PUPPETRY IN PRACTICE

CHINESE FOLKTALES

Puppetry & Animation

Literacy-based programs for Elementary and Junior High School students

For the 2014-2015 school year, Puppetry in Practice is honored to be the recipient of special funding through multiple school partnerships made available through two new initiatives developed by the New York City Department of Education, through the office of Schools Chancellor Carmen Fariña.

The Department of Education's Arts for English Language Learners and Students with Disabilities is a program that funds arts partnerships that serve a diverse group of student participants, including ELL and Special Education students. The DoE's Arts Continuum is a new arts partnership initiative designed to bridge arts learning between the elementary and middle schools.

Under the umbrella of the Arts for ELLs and Students with Disabilities, school recipients working with Puppetry in Practice include PS 217, PS 159 and PS 228 in Brooklyn, and Junior High School 185 in Queens. For the Arts Continuum programs, Puppetry in Practice is working with PS 193 and IS 240 Hudde Middle School, and PS 255 and Junior High School 234, all in Brooklyn.

Through these new initiatives Puppetry in Practice is enlarging its reach to language learning student populations, incorporating a variety of art forms through dynamic, interactive programming.

PUPPETRY IN PRACTICE

GIANT PARADE PUPPETS of CHARACTERS from the MAGIC PAINTBRUSH

The program outlined in the following pages details a 14-week, arts-based residency designed by Puppetry in Practice, Inc. (PiP) for Middle School students, Grades 6-7. Students worked collaboratively with their peers, teachers and a professional teaching artist to construct large, parade-style puppets representing the characters from the Chinese folktale *The Magic Paintbrush*.

This project was designed specifically for ELL students population who benefit greatly from the ability to socialize and work together in a creative atmosphere. With projects like this, every student is on an equal level and can effectively participate regardless of their language comprehension. Additionally, the collaboration and teamwork skills needed to complete a project of this scale requires students to rely each other for ideas, support and aid. As a result, three separate classes of 30+ students can come together as one large community and create a giant spectacle for their school.

The final results of the program were 11 beautiful, larger-than-life puppets and banners that students felt proud to parade around their school and courtyard.

Giant Parade Puppets of Characters from The Magic Paintbrush
14-week, in-school residency for Middle School - JHS 234
Artists-in-Residence: Jason Leinwand
Spring 2015

RESIDENCY TIMELINE

Lesson 1 - Introduction to Giant Puppets, Puppet Parades and *The Magic Paintbrush*

Lesson 2 - Forming the Puppet's Head and Hands

Lesson 3 - Paper Mache (5 weeks)

Lesson 4 - Painting the Banners (3 weeks)

Lesson 5 - Painting and Detailing the Puppets (3 weeks)

Lesson 6 - Designing the Clothing

Lesson 7 - Assembling the Puppets

Lesson 8 - Parading the Puppets

LESSON 1 - Introduction to Giant Puppets, Puppet Parades and *The Magic Paintbrush*

OBJECTIVE
To introduce students to large-scale puppets, parades and performances and tell *The Magic Paintbrush* through interactive storytelling.

The focus of the lesson is for students to:
- Learn about big puppets and how they are made
- Observe videos and pictures of large puppet parades and performances
- Engage in a conversation about folktales from ancient China
- Think about how we can make big puppets to represent the characters from the story

CCSS.ELA-Literacy.SL.7.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.7.2
Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text or issue under study.

CCSS.ELA-Literacy.SL.7.1.d
Acknowledge new information expressed by others and, when warranted, modify their own views.

MATERIALS
Multimedia Slideshow of parade style puppets, *The Magic Paintbrush* by Demi

KEY TERMS/CONCEPTS
Puppetry, Puppeteer, Puppet Parade, Chinese folktale, collaboration/community

PROCEDURE
1. Greetings and Introductions
2. Conduct a slideshow presentation on the SmartBoard displaying a variety of puppets (big and small) from around the world. Focus on large puppets that demonstrate a team of people operating it and parades that show mass amounts of people as participants and spectators
3. Using the featureless, cardboard puppet foundation pieces (used in Lesson 2), select 3 students at a time to puppeteer the head and its two hands for the class
4. Students observe the teamwork necessary to puppeteer such a large puppet
5. Online video sources of NYC Halloween Parade and others further emphasize the scale of the puppets and the scope of how many people participate
6. Review vocabulary: puppet, puppeteer, collaboration, community
7. Introduce *The Magic Paintbrush* and tell story through interactice storytelling
8. List the characters that will be represented as giant puppets in preparation for next lesson
9. Wrap up, pack up.

SUGGESTIONS FOR THE CLASSROOM IN BETWEEN SESSIONS
This program was originally designed for ELL and students who are newcomers to America. A great way to create a bridge between the Puppetry in Practice residency and the daily classroom learning environment would be to have students discuss or find examples of puppetry from their countries of origin.

The diversity of the student population would probably provide the classroom with a wide variety of puppet experiences and styles from countries all over the world. Additionally, students would be exposed to similarities between various cultures that they may not have expected.
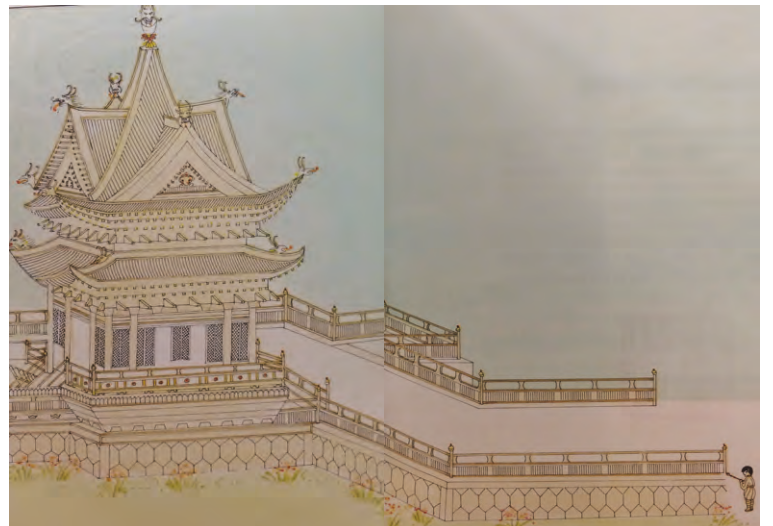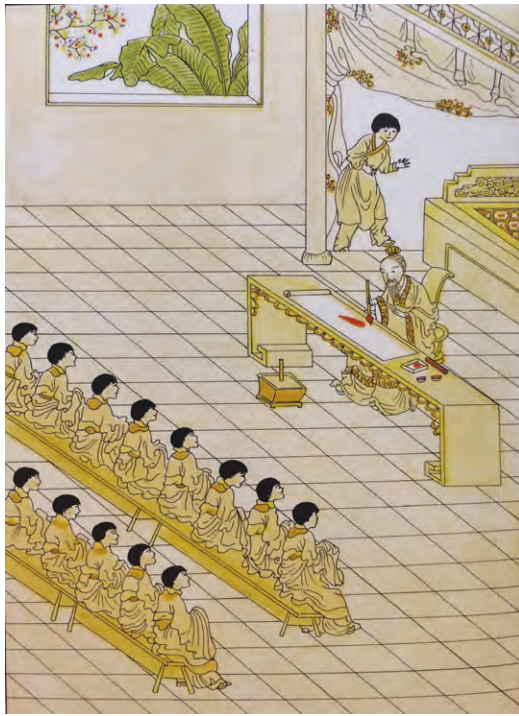
EXAMPLES of PUPPETS and PUPPET PARADES

READING RAINBOW Book

LIANG and the MAGIC PAINTBRUSH
by DEMI

马良和他的神奇画笔

LESSON 2 - Forming the Puppet's Head and Hands

OBJECTIVE
To create the foundation of the puppet's head that will be paper mached.

The focus of the lesson is for students to:
- Collaborate with their group
- Use simple recylced materials to create a giant puppets face
- Consider how a character is formed through facial expressions
- Complete the the puppet's face

Blueprint for Teaching and Learning in the Visual Arts: 8th Grade Benchmark
Create a sculpture that demonstrates:
• asymmetrical balance • movement • unity through color and form

MATERIALS
Cardboard face template, cardboard hands, newspaper, masking tape, metal wire

KEY TERMS/CONCEPTS
Facial expressions, emotion, character, recycled materials

PROCEDURE
1. Review the project and any vocabulary associated
2. Using examples, begin a discussion of how different facial expressions create characters and emotions
3. Ask students to make angry faces, happy faces, sad faces, etc. and look at one another to observe how the face changes its shape
4. Show the big cardboard face template and discuss what elements of the face are missing (eyes, nose, mouth, ears, cheeks, chin, eyebrows, etc.)
5. Demonstrate how to build these forms with crumpled newspaper and tape and how to create the puppets face
6. Demonstrate how to use the same technique to fill out the puppets hands from flat to 3D. Taping metal wire to fingers helps keep them bent in different positions
7. Students are advised to work as a team and divide and delegate tasks
8. Place students into groups of 5-6
9. Assign each group one of the characters from the story
10. Pass out materials and assist when necessary
11. Allow students to socialize, plan, brainstorm and create
12. Before the end of the lesson, students should share their creations with the group and begin the process of becoming a puppeteer with gestures, words or sounds through the puppet's head
13. Clean up, wrap up, pack up!

SUGGESTIONS FOR THE CLASSROOM IN BETWEEN SESSIONS
Make portrait drawings of the puppets faces to prepare for when we paint them. Experiment with different facial features and expressions. Use historical Chinese portrait art as a reference and as a lesson in art history.

The theme of this project was *The Magic Paintbrush*. Through discussions and planning, groups decided on the following characters to highlight in the parade:

Liang, The Emperor, The Art Teacher, The Old Man, A Soldier, A Villager

Additional puppets for the Parade: 4 Horses and a Giant Snake

LESSON 3 - Paper Mache (5 weeks)

OBJECTIVE
To apply 3-4 layers of paper mache over the form of the puppet's head and hands.

The focus of the lesson is for students to:
- Learn to paper mache
- Work as a team
- Complete a lengthy task over a period of weeks without losing focus or enthusiasm

MATERIALS
Completed puppet head form, puppet hands, plastic wrap, brown and red building (rosin) paper, blue shop towel, wheat paste, white glue and water mixture, brushes, small containers, plastic to cover the tables, Scotch tape, masking tape

KEY TERMS/CONCEPTS
Paper mache, wheat paste, layers

PROCEDURE
1. Review the project and voabulary if necessary
2. Cover tables in plastic
3. Cover puppet heads (newspaper and tape) in plastic so paper mache will lift off easily when complete
4. Mix wheat paste and water to make the glue
5. LAYERS 1-2 - Demonstrate how to use your hands to saturate the building paper and begin layering and overlapping the paper mache over the puppet head or hand
6. LAYER 3 - Demonstrate to students how to brush on glue and water mixture and apply paper towel to the form to build a layer of paper mache
7. Distribute materials
8. Students should complete one layer per lesson. After 3 weeks, final blue paper towel layer should be applied to achieve appropriate strength
9. Encourage students to continue paper macheing throughout the duration of the class period
10. Engage students in casual conversations while they work to inspire communication, particularly in English
11. Leave extra time for clean-up
12. Store puppet heads and hands somewhere safe to dry
13. Wash brushes, containers and hands
14. Clean up, wrap up, pack up.

SUGGESTIONS FOR THE CLASSROOM IN BETWEEN SESSIONS
Using recycled materials to make large puppets is a great lesson for students to learn about creating less waste for the good of the environment. This project could be tied into a science lesson where students learn more about what happens with trash after it leaves their home. The goal would be to inspire more students to see the value of recycling and UP-CYCLING (using trash to make something better than its original!).

To further develop this theme, and tie in to social studies, teachers could show the direct impact that trash has on the many different environments of NYC.

FIRST LAYER - RED BUILDING PAPER with WHEAT PASTE

SECOND LAYER - BROWN BUILDING PAPER/PAPER BAGS with WHEAT PASTE

THIRD LAYER - BLUE PAPER SHOP TOWELS WITH GLUE AND WATER MIXTURE

Paper Macheing the Horse Heads with Paper Towel and Tissue Paper with Glue/Water Mixture

LESSON 4 - Painting the Banners (3 weeks)

OBJECTIVE
To paint colorful banners for the parade that reference Chinese textiles and celebration colors.

The focus of the lesson is for students to:
- Create a large-scale pattern based painting
- Collaborate with a group
- Use reference materials as inspiration to create original artwork

CCSS.ELA-Literacy.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

MATERIALS
Canvas, paint (red and yellow), brushes, small containers, plastic to cover tables

KEY TERMS/CONCEPTS
Color, design, Chinese textiles, patterns, symmetry, celebration colors

PROCEDURE
1. Cover tables in preparation for painting
2. Using the SmartBoard, lead a discussion with examples of Chinese textile and pattern work
3. Show examples of giant banners/flags as they are used in parades
4. Distribute printouts with textile examples for students to examine and brainstorm with
5. Discuss symmetry, overall design and layout
6. Encourage planning, teamwork and conversation among the groups
7. Demonstrate effective painting techniques:
   - How to conserve paint
   - How to use brushes
   - How to manage cleanliness
8. Distribute materials
9. Leave extra time for clean-up
10. Store banners somewhere safe to dry
11. Wash brushes, containers and hands
12. Clean up, wrap up, pack up!

SUGGESTIONS FOR THE CLASSROOM IN BETWEEN SESSIONS
Symmetry and pattern are frequently found of East Asian art. Mandalas, which are used as a point of focus in meditation, incorporate shapes, patterns and design that swirl around a center point. Students can study mandala art from various East Asian countires, make comparisons and then create their own with colored pencils, markers or even paint.

Examples of Textiles, Patterns, and Parade Banners
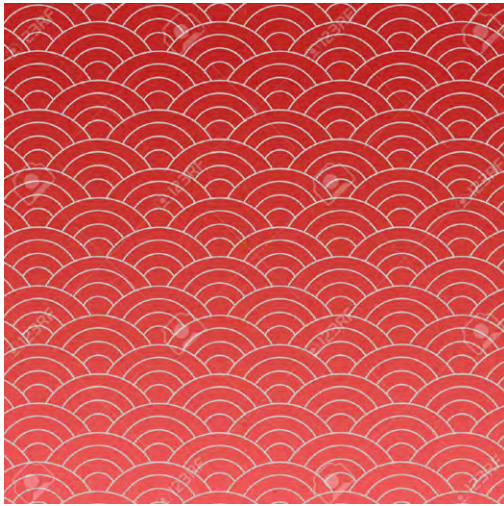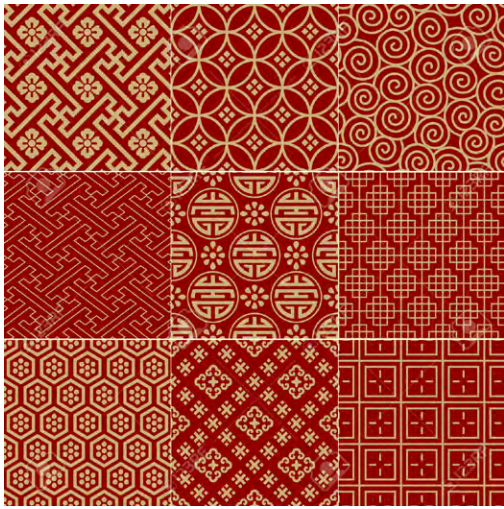
LESSON 5 - Painting and Detailing the Puppets (3 weeks)

OBJECTIVE
To paint the puppet heads and hands. To add hair and additional details.

The focus of the lesson is for students to:
- Complete the puppets head and hands
- Use paint, fabric, and yarn to bring their character to life
- Make decisions as a group

CCSS.ELA-Literacy.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

MATERIALS
Paper mached puppet heads and hands, paint, paint brushes, small containers, scissors, hot glue, yarn, fabric, fabric glue, plastic to cover the tables

KEY TERMS/CONCEPTS
Character details, facial anatomy, color mixing

PROCEDURE
1. Cover tables in plastic in preparation for painting
2. Establish a paint, paintbrush and container station somewhere in the room
3. Review effective painting techniques from previous lesson
4. Demonstrate basic color mixing in a container OR on the puppet head as the paint dries
5. Review facial features and discuss how adding the details of each character will make the puppet more unique. For example, the Old Man should have wrinkles on his face while the Emperor should have an angry face.
6. Demonstrate adding yarn for hair, beards, mustaches or horse mane using fabric glue
7. Distribute materials and let students begin their work
8. Encourage students to experiment with the materials and present ideas to the group about how they could be used on their puppets
9. Students and puppets will benefit from a variety of materials that they are free to explore and rummage through
10. Leave extra time for clean-up
11. Store puppets somewhere safe to dry
12. Wash brushes, containers and hands
13. Clean up, wrap up, pack up!

SUGGESTIONS FOR THE CLASSROOM IN BETWEEN SESSIONS
Visit the Rubin Museum in Manhattan to see a great collection of art from East Asian and the Himalayan region. Students will gain new perspectives on the Asian art that has been referenced throughout this project by seeing actual art and artifacts from the region. Students can look for specific representations of themes or find animal portraiture that is also found in *The Magic Paintbrush.*

LESSON 6 - Designing the Clothing

OBJECTIVE
To design the clothing for the puppets and begin to assemble them.

The focus of the lesson is for students to:
- Create large scale fabric assemblages
- Gain inspiration from reference materials
- Collaborate and be creative

Blueprint for Teaching and Learning in the Visual Arts: 8th Grade Benchmark
Create a collage that demonstrates:
• use of a variety of materials and textures • unity through color • balanced composition • asymmetrical balance
• movement • unity through color and form

MATERIALS
Fabric, felt, scissors, fabric glue, staple guns, hot glue guns, wood armatures

KEY TERMS/CONCEPTS
Fabric collage, patterns, designs, armature

PROCEDURE
1. Prepare wooden armatures for puppets prior to the class. Wooden armatures are made with 1-in x 2-in. (Make a "T" by screwing a 32-in piece to an 8-ft piece. The 32-in piece acts as the puppets shoulders and the 8-ft piece serves as the body and the pole the puppeteer holds.)
2. An empty plastic container (yogurt, cottage cheese size) is bolted into the top of the puppet head so the 8-ft wooden beam fits into it and balances the head in position
3. Attach the head to the wooden frame.
4. Class begins by assembling one puppet so students understand the size of the puppets body
5. Demonstrate how to attach fabric to shoulder cross piece by using a staple gun
6. Students are asked to think about the character and their role in the story. For example, Liang is poor. His clothes should be plain and tattered. The greedy Emperor is very wealthy and should be adorned appropriately
7. Distribute materials and let students begin their work
8. Encourage students to experiment with the materials and present ideas to the group about how they could be used on their puppets
9. Students and puppets will benefit from a variety of materials that they are free to explore and rummage through
10. Leave extra time for clean-up
11. Store puppets somewhere safe and out of harm's way
12. Clean up, wrap up, pack up!

