

GENESIS 4:10— AN EXPLORATION OF NARRATIVE ADAPTION FROM HISTORICAL/RELIGIOUS TEXTS

Ellis Christie (2203571)

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Certificate of Authenticity

This dissertation is a product of my own work and is not the result of anything done in collaboration.

I declare that the work in this dissertation has not been and is not being submitted for any other degree.

I agree that this dissertation may be available for reference or photocopy at the discretion of the University of Wales Trinity Saint David.

Signed

A handwritten signature in black ink, consisting of a stylized 'S' followed by a horizontal line and a small flourish.

Date

29/04/2025

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[2. Method, 3. Research]

This dissertation will be looking into adapting the Genesis 4 story of Cain and Abel, exploring the narratives and historical background to create a piece of respectful and engaging media.

The introduction goes further into the aims both technically and creatively.

Section 2 marked chapters will explore the technical aspects of production, with the process of producing the media itself and the software required to do this.

Section 3 marked chapters will explore research concepts used to inform the creative aspects of the process, and how they are implemented.

Section 4 is a reflective view of the outcomes, and how initial aims have changed over the course of the project.

Acknowledgements

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To my dad, I say a heartfelt thank you for always supporting me through my journey as an artist and academic. So often I felt as though I were wasting myself by going into the arts instead of something more formal and 'traditionally' academic, but you have always encouraged me to follow my heart in everything I do regardless of what it may be. Thank you for never making me feel lost or wasted for following my passions.

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Introduction

Aligning with the personal focus and aspirations for the animation industries, this report will go in depth on the process of creating the storyboard/animatic and previsualisations for a short film titled 'Genesis 4:10', for the purpose of exploring and developing character designs and narratives drawn from a pre-existing story.

The story itself is that of '*Genesis 4— Cain and Abel*', using primarily the former but also being informed by other early Genesis narratives to create a timeline to explore the life of the titular Cain, filling in the gaps left by the source material. Ultimately, the aim has been to create a piece of visual media that engages the source from a more in-depth and nuanced view to develop a fuller character narrative around a simple moral fable.

As a piece of visual media, it is intended to hold a respect for the religious source without being unwelcoming to those of other/no faiths, serving as entertainment but also an analysis of sorts to open conversations to deeper speculate and interpret Biblical narratives. It goes beyond the source's primary theme of envy to explore ideas of regret, isolation, and forgiveness.

From a technical standpoint, the process has been highly experimental in nature, utilising a variety of mediums. The animatic aspect is focused more on conveying a narrative through simple visuals; the previsualisations are true explorations of visual style and tone using a combination of live-action film work, and animation of both traditional frame-by-frame and motion graphic techniques. The aim is to balance the focus of narrative and design with a personal desire to experiment and push the visual mediums being used to create something that is unique and utilises the strengths of these different techniques using the knowledge acquired over the past five years of Further/Higher Education.

2A. Idea generation and development

When exploring potential ideas for the production, a few basic aims were laid out to guide the idea generation process. The basic project aims laid out initially were as follows:

- Telling a character story
- Balance complexity with readability
- Communicating through visual language
- Clear/fluid animation and posing to aid storytelling
- Clear and appealing character designs

A multitude of works were picked out as inspirations both visually and narratively, with a draw towards short pieces of animation using music without dialogue, such as in Pixar's Up (2009) and Wall-E (2008), music artists like Gorillaz, and some independent works. Other inspirations outside of this general trend were movies such as 1917 (2019) for its use of natural light as a core part of its storytelling, and The Truman Show (1998) for its psychological explorations of isolation.

From here, based on the media gathered as points of interest and the aims outlined, the general concept of a short, music led animation was formed, of which two possible narrative styles were presented: a relationship driven narrative between two characters, or an individually driven narrative with one focal character. In this period of idea generation, the idea of depicting the story of Cain arose and was selected because of the opportunities it presented for creating a study on narrative adaption with a historically rich background.

3A. Historical and Narrative Background



[Figure 1. Location of Eridu]

To establish a historical setting for the sake of artistic depiction, research began within the realms of biblical archaeology. Most commonly believed is that the Garden of Eden, if on Earth, was situated in modern day Israel, and the idea of the ‘*Land of Nod*’ mentioned [1, Ch. 4:16] is situated roughly within the region of Iraq. We can get more specific than this; biblical archaeologists draw links between the supposed city built by Cain with the civilisation.

