modern films such as the *Saw* (2005 – 2017) series or a film such as *The Babadook* (2014). This style has also greatly influenced the world of animated media.

The Creation of the Expressionistic Style

The German Expressionistic style and Animation were not just always two separate entities. At its core animation is drawing. Before animations can be created, animators would have to draw out character designs, settings, and what colors to use on those things. This can be seen already in previous years. While German Expressionism was used by German filmmakers because of the aftermath of World War One expressionism was around years before that.

Expressionism was a major art form in Germany that came into prominence during the beginning of the 20th century. It flourished before and during the first World War. Its origins came mainly from Germany and shaped the aesthetic culture in Germany during the late 19th and early 20th centuries. The history of Germany and the first World War played a major role in the creation of the style. Many of the artists and creators themselves had to fight in war forcing them into seeing that destruction and carnage themselves. Many young artists were forced to mature quickly influencing them and their artwork.

The style for expressionistic artwork varies from artist to artist. In most paintings, artists would take normal objects or people and distort them. They would do this by changing the shape of their subject deforming in and making it unsymmetrical in order to convey the emotions they wish to display. They would also add bold and sharp colors in order to further emphasize the emotion. A good example of this would Edvard Munch "*The Scream*." The painting was created to show the anxiety and uncertainty of that generation.

The Cabinet of Dr. Caligari The Start of a Movement

The Cabinet of Dr. Caligari (1920) is probably one of the defining films that introduce the style of German Expressionism. The film features all the stylistic aspects in their most basic

form. The characters all wore very odd costumes and their makeup was very heavy and the settings have very unorthodox shapes when it comes to buildings and land.

The film is about an insane hypnotist who uses a somnambulist, also known as a sleepwalker, to commit murders. The description alone is enough to give audiences an idea of what the film looks like but, the costuming, staging, and acting all create a distorted space. The building shapes were not very symmetrical and slanted. It gave the audience a view of a distorted world.

All the characters wear dark clothing with very deep makeup that covers their face. This almost gives the audience the impression that these characters are sad and possibly poor. It gives a sense of dirtiness and darkness as if the community within the film is going through some sort of turmoil. The acting within the film is different compared to most films. The movement of the characters is dramatic. Their expressions are exaggerated in order to give a clearer look at the tone and emotion of the scene and characters.

The tone of the entire film makes the audience view it as almost psychedelic. The strange atmosphere of the film along with the diverse character types all pushes the audience out of their definition of what the norm is. Almost as if the audience is within the psychiatric facility that is shown within the film.

The First Vampire: Nosferatu

Nosferatu is a film that was released shortly after the Cabinet of Dr. Caligari. It is a film based on the legend of Dracula. The film is primarily dark lighting with heavy makeup. The story of the film is dark as it touches up with the legend of Count Dracula, so it deals with

monsters and fear and death. This is one of the other films that helped define the German Expressionistic style.

This film is narrated from the diary of Johann Cavallius, a historian, who wondered if it was the vampire, Nosferatu, that brought a plague to Bremen. The film starts with two newlyweds who are sad that the husband, Hutter, must go to Transylvania to deal with a house that is being sold across the street from Hutter's second home within that country. The buyer of the home was Count Orlok.

In the film, he stays with the Count who bites him and sends him into the hospital. While in the hospital the Count moves into the home and the deaths of the people in Bremen start to increase. The owners think it is a disease, but it is the Count who is the vampire Nosferatu. The rest of the film is about how Hutter and his wife can defeat the evil vampire.

This film expresses the style of German Expressionism through its visuals. The film is recorded through a filter in which the film is orange instead of black and white. The makeup isn't used to overly exaggerate the actors but it does help set a tone for the film. It is dark and it feels as if the actors are dirty, which can help establish a time period. The makeup Nosferatu is meant to give the audience a sense of fear which furthers helps push the style due to it being created after World War One. It helps to express the director's emotional state. While the shapes of the setting aren't unorthodox the whole set looks as if it is cursed. The word eerie comes to mind due to the unnerving atmosphere the film is created to give to the audience.

German Expressionism & Class: Metropolis

Metropolis is another film that helped the German Expressionistic style to further evolve by diving deeper into the psyche of people rather than a more physical experience like *Nosferatu*

and *Cabinet of Dr. Caligari*. The lighting within the film is brighter but some of the characters wear dark jumpsuits. The film deals with workers and how it is discovered how they are forced to act like and work like robots. This seems to be a commentary on modern society.