SUGGESTIONS FOR THE CLASSROOM IN BETWEEN SESSIONS
Clothing and textile design, particularly for the artistocracy and emperors of ancient China is filled with symbolism, patterns and intricate designs. People often wore many layers of fabric and clothing that created a stunning visual for people. An art activity that could tie into this would be for students to create fabric collages using a variety of fabric scraps to create their own interpretations of layered fabric or ornamentation.

LESSON 7 - Assembling the Puppets

OBJECTIVE
To put the puppets together and ready them for puppeteering.

The focus of the lesson is for students to:
- Complete their puppet
- Experience basic carpentry and mixed media assemblage
- See their creations come to life

MATERIALS
Completed puppet heads, hands and clothing; wooden cross frame (1-in x 2-in), black tape; miscellaneous screws, nuts and washers; empty yogurt container; staple gun and staples; screwgun with drill bits, hot glue gun, glue sticks

KEY TERMS/CONCEPTS
Assembling a large puppet

PROCEDURE
1. Class begins with brief discussion about finished puppets
2. Screw 2-ft pieces of 1-in x 3-in onto the hands for puppeteer handles
3. Cut fabric strips for sleeves and have students glue hands to the ends of the sleeves
4. Using a staple gun, attached shirts and sleeves to the frame and add tape where necessary
5. Students add any final details to clothing, hands or head
6. Stand puppets up and in groups of three start to operate them
7. Puppets walk around the classrooms and interact with each other as all the puppets are finished

SUGGESTIONS FOR THE CLASSROOM IN BETWEEN SESSIONS
Practice with the puppets.

LESSON 8 - Parading the Puppets

OBJECTIVE
To activate the puppets and create a large-scale spectacle in the school.

The focus of the lesson is for students to:
- Display their creations for everyone to see
- Become a puppeteer

MATERIALS
Finished puppets

KEY TERMS/CONCEPTS
 Puppet parade, activation, puppeteer

PROCEDURE
1. Prepare the puppets for a parade through the school
2. Add additional flags, banners or noise makers to make the parade more spectacular
3. Retire the puppets and store them for additional school celebrations
4. Final discussions and wrap-ups
5. Congratulations and good-byes

SUGGESTIONS FOR THE AFTER THE RESIDENCY
Plan another puppet parade and add more giant puppets to the school's collection!

PUPPETRY IN PRACTICE

STUDENT EVALUATION

PROGRAM : __GIANT PARADE PUPPETS   The Magic Paintbrush__

NAME:__Justice Vincent__SCHOOL: __IS 234__CLASS:__211__

WOWY ZOWY! **CONGRATULATIONS!** *WE COMPLETED OUR PROJECT, HAD OUR PARADE AND FINALLY
WASHED ALL THE PAPER MACHE OFF OUR HANDS. PLEASE SHARE YOUR THOUGHTS ABOUT WHAT WE DID!*

1. What were some new skills you learned during this project? How do you think you will use these skills in the future?

I learned how to paper mache properly I also learned how to use everyday items to my advantage such as making noses. I could ~~fou~~ use these skills in the future ~~to~~, if I major in Art at college

2. What did you learn about yourself throughout this project? Be specific.

I learned that I'm not just good at drawing i'm also good at painting & building one thing about myself, but this project confirmed for me is the fact that I already knew

3. How was the experience working collaboratively in a group? Be as specific as possible. ~~like~~ ~~really~~ work better alone.

In the group most ideas someone else presented was agreed upon doing. But some ideas I didn't agree upon but ~~we~~ we still did it 'cause majority agreed on it.

4. Please write an artist statement about your work. An artist statement is a paragraph or more where an artist explains their ideas, feelings and purpose of their artwork. Please write your artists statement on the back!

My purpose for doing this project was originally to just get a good grade! But if I was given the chance to do this project again I'd do it cause it was fun and it took a lot of work and time Also because ~~puppetry~~ Puppetry is actually fun I felt thankful and awesome because of this project. Especially when we were doing the banners Those tapestries gave you the room to be creative and imaginative.

I thought this project was a lot of fun and it taught me that everything is more fun When people join in and everyone does it together. It was really painting and making the banners. It was also really fun paper-maching and making horses. It taught about hard work and how that work can be more fun & everyone helps out.

PUPPETRY IN PRACTICE

STUDENT EVALUATION

PROGRAM :   GIANT PARADE PUPPETS - The Magic Paintbrush

NAME: Regina shekhtman   **SCHOOL:** I.S. 234   **CLASS:** 711

WOWY ZOWY! **CONGRATULATIONS!** *WE COMPLETED OUR PROJECT, HAD OUR PARADE AND FINALLY WASHED ALL THE PAPER MACHE OFF OUR HANDS. PLEASE SHARE YOUR THOUGHTS ABOUT WHAT WE DID!*

1. What were some new skills you learned during this project? How do you think you will use these skills in the future?

I learned that everything will turn out better if you work toghther. I will use this skill whenever I have to work with someone.

2. What did you learn about yourself throughout this project? Be specific.

I learned that is fun working toghther and doing art with my class

3. How was the experience working collaboratively in a group? Be as specific as possible.

I enjoyed it because it is more fun when everyone helps and joins in.

4. Please write an artist statement about your work. An artist statement is a paragraph or more where an artist explains their ideas, feelings and purpose of their artwork. Please write your artists statement on the back!

PUPPETRY IN PRACTICE

RESOURCE CENTER at Brooklyn College \ 2900 Bedford Ave \ James Hall, Room 0712 \ Brooklyn NY 11210 \ (718) 951-4240
FOLKLORE MUSEUM \ 3131 Nostrand Ave \ Brooklyn NY 11229 \ (718) 627-2014 \ www.PuppetryInPractice.org

TEACHER EVALUATION

PROGRAM: STOP MOTION ANIMATION - The Magic Brush

NAME: Linde King   SCHOOL: I.S. 234   CLASS: 708, 711

TEACHING ARTIST: Jason Leinwand

It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know you students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?

I really liked how well the students were guided to make puppets that were based on a story of the Magic Brush. The best part was how well the students worked in collaboration. They helped each other.

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

I noticed that when my students were challenged they were able to rise to the occasion & go beyond their own expectation. I saw many students able to articulate their own process & I think they too saw growth.

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

I do collaborative work & I will continue to do so. It was very helpful working w/ another artist to fulfill a dream of making a beautiful event.

4. What else would you like us to know?

I would love to work w/ Jason & PIP in the near future. Jason was a wealth of knowledge & a great resource. Would love

Please write any additional comments on the back.
Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us

⑫ PUPPETRY IN PRACTICE

STUDENT EVALUATION

PROGRAM : **GIANT PARADE PUPPETS** The Magic Paintbrush

NAME: Johnson Vazquez SCHOOL: Cunningham IS234 CLASS: 711/ 7H2

WOWY ZOWY! **CONGRATULATIONS!** *WE COMPLETED OUR PROJECT, HAD OUR PARADE AND FINALLY WASHED ALL THE PAPER MACHE OFF OUR HANDS. PLEASE SHARE YOUR THOUGHTS ABOUT WHAT WE DID!*

1. What were some new skills you learned during this project? How do you think you will use these skills in the future?

I learned that paper and glue mixed with little bit of water, can create an very amazing piece of artwork or creation. I will use these skils in the future by making a creation of my crazy imagination.

2. What did you learn about yourself throughout this project? Be specific.

I learned that I'm actually a great artist and that my crazy imaginations can come to life if I really try.

3. How was the experience working collaboratively in a group? Be as specific as possible.

It was great because we talked a lot and had an overall great experience. Not only that but we created an amazing piece of work

4. Please write an artist statement about your work. An artist statement is a paragraph or more where an artist explains their ideas, feelings and purpose of their artwork. Please write your artists statement on the back!

My idea was a great one It was not so difficult but + was also not easy. I'm glad we took my idea because it came to life and it looked awesome.

PUPPETRY IN PRACTICE

STOP-MOTION ANIMATION RESIDENCY FOR GRADES 4 and 5

The program outlined in the following pages details a multimedia, stop-motion animation program designed by Puppetry in Practice for 4th and 5th graders. This interdisciplinary project fosters literacy, creativity and collaboration while engaging students with an active, hands-on use of technology and computer software. The finished product is a student-generated, stop-motion animated movie that can be viewed and shared over the internet with friends, families and student populations around the globe.

This program centers around recreating the classic Chinese folktale *The Magic Paintbrush*. While social studies, literacy and storytelling play a large role in the project, collaboration, teamwork and innovation are the focus. Students are asked to problem-solve along their way towards the completion of a scene. They must rely on the contributions of their teammates to find success. As a result, a project like this fosters improvisation, experimentation and a willingness for students to interact with each other in a creative environment, where every possible idea or suggestion has merit.

Using technology to activate the imagination is important because it represents a contemporary approach to artmaking and provides students with a glimpse of the possibilities beyond internet searching and word processing that computers possess. This is clearly articulated by seeing a typical classroom with 25-30 students working with excitement, synergy and joy.

CCSS.ELA-Literacy.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
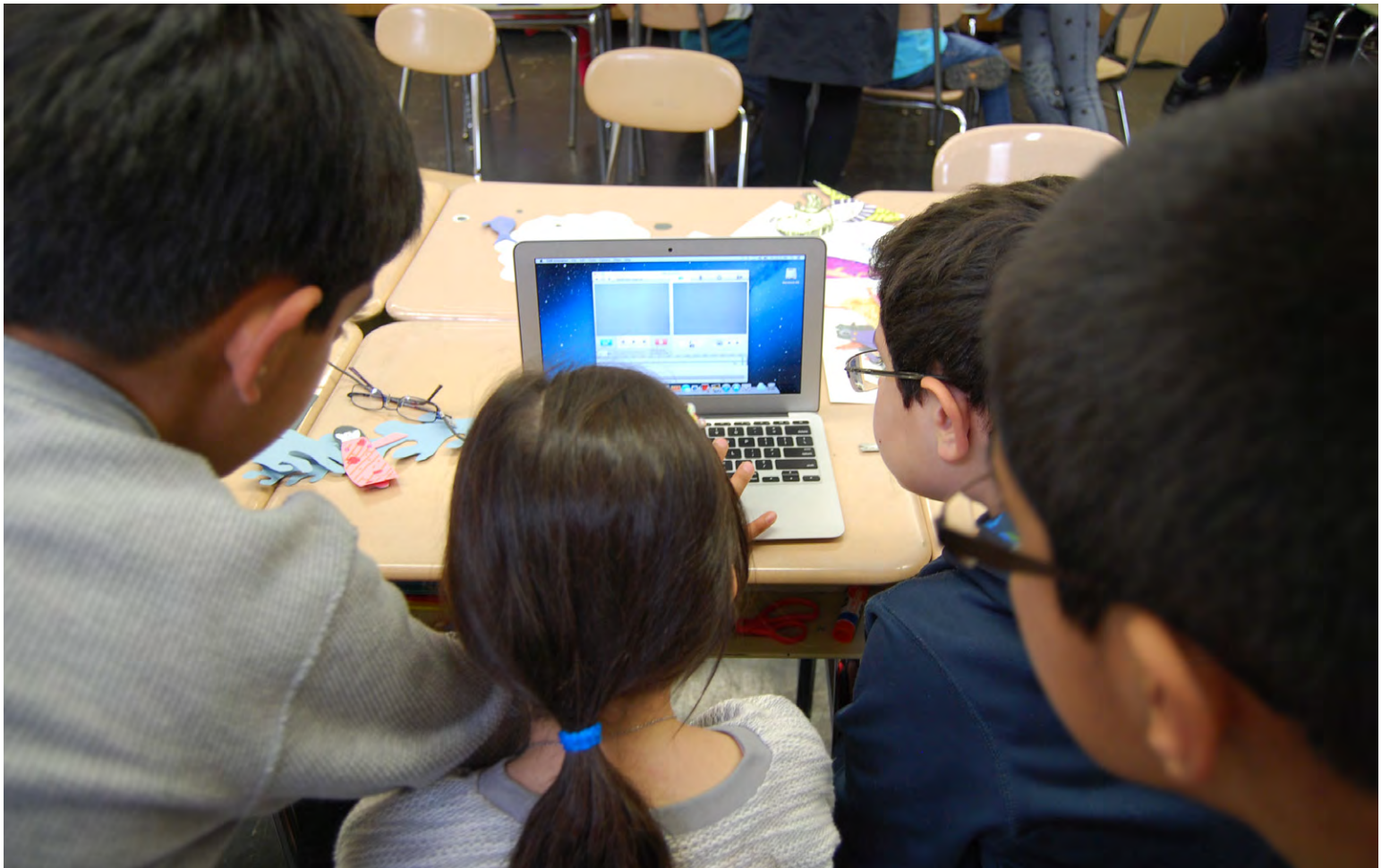
RESIDENCY TIMELINE

Stop-Motion Animation Residency for Grades 4-5
One class period, once-a-week for 10-weeks: Spring 2015 - PS 255
Artist-in-Residence: Jason Leinwand

Pre-Production

Week 1 – Introduction to Animation

Week 2 – Let's Animate!

Week 3 – Storyboarding

Week 4 - Background Settings

Week 5 – Backgrounds and Puppets

Production

Week 6 – Animating the Scene

Week 7 – Animating Close-ups

Week 8 – Animating Action Close-ups

Post-Production

Week 9 – Audio Recording/Credits/Titles

Week 10 – Final Viewing

LESSON 1 - Introduction to Animation and a Chinese Folktale

OBJECTIVE
To introduce stop-motion animation, the basics of film making and storyboarding, and Chinese folktale *The Magic Paintbrush.*

The focus of the lesson is for students to:
- Become familiar with a variety of stop-motion animation techniques
- Read the story or folktale that will be the subject for their animation (i.e. *The Magic Paintbrush*)
- Identify the characters, settings and explore cultural references

CCSS.ELA-Literacy.RL.5.7
Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 1
Students understand that animation is created in three phases: pre-production, production and post-production.

MATERIALS
Various animation samples for presentation, computer, laptop, tripod, webcam

Sample Animations:
- **Born Free** - https://www.youtube.com/watch?v=HySMqyTDY5k
- **Elephant Trap** by Tiny Circus - https://www.youtube.com/watch?v=ZsiGnd1knyw

KEY TERMS/CONCEPTS
Stop-motion animation, storyboard, zoom-in, close-ups, point of view, pixilation, persistence of vision, teamwork, pre-production, production and post-production

PROCEDURE
1. Greetings and introductions
2. Discussion with students about stop-motion animation accompanied by animation samples made by students and professionals
3. Using the sample animations, analyze various aspects of filmmaking such as close-ups and point of view
4. Breakdown the process of creating an animation from start to finish:
   - Storyboarding
   - Background settings (colored paper collage)
   - Characters/Puppets
   - Animating with computers, software and webcams
   - Audio recording
   - Editing
   - Viewing and sharing
5. Demonstrate how to set up hardware (computers, tripds and webcams) and use software to create a simple animation
6. Introduce *The Magic Paintbrush*
7. Using interactive storytelling techniques, students participate in a telling of the folktale and become familiar with the story, the characters and the moral
8. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Research animation at home and bring in a video or a link for the class to watch, discuss and analyze.

READING RAINBOW Book

馬良和他的神奇畫筆

LIANG and the MAGIC PAINTBRUSH
by DEMI

LESSON 2 – Let's Animate!

OBJECTIVE
To introduce students to SAM Animation software, allowing time for play and investigation of the hardware and software. To create an animated clip of a magic paintbrush painting different things from the story.

The focus of the lesson is for students to:
- Use SAM Animation software and set up laptops, tripods and webcams
- Work together in a group
- Critique their own work and improve their techniques and work habits
- Learn about Pixilation Animation

CCSS.ELA-Literacy.CCRA.SL.2
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 3
Students are able to compare, contrast and critique animated work created by fellow students.

MATERIALS
SAM Animation, laptops, webcams, tripods, storyboards, markers, construction paper, paintbrushes, printouts (fish, cooking utensils) scissors masking tape, Scotch tape

PIXILATION SAMPLE - *Western Spaghetti* by PES: https://www.youtube.com/watch?v=qBjLW5_dGAM

KEY TERMS/CONCEPTS
Stop-motion animation, pixilation, capture frames, frames per second (FPS), onion skin, persistence of vision, creating a project, saving your work

PROCEDURE
1. Review the story and the animation project with the class
2. Using a SmartBoard or projector, set up SAM Animation, laptop, tripod and webcam for the class to see
3. Highlights the parts of the story when Liang (the main character) uses the magic paintbrush to paint gifts for the poor villagers in his town or fish for the Emperor
4. Introduce students to Pixilation Animation (animation that uses the human body rather than cut paper)
5. Show *Western Spaghetti* as an example of a Pixilation Animation
6. Using a paintbrush, demonstrating how to animate a paintbrush "magically" painting fish
7. Little by little (or frame by frame) students outline and draw a fish with a paintbrush in their hands. As the brush moves around the screen, students draw the outline of the fish frame by frame
8. When the fish is complete, a printout of the fish is cut-out and placed in the frame and students animate it "coming alive" and swimming off the picture frame
9. At the end of the lesson, show students how to save their work
10. Time allowing, share students work with the whole class and discuss positives and possible improvements
11. Class discussion about teamwork and the feelings of accomplishment after completing their first animation
12. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Students can gain further insight into animation through an investigation of the history of the medium. Researching zoetropes to flipbooks to smart phone apps will help students understand how animation technologies have progressed, and even made it possible for them to easily create animations at home or in school.

LESSON 3 - Storyboarding

OBJECTIVE
To work collaboratively in groups, and to develop and illustrate a completed storyboard. (Each group is responsible for storyboarding one scene of the folktale. The folktale has been divided up into several scenes.)

The focus of the lesson is for students to:
- Describe a storyboard and its purpose
- Complete a basic plan and strategy worksheet for future lessons
- Working collaboratively

CCSS.ELA-Literacy.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 3 Connections to English Language Arts
Students use the communication skills needed to create scripts and reports for animation.

MATERIALS
Blank storyboard templates, sample storyboards, pencils, markers, crayons

KEY TERMS/CONCEPTS
Storyboard, plan, backgrounds, close-up, action close-up, puppet, collaborate, communicate, compromise, teamwork

PROCEDURE
1. Introduce the storyboard and its function
2. Discuss how the folktale was divided up into several scenes. Each group will be assigned one scene, which they will be responsible for. Each scene has been divided into four parts:
   - **The Main Scene** - Students plan to create a background and puppets to animate the scene *(Liang and the Emperor puppets are provided to students by the teaching artist)*
   - **The Close-Up** - Thinking bubble or speech bubble for one of characters in the Main Scene
   - **The Action Close-Up** - A pixilation scene that features hands performing a task within the story
   - **Puppets** - An extra character or animal that will contribute to the Main Scene
3. Discuss completing the illustrations with a lot of details
4. Provide students with strategies for sharing ideas, taking turns writing and drawing, and working as a team
5. Place students in their groups and provide each group with their storyboard template, markers, pencils and crayons
6. Work with students to promote positive teamwork and creativity
7. Complete the storyboards
8. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Create a storyboard in reverse! Watch a finished animation or movie that students are familiar with already. Ask students to create a sample storyboard that could have been used in the pre-production phase of that movie. How simple or complex the storyboard becomes will inform students about their own storyboard and plan. This kind of lesson also gives students an idea of how professionals create intricate storyboards for the movies they see.