Eridu is situated within Iraq, inhabited by the Sumerian people, so if we assume that this city is

indeed the biblical city built by Cain, then we have a firm location with a wealth of culture to draw from. [2] This conclusion will be elaborated on later.

There is a brief discussion to be had surrounding the narrative timeline that will be followed. The story of Cain is never given any elaboration beyond Genesis 4, but is assumed to extend through to the flood narrative of Genesis 6-9 as explained in the Bereshit Rabbah, stating clearly that the descendants of Cain ‘*were to be eradicated in the water [of the Flood]*’, [3, Ch. 24:6] meaning that his story continued through that time even if this time is not mentioned within Genesis itself. As such, we have a rough timeline from Cain’s birth in Genesis 4:1, through to the Flood itself during which all the events discussed in Genesis 4 take place, including his life following exile in which he starts a family and constructs a city.

3B. Case Study; The Prince of Egypt

Throughout the production process, DreamWorks' The Prince of Egypt (1998) has acted as a constant point of reference as a successful animated feature that adapts a biblical narrative in a way that is both respectful and nuanced in its exploration of the Book of Exodus. It creates complex, realistic characters and dynamics in a way that stays true to the original story, not retelling but instead expanding on its source material in



[Figure 2. Behind The Scenes]

compelling ways. Not only this, but it also pushes the boundaries visually by being a revolutionary animated work that combines traditional hand drawn animation with 3D computer generated graphics seamlessly to utilise the strengths of both techniques in a way that stands the test of time. ^{[4][5]}

Its engagement with the literary basis holds a great appreciation and respect, with any additional content serving only to further the emotional weight of the story being told. The story told in Exodus holds a great significance in the Jewish faith, with Pesach/Passover being a major holiday celebrating the freeing of the Hebrew slaves in Egypt. The Prince of Egypt doesn't shy away from the heavy themes presented, depicting these acts of cruelty with honesty.

The Book of Exodus is filled with the suffering and deaths of innocent people, both Israelite and Egyptian, and this depiction refuses to water down the narrative for children. It understands that younger audiences are intelligent and capable of processing these themes and gives an opportunity to educate.

The Prince of Egypt also excels in drawing in its audience through its characters and their relationships. The foundation of the emotional narrative is the relationship between Moses and Ramses, and the conflict that arises between them. It makes Ramses' motivations clear, how he got to the point of the cruel and vengeful Pharaoh is never a question, we see the seeds that led him to this point, and we understand why he

acts the way he does; his fears and insecurity, his sense of obligation, his faith, they all inform his actions without excusing them. His pain in seeing his people suffer in the plagues, and particularly in the death of his own son, feels real and visceral. Despite all his cruelty, he remains undeniably human and is given chances to make the right choice. This relates to the discussion of forgiveness in section 3D; Ramses was continuously given opportunities to make right his and his father's wrongdoings, but in the end, he chooses vengeance. He goes back on his promise to free the Israelites, and only at this point is he no longer given another chance, leading to his death and the collapse of his empire.

In writing Cain's character, inspiration has been taken from both Ramses and Moses in different ways. Ramses' sense of obligation as the elder son and the way this impacts his relationship with both Moses and his father gives interesting possible considerations for pressures Cain may have been under as the first child of Adam and Eve, and how this may have bittered his relationships.

Following his exile, there is a clear comparison to be made between him and his finding of family in the land of Nod, and Moses' time with the Midian people. As an emotional



narrative it is especially relevant as we are shown Moses' struggle to accept a place in this new community due to his guilt; the film retains Moses' killing of an Egyptian man, at which point he flees to Midian. [6, Ch. 2:11-15] Regardless of this, he is welcomed and accepted into their community, finding refuge and a family and going on to be a messenger for God even with his past in Egypt.

[Figure 3. Moses in Midian]

Another interesting point to draw comparison, is in the fact that it retains the theme of travelling East representing refuge— Moses travelled East from Egypt to Midian, ^[7] Cain travelled East from Eden to the Land of Nod. The Bereshit Rabbah discusses this trend in the following:

“In every place, the eastern direction offers refuge. Adam the first man – “He banished the man; He stationed the cherubs east of the Garden of Eden.” Cain – “Cain departed from the presence of the Lord, and lived in the land of Nod, east of Eden” (Genesis 4:16). The killer – “Then, Moses designated three cities on the eastern side of the Jordan [that a killer may flee there who kills his neighbor unwittingly]” (Deuteronomy 4:41–42).”^[3, Ch. 21:9]

The parallels that can be drawn between Moses and Cain are not only interesting within their own right but also provide a source of reference for how such a character could be approached.