Metropolis is a film about a city that takes place in the year 2026. There are two social classes. The wealthy who live above ground and the workers who are forced to work underground so that the wealthier class can live a happy and carefree life. Then a character, Freder, sees a woman and follows them. He watches and is shocked to see how the working class is forced to slave away while the wealthy are living happily.

This film explores more of the psychological aspects of German Expressionism. As previously stated, German Expressionism was created as a way for filmmakers to express the emotional state of Germany after World War One. The film uses its actors as the way to show audiences how the citizens of the country feel emotionally.

Within the film you see it touch upon many different dark themes, such as systematic slavery, depression, and imprisonment. This can be shown through the workers and their actions. The way they are meant to line up and work nonstop so that the wealthy can live carefreely is legal slavery. The film staging, however, has few visual aspects. The lighting is bright whenever the camera is on the wealthy class but gets darker whenever it is on the working class to further express the horrible position the class is in. The costuming for Maria or The Machine Man involved a strange suit to make her look like a machine. The music within the film isn't created an eerie atmosphere but it creates a tense situation that put the audience in a state of suspense when viewing the film.

Tim Burton

When German Expressionism migrated to the US many filmmakers implemented the style into films that would affect many future directors and other filmmakers. One of these directors is Tim Burton. Tim Burton is a director of many films that have become known to audiences of all ages and races. Many of his films include classics such as *The Nightmare Before Christmas* (1993) and *Corpse Bride* (2005). However, animated films were not his only style of filmmaking. He is also known for making films such as *Beetle Juice* (1988) and *Batman* (1989).

Most of Tim Burton's work has major influences from the German Expressionistic style. Animated films have a German Expressionistic tone. The characters are all different shapes and sizes. The buildings within those worlds have strange shapes that would be looked upon as distorted and unreal. Even the interior of Tim Burton's animated films in terms of space is completely unrealistic. While maintaining a child-friendly tone the films can display a sense of fear and suspense leaving the audience either curious or fearful.

The Nightmare Before Christmas (1993) is the perfect example of this situation. It is a story about the king of Halloween discovering Christmas and trying to implement it into his holiday. However, he does not understand the true meaning of it and ends up ruining Christmas for everyone in the world. The universe itself is unique compared to most animations. The space within the buildings does not reflect the look on the outside. The doctor's lab is the perfect example. On the outside, it is about 15 feet high and around 6 feet wide. However, the inside of it is much bigger and can contain several large machines.

Vincent (1982) was one of Tim Burton's original works. It was one of his steps into filmmaking and the influence of German expressionism was still visible even from early on. The film was able to come to fruition thanks to the investment of Rick Heinrichs.

What is Animation?

Animation is where different kinds of visual media have started to show up. Creators now with the ability of other animation techniques were able to create a different kind of film. This kind didn't require actors just drawing or sculpting styles. Animation has become a way to express different film styles.

Animation at its core is just a collection of still images that are lined up together in order to make a sequence. In the past animation was created by hand-drawn images or paintings and then are photographed and exhibited on film. In modern times with the rise of technology, most animations are computer generated like CGI. Both 3D animations and 2D animation are created within a computer 3D being more realistic while 2D was used for stylistic purposes and to better for real-time rendering so the animations wouldn't slow down due to lag.

The concept of animation is achieved by the rapid succession of multiple images that minimally differ from each other. An example of this would be animating a ball. You would draw the ball at different points of impact and then rapidly play these images on top of each other in order to simulate movement.

As times went on animation started to grow as a platform and many more different styles and techniques were invented in order to explore the different styles that could be created. Some of these styles include stop motion animation which is the process of recording real-world objects and manipulating them and photographing them frame by frame. Another aspect of stop

motion animation would be Claymation, which is the kind of animation used frequently in Tim Burton's films such as *The Nightmare Before Christmas* (1993) and *The Corpse Bride* (2005).

There's also live-action/animation which is where real actors interact with animated characters such as films like *Who Framed Roger Rabbit* (1998) or *Space Jam* (1996). However German Expressionism has influenced Traditional Animation the most. Both films and television series has been influenced by the style and how many kinds of animation were able to be created.