Samples of Student Storyboards

BACKGROUND:
Draw a stormy day, outdoors in the country of ancient China.

CLOSE-UP of THE EMPEROR:
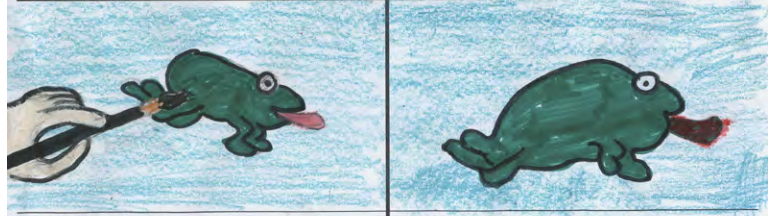The Emperor finally thinks that he will be rich and powerful. What does that look like in his head?

ACTION CLOSE-UP:
Draw Liang's hand painting the enormous ocean.

PUPPETS:
The Emperor's family

BACKGROUND:
Draw the inside of the Emperor's palace

CLOSE-UP of THE EMPEROR:
The Emperor orders Liang to paint him a dragon. Draw what that looks like in the speech bubble.

ACTION CLOSE-UP:
Draw Liang's hand painting a frog that comes to life.

PUPPETS:
A big frog that jumps!

BACKGROUND:
Draw inside the Emperor's palace where he takes Liang's brush to try to paint for himself.

CLOSE-UP of THE EMPEROR:
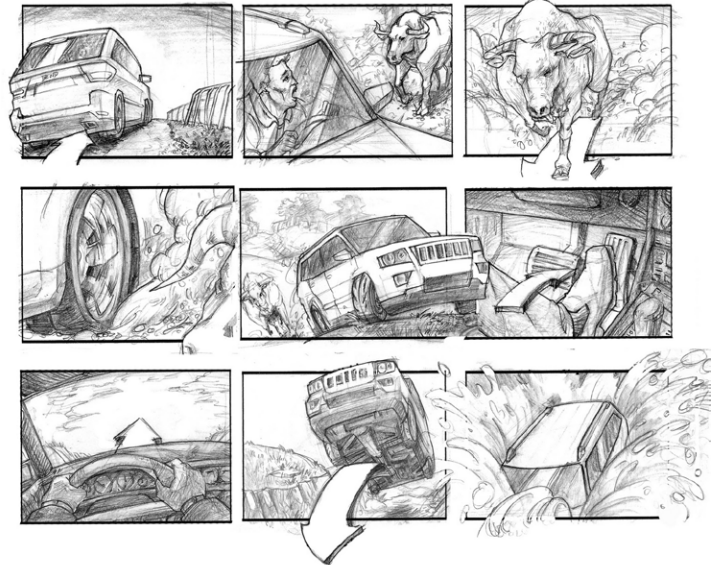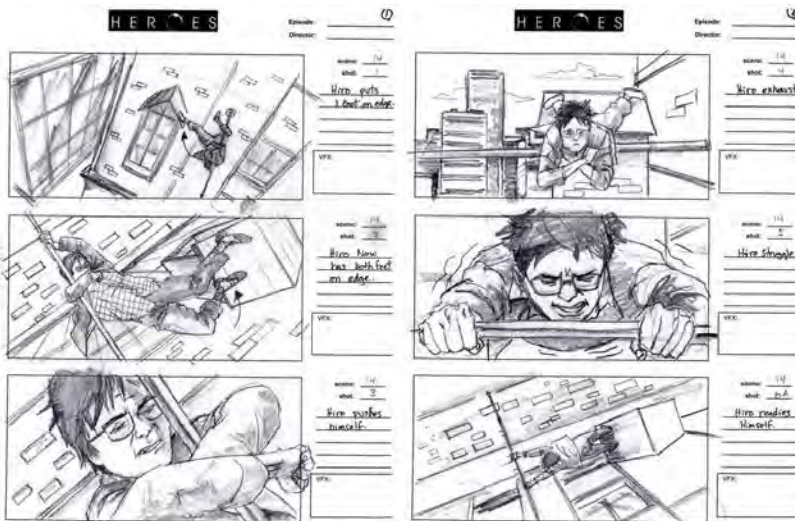The Emperor got VERY angry. Draw what that looks like in his head.

ACTION CLOSE-UP:
Draw the Emperors hand painting gold coins that turn into rocks.

PUPPETS:
A giant snake.

Samples of Professional Storyboards

CLOSE-UP of LIANG:
Liang dreams about being an artist. How does he see this in his imagination?

PUPPETS:
Birds or animals that live where Liang collects firewood.

BACKGROUND:
Draw a picture of the place Liang collects firewood.

ACTION CLOSE-UP
Draw Liang's hand picking up fire wood.

LESSON 4 - Background Settings

OBJECTIVE
To create colored paper collages that will be used as background settings for the animation.

The focus of the lesson is for students to:
- Work together
- Determine setting and create detailed collages for each setting
- Design and assign roles for each member of the group to effeciently complete the task
- Create artwork for their animation that expresses their own interpretation of the text

ANIMATION/Strand 3: Making Connections (8th Grade)
Students rely on their knowledge of other subject areas (math, science, social studies, etc.) when creating animation projects.

CCSS.ELA-Literacy.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

MATERIALS
Completed storyboards, colored paper, pencils, markers, crayons, glue, scissors

KEY TERMS/CONCEPTS
Pre-production, Setting, background, collage

PROCEDURE
1. Review animation project and folktale
2. Review storyboard and the plan for a background setting
3. Present any relevant source materials and images for research for the setting. (For example, *The Magic Brush* takes place in China. Showing students artwork and pics of the landscape and architecture of China gives them inspiration and details to include.)
4. Demonstrate effective collage techniques with colored paper and patterned decorative paper
5. Reinforce to students that everyone in the group should have a job that contributes to the creation of the background collage(s)
6. Mention that any elements that need to move (i.e. clouds) must be stored separately in an envelope or plastic bag and not permanently glued down
7. Distribute paper, scissors, glue, markers, pencils, crayons and group folders
8. Class time is spent creating the backgound artwork for their animation
9. Place all collages and artwork in a folder and store in the classroom
10. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Depending on the content of the animation, students will benefit from a more in-depth geography study. If students are creating animations of folktales from China, it is important that their background settings are informed by the landscape, architecture and geography of China. Additionally, depending on the time period of the folktale, teachers can assist students to research more of the art and architectural history of ancient China.
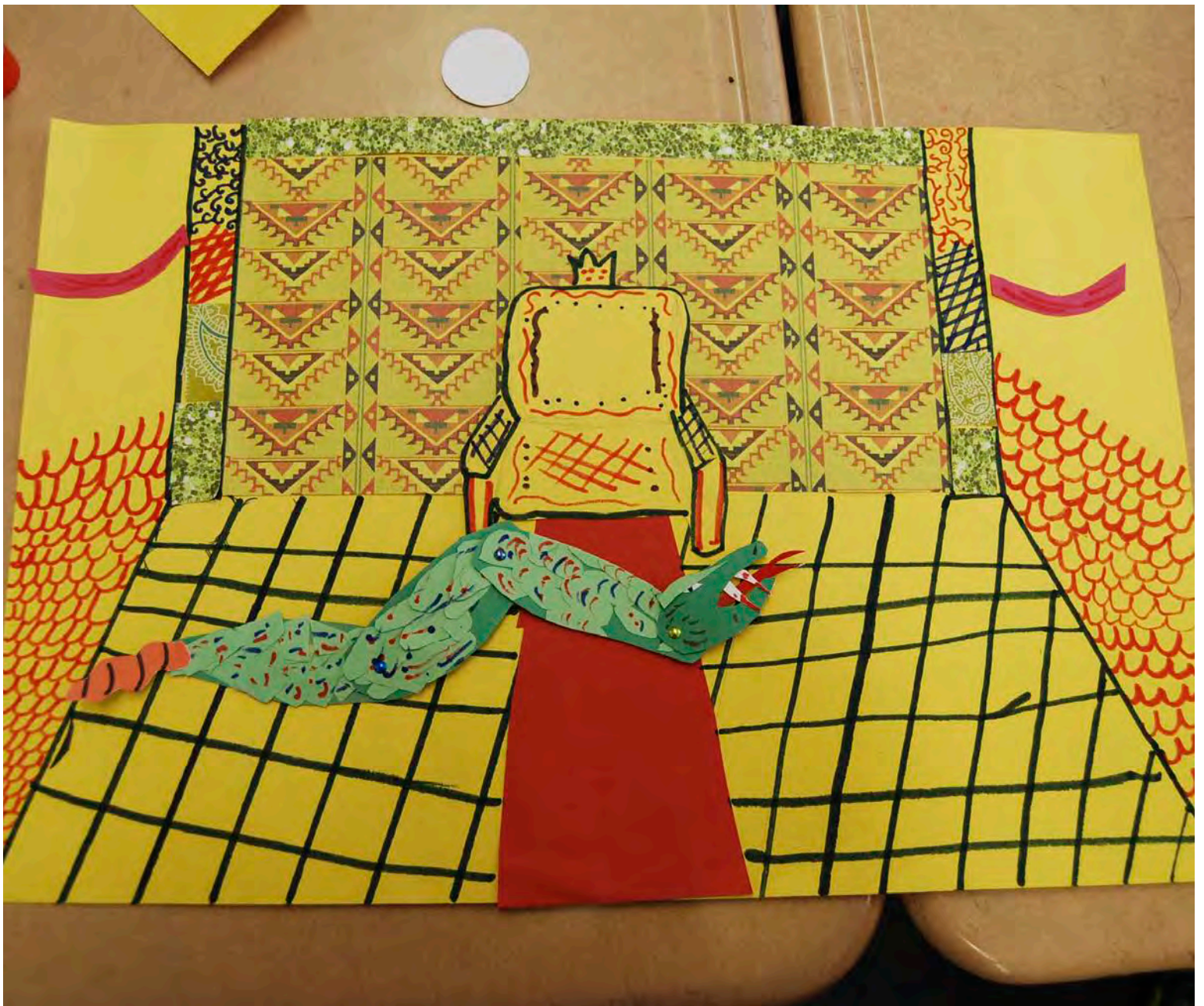
LESSON 5 – Complete Backgrounds / Puppets / Props

OBJECTIVE
To complete all elements of pre-production (backgrounds, props and puppets).

The focus of the lesson is for students to:
- Divide up an assortment of jobs amongst a group
- Develop time and task management skills
- Make paper puppets with movable parts
- Follow through on the plan devised in the storyboarding phase
- Further develop their collaborative skills and teamwork efforts

CCSS.ELA-Literacy.CCRA.SL.5.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

MATERIALS
Storyboards, construction paper of all colors and sizes, scrapbooking paper, card stock, small hole puncher, mini paper fasteners (brads), markers, pencils, crayons, scissors, glue

KEY TERMS/CONCEPTS
Setting, background, backdrop, props, additional characters, collage, teamwork

PROCEDURE
1. Review storyboards to start the class and define what "props and puppets" are
2. "Props" are elements found within the Close-up and Action Close-up panels
3. Props are made with colored paper collage techniques
4. "Puppets" are the characters planned in the Puppets storyboard panel
5. Student groups create all the characters using paper puppet making techniques demonstrated by the teaching artist:
   • Look through the puppet templates (see attached samples) and find the right shape and size for the character.
   • Determine the color of the puppet.
   • Cut out the card stock puppet template and glue it to the chose colored paper
   • Using simple shapes (ovals and rectangles) make separate appendages with card stock glued to colored paper
   • Create the head for the puppet with the same technique of glueing card stock template to colored paper
   • When all the appendages are complete, use a small hole punch and a small paper fastener (brad) to attach legs and create movable joints (elbows, knees, etc.)
   • Draw any details (such as fur, scales etc.) with a marker to complete
6. Distribute folders and materials
7. All backgrounds, props and puppet characters must be completed to begin animation prodcution the following lesson
8. Place all artwork in a folder and store in the classroom
9. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Study various Emperors in Chinese history. A great story of another Emperor is *The Great Race,* which explains the origins of the Chinese Zodiac. Integrating any science or social studies lessons into the animation residency is a great way for curriculum content to be highlighted in a variety of ways.
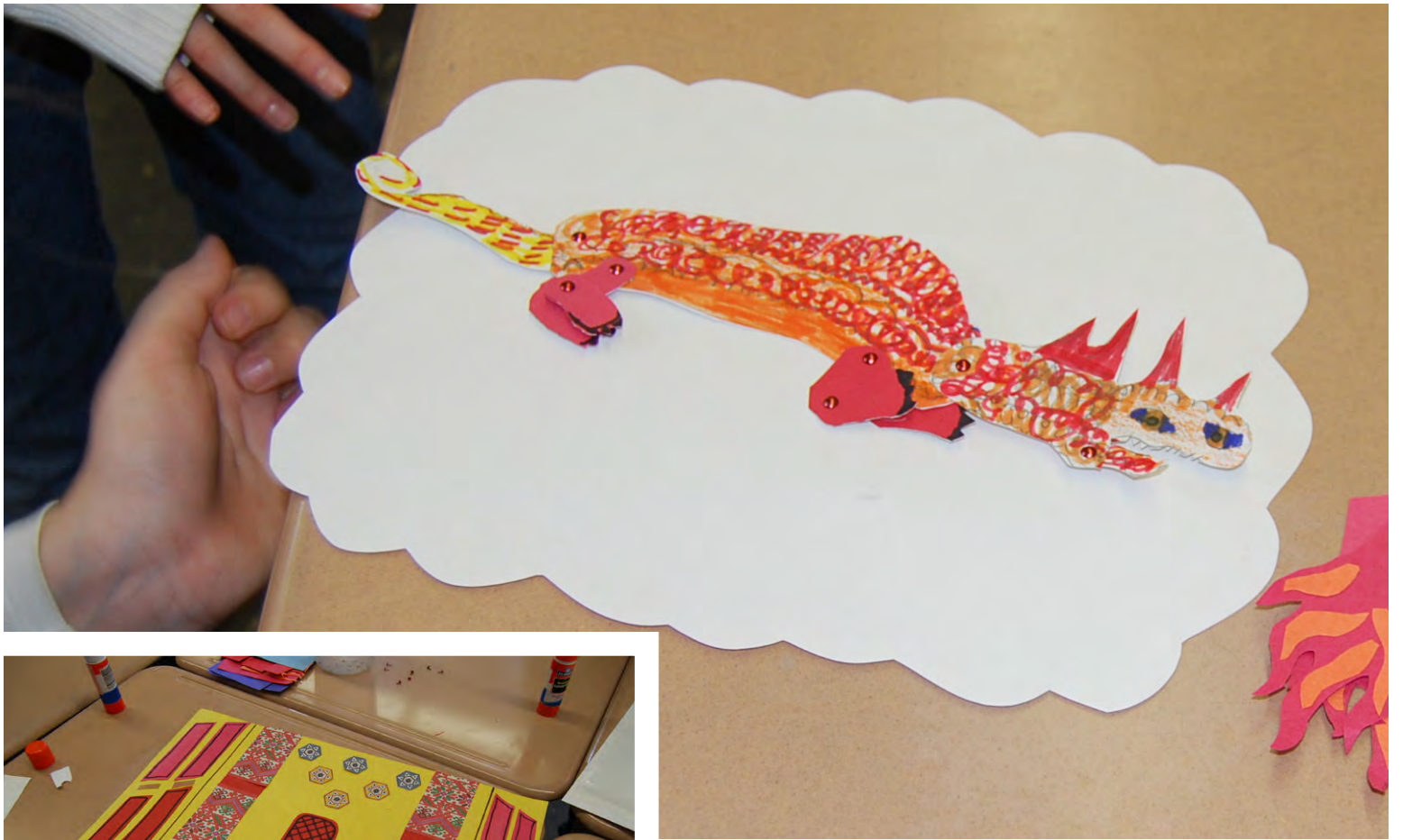
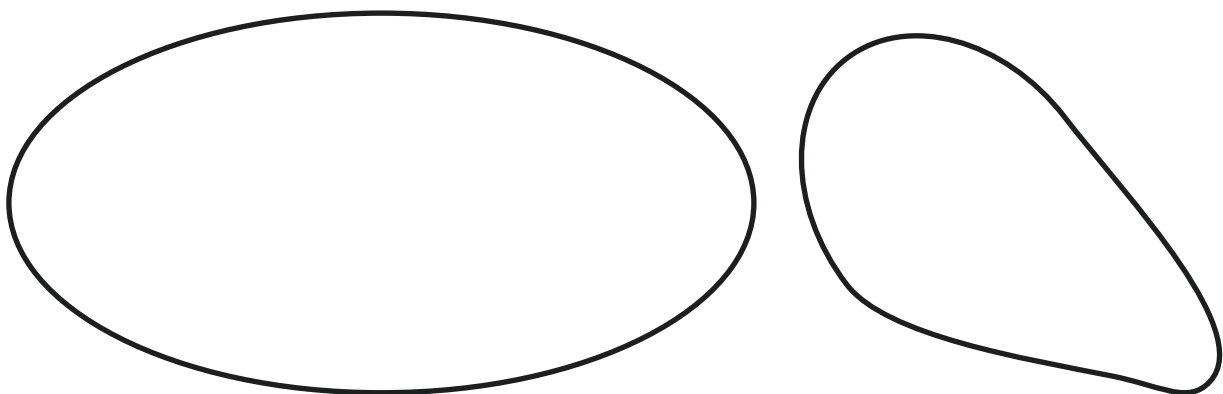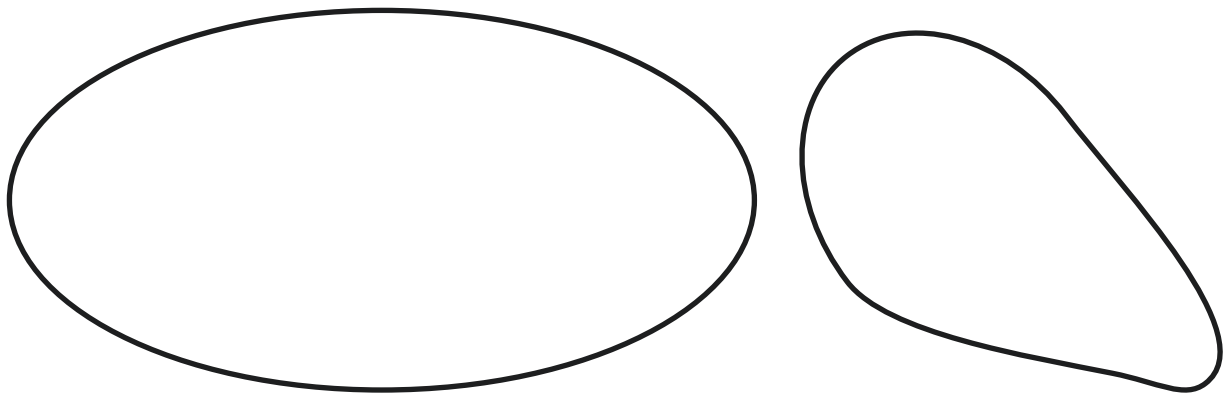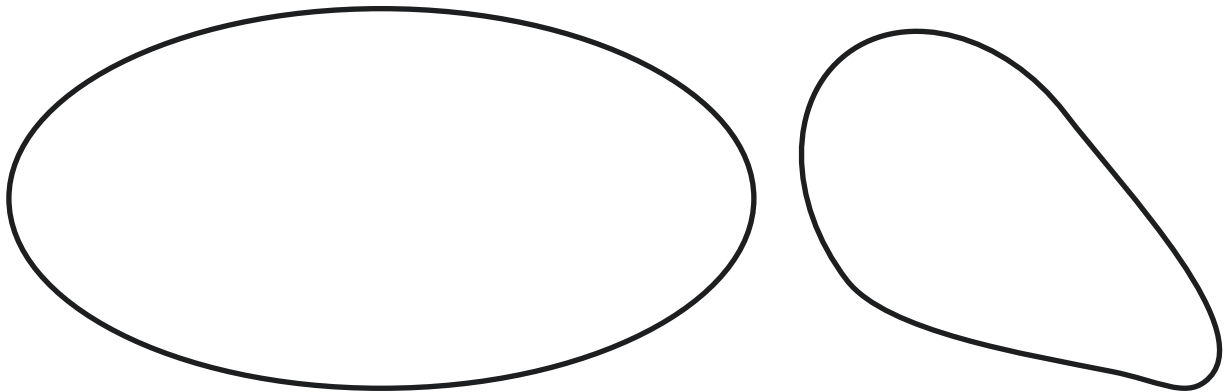# Main characters for *The Magic Paintbrush.*
Liang and the Emperor
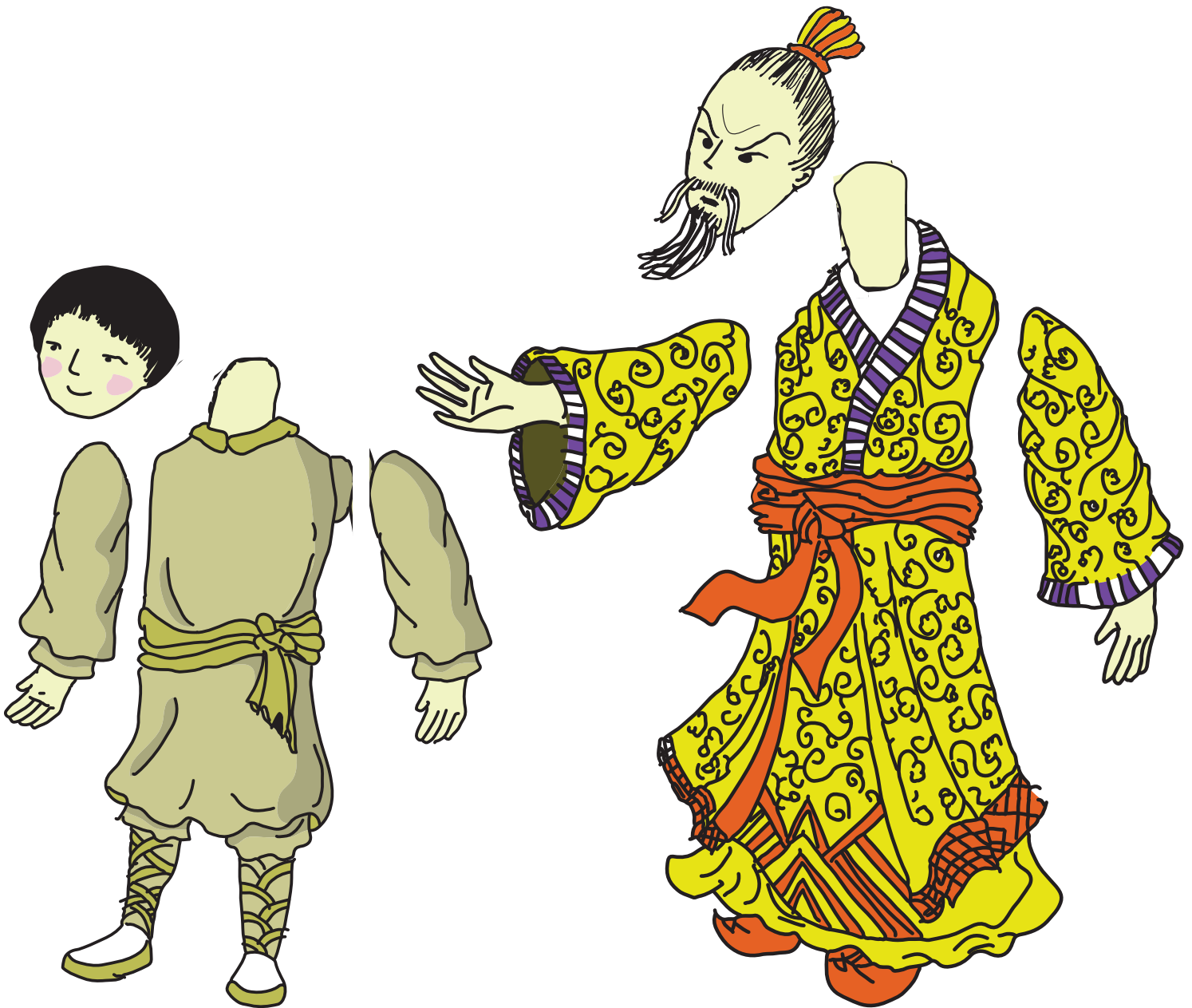
Puppets are assembled so arms and heads are movable. Students are provided with these two characters in order for the whole class animation to have character continuity throughout.

