

Reading Public Schools

Instilling a joy of learning and inspiring the innovative leaders of tomorrow



Fine and Performing Arts Curriculum Guide

Course: Digital Animation and Design

Course Description

This introductory visual arts course will introduce students to the creative world of digital animation and design. Using industry standard Adobe software and other hands-on experiences, students will express their creative voices by producing original animations, designing movie posters, creating digitally manipulated images, and more. There will be an emphasis on the fundamentals of animation, including drawing, storyboarding, and timing. The basic principles of design will help the student to create visually exciting images through an understanding of typography, color theory, and layout.

Standards for Artistic Practice

Based on the 2014 National Core Arts Standards, these practices describe the processes and skills students learn as practitioners throughout the elementary, middle, and high school years in order to achieve artistic literacy.

- ⇒ *Creating art with artistic intent.*
- ⇒ *Presenting, performing, or producing artistic works to evoke, express, or communicate.*
- ⇒ *Responding to art through intellect and emotion.*
- ⇒ *Connecting the arts to the self, society, history, culture, and other disciplines and bodies of knowledge.*

Source: MA Arts Curriculum Framework 2019, page 20

Content Standards for a Foundation Visual Arts Course

Creating:

1. Create artistic ideas that reflect characteristics of different artistic movements from different cultures.
2. Develop multiple plans for producing a piece of artwork prior to selecting one.
3. Refine concepts and content by focusing on a particular principle of design, such as emphasis, balance, contrast, or pattern.

Presenting:

4. Justify choices for curating and presenting artwork for a specific exhibit or event.
5. Develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
6. Describe how decisions about how an artwork is presented are connected to what the student wants to express, evoke, or communicate,

Responding:

7. Analyze the style of an artist, and how it manifests itself in a given artwork.
8. Identify specific elements in a work that connect it to a specific genre or style.
9. Compare and contrast different rubrics or criteria for evaluating artwork.

Connecting:

10. Describe what has influenced changes in one's own artistic style and preferences in visual art.
11. Identify the connections between historical and cultural contexts and define stylistic elements of artistic movements (e.g. how the impact of World War II influenced the western art world and shifted focus from Europe to New York City).

Source: MA Arts Curriculum Framework 2019, page 64

Units	Essential Questions	Key Activities May Include...
1. Introduction	<ul style="list-style-type: none"> • What is animation? • How animators create an illusion of movement? • What is frame rate/projection rate? 	<ul style="list-style-type: none"> • Learning animation terminology (handout) • Understanding the optical phenomenon known as persistence of vision and what it means to use 24 frames per second • Understanding the following basic principles of animation: path of action/motion arc, squash and stretch, slow out/slow in, anticipation, follow-through, and overlapping action
2. Stop Motion	<ul style="list-style-type: none"> • What is stop motion animation? • What are some of the pitfalls one might face while creating a down-shooter setup? • How can stop motion animation be captured with handheld devices? 	<ul style="list-style-type: none"> • Downloading and using the “Stop Motion Studio” app on a smartphone or tablet • Practicing differentiation between shooting on 1s, 2s, and 3s • Creating down-shooter setups and photographing them to share with and be critiqued by the class
3. The Bouncing Ball	<ul style="list-style-type: none"> • What is the importance of timing and spacing in animation? 	<ul style="list-style-type: none"> • Viewing a TedEd video about timing and spacing, examples of “bouncing ball” animation, and three “bouncing ball” handouts • Understanding the spacing of the ball along a definite path • Creating unique versions of the “bouncing ball” to share with and be critiqued by the class
4. Playing With Lightboxes	<ul style="list-style-type: none"> • How is a lightbox useful for animation? • How can we create lightboxes? • How can we animate unusual substances using lightboxes? 	<ul style="list-style-type: none"> • Demonstrating the use of the lightbox in stop motion animation using examples • Experimenting with one of the following: coffee grounds, pepper, salt, sawdust, sand, or similar found substance • Creating an animation using one or more of the aforementioned substances to share with and be critiqued by the class
5. Replacement Animation	<ul style="list-style-type: none"> • What is replacement animation and how is it useful? 	<ul style="list-style-type: none"> • Viewing the following films on replacement animation: Paul Bush’s “Furniture Poetry,” PES’s “Western Spaghetti,” Caleb Wood’s “Bird Shit” • Creating a short in-class replacement animation to share with and be critiqued by the class • Creating a longer “Western Spaghetti”-like animation for homework to share with and be critiqued by the class
6. Cut-Paper Puppet Animation	<ul style="list-style-type: none"> • What are the best ways to make functioning puppets to use in our animations? • What are the pitfalls one must overcome in order for puppets to work? 	<ul style="list-style-type: none"> • Viewing the Chris Sullivan’s “Cut Out Paper Puppet Demo” • Viewing hinges or joints created using different methods • Creating a joint using 26 gauge wire and cardstock to share with and be critiqued by the class • Creating a lengthy puppet animation shot on green screen to share with and be critiqued by the class
7. Rotoscoping	<ul style="list-style-type: none"> • What is observational rotoscoping? • How do we produce realistic action using motion picture footage? 	<ul style="list-style-type: none"> • Viewing several examples of animations created from observational rotoscoping • Using either/or the diver and javelin thrower video clips to complete an in-class lesson, culminating in a short animation to share with and be critiqued by the class
8. The Palimpsest Approach	<ul style="list-style-type: none"> • What is a palimpsest and how did it originate? • How can we reuse or alter a drawing while still being able to see visible traces from its earlier form? 	<ul style="list-style-type: none"> • Viewing several examples of animations created through use of the palimpsest approach • Creating short palimpsest animations that will be developed into lengthier animations to share with and be critiqued by the class