2B. Storyboarding and Rough Animation



[Figure 4. First concept sketch]

With the backing of a narrative timeline and historical setting, storyboards were created to begin the visualisation process. Initially, a very basic 6 panel set of boards was created for the sake of laying out the key narrative beats that the production would follow, and a more in depth set of storyboards were created from there.



[Figure 5-7 Initial storyboard (top left), 2nd pass (top right), Cleanup (bottom)]

The initial boards also experimented tonally with ideas on how to use lighting to the advantage of the narrative. The presented idea was to have the story itself, despite taking place over many years, the natural lighting to show the span of a day, with the story beginning at sunrise and ending at sunset. This would place the highest emotional point of the story at the strongest daylight, and the more sombre ending at the point where the sun is setting. This would aid the emotional arc, but also thematically allude

to the idea of the story itself taking place over a wide span of time, but only a ‘day’ for God who oversees and guides the events. ^[8]

Ultimately this wasn’t implemented, but the use of lighting to represent God is still present. The sun is used to represent God’s presence, with the cover of clouds and darkness representing at first Cain’s relationship to God and his progression towards sin. His relationship with Abel deteriorates over time, and with it his relationship with God, Abel serving to represent an ideal he is unable to reach and therefore the perceived rejection from God himself. And so, the sun is no longer present when Abel is murdered, obscured by the darkness of Cain and his actions.

Later, this use of darkness is used but in a different context, of God turning his back on humanity. He came to regret creating humanity and vowed to destroy them in the Great Flood, ^[1, Ch. 6:6] and so with the clouds rolling in to rain on the Earth, God is hidden from view. Only once the waters have cleared does the sun return again, and with it God’s promise, his covenant, to never repeat this act. ^[1, Ch. 9:11] This use of light and dark comes from the thematic association between God and light throughout Biblical literature, but in this instance particularly in the Genesis creation narrative.

‘And God said, “Let there be light,” and there was light. God saw that the light was good, and he separated the light from the darkness. God called the light “day,” and the darkness he called “night.”’ ^[1, Ch. 1:3-5]

God creates light and then distinguishes it as good in comparison to darkness, creating a tie between God and the light itself— He created the light, and then determined it to be something fundamentally good. The Bereshit Rabbah also points out how God’s name is only used in reference to the light, ‘*God called the light “day”*’, while not the darkness, which just uses the pronoun instead, thus not associating His name with something He does not deem to be ‘good’. ^[3, Ch. 3:6]



[Figure 8-9. Light (left) vs Dark (right) cleanups]

3C. Character Design

The characters themselves are designed as to fit within the historical setting of the production, an interesting challenge when the setting itself is so long ago, and textiles are notoriously rare within archaeology.^[9]

The fabrics making up the outfits can be assumed to be made from some combination of linen and wool. Flax — the fibre used to make linen — has been farmed extensively and believed to be one of, if not the first textile to be produced.^[10] Linen remained prominent for millennia, especially in warmer climates due to it having particular properties that allows for heat regulation, and is as such particularly airy and cool in hot weather.^[11] The other major textile, wool, plays far more significance within Sumerian culture. Sheep rearing and the exportation of wool was a major industry circa. 3000BCE, ^[12, p.54] and fashion held a great significance to Sumerian culture. Wrap skirts were commonly worn, with the skirt length and layering denoting status, made from a heavy, fleece-like woollen cloth.^[13]

Dyes have also existed for millennia, with a variety of colours found throughout the middle east and being popular for use by a variety of different peoples. Clothes were vibrant and varied in their colourations, including blues (Judean Desert, c.6150BCE), reds (Ur, Iraq c.2100 BCE), yellows (c.1500 BCE) and purples (famously Tyrian or ‘royal purple’ in Lebanon c.1450 BCE). ^[12, p.56]

For the purposes of the historical placements, designs and costumes have been produced under the basis of the ‘First Family’ (Adam, Eve, Cain and Abel) coming under the Levantine culture, and the peoples of Nod (Cain’s wife, any other peoples within the city) being of Mesopotamian culture. The groups referenced most are the Canaanites and Sumerians respectively for the sake of more easily targeted research that thematically applies to the story and its established locations, to which they are frequently referred to, for the clothing and features seen within the character designs.