Sample of a character close-up. Various mouths are used to simulate the character speaking dialogue. Audio recordings are edited in afterwards.
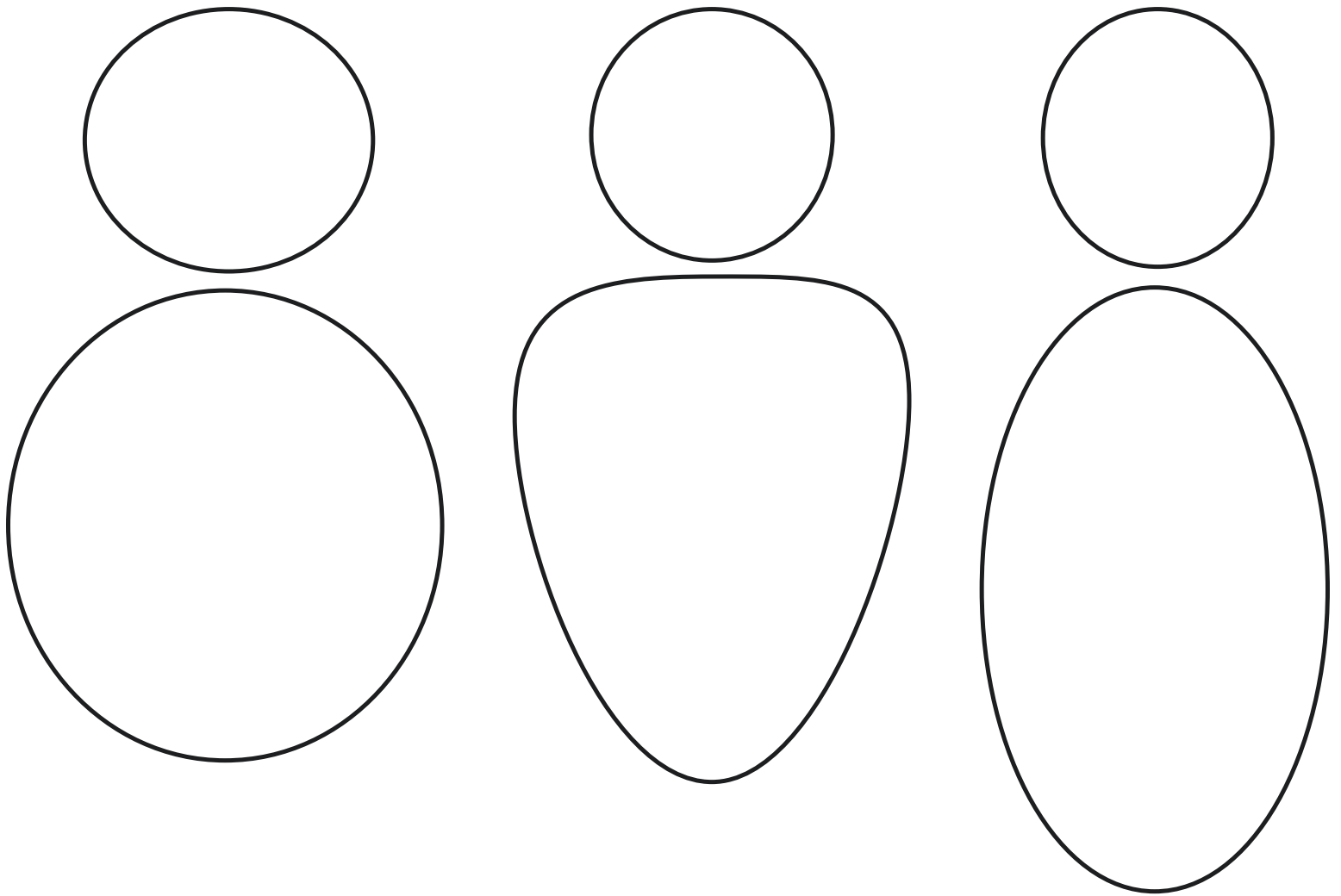

AAAH, A

EEE

I

OH!

OOOH
(U AND W)

FUH, VUH

MMM,
PEE, BEE

LUH, LAA

ESS, SSSS
STUH, DEE
GEE, SMALL EEEH
MOST SMALL CONSONANTS

ANIMAL PUPPET TEMPLATES

Use the above templates as a guide for size and shape for puppet animals such as horses, wolves, cows in profile.

ADDITIONAL PUPPET TEMPLATES

Use the above templates as a guide for size and shape for puppets of people or characters that stand upright.

LESSON 6 – Animating Part 1

OBJECTIVE
To work as a team to transform a storyboard into stop-motion animation.

The focus of the lesson is for students to:
- Create an animated scene
- Collaborate and communicate within a group
- Utilize technology (hardware and software) to create
- Improvise and invent elements for the scene that were not planned in the storyboard

BLUEPRINT for the MOVING IMAGE: 2nd Grade ANIMATION | STRAND 5
Students understand that animation allows them greater freedom to manipulate images and characters than if they were filming real people and places. For example, characters can demonstrate super powers of make magical things happen.

CCSS.ELA-Literacy.CCRA.R.2
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

MATERIALS
Laptop computers with SAM Animation, webcams, tripods, storyboards, backgrounds, puppet characters, props, masking tape, Scotch tape, construction paper, scissors, glue, markers and crayons, Assignment and Narration Worksheet

KEY TERMS/CONCEPTS
Scene, improvisation, animating, narration, being serious AND silly

PROCEDURE
1. Clear the tables of everything, especially liquids!
2. Distribute laptops, tripods and webcams along with masking tape and Scotch tape
3. Step by step, students follow directions to set up their stations and create a new project within the software
4. Main character puppets and Assignment and Narration Worksheets are passed out
5. Discuss that there is room for play and improvisation within the scene:

   EXAMPLE: If the scene starts with a hippo walking down the street, students can create cars that the hippo jumps over or runs away from. If the group never thought to make a car, the group should assign the task of drawing and cutting out a car to someone while other members work on the hippo just hopping down the street, or cartwheeling. The more improvisation, the more frames captured. The more frames captured, the longer the animation!

6. Students begin animating their scene!
7. While animating, several members of the group take a few minutes to write narration to accompanies their scene
8. Students play back their work often to track their progress
9. Provide student groups with support and strategies that promote better teamwork and participation from every member of the group. **Goal: 150 Frames or more**
10. Save work and clean up tables, materials and put everything back in the folder
11. Display animations on the SmartBoard or projector
12. Lead a discussion about critique and constructive criticism with students
13. Ask students what they liked and what could be improved in each animation
14. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Find two animations online with the class. There should be one that everyone agrees is a good animation. Another one should be one that everyone agrees is a bad animation. Developing a critical eye will help students with their own creations.

Animation Assignment and Narration Worksheet

Each group is given their animation assignment where they animate with the puppets on their background collage. While they are animating, some members of the group take time to write the narration of the scene that will be recorded towards the end of the project.

GROUP 1
Animate a scene of Liang gathering lots of firewood and trying to carry it all at once. Your group should also include the birds and animals in your scene.

Write your narration here.

Long ago in China, there was a boy named Liang. He _____

_____

_____

_____ .

GROUP 2
Animate a scene of Liang selling firewood to the villagers in the village.

Write your narration here.
 Liang would take the wood he collected to the village. He _____

_____

_____

_____ .

Extra Narration: Liang dreamed of being an artist, but he could not afford any art supplies.

GROUP 3
Animate the scene where Liang sees the art school he wishes he could go to. The teacher should be teaching the students BEFORE Liang walks in.

Write your narration here.

 There was a famous art school near where Liang lived. _____

_____

_____

_____ .

GROUP 4
Animate the scene where the Old Man gives Liang the magic paint brush. Liang should be sleeping at first and the Old Man should fly in on his magic peacock.

Write your narration here.

One night while Liang slept, _____

_____

_____

_____.

Extra Narration: Still, Liang was not discouraged. He kept his dream of being an artist alive by drawing pictures in the sand with a stick.
Narration: With his new brush, Liang painted a deer and the deer came to life! Indeed he had a MAGIC PAINTBRUSH!!!

GROUP 5
Animate a scene with Liang selling paintings in the marketplace. Lots of other villagers should be walking around the marketplace and looking at Liang's paintings.

Write your narration here.

With his paintbrush, Liang _____

_____

_____

_____.

GROUP 6
Animate the scene where Liang paints a crane for a villager but accidentally paints the whole crane and it comes to life.

Write your narration here.

One day in the market, _____

_____

_____

_____.

Extra Narration: News of Liang's magic paintbrush spread quickly. Before long the greedy Emperor set his sights on Liang and his special gift.

LESSON 7 – Animating Part 2: The Close-up

OBJECTIVE
To continue animating their scene by adding a close-up of a character speaking or thinking.

The focus of the lesson is for students to:
- Learn about the importance of close-ups for conveying more information about how a character feels
- Collaborate and communicate within a group to finish the assignment and reach the captured frame goal
- Improvise elements within a scene not found in the storyboard

CCSS.ELA-Literacy.W.4.3.B
Use dialogue and description to develop experiences and events or show the responses of characters to situations.

MATERIALS
Completed artwork from pre-production phase, puppet characters, character close-ups and talking mouth sheet, laptops, tripods, webcams, animation software, colored paper, markers, pencils, scissors, glue, masking tape, Scotch tape

KEY TERMS/CONCEPTS
Close-up, improvising, dialogue

PROCEDURE
1. Review set-up and software instructions
2. Discuss what a close-up is and how it gives the audience more information about what a character is saying or thinking
3. Show how to switch out various mouths from frame to frame to simulate the puppet talking
4. Demonstrate how in animation, the characters' thoughts can come alive!
5. Distribute materials and hardware
6. Students set up their animations stations and begin animating
7. Set a frame captured goal - for a 45-min. period, students should be expected to take 150+ frames
8. Students discuss and critique their work at the end of each session:
    - What did you like?
    - What could use improvement?
9. Students save their work and clean up their animation station
10. Wrap up, pack up and clean up

SUGGESTIONS FOR FOLLOW-UP
Use a smart phone video camera to film a "dialogue" scene between two people. This is good practice for understanding how conversations between characters are captured on film. Experiment with different camera angles to evoke different feellings about the characters. For example, filming a character from a slightly lower camera angle makes the character seem taller or more powerful.

LESSON 8 – Animating Part 3: The Action Close-up

OBJECTIVE
To animate the Action Close-up and experiment more with pixilation animation.

The focus of the lesson is for students to:
- Learn more about pixilation animation techniques
- Collaborate and communicate within a group to finish the assignment and reach the captured frame goal
- Complete production phase and become familiar with post-production

BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 1 - Making Moving Images
Students explore abstract forms of video and animation.

MATERIALS
Laptop computers with SAM Animation, webcams, tripods, storyboards, backgrounds, characters, props, masking tape, Scotch tape, construction paper, scissors, glue, markers and crayons

KEY TERMS/CONCEPTS
Action Close-up, pixilation, onion skin

PROCEDURE
1. The Action Close-up is a fun part of the animtion where students are asked to be creative and innovative in order to show a specific action (usually with a characters hands) that happens in their scene
2. Re-introduce Pixilation Animation that uses the human body (not just cut paper) as the subject of the animation
3. Re-watch *Western Spaghetti* as a sample on the SmartBoard
4. Demonstrate how to use pixilation animation to create the Action Close-up:
   - Example: Show The Emperor painting gold coins with the magic brush. The coins instantly turn to rocks.
   - Create gold coins, a brush and rocks out of colored paper
   - Animate the brush painting over a hand and have gold coins magically appear
   - Replace the gold coins with the rocks, keeping the hand in the same place using the onion skin feature
   - Animate throwing the rocks into the air
   - Improvise and explore other options and ideas
5. Provide materials, hardware and software to each group
6. Students animate and come up with a variety of fun pixilation styles
7. Thats a wrap! Production phase is completed
8. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Students should begin to think about soundtracking their animation with music. Students should consider the mood of the story or particular scenes and find songs that match that feeling. Students can come in and present their ideas to the class and the group can decide and vote on the soundtrack selections.

LESSON 9 - Recording Audio and Credits

OBJECTIVE
To record narration, dialogue and sound effects with the whole class. To complete all post-production elements.

The focus of the lesson is for students to:
- Know how to use computers to record their voices
- Improvise dialogue that a character might say
- Read in a performative style

CCSS.ELA-Literacy.SL.3.5.
Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts of details.

BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 5 - Careers and Lifelong Learning
Students understand the range of careers available in animation.

MATERIALS
Laptop computer with GarageBand (or other recording software), microphone (built in or plug in), storyboards, Assignment and Narration Worksheet, markers, crayons, colored paper, title cards

KEY TERMS/CONCEPTS
Post-production, narrator, narration, dialogue, sound effects, QUIET ON THE SET, reading naturally, titles and credits

PROCEDURE
1. Immediately pass out strips of colored paper and instruct students to write their first names and decorate it
2. Pass out various title cards and have students color and decorate together
3. While students work, set up computer, microphone and recording software on the SmartBoard
4. Demonstrate GarageBand software to students
5. Discuss being QUIET ON THE SET and respectful to readers who are recording
6. Lead discussion with students about what makes narration exciting and how to read naturally
7. Starting with group one, students read the narration that is written on their storyboards
8. Between storyboard panels, ask students what the character might be saying or thinking.

   EXAMPLE: If the storyboard reads "A hippo was at home thinking about eating at a restaurant," ask students exactly what he might be thinking. One answer was, "I want to go to the restaurant because I'm starving!" another is "I'm so hungry! What can I do? I KNOW! I'll go to my favorite restaurant!"