Thanks to the German Expressionistic Style great animators used some aspects of the style and implemented them into their own. This has led to many modern-day animators to have dark themes and unorthodox styles when it comes to drawing their characters or their settings. This has become a lot more prevalent in western specifically American animation. Many kinds of shows have come into fruition.

Animation has been around for a lot longer than people think. Before it was officially a concept human history has many ideas of what animation would look like. Such an example would be an Egyptian mural found in the tomb of Khnumhotep. The mural depicts what a wrestling match would look like almost mimicking the motion of people.

As time went on there have been many different variations at what animation could have become. In 1835 the closest thing to real animation was the Thaumatrope, an optical toy. It involves a disk that has pictures on both sides that's attached to two pieces of string. Then someone would move the disk until the two images look like they are one. However, in 1833 the phenakistoscope was created. It was a small disk device that contained multiple images on the disk that, when played in rapid successive substitution in sequence. This was the first official

recording of an animation. Then over thirty years later a flipbook was created as a better method. The reason a flipbook is better because of the amount of content it can produce. This is because a flipbook has more pages and therefore you can make animations that can be more vivid, and they can last longer.

Later in 1877, the Praxinoscope was created and it looks like a prototype to a Kinetoscope. Then again 1879 the Zoopraxiscope was created which used 16 glass disks with silhouettes painted on them. This device seems to be the motivation behind Thomas Edison and William Kennedy Dickson's Kinetoscope. The first film created that was the first hand-drawn silent film was *Fantasmagorie* (1908) by Emile Cohl.

Within Paul Wells' "Understanding Animation" he goes into detail about the instruments used for creating animations, specifically the Praxinoscope. The Praxinoscope while more advanced was used as a children's toy. However, it was due to the popularity of the praxinoscope that the Théâtre Optique, translated to "Optical Theater," was created. The Optical Theater was a system created for animated films which were invented by Emile Reynaud and it was patented in 1888.

The theater was a little more complicated than its inspiration. The short, colored, strips of images that were required for the Praxinoscope became longer with more images painted on a ribbon. Then they were back-projected on to a screen by using a primitive projector accompanied by mirrors and a bigger light source. The films that Reynaud played on this device were some of his experimental pieces. These pieces include *A Good Beer* (1888), *The Clown and his Dogs* (1892), and *Poor Pierrot* (1892) however at this time sound for the film had not developed so these animations would often be played alongside the animations.

Animation then continues to grow and expand until multiple styles have been created. With time the animations have been more frequent and complex. During the late 1920s–1930s many more complex and animations had been released. Betty Boop was first introduced within the 1930s which featured a woman at first Betty Boop was a human-canine breed but after rising in popularity her character changed and became a full human being.

The famous *Skeleton Dance* which debuted in 1929 is a Walt Disney classic. Everyone knows about the group of skeletons who dance their lives away. While the animation is more commonly known as “Spooky Scary Skeletons” on the internet is one of many animations that is extremely well known. Also due to the most characters being monsters and many of those characters are moving in strange and slightly creep ways it could be argued that it was one of the first animations to include aspects of German Expressionism.

Also, *Aschenputtel* (1922) or Cinderella is a German film in which the story of Cinderella is taken down a much darker tone. This film was created in 1922 and features a style that can be considered a form of animation. The characters within this film look as if they are puppets made either filmed on stop motions or cut-outs of from paper. Either way, the film is clearly a dark turn for animation.

Its dark take on the story of Cinderella changes a lot form the romanticized version most people are familiar with. In this version, Cinderella is still treated badly however when the Prince discovers her slipper and goes on a trip to look for the original owner thigs get a lot more gruesome. In this version, every woman who is visited by the Prince does whatever they can in order to fit into the slipper. Some women cut off their toes and even most of their foot. This gruesome take o the story has many German Expressionistic aspects. The characters are oddly

shaped with someone parts of the human body being exaggerated. The story itself is gruesome and with the right audience, it could be considered psychological.

As time passes on animation is just now beginning to become an acceptable form of media that can be compared to mainstream films depicted by real actors. Often animations are always considered to be meant only for children and don't hold as much regard as films because of their target audience. However as of late with the rise of Marvel films and many people of all ages have flocked towards the animations produced by Marvel and other companies that have been inspired by Marvels live-action superhero films.