The clothing worn by Cain and Abel is inspired by traditional clothing from the Levant region, with the main article being a similar style to that of a jubba or thobe with a fabric hizam around the waist.^[14] Cain has a shorter garment, with the skirt itself being knee-length and the sleeves being held at the elbows. This is, along with long hair that is easy to keep out of the way through tying, intended to appear practical for his working on the land. It also holds thematic meaning though; as mentioned prior, social status was expressed through the skirt length in Sumerian culture. Shorter skirts were worn by labourers, servants and slaves, while longer skirts were for royalty. This parallel is to visualise the sense of inferiority and rejection felt by Cain.



[Figure 10-11. Cain (left) and Abel (right) costume designs]

Later, Cain's new outfit is a fusion between the Levantine fashion seen initially, and Sumerian fashion. This is intended to show his connection to both cultures, but also to give the sense that he, compared to the Sumerian people, is still an outsider. He wears loose fitting trousers inspired by sirwals, and wears leather belts as inspired by Palestinian dress, while having shoes, jewellery and a skirt as is in line with Sumerian fashion. It is, however, shorter than the average and shorter than initially shown. This is meant to represent a newfound humility and purpose, as he dedicates himself to building the city and indicating a change in character as discussed later. His clothes are of good quality, and he wears jewellery as would be expected of someone more influential but in having the short skirt alongside it, it gives the impression of him being someone dedicated to serving the community despite being visibly an outsider.



[Figure 12. Cylinder seal depicting Enki]



When depicted after his exile, Cain has goat-like horns. This decision is bridging Cain as described in Genesis to Sumerian art and beliefs. The *'Mark of Cain'* is a widely debated subject with many interpretations as to what it

is God did, one of which being that *'He caused a horn to sprout forth for him'*.^[3, Ch. 22:12]

This interpretation is being combined with ideas surrounding the Sumerian god Enki, who is described as wearing a *'horned crown'*^[15, p.30] and is often symbolically related to a half goat-half fish creature, the mythology of which inspired the Capricornus constellation.^[15, p.86] In his book on Mesopotamian history, Paul Kriwaczek said that *'Mesopotamians recognised Enki as the god who brings civilisation to humankind'*, just as Cain brought the first city.^[15 p.30]



[Figure 13. Sumerian king's list]

The king list of Sumeria states that *'After the kingship*

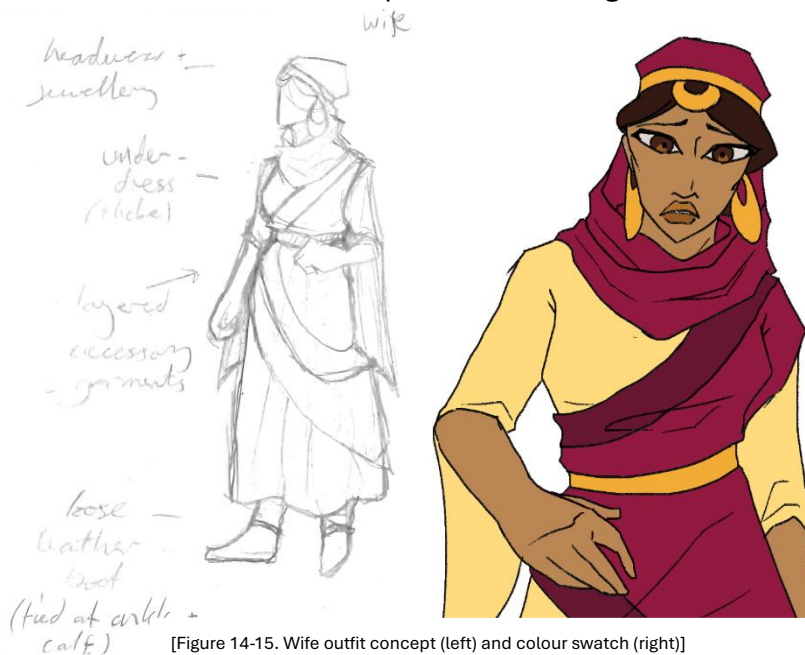
descended from heaven, the kingship was in Eridu',^[16, line 1]

which if we look at from the perspective of Genesis seems to align; the kingship descending from Heaven could be seen as the Fall of Man, and from there Cain is born and eventually travels and builds the first city. Eridu is considered the first city by the Sumerians, and archaeological finds support the idea that it is at the very least one of the earliest examples of modern civilisation we know of^[17], giving a clear link between Cain and Enki, the latter being the god of Eridu. In depicting

Cain this way, it is intended to draw a parallel that suggests the legends surrounding Enki may have been inspired by Cain himself.