9. Students record the characters dialogue with funny voices
10. Ask the students to think about where the character is and make sound effects for the scene. Cars beeping, birds chirping, water flowing, etc.
11. Record everyone in the class reading or saying at least one thing
12. Play back the recordings to the students
13. Quickly create a title sequence by capturing frames of the colored title cards one after another. Use the onion skin to line up the cards perfectly
14. Create a credit sequence by capturing frames of the decorated name cards. Students can invent unique ways to display their names. A discussion about the various jobs in animation or filmmaking gives students an idea of how all the things they have done can be applied to career choices.

SUGGESTIONS FOR FOLLOW-UP
In preparation for the final viewing and posting of animation on YouTube, students can create movie posters for their animation that can be posted around the school or at home. This is another opportunity for students to understand another aspect to filmmaking and promotion.

Most animation software will have its own audio recording features that can utilize the computers built-in microphones.

However, using microphones and GarageBand (Mac only) is a good way to introduce more software and hardware to students to explore and have knowledge of for future projects on their own.

Additionally, GarageBand loop stations are great for students who want to create their own songs for their animations.

LESSON 10 - Final Viewing, Assessment and Evaluation

OBJECTIVE
To enjoy the final animation and dicuss the project's successes, challenges and purpose.

The focus of the lesson is for students to:
- Gain knowledge in professional editing techniques and software (Final Cut Pro)
- Watch and critique their finished work
- Compare their animation to animations made by their peers in other classes
- Share their work with family and friends via YouTube or other internet-based video servers
- Provide reflections on the project and ideas for the future

CCSS.ELA-Literacy.CCRA.W.6
Use technology, including the internet, to produce and publish writing and to interact and collaborate with others.

CCSS.ELA-Literacy.CCRA.SL.5
Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

MATERIALS
Finished animations, YouTube links, DVD's, Final Cut Pro software

KEY TERMS/CONCEPTS
Post-production, editing, YouTube, internet sharing and responsibility

PROCEDURE
1. Student work has been edited and pieced together, uploaded to YouTube and burned onto DVD's prior to the start of class
2. On the SmartBoard or projector, a discussion and demonstration of editing with Final Cut Pro is given
3. A feature presentation of the students work is shown
4. Following the animation, students and teachers discuss the project, providing feedback and assessment
5. A conversation about careers in animation and moviemaking allows students time to reflect on the variety of roles they took on throughout the project
6. Students also view another animation created by other students in their school and compare and contrast each others' work, in addition to gaining exposure to a different folktale from a similar country or culture
7. YouTube links are distributed and students are encouraged to share their work with family and friends while also making comments and starting conversation on the YouTube page
8. Students are encouraged to participate in stop-motion animation projects on their own and to understand the value and necessity of group work
9. Time for written reflection concludes the residency

SUGGESTIONS FOR FOLLOW-UP
Using the techniques that were employed throughout this residency, choose another story or curriculum topic for students to learn and express their ideas about, by creating animations or movies. Students may choose a particular focus area now that they have been exposed to a variety of roles.

Research and discover different animation software or apps.

▶ ▶▶ 🔊   2:15 / 12:12   ⓘ ⚙ ▭ ⟦ ⟧

PS 255 The Magic Paintbrush

PuppetryinPractice

▶ Subscribe 92   14 views

➕ Add to   ◄ Share   ••• More   👍 0   👎 0

Published on May 27, 2015
A 4th and 5th grade class from PS 255 in Brooklyn, NY combined to create this stop-motion animation to recreate the classic Chinese folktake, The Magic Paintbrush. This folktale is about a little boy, Liang, who dreams of being an artist. When his dreams come true with the help of a magic paintbrush, he must confront a greedy emperor who tries to take his paintbrush and dreams away.

SHOW MORE

ALL COMMENTS (1)

Share your thoughts

⊕ip PUPPETRY IN PRACTICE

RESOURCE CENTER at Brooklyn College \ 2900 Bedford Ave \ James Hall, Room 0712 \ Brooklyn NY 11210 \ (718) 951-4240
FOLKLORE MUSEUM \ 3131 Nostrand Ave \ Brooklyn NY 11229 \ (718) 627-2014 \ www.PuppetryInPractice.org

TEACHER EVALUATION

PROGRAM : **STOP MOTION ANIMATION** The Magic Brush

NAME: _Jennifer Cohen_ SCHOOL: _PS255_ CLASS: _5-303_

TEACHING ARTIST: _Jason_

It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know your students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?)

The level of creativity among the groups was surprising the students really showcased their artistic abilities

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

Yes The students worked and collaborated with one another at a higher level than I have witnessed They all took on whatever roles were necessary

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

Yes, I have started seeing growth in their collaboration skills

4. What else would you like us to know?

Jason was an amazing teaching artist His classroom management skills paired with his artistic abilities were unparalleled.

Please write any additional comments on the back.
Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us.

PUPPETRY IN PRACTICE

TEACHER EVALUATION

PROGRAM : STOP MOTION ANIMATION The Magic Brush

NAME: Jaclyn Warner SCHOOL: 255K CLASS: 4-325

TEACHING ARTIST: Jason

It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know your students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?)

I was honestly surprised how simple it was to create I have many ESL children who I was nervous about not being able to complete it, but it was really accessible to all students

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

Social skills were a huge growth. Students had to find ways to work together during challenging times Technology skills and ability to use various items of technology.

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

The program to download and how with the right tools, it can easily be brought into the classroom

4. What else would you like us to know?

This ten session program has been absolutely wonderful. This program is by far my favorite program I have ever seen come into our school.

Please write any additional comments on the back.

Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us.

STUDENT REFLECTIONS

PUPPETRY IN PRACTICE

RESOURCE CENTER at Brooklyn College \ 2900 Bedford Ave \ James Hall, Room 0712 \ Brooklyn NY 11210 \ (718) 951-4240
FOLKLORE MUSEUM \ 3131 Nostrand Ave \ Brooklyn NY 11229 \ (718) 627-2014 \ www.PuppetryInPractice.org

STUDENT EVALUATION

PROGRAM : __STOP MOTION ANIMATION__ The Magic Brush

NAME: Michelle _____ SCHOOL: P.S. 255 __ CLASS: 5-303

*WOWY ZOWY! WE MADE OUR VERY OWN STOP MOTION ANIMATION AND IT CAME OUT GREAT! WE
WORKED SO HARD AND LEARNED SO MUCH. LET'S SHARE OUR THOUGHTS ABOUT WHAT WE DID!*

1. Was this your first time making an animation? (circle one) (YES) NO

2. On a scale from 1 to 10 how much did you enjoy making an animation? (1 = I did not enjoy, 10 = I enjoyed a lot!)

1   2   3   4   5   6   7   8   9   (10)
not at all   a lot!

3. Did you learn any new skills during our project? Please make a list of all the new skills you learned!

I learned how to make an animation
I also earned that to make something
work, you have to work as a team

4. What kinds of jobs are there for people who like animation? Would you ever want a job in animation or art?

There are jobs like making video games or
an mating movies I would want a job in
animation or art,

5. What was your favorite part of the movie? WHY?

The whole movie I don't have a favorite
part because I liked the whole movie

THANKS FOR MAKING SUCH A GREAT ANIMATION!
(If you need extra space, please write on the back of this paper!)

⊕P PUPPETRY IN PRACTICE

STUDENT EVALUATION

PROGRAM : STOP MOTION ANIMATION The Magic Brush

NAME: Angelica Y.   SCHOOL: P.S. 255 CLASS: 5-303

*WOWY ZOWY! WE MADE OUR VERY OWN STOP MOTION ANIMATION AND IT CAME OUT GREAT! WE
WORKED SO HARD AND LEARNED SO MUCH. LET'S SHARE OUR THOUGHTS ABOUT WHAT WE DID!*

1. Was this your first time making an animation? (circle one) (YES) NO

2. On a scale from 1 to 10 how much did you enjoy making an animation? (1 = I did not enjoy, 10 = I enjoyed a lot!)

   1   2   3   4   5   6   7   8   9   (10)
   not at all   a lot!

   (See more on back)

3. Did you learn any new skills during our project? Please make a list of all the new skills you learned!

Yes, such as,
• how to get the program
• what programs to put on the movie for special effects
• Ideas to make it funny
• Effects to make the movie look together

4. What kinds of jobs are there for people who like animation? Would you ever want a job in animation or art?

Animator
Side Animator
editor
drawer
sound effects
} I would want a job in animation because it lets me express myself in PIP.

5. What was your favorite part of the movie? WHY?

My favorite part of the movie was
when the characters were thinking
because it was really funny and
impressive, making the thought come to life

THANKS FOR MAKING SUCH A GREAT ANIMATION!
(If you need extra space, please write on the back of this paper!)

PUPPETRY IN PRACTICE

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STUDENT EVALUATION

PROGRAM : STOP MOTION ANIMATION The Magic Brush

NAME: RacquelMatusevich SCHOOL: PS 255 CLASS: 5-303

WOWY ZOWY! WE MADE OUR VERY OWN STOP MOTION ANIMATION AND IT CAME OUT GREAT! WE WORKED SO HARD AND LEARNED SO MUCH. LET'S SHARE OUR THOUGHTS ABOUT WHAT WE DID!

1. Was this your first time making an animation? (circle one) (YES) NO

2. On a scale from 1 to 10 how much did you enjoy making an animation? (1 = I did not enjoy, 10 = I enjoyed a lot!)

1   2   3   4   5   6   7   8   9   (10)
not at all   a lot!

3. Did you learn any new skills during our project? Please make a list of all the new skills you learned!

- How to take pictures or frames
- Sound making
- The onion skin tecnique

4. What kinds of jobs are there for people who like animation? Would you ever want a job in animation or art?

There are jobs like animators and artists. This project inspired me and changed my perspective on art. I love art and anmaton.

5. What was your favorite part of the movie? WHY?

My favorite part was everything! We all enjoyed it. Everyone did their own interpritation of the story which I liked

THANKS FOR MAKING SUCH A GREAT ANIMATION!
(If you need extra space, please write on the back of this paper!)
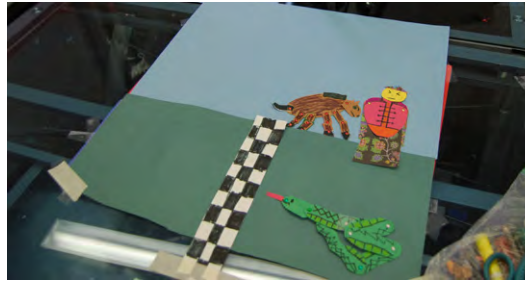
comments on back →

COMMENTS

- I really enjoyed this project. It was so much fun and a good way to bond. I hope other kids and adults get to experience the same thing.

PUPPETRY IN PRACTICE

STOP-MOTION ANIMATION WORKSHOPS FOR MIDDLE SCHOOL STUDENTS

The program outlined in the following pages details a multimedia, stop-motion animation program designed by Puppetry in Practice (PiP) for junior high school students grades 6-8. This interdisciplinary project fosters literacy, creativity and collaboration while engaging students with an active, hands-on use of technology and computer software. The finished product is a student-generated, stop-motion animated movie that can be viewed and shared over the internet with friends, families and student populations around the globe.

The strength of this project for middle school students is the wide scope it presents in terms of career readiness. Directing, writing, producing, filming and creating movies on any level affords a myriad of entry points to ensure inclusivity for every participant. Additionally, creating an animation poses many problems throughout that require students to inprovise, experiment and collaborate with each other in order to solve.

Collaboration within a creative environment like this makes it easier for students to express their ideas to their peers without the fear of traditional "right and wrong" answers. With multiple points of view, as well as a consideration of the audience that will watch the finished product, students learn the value of each others input and contributions.

ANIMATION/Strand 1: Making Moving Images (8th Grade)
Students work collaboratively to create scripts and shoot and edit cel animation or stop-motion to express their feelings or opinions.

RESIDENCY TIMELINE

Stop-Motion Animation Residency for Middle Schoolers: Grades 6
Double periods, once-a-week for 10-weeks: Winter 2014 - 2015 - IS 228
Artist-in-Residence: Jason Leinwand

Pre-Production

Week 1 – Introduction to Animation

Week 2 – Storyboarding

Week 3 – Puppet Characters

Week 4 - Puppet Characters

Production

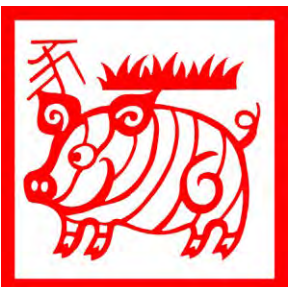**Week 5 – Animating the Scene 1**

Week 6 – Animating the Scene 2

Week 7 – Animating Close-ups

Week 8 – Animating the Credits

Post-Production

Week 9 – Audio Recording

Week 10 – Final Viewing

LESSON 1 - Introduction to Animation and a Chinese Folktale

OBJECTIVE
To introduce stop-motion animation, the basics of filmmaking and storyboarding a scene from a written text.

The focus of the lesson is for students to:
- Become familiar with a variety of stop-motion animation techniques
- Read the story or folktale that will be the subject for their animation (i.e. *The Great Race*)
- Identify the characters, settings and explore cultural references

CCSS.ELA-Literacy.RL.7.7
Compare and contrast a written story, drama, or poem to its audio, filmed, staged or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

ANIMATION/Strand 2: Literacy (8th Grade)
Students understand the history of cel, stop-motion and digital animation and use this knowledge in order to inform their own artistic choices.

MATERIALS
Various animation samples for presentation

Sample Animations:
- **Born Free** - https://www.youtube.com/watch?v=HySMqyTDY5k
- **Elephant Trap** by Tiny Circus - https://www.youtube.com/watch?v=ZsiGnd1knyw
- **Graffiti Stop Motion** by BLU - https://www.youtube.com/watch?v=tCoqsVDVWN8

KEY TERMS/CONCEPTS
Stop-motion animation, storyboard, zoom-in, close-ups, point of view, pixilation, persistence of vision, teamwork, pre-production, production and post-production

PROCEDURE
1. Greetings and introductions.
2. Discussion with students about stop-motion animation accompanied by animation samples made by students and professionals.
3. Using the sample animations, analyze various aspects of filmmaking such as close-ups and point of view
4. Breakdown the process of creating an animation from start to finish:
   - Storyboarding
   - Background settings (colored paper collage)
   - Characters/Puppets
   - Animating with computers, software and webcams
   - Audio recording
   - Editing
   - Viewing and sharing
5. Demonstrate how to set-up hardware (computers, tripods and webcams) and use software to create a simple animation.
6. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Research animation at home and bring in a video or a link for the class to watch, discuss and analyze.

the GREAT RACE

The Story of the Chinese Zodiac

四 4
九 9
一 1
十二 12

Written by Dawn Casey

Illustrated by Anne Wilson

LESSON 2 - Storyboarding

OBJECTIVE
To create storyboards for a scene in *The Great Race.*

The focus of the lesson is for students to:
- Become familiar with a variety of stop-motion animation techniques
- Read the story or folktale that will be the subject for their animation (*The Great Race*)
- Collaborate in groups and complete a storyboard for their assigned scene

CCSS.ELA-Literacy.RL.7.7
Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color or camera focus and angles in a film).

CCSS.ELA-Literacy.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

MATERIALS
A story or folktale divided up into scenes, blank storyboards, markers, crayons and pencils

KEY TERMS/CONCEPTS
Stop-motion animation, storyboard, zoom-in, close-ups, point of view, pixilation, persistence of vision, teamwork, pre-production, production and post-production

PROCEDURE
1. Review animation and the animation process.
2. Using examples on the SmartBoard, analyze storyboards from TV and movies to show action, dialogue, point of view and close-ups.
3. Demonstrate storyboarding on a blank storyboard and discuss effective techniques for working as a team.
4. Divide students into groups of 5 or 6 and distribute folktale, pencils/markers/crayons and blank storyboards.
5. Students work in their groups and storyboard their assigned scene.
6. Encourage close-up shots, point of view references and creativity.
7. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Create a storyboard in reverse! Watch a finished animation or movie that students are familiar with already. Ask students to create a sample storyboard that could have been used in the pre-production phase of that movie. How simple or complex the storyboard becomes will inform students about their own storyboard and plan. This kind of lesson also gives students an idea of how professionals create intricate storyboards for the movies they see.

THE GREAT RACE
The Story of the Chinese Zodiac

(Intro Scene)

Long ago, in China, the Jade Emperor decided there should be a way of measuring time. On his birthday he told the animals that there was to be a swimming race. The first twelve animals across the fast flowing river would be the winners and they would each have a year of the zodiac named after them.

(SCENE 1)

The rat and the cat, who were good friends, were worried because they were poor swimmers. Being clever they asked the strong ox if he would carry them across the river.

"Of course," said the kind ox. "Just climb on my back and I will take you across."

The rat and the cat jumped up and were very excited when the ox took the lead. They had almost reached the other bank when the rat pushed the cat into the water leaving him to struggle. Just as the ox was about to win the race, the rat leapt on his head and on to the bank to finish first.

"Well done," said the Jade Emperor to the proud rat. "The first year of the zodiac will be named after you." The poor ox had been tricked into second place and the second year of the zodiac was named after him.

(SCENE 2)

Shortly after, the exhausted tiger clawed his way to the river bank to claim third place. Swimming across the river had been an enormous struggle for him against the strong currents. The Emperor was so delighted with his efforts that he named the third year after him.

Next to arrive was the rabbit, who hadn't swum at all. He had hopped across on some stepping stones and then found a floating log which carried him to the shore.

"I shall be very happy to call the fourth year after you," the surprised Jade Emperor explained.

(SCENE 3)

Just then a kind dragon swooped down to take fifth place. The Jade Emperor asked, "Why didn't you win the race, when you can fly?"

"I needed to make some rain, because some people and animals needed water to drink," the dragon explained. "Then I saw a little rabbit on a log in the water and I blew a puff of wind so that the log would float to the river bank."

"Well that was very kind of you. You will have the fifth year of the zodiac named after you."

(SCENE 4)

The next thing the Jade Emperor heard was the sound of the horse's hooves. Just as he was thinking the horse would be the next animal to arrive, a sneaky snake wriggled out from around one of the horse's hooves. The horse was so surprised that he jumped backwards giving the snake a chance to take the sixth place in the race. The poor horse had to be satisfied with seventh place.

(SCENE 5)

Not long afterwards a raft arrived carrying the goat, the monkey and the rooster. They explained to the Emperor how they had shared the raft that the rooster had found. The goat and monkey had cleared weeds and pushed the raft to the shore.

The Emperor was very pleased that the animals had worked together. He said the goat would be the eighth zodiac animal, the monkey the ninth and the rooster the tenth.

(SCENE 6)

The next animal to finish was the dog.

"Why are you so late when you are one of the best swimmers?" asked the Jade Emperor.

"The water in the river was so clean that I had to have a bath on the way," explained the dog.

His reward was to have the eleventh year named after him.

There was one place left in the zodiac and the Emperor wondered when the last winner would come. Finally he heard a grunt from the pig.