Films like *Into the Spiderverse* (2019) have become a staple and a standard for most animated films containing a great story and character development while still dealing with more adult themes such as death, depression, drugs. However, the big difference between animation and the live film is the way their content is displayed. I live action clearly stating that something is a drug or even showing signs that a character is an addict. However, with most animations, if this kind of situation were to happen it would be dealt with in the most child-friendly way they can. In some situations, the problem is just said and then dealt -with off-screen. In rare cases, some animations, that are set to have a dark tone, deal with these situations in ways that affect the main cast either physically or psychologically which is like the tones set forth by German Expressionistic films.

Courage the Cowardly Dog

“Courage the Cowardly Dog” (1996 – 2002) is a children's tv show about a dog and his two owners. The episodes consist of the dog trying to save his owners from creepy monsters and weird situations that happen within his home town of “Nowhere.” The episodes usually have

themes of that consist of depression, abandonment, and other things while also have major physical mutilation done in very comedic and kid-friendly ways.

Courage is one of these animations, has a lot of aspects that can be tied to the German Expressionistic style. Many of the basic concepts of the character design have very strange and sometimes dark aspects. There are characters that are meant to be like different kinds of people but their features are all greatly exaggerated. Within the show there are human beings who are created to be creepy or frightening There are characters that seem to be created to be the cartoon equivalent of serial killers.

In one episode of the show, the dog gets a visit from his owners' nephew who happens to be a crazed barber. The episode then follows as the barber traps himself within the bathroom with the protagonist, Courage the Dog, and as children's lullabies play in the background, he then forcefully holds the dog down and shaves off all his fur. The episode ends with the barber being taken away by psychiatric attendants and forced him to wear a straight jacket as they drive him away. The imagery can help an audience picture what it looks like but the character designs within the animation show the great influence of the German Expressionism due to the weird shapes and designs for said characters.

In another episode, we get to experience the psychological effects of what happens when people do not get enough sleep. In the episode titled "Perfect" Courage is met with a woman who cannot stand that he isn't able to do anything right. So, she forces him to sit down and do a set of assignments perfectly. These assignments include making the Eiffel Tower out of toothpicks and balancing books on his head perfectly.

These tasks eventually lead Courage to suffer from insomnia and whenever he tried to sleep, he was haunted by nightmares that kept reminding him of his imperfections causing great psychological trauma to him. He saw a blue creature that resembled a fetus telling him that he isn't perfect. This causes him to be unable to sleep but also expresses weird shapes and dark themes such as depression, supernatural entities, and how insecurities can affect people.

Warner Bros

Now while Courage is an example of how German Expressionism can affect the visual and physical aspects of how it can influence animation, Warner Brothers has created animations where they have explored more of the psychological aspects of the style. Warner Bros has created many animated shows such as Animaniacs, Scooby -Doo, and many other shows. However, one of the shows that has the biggest impact would be Batman: The Animated series.

The show follows the adventures of Batman starting from his early years as the Dark Knight. The show explores the more psychological aspects of the human mind often touching upon dark tropes such as murder, abusive relationships, solitude, and trauma. The show visually is usually dark. It rarely takes place during the day setting the tone for a dark and evil cesspool that is the city that Batman must watch over. Many of the times we see things from Batman's perspective as we watch as he deals with the trauma of his parents' death and how it affects him and the people around him.

Warner Brothers have been around for a long time. The company began with three of the four brothers, Harry, Albert, and Sam started a movie business. So, they bought a projector and started charging to screen films. Eventually, the building they were screening in was meant to

shut down, but they convinced the owner to keep it open. Eventually, as time went on Warner Brothers became a formal company and the brothers started to make films and the business prospered.

Now they have become a production company that creates both live and animated films. The company is praised for its animated masterpieces in which led the revolution for animation, and they are one of the leading groups. The book "Hollywood Cartoons: American Animation in its Golden Age" by Michael Barrier is a book that speaks about the golden age of American animation.

It states that the Warner Brothers company had some of the most violent but the most relevant animations of their time. There wasn't a child that wouldn't be exposed to the cartoons produced by them. The book spoke specifically about a moment within the golden age that the Warner Brother animation had really stuck out. The time where Bugs Bunny was hiding in a tree trying to escape.