As an additional note, the narrative given through the Sumerian king's list also supports the connection between the Book of Genesis and the Eridu Genesis through a shared flood narrative. As it does in the Biblical Genesis, the Eridu Genesis tells of kings with impossibly long reigns^[16, line 1-36] until a flood swept over the land, following which the lifespans of the kings seems to reduce drastically.^[16, line 40-94]

The wife of Cain is depicted purely as an upper-class Sumerian woman. She wears a long linen dress with layers to adorn it further, which signifies wealth due to the higher quantities of fabrics and earlier mentioned significance of skirt lengths. The top layer of her dress is reminiscent of a kaftan, which is common across many parts of the world but believed to have originated in Mesopotamia,^[18] an elegant and flowing piece of clothing with long, loose fitting sleeves.^[19] She also wears large pieces of jewellery, including a headband, as was common for the time. Jewellery and other accessories were particularly prominent in this period,^{[13][20]} though the amount on her design is limited due to simplifications being needed for animation purposes. She also wears



[Figure 14-15. Wife outfit concept (left) and colour swatch (right)]

eyeliner, as makeup was not only used, but was prominent across all peoples, men and woman alike (which, Cain is also depicted with eyeliner due to its prevalence, though it is less elaborate). This is along with lip stain, red lips being as popular in Sumeria as it is today.^[21]

2C. Animation— Experimentation and Evaluation

The animation itself has been the most challenging aspect of production. Ultimately, a mix of frame-by-frame animation and vector based animation has been used, created in Adobe Animate and After Effects respectively, with all animation produced being of solely characters since the environments have been done with live-action footage.

A combination of rotoscoping and pose-to-pose techniques have been used, with the work process being refined over the course of the project. Initially, the plan was for all animation to be frame-by-frame using rotoscoping, and some of the final animation produced used this process, but over time the focus went more towards other digital techniques. An experimental character rig was created in Adobe Illustrator, and

imported into After Effects, though this process was clunky and inefficient, so in all further animation created in this way instead used tools entirely within After Effects. This proved to be a much simpler and effective process and was used for the remainder of the production.

Unfortunately, the animations produced have ended up being somewhat unsatisfactory. As a creative, introspective reflection has been necessary to evaluate personal skills, and a conclusion has been formed that at least for the duration of this project, the production aspect of animation was a weakness. Instead of more focus is being placed



[Figure 16. Animation roughs]

on the specialisations of pre and post-production in the hopes of balancing the strengths and weaknesses. Emphasising the storyboarding and concept work, as well as the rendering and compositing, aims to highlight strengths and create a fuller body of specialised work in the areas of interest without dwelling too much and spending an excess of time attempting to perfect points of weakness.

3D. An opportunity for critical analysis

While overall the product of 'Genesis 4:10' is intended to be entertainment for a broader audience regardless of personal religion, there is also an aspect of educational value, especially for Christian or Jewish educational settings. The story may be an expansion of a traditional and well known narrative, but this expansion is not free from further explorations of common themes throughout Biblical literature. In an educational setting, this could prove a valuable opportunity for the narrative to be explored through a critical lens with more nuance as opposed to a black-and-white view.

One example of this, is the idea of forgiveness. Forgiveness itself is a vital teaching within Christianity especially (though it is also a mitzvah, or commandment, in Jewish teachings, ^[22, Ch. 19:18]) and one that as an idea is often misunderstood in today's world. It is presented as something that an offending individual must seek from those they have hurt, when in reality it is an idea far more personal to the offended.

As one Church described it, *‘Holding an offense is like drinking poison and expecting the other person to die.’*^[23] Forgiveness for an individual is an unburdening. It does not excuse or forget, instead it releases the offended from the pain of resentment. In this sense, Cain cannot be forgiven; the one he offended, Abel, is unable to forgive Cain. The other key aspect of Christian forgiveness though, is forgiveness in the eyes of God. This form of forgiveness is surrounding the offender, to *‘forgive our trespasses’* ^[24, Ch. 6:12] in the path to betterment.