"You took a long time to cross the river," said the Emperor to the pig.

"I was hungry and stopped to eat," explained the pig. "After the meal I felt so tired that I fell asleep."

"You have still done well," said the Jade Emperor. "The last year of the zodiac will be named after you."

(Ending Scene)

The Jade Emperor rewarded all the animals with a wonderful party. There was dancing and decoration, feasting and firecrackers, and the animals rejoiced and wished each other wealth, health and happiness.

From that day to this the Chinese Zodiac has followed this cycle of years named after these twelve animals.

As for the cat who had been pushed into the water by the rat, he finally crawled out of the water but was too late to have a year named after him. He felt very angry with the rat and since then cats have never been friends with rats.

Samples of Professional Storyboards
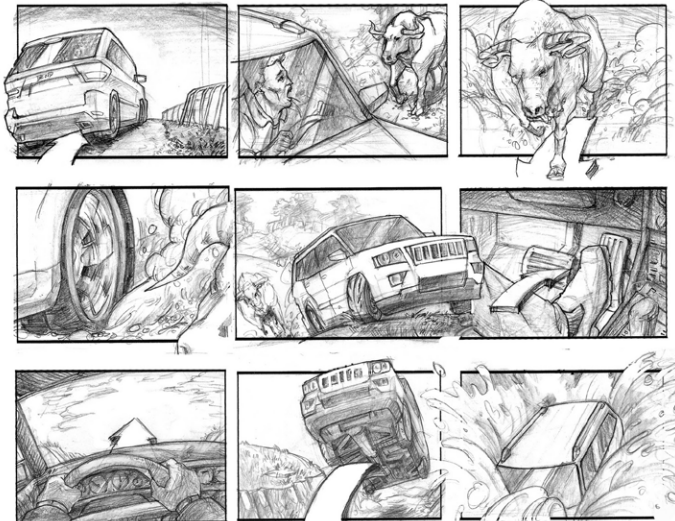
LESSON 3 - Puppet Characters (2 weeks)

OBJECTIVE
To create intricate, movable paper puppets for the animation.

The focus of the lesson is for students to:
- Work together to create animal puppets and a Jade Emperor puppet
- Learn to use small paper fasteners to create movable puppet joints
- Complete all the artwork needed for their animated scene

CCSS.ELA-Literacy.SL.7.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts and issues, building on others' ideas and expressing their own clearly.

ANIMATION/Strand 3: Making Connections (8th Grade)
Students rely on their knowledge of other subject areas (math, science, social studies, etc.) when creating animation projects.

MATERIALS
Completed storyboards, colored paper, card stock puppet templates, pencils, markers, crayons, glue, scissors, mini-hole puncher, small paper fasteners (brads), animal images, examples of Chinese Emperors

KEY TERMS/CONCEPTS
Pre-production, collage, puppet characters, movable puppet joints, texture

PROCEDURE
1. Analyze storyboards from previous lesson and determine main animal characters for each groups scene.
2. Student groups create all the characters using paper puppet-making techniques demonstrated by the teaching artist:
   - Look through the puppet templates (see attached samples) and find the right shape and size for the animal character.
   - Determine the color of the animal.
   - Cut out the card stock puppet template and glue it to colored paper (the color is determined by the color of the animal character).
   - Using simple shapes (ovals and rectangles) make separate arms and legs with cardstock glued to colored paper.
   - Create the head for the puppet with the same technique of glueing card stock template to colored paper.
   - When all the appendages are complete, use a small hole punch and a small paper fastener (brad) to attach legs and create movable joints (elbows, knees, etc.)
   - Draw any details (such as fur, scales, etc.) with a marker to complete
   - Make one puppet that faces to the left and one that faces to the right
3. Distribute folders and materials
4. All puppet characters must be completed to begin animation production the following lesson
5. Place all artwork in a folder and store in the classroom
6. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Animations will have a stronger cultural resonance if history and culture is accurately portrayed. Studying costume and dress of ancient China (in the case of animated Chinese folktales) gives the students a deeper connection to the content. In the case of *The Great Race*, studying the textiles and dress of the Emperors throughout Chinese history would add authenticity to the animation.
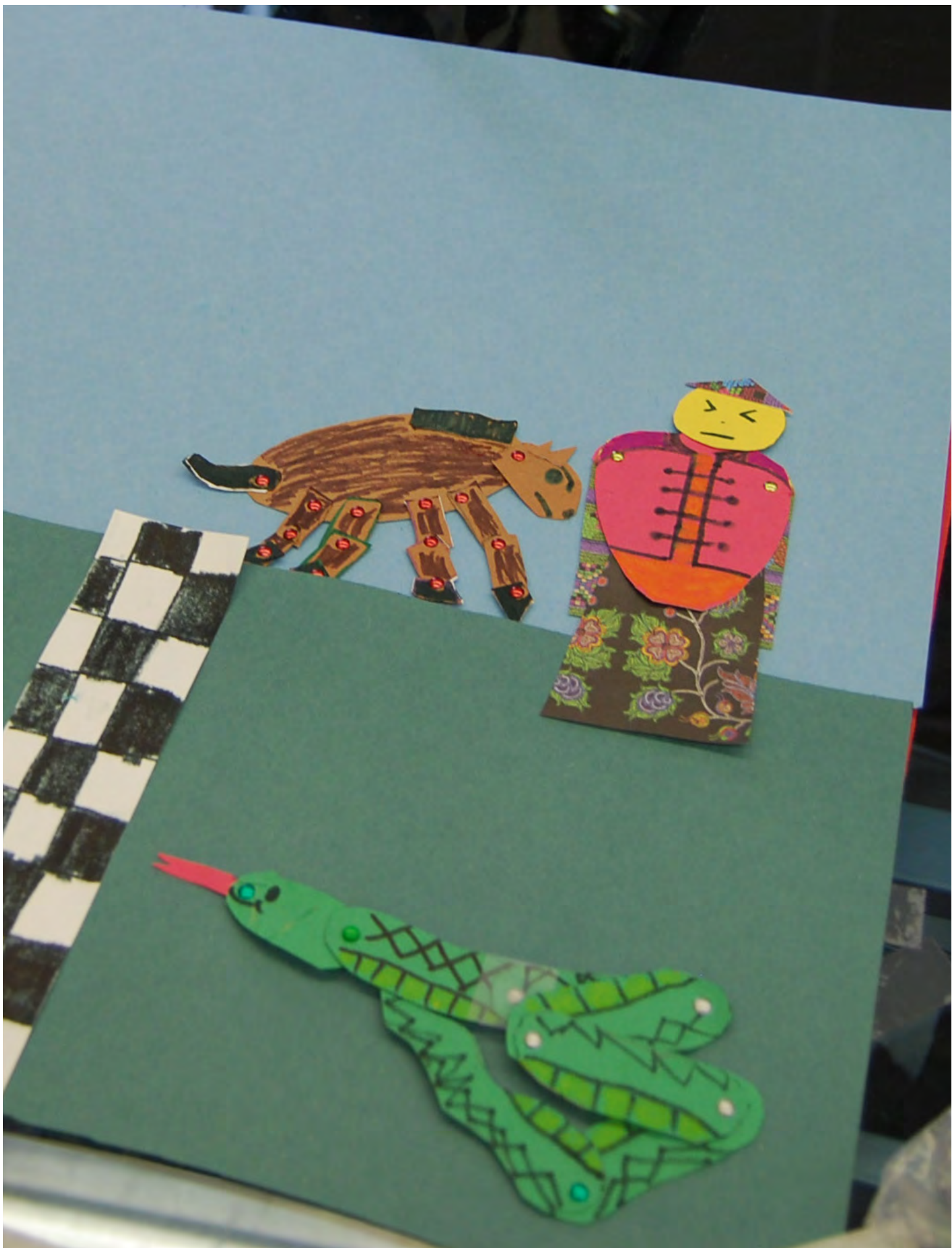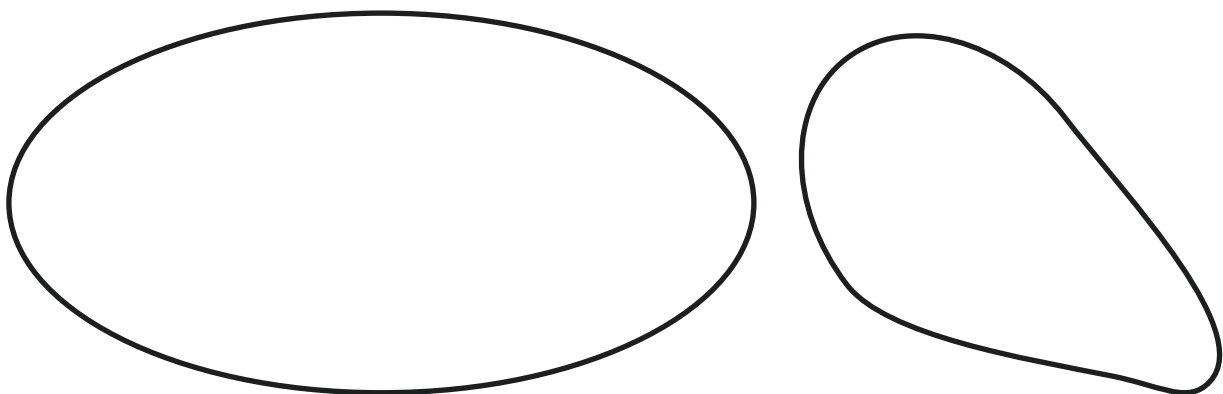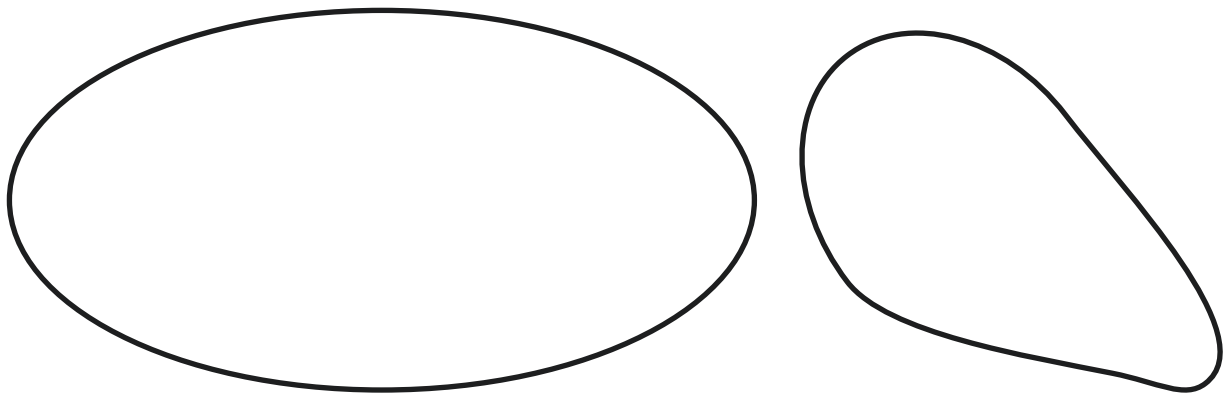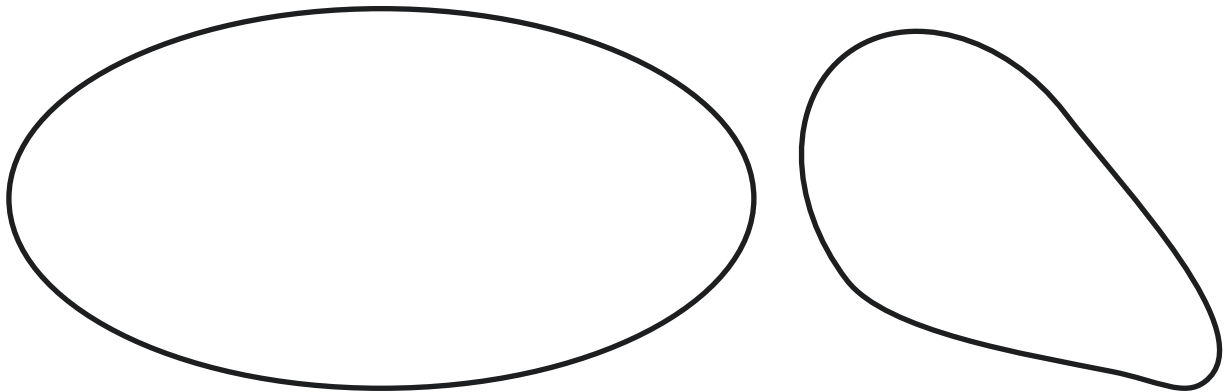
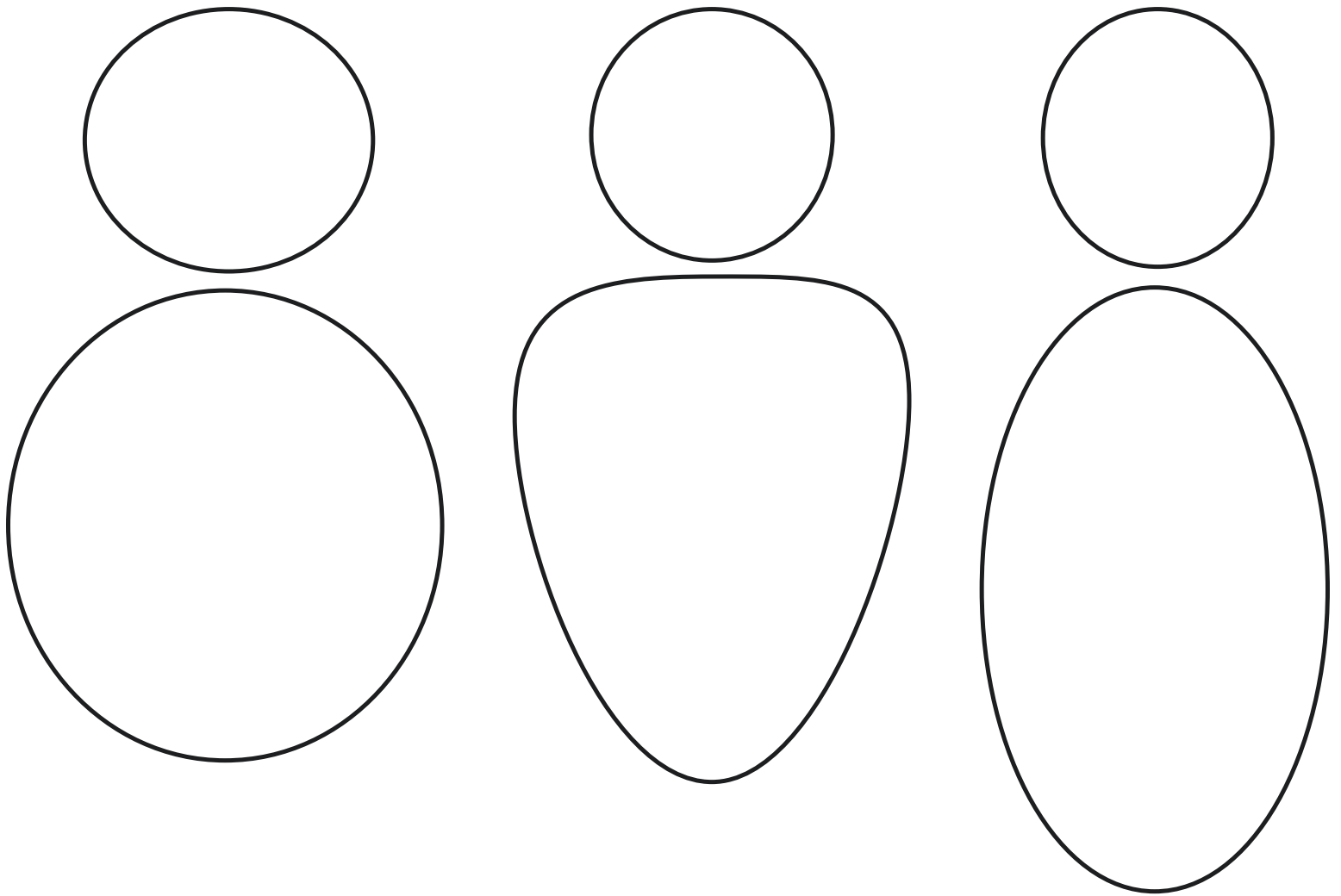# ANIMAL CHARACTERS
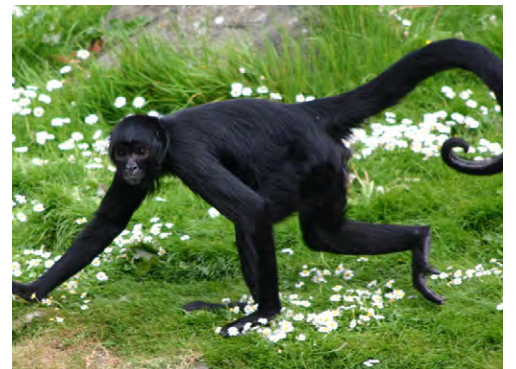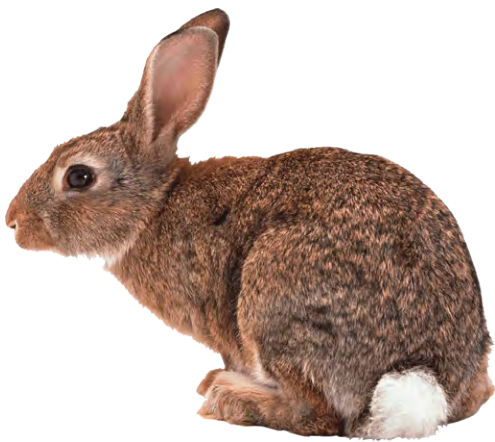
THE EMPEROR

ANIMAL PUPPET TEMPLATES

Use the above templates as a guide for size and shape for puppet animals such as horses, wolves, cows in profile.

ADDITIONAL PUPPET TEMPLATES

Use the above templates as a guide for size and shape for puppets of people or characters that stand upright.

LESSON 4 - Animating the Scene (2 weeks)

OBJECTIVE
To use laptops, webcams and computer software in order to create a stop-motion animation scene.

The focus of the lesson is for students to:
- Follow their storyboard plan
- Improvise and problem solve
- Work together to animate their scene and assign roles among the group
- Use technology to activate literacy

CCSS.ELA-Literacy.CCRA.SL.2
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

ANIMATION 8th Grade/Strand 1: Making Moving Images (8th Grade)
Students work collaboratively to create scripts and shoot and edit cel animation or stop-motion to express their feelings or opinions.