The scene was a changing point in animation as it became more fluent and smoother. Things seemed to be more natural. The book speaks about how animation can go further with stunts than live action films can. The scene where Bugs Bunny blows out the fuse for Yosemite's bombs is a prime example of that. Hollywood and Cartoons state "In cartoons, because pain and injury have been made plausibly absent, comedy can go where human physical limitations have prevented it from going before."

The scene ends with Yosemite walking so far from the tree where Bugs is hiding that when he does reach the tree it explodes in his face leaving the bus unharmed. This pushed animation to new heights by showing what is physically capable within the world of animation.

Batman Beyond

“Batman Beyond” (1999-2001) is a show that shares the same continuity as Batman: The Animated series/ The New Batman Adventures. It takes place in 2019 and features an old Bruce Wayne better known as Batman. The show starts out with Batman taking down a few criminals, but he starts to lose. He eventually resorts to using a gun. Realizing he broke one of his codes he quit being Batman and hanged up the cowl.

The show then fasts forwards and follows a young boy named Terry McGinnis. He is a young high schooler who is known for getting into trouble. One day he was chased down by a gang called the Jokerz. They are gang who run rampant within the city of future Gotham city. They were inspired by Batman’s arch enemy, The Joker. While being chased he runs towards Bruce Wayne’s home where he discovers that he was the Batman. After being forced out by a now lonely and old Bruce Wayne he comes home to find that his father had been murdered.

Realizing it was the Jokerz who did it, he sneaks into Bruce Wayne’s home and steals his Batman suit. After realizing that Gotham has become crime ridden once more and that it desperately needs the help of the Batman, Bruce allows Terry to take on the mantle of Batman. While these two shows exist within the same universe, they are two very different shows. While the Animated Series does feature dark tones and psychological topics in terms of mise-en-scene they are two very different shows.

Batman Beyond pulls a lot more from the German Expressionistic style. The Gotham city within this future is more dystopian. The city streets are riddled with gang violence and the crime rate is higher than ever. Some episodes deal with Bruce’s inability to come to terms with his age. It touches upon themes of psychopaths and drug addictions. The character designs are creating a

tone that reflects the influences of German Expressionism. The episodes are usually set at night in order to create a sense of suspense and drama. A lot of the characters have troubled past such as Terry with his father's death. Bane who spent so many years on a stronger and more addictive strain of steroids has lost all his muscle mass and cannot move on his own. This creates an atmosphere that feels as if it has been greatly inspired by the German Expressionistic style.

Scooby Doo on Zombie Island

What most people think about when they here Scooby Doo is not German Expressionism. This child-friendly show might not seem like something that would include aspects of such dark time but in its core, this animated film has many of the styles features. The main plot of the film is that Scooby – Doo and his friends travel to an island to help Daphne film for her show. However, when invited over to someone's home they soon find out that it is haunted. The gang must now try to survive and escape the island.

What separates this film from all the others is that within this film all the monsters are real. They encounter numerous corpses and that reanimate back to life and try to attack them. It is later revealed that the hosts are werewolves who have lived on the island for centuries due to them being cursed and in order to retain their immortality they must drain the life force of whoever they can fool. Already with the introduction of monsters and curses, this film deals with the supernatural aspects of German Expressionism.

Also, within the film, it is revealed that the zombies were pirates that the hosts killed in the past in order to protect their home. This how they were cursed and how the zombies appeared on the island. Already adding the element of death and murder, things that are rarely

ever addressed within animated films such as these, German Expressionism has clearly influenced this film's mise-en-scene.

Animation and German Expressionism aren't so different. It is thanks to German Expressionism that many of the films we enjoyed as children, and even now, have come into existence. The horror and noir genre were created thanks to the stylistic films created by German Expressionistic filmmakers.

Animations are an art form and a filmmaking style that heavily underappreciated. Usually dismissed due to being something deemed inappropriate to watch by adults it usually considered to be comical, something to be made fun of. However, it is thanks to these films that children and even adults can better understand metaphors, life lessons, and emotions that are usually much harder to portray than live action films.

With the influence of the German Expressionistic style in animation new and creative works that defined multiple generations were created. From childish cartoons that hold deep themes and interesting universes to more adult friendly animations that have one question their own morals and beliefs. German Expressionism has greatly influenced the work of many animators and while it is not recognized as a movement it will still affect future animators to come.

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