Common consensus regarding the story of Cain believes him to be unapologetic, and therefore unforgiven. There is more potential exploration of the details in this regard however, and an argument can be made that God gave many opportunities for forgiveness, ultimately giving Cain the chance to live a better life. The first opportunity was in the question to him, asking *“Where is your brother Abel?”*. Cain’s response is a rejection of this opportunity, at which point he is given punishment. ^[1, Ch. 4:9]

‘Now you are under a curse and driven from the ground, which opened its mouth to receive your brother’s blood from your hand. When you work the ground, it will no longer yield its crops for you. You will be a restless wanderer on the earth.’^[1, Ch. 4:11-12]

Cain’s response ^[1, Ch. 4:13] seems dismissive in many translations, with it commonly being along the lines of stating that the punishment is too much for him; this view is often perceived as selfishness. The version quoted in the Bereshit Rabbah ^[3, Ch. 22:11] however, quotes as *‘Is my iniquity too great to bear?’* It is not a statement, but a question. The notes discussing this line states *‘Cain was not questioning the punishment. Rather, he was confessing his sin,’* which may go on to aid in explaining this next point. Forgiveness from God requires first a recognition of the committed sin, which this may have been and therefore explain what follows.

In response to Cain’s fears of falling to the same fate of being murdered, God does something that seems unusual; he marks Cain so that no one could do to him what he did to Abel. This seems to be a curse in itself, some ironic punishment that states because he killed his brother, he has to live. It also seems though, to be a form of forgiveness, a refusal to allow Cain to suffer the same fate. What conclusion can be drawn from this? ^[1, Ch. 4:13-15]

'The God of Second Chances' is how one church described the story of Genesis 4. ^[25]

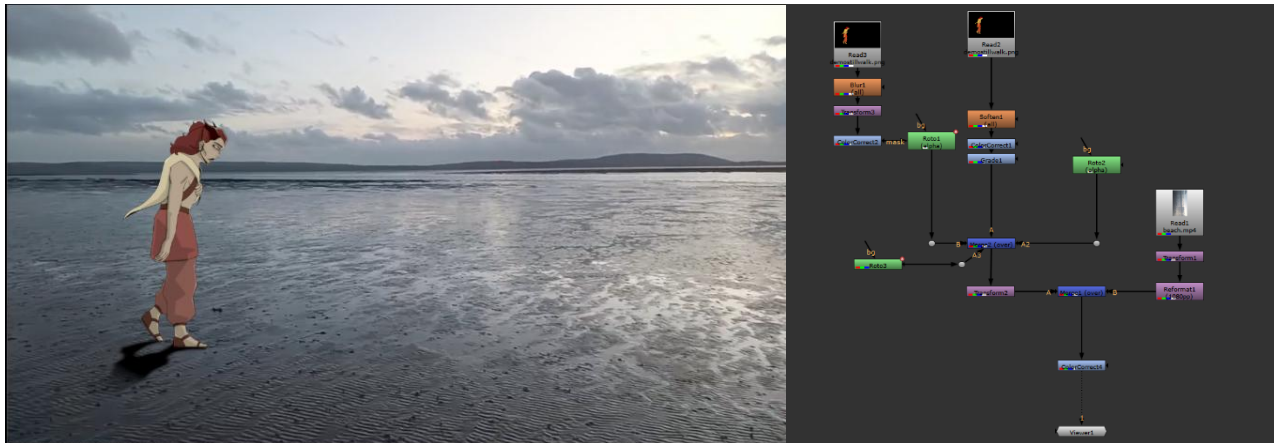
Despite his actions and his lack of repentance, God presented him with another chance. One interpretation presents the idea that not only was he given this chance, but he took it and earned forgiveness from God, of which could be suggested by Genesis 4:17. Cain built a city, he settled with a family; this contradicts the aspect of his punishment that states he is to be a 'restless wanderer'. This interpretation states that this must mean that in his time in exile, Cain came to repent and was forgiven, allowing him to be free of his curse. ^[26]

Which interpretation should be considered the 'correct' one, is ultimately irrelevant. The importance isn't in deciding what is right or wrong, but in opening up a discussion on the matter. The aim of presenting such themes within this work is not to give an answer to questions such as 'Did God forgive Cain?', but instead to encourage these conversations and allow people to form their own conclusions. The writings allow a great amount of room to explore and form deeper understandings of their narratives and teachings.