MATERIALS
Completed artwork from pre-production phase, puppet characters, laptops, tripods, webcams, animation software, colored paper, markers, pencils, scissors, glue, masking tape, Scotch tape

KEY TERMS/CONCEPTS
Animation, technology, software. webcam, frames per second (fps), teamwork

PROCEDURE
1. Demonstrate to students the webcam, computer and tripod set-up
2. Using the SmartBoard or projector, make a set-up using sample backgrounds and puppets for the whole class to see
3. Provide basic software instructions to the class:
    - Screen layout
    - Capture and delete frames
    - Timeline viewer
    - Playback
4. Provide examples of successful animation techniques and positive working habits within a group
5. Distribute materials, hardware and folders and instruct students to set up their animation station
6. Set a frame captured goal - for a 45-min. period, students should be expected to take 150+ frames
7. Students analyze their storyboard and begin animating their scene as they planned starting at the beginning
8. At the end of the class, the group with the most frames captured has their work shown on the SmartBoard
9. Students discuss and critique the featured work at the end of each session:
    - What did you like?
    - What could use improvement?
10. Students save their work and clean up their animation station
11. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Students can gain further insight into animation through an investigation of the history of the medium. Researching zoetropes to flipbooks to smart phone apps, will help students understand how animation technologies have progressed.

LESSON 5 - Animating 2 - Adding Close-ups

OBJECTIVE
To continue animating their scene and add in character close-ups for dialogue.

The focus of the lesson is for students to:
- Continue working on their animated scene
- Write dialogue that supports the narrative
- Understand the role that improvisation plays in animation

CCSS.ELA-Literacy.W.7.3.b
Use narrative techniques, such as dialogue, pacing and description, to develop experiences, events and/or characters.

MATERIALS
Completed artwork from pre-production phase, puppet characters, character close-ups and talking mouth sheet, laptops, tripods, webcams, animation software, colored paper, markers, pencils, scissors, glue, masking tape, Scotch tape

KEY TERMS/CONCEPTS
Close-up, improvising, dialogue

PROCEDURE
1. Review set-up and software instructions
2. Examine close-up for character dialogue
3. Demonstrate how to switch out various mouths to simulate the puppet talking
4. Instruct students to write dialogue in addition to what is in their storyboard
5. Explain improvising and how it can lead to discoveries that better tell the story, express the content in the narrative or the emotions of the characters
6. Distribute materials and hardware
7. Students set up their animations stations and begin animating
8. Set a frame captured goal - for a 45-min. period, students should be expected to take 150+ frames
9. Students analyze their storyboard and begin animating their scene as they planned starting at the beginning
10. At the end of the class, the group with the most frames captured has their work shown on the SmartBoard
11. Students discuss and critique the featured work at the end of each session:
    - What did you like?
    - What could use improvement?
12. Students save their work and clean up their animation station
13. Wrap up, pack up and clean up

SUGGESTIONS FOR FOLLOW-UP
Use a smart phone video camera to film a "dialogue" scene between two people. This is good practice for understanding how conversations between characters are captured on film. Experiment with different camera angles to evoke different feellings about the characters. For example, filming a character from a slightly lower camera angle makes the character seem taller or more powerful.

A sample sequence of frames where the Sheep character is talking

- Print a picture of sheep from the internet and cut it out
- Cut different size and shape mouth openings from black construction paper
- Cut out circle for the eyes and use googly eyes for extra silliness
- Cut out a speech bubble
- Begin animating! Change the mouth opening every frame, adjust the eyes a little bit at a time, and add the letters little by little
- Playback to see the sheep talking!

LESSON 6 - Animating the Credits

OBJECTIVE
To animate the credits sequence and learn about pixilation animation.

The focus of the lesson is for students to:
- Learn about pixilation animation techniques
- Create a credit sequence and explore all the potential careers that credit sequences highlight
- Complete production phase and become familiar with post-production

ANIMATION/Strand 2: Literacy (8th Grade)
Using the vocabulary of animation and an understanding of the history of the art form, students analyze and validate their own animation creations.

ANIMATION/Strand 5: Careers and Lifelong Learning (8th Grade)
Students develop strong personal interests and become increasingly articulate about their preferences in animation and the various careers associated with the animation field.

MATERIALS
Laptops, tripods, webcams, animation software, colored paper, markers, pencils, scissors, glue, masking tape, Scotch tape

PIXILATION SAMPLE - *Western Spaghetti* by PES: https://www.youtube.com/watch?v=qBjLW5_dGAM

KEY TERMS/CONCEPTS
Production, post-production, credits sequences, pixilation

PROCEDURE
1. Introduce the concept of a credits sequence and all the jobs we have done throughout the project
2. Introduce Pixilation Animation that uses the human body (not just cut paper) as the subject of the animation
3. Display *Western Spaghetti* as a sample on the SmartBoard
4. Demonstrate how to use pixilation animation to create a credit sequence:
   - Write/draw your first name on a piece of colored construction paper
   - Crumple the paper in your hand
   - Animate your hand slowly opening up in the frame
   - Animate the crumpled piece of paper unfolding little by little
   - Improvise and explore other options and ideas
5. Provide hardware and software to each group
6. Students animate a credit sequence and come up with a variety of fun pixilation styles
7. Thats a wrap! Production phase is completed
8. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
Students should begin to think about soundtracking their animation with music. Students should consider the mood of the story or particular scenes and find songs that match that feeling. Students can come in and present their ideas to the class and the group can decide and vote on the soundtrack selections.

LESSON 7 - Audio Recording

OBJECTIVE
To record narration, dialogue and sound effects.

The focus of the lesson is for students to:
- Re-write and revise narration and dialogue and record it using GarageBand software
- Become familiar with post-production
- Respectfully listen and give attention to other readers and performers as they record

ANIMATION/Strand 2: Literacy (8th Grade)
Using the vocabulary of animation and an understanding of the history of the art form, students analyze and validate their own animation creations.

MATERIALS
Storyboards, Computers, Microphone, GarageBand, pencils, paper

KEY TERMS/CONCEPTS
Production, post-production, audio recording, "Quiet on the Set!", "performing a story"

PROCEDURE
1. Introduce the concept of audio recording, narration, dialogue and sound effects
2. Distribute computers where groups can watch their animations to review their work
3. Using their storyboards and finished animations, write/re-write narration to match the actions and dialogue
4. Students should make sure that when they read their narration it is not longer than the duration of their scene
5. Audio recording, including sound effects, narration and character dialogue is performed in the class and recorded using GarageBand software
6. A focus on "performing" the story is suggested to promote reading and narration that is exciting
7. Thats a wrap! Post-production phase is completed
8. Wrap up, pack up and clean up!

SUGGESTIONS FOR FOLLOW-UP
In preparation for the final viewing and posting of animation on YouTube, students can create movie posters for their animation that can be posted around the school or at home. This is another opportunity for students to understand another aspect to filmmaking and promotion.

Most animation software will have its own audio recording features that can utilize the computers built-in microphones.

However, using microphones and GarageBand (Mac only) is a good way to introduce more software and hardware to students to explore and have knowledge of for future projects on their own.

Additionally, GarageBand loop stations are great for students who want to create their own songs for their animations.

LESSON 8 - Final Viewing, Assessment and Evaluation

OBJECTIVE
To enjoy the final animation and dicuss the project's successes, challenges and purpose.

The focus of the lesson is for students to:
- Gain knowledge in professional editing techniques and software (Final Cut Pro)
- Watch and critique their finished work
- Compare their animation to animations made by their peers in other classes
- Share their work with family and friends via YouTube or other internet based video servers
- Provide reflections on the project and ideas for the future

CCSS.ELA-Literacy.CCRA.W.6
Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

CCSS.ELA-Literacy.CCRA.SL.5
Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

ANIMATION/Strand 5: Careers and Lifelong Learning (8th Grade)
Students develop strong personal interests and become increasingly articulate about their preferences in animation and the various careers associated with the animation field.

MATERIALS
Finished animations, YouTube links, DVDs, Final Cut Pro software

KEY TERMS/CONCEPTS
Post-production, editing, YouTube, internet sharing and responsibility

PROCEDURE
1. Student work has been edited and pieced together, uploaded to YouTube and burned onto DVDs prior to the start of class
2. On the SmartBoard or projector, a discussion and demonstration of editing with Final Cut Pro is given
3. A feature presentation of the students' work is shown
4. Following the animation students and teachers discuss the project providing feedback and assessment
5. A conversation about careers in animation and movie-making allows students time to reflect on the variety of roles they took on throughout the project
6. Students also view another animation created by other students in their school and compare and contrast each others' work in addition to gaining exposure to a different folktale from a similar country or culture
7. YouTube links are distributed and students are encouraged to share their work with family and friends in addition to making comments and starting conversation on the YouTube page
8. Students are encouraged to participate in stop-motion animation projects on their own and to understand the value and necessity of group work
9. Time for written reflection concludes the residency

SUGGESTIONS FOR FOLLOW-UP
Using the techniques that were employed throughout this residency, choose another story or curriculum topic for students to learn and express their ideas about, by creating animations or movies. Students may choose a particular foucs area now that they have been exposed to a variety of roles.
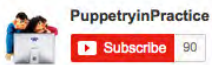
Research and discover different animation software or apps.

IS 228 - The Great Race
https://www.youtube.com/watch?v=34fm6tmXTT4

STUDENT REFLECTIONS

"We put a lot of effort into this project. Becuase we took time and effort doing this project as well as working very hard." - Alison (6th Grader)

"I think the most important thing about the project is everyone working together. I tried my best in the entire proejct. It's not perfect but I think I did good." - Angelia (6th Grader)

"Making animations are important to people. I think they can be important to people because it can express people and whay they love." - Janece (6th Grader)

"The important reason about making an animation is so me and everyone else can use team work to accomplish something. It's most likely going to be epic." - Isaiah (6th Grader)

PUPPETRY IN PRACTICE

TEACHER EVALUATION

PROGRAM : STOP MOTION ANIMATION

NAME: LISA BANKER SCHOOL: IS 228 CLASS: 609

TEACHING ARTIST: _____

It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know you students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?

This program both encouraged & assisted students in working in teams. Once they gained skills their creativity came through.

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)   Yes. — again students became more confident & also I saw development of leadership skills

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

Often in a class that I see only once a week I stay away from long term projects — but I now see the potential.

4. What else would you like us to know?

Please write any additional comments on the back.
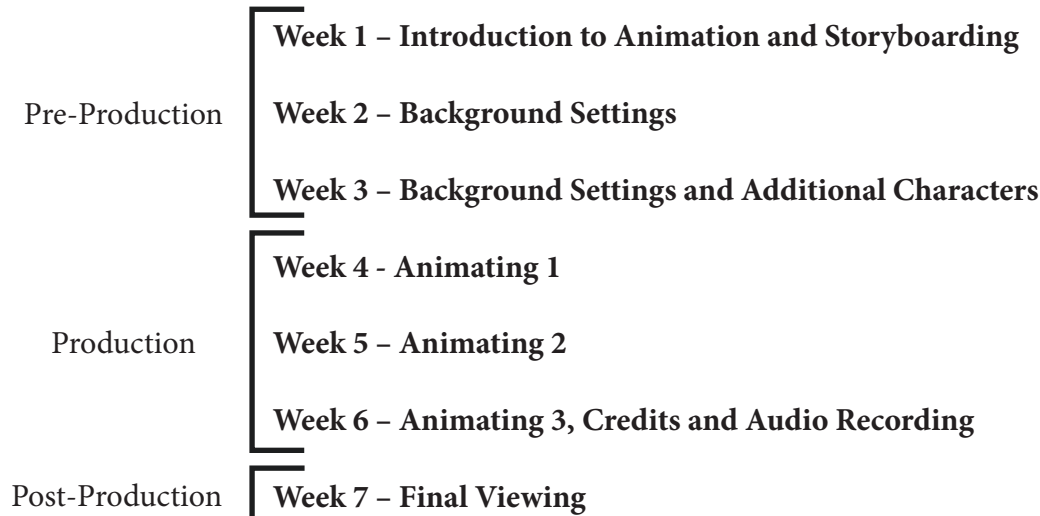Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us

PUPPETRY IN PRACTICE

Stop-Motion Animation Residency for Middle Schoolers: Grades 6-8
Double periods, once-a-week for 7-weeks: Fall 2014 - JHS 185
Artist-in-residence: Jason Leinwand

RESIDENCY TIMELINE

Pre-Production

Week 1 – Introduction to Animation and Storyboarding

Week 2 – Background Settings

Week 3 – Background Settings and Additional Characters

Production

Week 4 - Animating 1

Week 5 – Animating 2

Week 6 – Animating 3, Credits and Audio Recording

Post-Production

Week 7 – Final Viewing

ANIMATION/Strand 1: Making Moving Images (8th Grade)
Students work collaboratively to create scripts and shoot and edit cel animation or stop-motion to express their feelings or opinions.

STOP-MOTION ANIMATION WORKSHOPS FOR MIDDLE SCHOOL STUDENTS

The program outlined in the following pages details a multimedia, stop-motion animation program designed by Puppetry in Practice (PiP) for junior high school students grades, 6-8. This interdisciplinary project fosters literacy, creativity and collaboration while engaging students with an active, hands-on use of technology and computer software. The finished product is a student-generated, stop-motion animated movie that can be viewed and shared over the internet with friends, families and student populations around the globe.

The strength of this project for middle school students is the wide scope it presents in terms of career readiness. Directing, writing, producing, filming and creating movies on any level affords a myriad of entry points to ensure inclusivity for every participant. Additionally, creating an animation poses many problems throughout that require students to inprovise, experiment and collaborate with each other in order to solve.

Collaboration within a creative environment like this makes it easier for students to express their ideas to their peers without the fear of traditional "right and wrong" answers. With multiple points of view, as well as a consideration of the audience that will watch the finished product, students learn the value of each other's input and contributions.

LESSON 1 - Introduction to Animation and Storyboarding

OBJECTIVE
To introduce stop-motion animation, the basics of filmmaking and storyboarding a scene from a written text.

The focus of the lesson is for students to:
- Become familiar with a variety of stop-motion animation techniques
- Read the story or folktale that will be the subject for their animation (i.e. *The Magic Paintbrush, The Empty Pot*)
- Collaborate in groups and begin storyboarding their assigned scene

CCSS.ELA-Literacy.RL.7.7
Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

ANIMATION/Strand 2: Literacy (8th Grade)
Students understand the history of cel, stop-motion, and digital animation and use this knowledge in order to inform their own artistic choices.

MATERIALS
Various animation samples for presentation, a story or folktale divided up into scenes, blank storyboards, markers, crayons and pencils

Sample Animations:
- **Born Free** - https://www.youtube.com/watch?v=HySMqyTDY5k
- **Elephant Trap** by Tiny Circus - https://www.youtube.com/watch?v=ZsiGnd1knyw
- **Graffiti Stop Motion** by BLU - https://www.youtube.com/watch?v=tCoqsVDVWN8

KEY TERMS/CONCEPTS
Stop-motion animation, storyboard, zoom-in, close-ups, point of view, pixilation, persistence of vision, teamwork, pre-production, production and post-production

PROCEDURE
1. Greetings and introductions
2. Discussion with students about stop-motion animation accompanied by animation samples made by students and professionals
3. Using the sample animations, analyze various aspects of filmmaking such as close-ups and point of view
4. Breakdown the process of creating an animation from start to finish:
   - Storyboarding
   - Background settings (colored paper collage)
   - Characters/puppets
   - Animating with computers, software and webcams
   - Audio recording
   - Editing
   - Viewing and sharing
5. Divide students into groups of 5 or 6 and distribute folktale, pencils/markers/crayons and blank storyboards
6. Students work in their groups and storyboard their assigned scene
7. Encourage close-up shots, point of view references and creativity
   *This particular residency focused on students learning Chinese. Students were encouraged to incorporate Chinese characters and language into their animation.
8. Wrap up, pack up and clean up

SUGGESTIONS FOR FOLLOW-UP
Research animation at home and bring in a video or a link for the class to watch, discuss and analyze.

LIANG and the MAGIC PAINTBRUSH
By Demi

1) Long ago in China, a boy named Liang earned money gathering firewood and cutting reeds. His one wish was to paint. But he could not afford to buy a brush.

One day he passed an art school in town and went in.

"I want so much to paint," he said. "Please, will you teach me?"

"WHAT!?!" The teacher glared at him. "A beggar wants to paint?"

He drove Liang away.

But Liang could not keep his fingers still. When he went to gather firewood he drew birds in the sand with a twig. When he went to the river to cut reeds he drew fish on the rocks with drops of water.

——

2) One night as he slept, an old man appeared on a phoenix and placed a brush in Liang's hand.

"It's a magic paintbrush. Use it carefully," the old man said and he flew away.

Liang jumped for joy!

"Thank you so much!" he called after the old man. Immediately Liang began to paint. He painted deer. As he finished, he saw that the deer came to life. It really was a magic paintbrush!

——

3) "I will paint things for my poor friends," he thought. And he painted toy birds, horses, lanterns and other toys for the children to play with. And for their parents, things to cook with, furniture for the house, and tools for the field.

Then he went to the marketplace and set up a table among the other merchants. And he made pictures of birds to sell. To make sure the birds did not come to life, he left something out.

One day a man asked for a picture of a crane. Liang gave it only one eye. But by accident, one drop of ink fell where the second eye should have been—and the crane flew away.

——

4) Now everyone knew about Liang's magic brush. Including the greedy emperor. He went out with all his soldiers to take the brush away from Liang. But Liang refused to give it up. The emperor ordered him bound and brought to the palace.

There the emperor ordered Liang to paint a dragon. But Liang painted a toad instead. The emperor then ordered him to paint a phoenix. He painted a rooster instead.

Furious, the emperor seized the brush and ordered Liang imprisoned. The greedy emperor then sat down to paint mountains of gold. But they turned into rocks and rolled off the table.

The emperor tried again. He painted a large tree. But what do you think happened? It turned into an enormous python which nearly bit the emperor's head off.

——

5) Liang knew the brush would lose its magic in the emperor's hands. He thought of a plan. He sent word to the emperor saying that in exchange for his freedom he would paint whatever he emperor wished. The emperor accepted.

"Paint me the sea," the emperor ordered. Liang drew a sea.

"Where are the fish?" the emperor asked.

Liang drew and drew and soon a sea full of fish were swimming about.

——

6) "So long as we have a sea," said the emperor, "let us have a boat!"

Liang painted a boat, which was soon bobbing about on the water. Delighted, the emperor called the royal family to come and join him on the boat.

"Get us some wind, so we can move," cried the emperor. Happily, Liang painted wind and the boat began to rock.

"MORE WIND!" the emperor cried. Liang drew more wind, and more. Soon waves were splashing and crashing over the deck.

"Enough!" the emperor cried. But Liang would not listen. He drew so much wind, the boat keeled over and broke into a million pieces. The emperor and the royal family sank to the bottom of the sea.

The story of Liang and his magic paintbrush spread far and wide. But what became of Liang? Nobody knows. Some say that he went back to his own village. Others say that he roamed the Earth painting for the poor wherever he went.

