Online Programs

- Animatron.com
- Goanimate.com
- Moovly.com
- Powtoon.com
- Toonator.com

YouTube Videos—make sure you preview them for age and school appropriateness!

PBS Off Book: http://www.pbslearningmedia.org/collection/animation/
  - The Art of Animation and Motion Graphics
  - Frame By Frame: The Art of Stop Motion

Great Narrative and Character Examples:

- Day and Night (Pixar)
- For the Birds (Pixar)
- Luxo Jr. (Pixar’s 1st computer animation—1986)
- Oktapodi (Gobelins)
- Partly Cloudy (Walt Disney/Pixar)
- We Can’t Live Without Cosmos (Konstantin Bronzit)

Google “Oscar Nominated Animated Shorts” for more examples

Stop Motion Animation Examples:

- Coraline (and the making of Coraline)
- Music Videos: In Your Arms — Kina Grannis, Sledgehammer—Peter Gabriel
- PES (Fresh Guacamole & Western Spaghetti)
- Target Dreaming Girl Commercial
- Xbox Stop Motion Animation Commercial
- Wallace and Gromit (claymation)

Resources

Techniques

Stop Motion Animation: A series of photos to show movement
  - People
  - Clay (polymer sculpey, playdough, plastilina, etc.)
  - Action figures, dolls, stuffed animals, toys, etc.
  - Inanimate objects
  - Puppets

Paper motion animation: This is essentially another form of stop motion animation that uses drawings on paper and cutouts of paper
  - Post-it notes
  - Sketchbooks
  - Envelopes
  - Computer paper

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Whiteboard animation: This is another form of stop motion animation that uses dry erase markers on a white board

Flipbooks: Computer paper or “patty paper” are great to use with this because it is possible to trace the parts that one does not want to move

Computer animation
Lessons

Creative Storytelling:
- Fiction
- Surrealism: stream of consciousness
- Adaptation
- Autobiography

DAIO art critique:
- Describe: Students will denote exactly what they see in the particular artwork
- Analyze: Students use art terms to explore how the artist put the work together
- Interpret: Connotations based on what student sees also consideration of style, mood, and deeper meanings of the work

Presentation of art-making process:
- Art historical influence
- Symbolism used
- Function—artwork in action
- Planning process and considerations
- Process of creating/making the work
- Finished work

Standards

Creating
- VA1—Students will generate and conceptualize artistic ideas and work
- VA2—Organize and develop artistic ideas and work
- VA3—Refine and complete artistic work

Performing/Presenting/Producing
- VA5—Develop and refine artistic techniques and work for presentation
- VA6—Convey meaning through the presentation of artistic work

Responding
- VA9—Apply Criteria to evaluate artistic work

Connecting
- VA10—Synthesize and relate knowledge and personal experiences to make art
- VA11—Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding

Common Core ELA Anchor Writing
- W3—Write narratives or real or imagined experiences
- W4—Produce clear and coherent writing
- W5—Plan, revise, rewrite, and edit writing
- W6—Use technology to produce and publish writing

Music Resources for Videos

Students and adults cannot use any music in videos. Music needs to be public domain or licensed by a creative commons license (not including “No Derivative works”)  
- https://creativecommons.org/legalmusicforvideos/
- https://creativecommons.org/licenses/
- http://freemusicarchive.org/
- http://www.educationworld.com/a_curr/curr280d.shtml
**Assessment: Craftsmanship**

<table>
<thead>
<tr>
<th>Rubric Category</th>
<th>1-2: Off Track</th>
<th>3: Approaching Proficiency</th>
<th>4: Effort Proficiency</th>
<th>5: Excellence</th>
<th>Mastery</th>
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<tbody>
<tr>
<td><strong>Craftsmanship</strong></td>
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<tr>
<td>There is only one shot and scene</td>
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<td>The video uses various types of shots (wide angle, close-up, extreme close-up) to set the scene</td>
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<td>The video communicates the story effectively</td>
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<td><strong>Communication of a Deeper Meaning/Theme</strong></td>
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<tr>
<td>The story is clear and distinct</td>
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<td>There is clarity in the story and the scenes</td>
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<td>There is great flow to the story and scenes</td>
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<td>The dialogue/words are clear</td>
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<td>The dialogue/words are coherent and logical</td>
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<td>The dialogue/words are understandable</td>
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<td>The dialogue/words are well-organized and well-delivered</td>
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</table>