Units	Essential Questions	Key Activities May Include...
9. Rotoscoping in Photoshop	<ul style="list-style-type: none"> • How can we convert what we have learned about rotoscoping and transfer that to the digital realm? 	<ul style="list-style-type: none"> • Viewing several examples of rotoscoping animations in Adobe Photoshop and the video “2 Rotoscope Animation with Photoshop CS6 (EASY)” • Choosing appropriate film clips to use to rotoscope using the program Adobe Photoshop • Creating short rotoscope animations using short video clips to share and be critiqued by the class
10. Drawing Digitally in Photoshop	<ul style="list-style-type: none"> • How is a tablet used in animation? • How can we digitally draw in lieu of a tablet? 	<ul style="list-style-type: none"> • Viewing examples of drawing in Photoshop • Creating animations based on stream-of-consciousness writing that are least 60 frames (5 seconds at 12 frames per second) to share with and be critiqued by the class
11. Direct Animation Techniques	<ul style="list-style-type: none"> • What are direct animation techniques and how are they best used? 	<ul style="list-style-type: none"> • Learning the different methods of direct animation, including direct on scotch tape, packing tape, and multi-media dura-lar film or transparency sheets • Examining examples that use different media including markers, nail polish, scratching ink, spray paint, newspapers, collage materials, flower petals, lint, and other items that light can shine through • Creating at least three seconds of a film strip animation to share with and be critiqued by the class
12. Introduction to Adobe After Effects	<ul style="list-style-type: none"> • How can we hybridize analog and digital media? • What is a green screen used for? • How can we incorporate sounds and backgrounds into our animations? 	<ul style="list-style-type: none"> • Viewing examples of animations created using Adobe After Effects as the primary editing tool • Learning how to set up a rough edit and import sounds effects into a timeline • Creating animations using Adobe After Effects that must incorporate both visual and auditory effects to share with and be critiqued by the class
13. Balance	<ul style="list-style-type: none"> • What are the four design principles and why are they important? • What is negative space? • What are the different types of balance? 	<ul style="list-style-type: none"> • Being given a set of elements and asked to start thinking about visual organization • Practicing differentiation between different types of balance • Learning basic tools in Adobe Illustrator
14. Abstract Type	<ul style="list-style-type: none"> • What is the theory of Gestalt? • How can we assign visual importance to elements? 	<ul style="list-style-type: none"> • Creating one or more recognizable letterforms • Assigning visual importance to the letterforms • Learning the most versatile tool in Adobe Illustrator, the pen tool
15. Typography Poster	<ul style="list-style-type: none"> • What is typography and why is it important? • What is the different between a font and a typeface? • What are the classifications of type? • What is visual hierarchy? • What do the terms tracking, kerning, and leading mean when discussing type? 	<ul style="list-style-type: none"> • Learning the shape, feel, and proportion of type • Researching a typographer, typeface, and distinguishing characteristics of the type • Using type design as an element with a pragmatic use (poster) • Learning typesetting skills in Adobe Illustrator

