A Research Thesis proposal submitted in partial fulfillment of the Requirements for the Award of the Degree of (Doctor of Philosophy (Film Technology)) in the School of Visual and Performing Arts of Kenyatta University

August 2014
DECLARATION

This Proposal is my original work and has not been presented for a degree in any other University

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Signature: __________________________

Date: 15/09/2014

Supervisors: This Proposal has been submitted for review with our approval as University Supervisors.

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Date: 24/09/14
Abstract

This study will analyze animation films in Kenya as an artistic discourse and their semiotics. The study is an analysis of a selected sample of animation films' narratives, artistic portrayals, or styles of representation and their meaning in the Kenyan context. Therefore the main focus is on the analysis of the substance that is the essence, and structure that is composition and formation of animation films in Kenya. The main objective of this study is to validate informal claims by animation film makers on how substance and structure in animation films are used for communication of intended ideas to their target audiences in Kenya. This study will be anchored upon three theories that is the Social Cognitive Theory, Conventionalist theory of pictorial representation, and the Neo-representation theory. Data will be analyzed based on thematic analysis, which is a method for identifying, analyzing, and reporting patterns (themes) within data. The following films will be analyzed: The legends of Ngong hills film (Bunitv 2011), Three films sampled from Tinga Tinga tales series: why lion roars, why chicken pecks the ground and why lizard hides under the rocks (Homeboyz Animation- first episode 2011), Greedy lords of the Jungle, Africa's next top model, Shadow boxing, Driving test, Miss match, Lunch time woes, Savannah drama, Two olds (RECON-Digital 2009-2012), and Wageuzi Battle 2012 (Digital Definitions 2011). Because animations are not limited to films in Kenya, this study will analyze one advertisement about FAIBA and one about Safaricom (Fatboy Animations). The importance of animation films' narratives, artistic forms and styles of representation in Kenya is significant in establishing any existing semiotic communication gaps that needs bridging. Animation films in Kenya probably have a strong African aesthetic representation of character style.