2D. Mixed-Media Compositing

As of submission, much of the compositing is yet to be done, and earlier compositing has been more experimental in nature during the development of the visual style. A combination of techniques and software have been required throughout to achieve the desired visuals, motivated by an interest and appreciation for mixed-media and experimental visual media.

It was decided that the backgrounds for the animation would be live action, and the animation itself would be integrated into the shot. The filming has taken place in the areas surrounding Llanelli Beach on an Oppo A76 camera, comprising of a variety of environmental footage including the beach, woodlands, lakesides and hillsides, utilising as much of the environment as possible given the range of landscapes.



[Figure 17-18. Compositing test (left) and NukeX process (right)]

The animation is given basic shading and lighting in After Effects initially, using rotoscoping techniques to synchronise the shadows, then moved to NukeX to composite the footage, including formatting and tracking of the camera, syncing the animation, adding shadows to the environment, colour corrections, and any other visual tweaking required. Finally, the footage is brought together and given final touches in Premiere Pro to create the final scene.

4. Conclusion— A Reflective Review

As a piece of media, this project has held the strongest of intentions to be respectful and honest to the source material, while also linking heavily to its historical foundations, to create a work of appreciation and care. At its core, the Bible gives us stories about people and the choices they make in their lives, something that will never lose relevance even after so many thousands of years. Religious in origin or otherwise, the story depicted is about a human being, his journey, through highs and lows. It presents a person who is complex and struggling, making the wrong choices but learning to be better despite his wrongdoings being impossible to take back.

From the perspective of a creative, this process has been highly experimental and much of it did not necessarily come out as desired. Weaknesses have been realised, but strengths are now being focused on. Over the course of the project, more emphasis has been placed on illustration, design and narrative research over animation itself, and it is entirely possible that the final animatic would be just as if not more effective in the form of a visual novel/picture book. The considerations as to where this could be taken into a

future career are strong and will be explored further as a result of how this experience has been.

All that can be hoped for following this project's completion, is that maybe the appreciation for religious narratives like Genesis 4 can be shared with others who may not have ordinarily given it a second glance. The aim above all else, as has been determined after much introspection and evaluation, is to open conversations, the exploration of thoughts and ideas.

If anyone to engage with this media leaves with a new perspective, with a mind more open to ideas and willingness to discuss the themes at its core, then it will be considered a success.

Glossary

Bereshit Rabbah – Jewish literature written circa. 500 CE studying the Book of Genesis

Biblical archaeologist – An expert in the combined fields of biblical studies and archaeology

Canaan – An ancient civilisation situated in the Levant region

Eridu Genesis – A Sumerian creation myth

Exodus – A book within the Bible discussing the freeing of Hebrew slaves in Egypt

Fall of Man – The story of Genesis 3, where Adam and Eve are banished from Eden

Garden of Eden – A garden created by God in Genesis where humans were said to have originated from

Genesis – A book within the Bible discussing the creation of the world and early human history

Hizam – A kind of fabric belt worn historically in many Islamic countries

Jubba – A long-sleeved robe-like garment common in Islamic countries

Kaftan – A top layer dress/robe worn by women historically in many countries, but believed to have originated in Mesopotamia

Levant – A region of the Middle East that lies along the Mediterranean Sea

Mesopotamia – A historical region of West Asia situated in and around modern-day Iraq

Midian – A historical region discussed in the Bible in modern-day Saudi Arabia

Sumeria – An ancient civilisation in Mesopotamia

Thobe – A general term for garments in Islamic countries

Figure References

[Figure 1.] The Editors of Encyclopedia Britannica, 'Eridu', *Encyclopedia Britannica*. 18-Jul-2023.

[Figure 2.] C. Harty, *The making of 'the prince of Egypt'*. USA: HBO, 1998.

[Figure 3.] B. Chapman, S. Hickner, and S. Wells, *The Prince of Egypt*. USA: Dreamworks, 1998.

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[Figure 13.] ‘Sumerian king list’, *Ashmolean.org*. [Online]. Available: <https://www.ashmolean.org/sumerian-king-list>. [Accessed: 29-Apr-2025].

All other figures are personal works created for the accompanying project.

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