Units	Essential Questions	Key Activities May Include...
16. Corporate Identity System	<ul style="list-style-type: none"> • What are the four different kinds of logotypes? • What is a corporate identity system? • What are some well-known iconic logotypes? 	<ul style="list-style-type: none"> • Demonstrating the effective combination of type and image • Creating a corporate identity system including a logo, business card, letterhead, and envelope
17. Typography Self-Portrait	<ul style="list-style-type: none"> • Why don't we distort our type? 	<ul style="list-style-type: none"> • Demonstrating mastery of placing and embedding an image, hiding, locking, and creating layers, the selection tool, rotating, reflecting, and moving elements, the transparency menu, and opacity • Furthering knowledge of typography
18. Mandala	<ul style="list-style-type: none"> • What does a mandala symbolize? • How is the significance of objects within a mandala conveyed? • How is the mandala used in different religious traditions? • What types of things that surround us reflect the primal mandala pattern? 	<ul style="list-style-type: none"> • Fine-tuning the use of the pen tool • Paying attention to detail, particularly when assembling the final product • Representing oneself through different shapes, sizes, and colors • Depicting ideas that are central to one's life
19. Composite Photo (Movie Poster)	<ul style="list-style-type: none"> • What is the difference between screen and print resolution? • How can we consider the direction of the light source, the intensity, the color of the light, and the shadows, which may vary in intensity and length? 	<ul style="list-style-type: none"> • Learning about resolution and file formats • Learning the retouching and selection tools in Adobe Photoshop • Learning about layers, layer masks, and adjustments in color, hue, and saturation • Seamlessly blending two images together so that the lighting, shadows, and values are consistent
20. Tabloid Newspaper	<ul style="list-style-type: none"> • What are things to consider when creating a front page layout? • Why are skewing typefaces by stretching or slanting them a faux pas in graphic design? • What is the importance in using all available space on the cover of a tabloid newspaper? 	<ul style="list-style-type: none"> • Brainstorming or sketching, not confining oneself to an organizational method or clean presentation • Using the tools learned in the composite photo project to composite three pairs of images together and create headlines, a catchy title, and clever text
21. Public Service Announcement	<ul style="list-style-type: none"> • How can you use your capacity as an artist to effect positive, health-enhancing behavior change and work as an advocate for healthy individuals, schools, families, and communities? • How are demographics used in conveying information? 	<ul style="list-style-type: none"> • Understanding one's place in society and one's capacity to effect positive social change • Demonstrating creative thinking and problem-solving • Using a variety of tools in both Adobe Photoshop and Illustrator to effectively communicate a strong concept in a particular style
22. Film Festival Identity System	<ul style="list-style-type: none"> • How do we demonstrate visual continuity? • What do we mean by focusing on problem solving in a "real-world" context? • How do we come up with solutions that are appropriate to the client and the audience? 	<ul style="list-style-type: none"> • Developing and strengthening the skills that lead to conceptual design solutions • Coming up with dynamic design concepts and carrying them throughout three separate pieces with continuity

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Fine and Performing Arts Curriculum Guide Overview

Curriculum Guide

Curriculum guides are public documents aligned with the Massachusetts Department of Education Curriculum Frameworks. They outline and highlight the set of standards that students will learn within certain disciplines at each grade level. Curriculum guides are intended for teachers, parents, and the wide school community to provide an overview of the course of study for the year.

Curriculum Map

Curriculum maps are internal documents utilized as planning tools for teachers and administrators. Curriculum maps keep a focus on the end-of-year standards and chart a course for teaching and learning over the year. They are typically organized by month and/or marking period and may include: genres/topics or units of study, methods of assessment, and major content resources. Maps are fluid documents that are revised and revisited regularly to ensure students' needs are being met.

Content Standards

The standards used as the foundation of our curriculum come directly from the Massachusetts Arts Curriculum Framework. State standards may be viewed here: <http://www.doe.mass.edu/frameworks/>

Standards for Artistic Practice

The standards for artistic practice describe the processes and skills students learn as practitioners throughout the elementary, middle, and high school years in order to achieve artistic literacy. Based on the processes presented in the 2014 *National Core Arts Standards*, these practices are grouped into four clusters that focus on creating, presenting/performing, responding, and connecting across the five arts disciplines (dance, media arts, music, theater, and visual arts)."
- *MA Arts Curriculum Framework 2019*, p.20

Essential Questions

Essential questions are questions that are not answerable with an easy answer or a simple instruction. The purpose of essential questions is to provide opportunities for inquiry into learning and act as an umbrella to anchor the unit/lesson.

Key Activities

Key activities are examples of the instructional contexts and structures for learning that students and teachers *might* be engaged in during arts instruction. Those listed represent a sampling and the list is in no way exhaustive. The list is not intended to mandate or require certain types of instruction at any given time, merely to suggest best practices.