**Assessment: Creativity**

<table>
<thead>
<tr>
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<th>5: Excellence</th>
<th>Mastery</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Creativity</strong></td>
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<td>The student's voice is prominent. All creative choices were done in service of the artist's personal vision</td>
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<tr>
<td>I used my imagination to come up with this video</td>
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<td>The work shows modulated decision making, little evidence of experimentation or risk taking</td>
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<tr>
<td>Work shows decision making that involves successful experimentation &amp; risk taking</td>
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<tr>
<td>Clearly shows evidence of decision making involving highly successful experimentation &amp; risk taking</td>
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<tr>
<td><strong>Assessment: Communication of a Deeper Meaning/Theme</strong></td>
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<tr>
<td>What you see is what you get. There is no deeper theme</td>
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<td>There is more than one level of meaning to the story, but that theme is not clear</td>
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<td>There is an underlying theme, but it's too obvious</td>
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<td>The work has nuanced layers of meaning that communicates a deeper theme</td>
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<td>The video doesn't clearly communicate its meaning to the viewer</td>
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<td>There may be some things the viewer gets wrong about the story</td>
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<td>The message is pretty clear to the viewer</td>
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<tr>
<td>The range of ideas, feelings, and meanings is clear to the viewer</td>
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<tr>
<td><strong>Support for Position:</strong> (Textual/evidential evidence.) The writer includes some evidence (e.g., evidence from the work of art) that supports the position statement. Evidence is explained using a relevant and relevant persuasive strategy. The writer articulates the writer's own counter-arguments, findings, themes, and has presented sufficient counter-arguments.</td>
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</table>
| **Conclusion:** The writer's position on the theme is clearly stated, and the theme's translation into the work is explained clearly. The writer articulates the writer's own counter-arguments, findings, themes, and has presented sufficient counter-arguments.
Assessment: Story Elements

<table>
<thead>
<tr>
<th>Story Elements</th>
<th>What is a &quot;hook&quot; in a story?</th>
<th>I didn't really include a hook in my video</th>
<th>I wrote a hook in my story, but I'm not sure how it came across on the screen</th>
<th>There is an extremely engaging hook to grab my viewer's attention at the beginning of my story</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The story is missing background information (how did they get to this place at the beginning? I do not believe the events would happen this way or characters would make these choices)</td>
<td>The story has adequate background information OR believable events or motivation (for the characters)</td>
<td>The story is set up with background information and it has a believable sequence of events</td>
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</tr>
<tr>
<td>My characters are inconsistent</td>
<td>My characters come across as a bit flat or unbelievable</td>
<td>I used archetypes as my characters, but their choices are appropriate for the situations they are in</td>
<td>My character are round, believable characters in the situations they have been placed in</td>
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<tr>
<td>There is not really a resolution to the story. It either says &quot;To Be Continued,&quot; or &quot;The End&quot; without a resolution</td>
<td>The resolution to the story seems to be there, but is unclear</td>
<td>The resolution ties up most of the events in the story</td>
<td>The resolution is uniquely appropriate for the events and climax of the story</td>
<td></td>
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</tbody>
</table>

Tips for Creating Videos in the Classroom

- I have included a lot of options here. It is a good idea to limit students’ choices based on the objectives and learning outcomes you wish to have in this unit.
- Videos about social justice issues give students focus and add a research and a persuasive element to the assignment.
- Autobiographical stories make the narratives very meaningful and personal.
- Poetry and surrealism can be really fun topics to work with because they can be more organic and experimental.
- Little whiteboards could be a great solution to enable everyone to work at the same time if whiteboard space is limited.
- Tripods are very helpful in order to keep shots consistent.
- Tape is a great tool to mark where the legs of a tripod go on the floor or a tablet (if allowed in your room).
- Collaboration (groups of 2-3) is great for stop-motion animation and white board animation because one student can take the picture and the others can move the figures between pictures. It also helps to have more than one person because there are so many things to do and work on including backgrounds, voice-overs, and characters.
- Group work is terrible for computer-generated videos and flip books because only one student can work on the video/drawings at a time and the other students end up sitting around wasting time.
- Creating a movie poster is a great companion activity for this unit.
- It is a very good idea to have students hand in a script before they begin on the computer/photos/drawings.
- Check students’ videos along the way either with a share-out in class, or individually.
- Have students proofread (sp, grammar).
- Talk to students about the speed of photos and the purpose of pauses in a video.
- Have students look at the focus and blurriness of their photos—blurriness=speed.

Student working on computer animation program online