Samples of Professional Storyboards
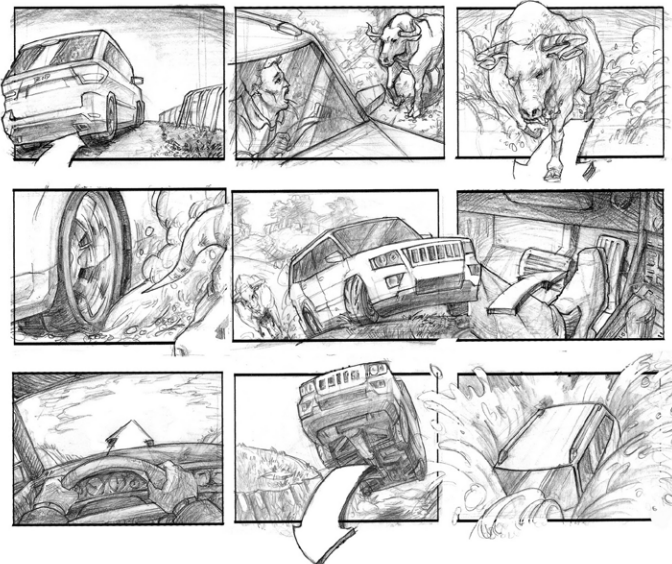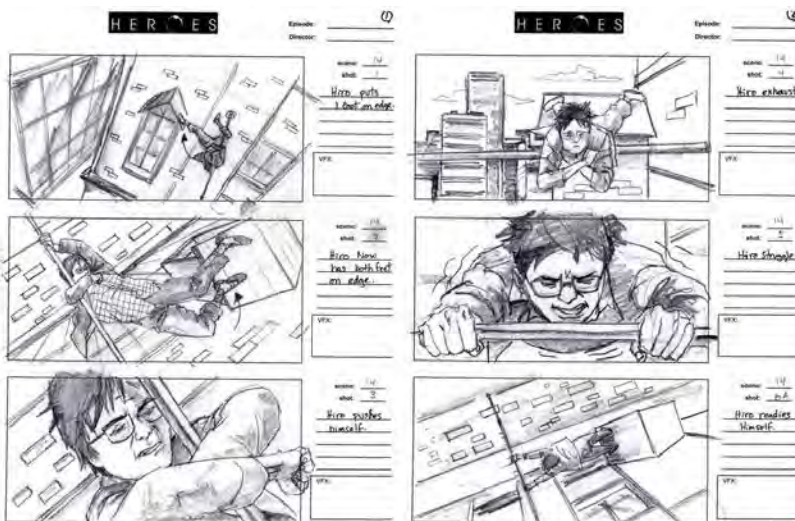
LESSON 2 - Background Settings

OBJECTIVE
To analyze storyboards and determine various settings throughout the scene and to work together to create colored paper collages that will be used as background settings for the animation.

The focus of the lesson is for students to:
- Work together
- Determine setting and create detailed collages for each setting
- Design and assign roles for each member of the group to effeciently complete the task
- Create artwork for their animation that expresses their own interpretation of the text

ANIMATION/Strand 3: Making Connections (8th Grade)
Students rely on their knowledge of other subject areas (math, science, social studies, etc.) when creating animation projects.

CCSS.ELA-Literacy.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

MATERIALS
Completed storyboards, colored paper, pencils, markers, crayons, glue, scissors

KEY TERMS/CONCEPTS
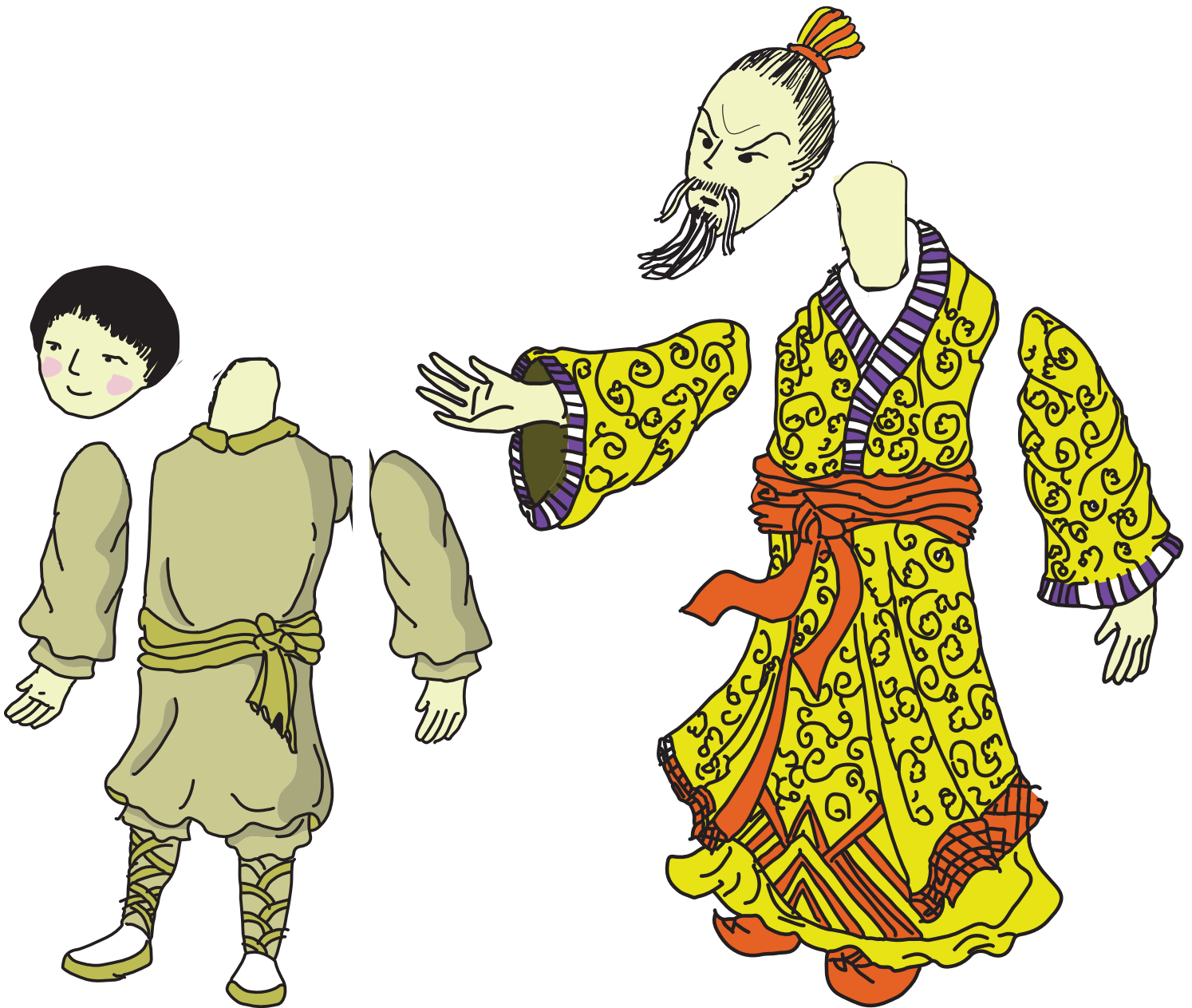Pre-production, Setting, background, collage

PROCEDURE
1. Review animation project and folktale
2. Demonstrate an analysis of the storyboard to determine setting and how details in the setting contributes to the story and the character
3. Discuss effective collage techniques and efficient working habits for the group to be successful
4. Review with students that in cut-paper animation any element that is glued down will not be able to "move" in the movie
5. Any elements that need to move (i.e. clouds) must be stored separately in an envelope or plastic bag
6. Consider that creating an animation and all the related artwork is a way of interpreting and expressing a story in a new voice and that ownership of the story is generated this way
7. Distribute materials
8. Class time is spent creating the backgound artwork for their animation
9. Place all collages and artwork in a folder and store in the classroom
10. Wrap up, pack up and clean up

SUGGESTIONS FOR FOLLOW-UP
Depending on the content of the animation, students will benefit from a more in-depth geography study. If students are creating animations of folktales from China, it is important that their background settings are informed by the landscape, architecture and geography of China. Additionally, depending on the time period of the folktale, students can research art and architecture history of ancient China.

LESSON 3 - Background Settings and Additional Characters

OBJECTIVE
To complete pre-production (backgrounds, characters and props).

The focus of the lesson is for students to:
- Work together
- Complete all the artwork needed for their animated scene

CCSS.ELA-Literacy.SL.7.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts and issues, building on others' ideas and expressing their own clearly.

MATERIALS
Completed storyboards, colored paper, pencils, markers, crayons, glue, scissors

KEY TERMS/CONCEPTS
Pre-production, setting, background, collage, puppet characters

PROCEDURE
1. Review assignment from previous lesson
2. Discuss the completion of all pre-production elements
3. Consider the characters throughout the scene and differentiate main characters from supporting characters
4. Teaching artist supplies main character puppets for continuity throughout different groups within the class
5. Student groups must create any additional characters using paper puppet making techniques demonstrated by the teaching artist
6. Distribute folders and materials
7. All backgrounds, characters and props must be completed to begin animation prodcution the following lesson
8. Place all collages and artwork in a folder and store in the classroom
9. Wrap up, pack up and clean up

SUGGESTIONS FOR FOLLOW-UP
Similar to the follow-up from the previous lesson, animations will have a stronger cultural resonance if history and culture is accurately portrayed. Studying costume and dress of ancient China (in the case of animated Chinese folktales) gives the students a deeper connection to the content.

Sample of a character close-up. Various mouths are used to simulate the character speaking dialogue. Audio recordings are edited in afterwards.

AAAH, A

EEE

I

OH!

OOOH
(U AND W)

FUH, VUH

MMM,
PEE, BEE

LUH, LAA

ESS, SSSS
STUH, DEE
GEE, SMALL EEEH
MOST SMALL CONSONANTS

LESSON 4 - Animating 1

OBJECTIVE
To use laptops, webcams and computer software in order to create a stop-motion animation scene.

The focus of the lesson is for students to:
- Follow their storyboard plan
- Improvise and problem solve
- Work together to animate their scene and assign roles amongst the group
- Use technology to activate literacy

CCSS.ELA-Literacy.CCRA.SL.2
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

ANIMATION 8th Grade/Strand 1: Making Moving Images (8th Grade)
Students work collaboratively to create scripts and shoot and edit cel animation or stop-motion to express their feelings or opinions.

MATERIALS
Completed artwork from pre-production phase, puppet characters, laptops, tripods, webcams, animation software, colored paper, markers, pencils, scissors, glue, masking tape, Scotch tape

KEY TERMS/CONCEPTS
Animation, technology, software, webcam, frames per second (fps), teamwork

PROCEDURE
1. Demonstrate to students the webcam, computer and tripod setup
2. Using the SmartBoard or projector, make a setup using sample backgrounds and puppets for the whole class to see
3. Provide basic software instructions to the class:
    - Screen layout
    - Capture and delete frames
    - Timeline viewer
    - Playback
4. Provide examples of successful animation techniques and positive working habits within a group
5. Distribute materials, hardware and folders and instruct students to setup their animation station
6. Set a frame captured goal - for a 45-min period, students should be expected to take 150+ frames
7. Students analyze their storyboard and begin animating their scene as they planned starting at the beginning
8. At the end of the class, the group with the most frames captured has their work shown on the SmartBoard
9. Students discuss and critique the featured work at the end of each session:
    - What did you like?
    - What could use improvement?
10. Students save their work and clean up their animation station
11. Wrap up, pack up and clean up

SUGGESTIONS FOR FOLLOW-UP
Students can gain further insight into animation through an investigation of the history of the medium. Researching zoetropes to flipbooks to smart phone apps, will help students understand how animation technologies have progressed.

LESSON 5 - Animating 2 - Adding Close-ups

OBJECTIVE
To continue animating their scene and add in character close-ups for dialogue.

The focus of the lesson is for students to:
- Continue working on their animated scene
- Write dialogue that supports the narrative
- Understand the role that improvisation plays in animation

CCSS.ELA-Literacy.W.7.3.b
Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

MATERIALS
Completed artwork from pre-production phase, puppet characters, character close-ups and talking mouth sheet, laptops, tripods, webcams, animation software, colored paper, markers, pencils, scissors, glue, masking tape, Scotch tape

KEY TERMS/CONCEPTS
Close-up, improvising, dialogue

PROCEDURE
1. Review set-up and software instructions
2. Examine close-up for character dialogue
3. Demonstrate how to switch out various mouths to simulate the puppet talking
4. Instruct students to write dialogue in addition to what is in their storyboard
5. Explain improvising and how it can lead to discoveries that better tell the story, express the content in the narrative or the emotions of the characters
6. Distribute materials and hardware
7. Students setup their animations stations and begin animating
8. Set a frame captured goal - for a 45-min period, students should be expected to take 150+ frames
9. Students analyze their storyboard and begin animating their scene as they planned starting at the beginning
10. At the end of the class, the group with the most frames captured has their work shown on the SmartBoard
11. Students discuss and critique the featured work at the end of each session:
    - What did you like?
    - What could use improvement?
12. Students save their work and clean up their animation station
13. Wrap up, pack up and clean up

SUGGESTIONS FOR FOLLOW-UP
Use a smart phone video camera to film a "dialogue" scene between two people. This is good practice for understanding how conversations between characters are captured on film. Experiment with different camera angles to evoke different feellings about the characters. For example, filming a character from a slightly lower camera angle makes the character seem taller or more overbearing.

LESSON 6 - Animating 3: Editing, Credits and Audio Recording

OBJECTIVE
To finish animating the scene, use editing tools to complete it, create a title and credit sequence and record narration, dialogue and sound effects.

The focus of the lesson is for students to:
- Finish the animation assignment
- Learn the basics of editing
- Re-write and revise narration and dialogue and record it using GarageBand software
- Complete production phase and become familiar with post-production

ANIMATION/Strand 2: Literacy (8th Grade)
Using the vocabulary of animation and an understanding of the history of the art form, students analyze and validate their own animation creations.

MATERIALS
Completed artwork from pre-production phase, puppet characters, character close-ups and talking mouth sheet, laptops, tripods, webcams, animation software, microphone, GarageBand, colored paper, markers, pencils, scissors, glue, masking tape, Scotch tape

KEY TERMS/CONCEPTS
Production, post-production, editing, audio recording, credits and title sequences, "Quiet on the set!", "performing a story"

PROCEDURE
1. Discuss with students the process of completing the production phase of their animations
2. On the SmartBoard display the editing control panel on the animation software
3. As a group, students must decide if their scene is finished and if so, is it long enough to match the duration of their written narration
4. Instructions and a demonstration of how to copy and paste frames or clips is given in order to add duration
5. Time is provided for students to review and edit their animations, re-write narration and dialogue and decide as a group that they have completed the task they planned in their storyboards
6. While students are editing and completing their work, an additional animation station is set up for creating a credit sequence
7. Students are instructed to use timelapse animation techniques for the credit sequence
8. Following completion, students choose narrators and actors from the group
9. Audio recording, including sound effects, narration and character dialogue is performed in the class and recorded using GarageBand software
10. A focus on "performing" the story is suggested to promote reading and narration that is exciting
11. "That's a wrap!" Production phase is completed
12. Wrap up, pack up and clean up

SUGGESTIONS FOR FOLLOW-UP
Students should begin to think about soundtracking their animation. Students should consider the mood of the story or particular scenes and find songs that match that feeling. Students can come in and present their ideas to the class and the group can decide and vote on the soundtrack selections.

LESSON 7 - Final Viewing, Assessment and Evaluation

OBJECTIVE
To enjoy the final animation and dicuss the project's successes, challenges and purpose.

The focus of the lesson is for students to:
- Gain knowledge in professional editing techniques and software (Final Cut Pro)
- Watch and critique their finished work
- Compare their animation to animations made by their peers in other classes
- Share their work with family and friends via YouTube or other Internet-based video servers
- Provide reflections on the project and ideas for the future

CCSS.ELA-Literacy.CCRA.W.6
Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

CCSS.ELA-Literacy.CCRA.SL.5
Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

ANIMATION/Strand 5: Careers and Lifelong Learning (8th Grade)
Students develop strong personal interests and become increasingly articulate about their preferences in animation and the various careers associated with the animation field.

MATERIALS
Finished animations, YouTube links, DVDs, Final Cut Pro software

KEY TERMS/CONCEPTS
Post-production, editing, YouTube, internet sharing and responsibility

PROCEDURE
1. Student work has been edited and pieced together, uploaded to YouTube and burned onto DVDs prior to the start of class
2. On the SmartBoard or projector, a discussion and demonstration of editing with Final Cut Pro is given
3. A feature presentation of the students work is shown
4. Following the animation students and teachers discuss the project providing feedback and assessment
5. A conversation about careers in animation and moviemaking allows students time to reflect on the variety of roles they took on throughout the project
6. Students also view another animation created by other students in their school and compare and contrast each others work in addition to gaining exposure to a different folktale from a similar country or culture
7. YouTube links are distributed and students are encouraged to share their work with family and friends in addition to making comments and starting conversation on the YouTube page
8. Students are encouraged to participate in stop motion animation projects on their own and to understand the value and necessity of group work
9. Time for written reflection concludes the residency

SUGGESTIONS FOR FOLLOW-UP
Using the techniques that were employed throughout this residency, choose another story or curriculum topic for students to learn and express their ideas about, by creating animations or movies. Students may choose a particular foucs area now that they have been exposed to a variety of roles.

Research and discover different animation software or apps.

https://www.youtube.com/watch?v=Fcc_OnnQ-1U

https://www.youtube.com/watch?v=kfBE00Nw5DE

SAMPLE PROGRAM EVALUATION QUESTIONS

What did you think about doing this project?

What was the purpose of us doing this project?

Did you like the final product?

What was difficult about making this animation?

What could be improved?

What was important to do to make this movie?

What was the process and why did we do it that way?

What did you learn?

Would you do an animation again?

Angel Sheng   723
JHS 185   11/13/14

    I think this animation project was good and went
well. It helped us understand how to work together
to create one whole thing. We took 7 weeks to create
a 7 minute movie that turned out really funny
and great. This animation took a lot of hard
work and thinking. We had to think about how
to organize the whole thing. I think we could
improve on the parts when the characters
talk because they looked a bit wierd to me.
    An important thing to do while making the
movie was working together and sharing
ideas. If we didn't work together, then the
scenes might be really wierd. If everyone/group
did their own movie in 7 weeks then I doubt
we would be done with half of the movie
because it took us 7 weeks to do 1 part. So
I think it was easier for every group to
do their own scene so that you can
think and create before and while your
making the movie to make improvements
    I think I would do an animation
again because I thought it was pretty
fun and creative. If I were to do another
animation, it wouldn't be based on anything
but what I think the animation should be.
But, overall, I liked working with people
and this was much more better than
studying or doing work.

Jesica Bak   123   11/12/14

1. Did you like this project?
   - Yes, I liked this project. I liked this project because it allowed me to try out animation and puppetry. It was also very fun to make, despite the fact that it was my first time.

2. Did you like the final product?
   - Yes, I am satisfied with the final product. It made me feel proud to see what I've accomplished with my group over the past 7 weeks.

3. What was hard about making this animation?
   - It was hard to create some props like the villagers and it was also hard to make the animation run smoothly sometimes

4. What could you improve?
   - In my groups scene, we could improve decoration and making it look more exciting because some of our plain background make t really boring.

5. What was important to do to make this video?
   - I feel that teamwork is really important for this project because it requires the members of the table to work together and cooperate. Another thing that was important in order to create this video was hard work and effort.

PUPPETRY IN PRACTICE

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