Topic: SKILL DEVELOPMENT
Teacher Name: A. NEDELEC
Grade: 8
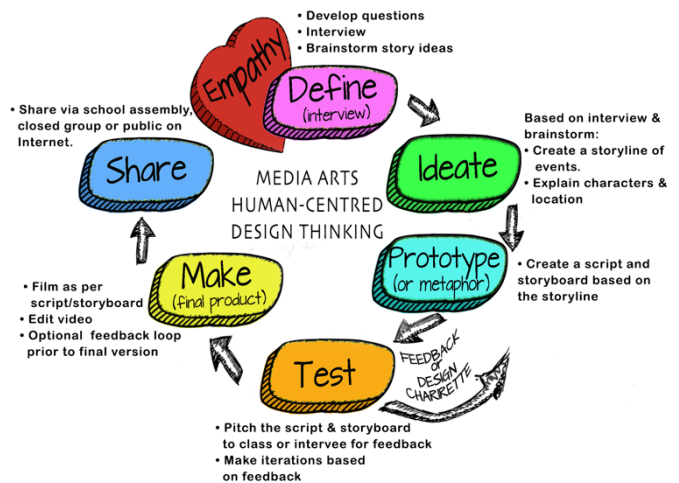
How will you work on building
Collaborative Teams?
- o Media Arts 6-9 webpage:
    - o Media Arts Team Roles (all team members will be involved with the storyline, script, storyboard, filming & editing). View the for possible team roles, based on a team of 3. File:
    - o Team Contracts and Project Management Logs

ADST Curricular Competencies interwoven throughout:
Applied Skills
- Demonstrate an awareness of precautionary and emergency safety procedures in both physical and digital environments
- Identify and evaluate the skills and skill levels needed, individually or as a group, in relation to a specific task, and develop them as needed

NOTE: prior to starting this project, students learned to make Flip-Downs from the NFB website. Lessons and resources attached at end of this unit.

EMPATHY: Students will create a 30 sec – 3 min silent stop motion animation that depicts a conflict and resolution. Brainstorm a beginning/middle/end for your video

ADST Curricular Competencies	o Empathize with potential users to find issues and uncover needs and potential design opportunities o Elaborations: share the feelings and understand the needs of others to inform design
ADST Content	MEDIA ARTS (If filming interview) o issues in ethical media practices, including cultural appropriation, moral copyright, reproduction, and privacy o elements of media arts used to communicate meaning (Elaboration: composition, time, space, sound, movement, lighting) o influences of digital media for the purpose of communication and self-expression o story principles and genre conventions (Elaboration: story principles: electing and organizing the elements of structure, intent, characters, settings, and points of view within the conventions of a genre)
Instruction/ Just in time learning	o Basic plots & conflicts o How to use the graphic organizer to determine the key features from the interview o What are genres? o Video: Shrek but in 7 Different Genres (on Media Arts 6-9 website)
Formative Assessment	
Materials Needed	Media Arts 6-9 Website o Questioning/Interviewing o Tips for Shooting an Interview:

Ideate

IDEATE: Teams will create a simple storyboard for your animation. Storyboards are a tool you can use to plan out the sequence of events in your time-based work.

ADST Curricular Competencies	o Generate potential ideas and add to others' ideas o Screen ideas against criteria and constraints o Evaluate personal, social, and environmental impacts and ethical considerations o Choose an idea to pursue
ADST Content	MEDIA ARTS o digital and non-digital media technologies, their distinguishing characteristics, and their uses, including layout and design, graphics and images, and video production techniques for using images, sounds, and text to represent characterizations and points of view of people, including themselves, as well as settings and ideas o story principles and genre conventions (Elaborations: genre conventions: traditional or culturally accepted ways of doing things based on audience expectations)
Instruction/ Just in time learning	Media Arts 6-9 Website o Shot styles o How to create a storyline o How to write a script (not needed for an iMovie trailer)
Formative Assessment	o Share first draft of storyline with another team for feedback o Reflective journal entry on participation
Materials Needed	Media Arts 6-9 Website o Video examples of various genres for writing styles (under the Define heading on the website) o Storyline – attached to this document o

Prototype

PROTOTYPE: Teams will storyboard their storyline, including shot style, camera angle, camera person, talent.

ADST Curricular Competencies	o Identify and use sources of information o Develop a plan that identifies key stages and resources o Explore and test a variety of materials for effective use o Construct a first version of the product or a prototype, as appropriate, making changes to tools, materials, and procedures as needed o Record iterations of prototyping
ADST Content	MEDIA ARTS o techniques for using images, sounds, and text to communicate information, settings, ideas, and story structure (Elaborations: techniques: layout, storyboard, and manipulation)
Instruction/ Just in time learning	o Why storyboard
Formative Assessment	o Students reflect on the degree to which the storyboard follows the storyline
Materials Needed	o Completed storyline Media Arts 6-9 Website o Storyboard copies (found at end of this document) (Note – with animation, students storyboard the first and last frame for each scene)

Test

TEST: The Pitch: Teams will pitch to the class (or to the people they interviewed). The class or interviewee provide feedback. Teams iterate their original plan.

ADST Curricular Competencies	o Test the first version of the product or the prototype o Gather peer and/or user and/or expert feedback and inspiration o Make changes, troubleshoot, and test again
ADST Content	MEDIA ARTS o processes for manipulating and testing digital media data
Instruction/ Just in time learning	o How to provide meaningful feedback
Formative Assessment	o Peer feedback
Materials Needed	Media Arts 6-9 Website o Ideas for a Pitch o Feedback slips for peers
Teacher Reflection	Next time I would have specific groups reviewing other groups rather than the whole class

Make (final product)

MAKE: Teams film as per their storyboard using the Stop Motion app. Teams should rotate the camera person, and talent roles. Students will then edit with iMovie

ADST Curricular Competencies	o Identify and use appropriate tools, technologies, and materials for production o Make a plan for production that includes key stages, and carry it out, making changes as needed o Use materials in ways that minimize waste
ADST Content	MEDIA ARTS: o media technologies and techniques to shape space, time, movement, and lighting within images, sounds, and text for specific purposes o issues in ethical media practices, including cultural appropriation, moral copyright, reproduction, and privacy COMPUTERS AND COMMUNICATIONS DEVICES: o systems for information transfer and communication, including videos, blogs, podcasts, and social media DIGITAL LITERACY CONTENT: o ethical and legal implications of current and future technologies o strategies for curating personal digital content, including management, personalization, organization, and maintenance of digital content; e-mail management; and workflow
Instruction/ Just in time learning	Options (on the Media Arts 6-9 Website) o How to use "Green Screen by Do Ink" app o How to "Airdrop" o How to use "Documents by Readdle" App (Importance of creative commons)
Formative Assessment	o Individual/Team daily reflection
Materials Needed	o Film equipment o iPads o tripods o Stop Motion app
Teacher Reflection	Have teams always film in the same part of the room (for consistent lighting, etc)

Share

SHARE: Student share and reflect. Sharing could be at an assembly, on the Internet or more. It is important that students have an opportunity to share their work.

ADST Curricular Competencies	o Decide on how and with whom to share their product o Demonstrate their product and describe their process, using appropriate terminology and providing reasons for their selected solution and modifications o Evaluate their product against their criteria and explain how it contributes to the individual, family, community, and/or environment o Reflect on their design thinking and processes, and evaluate their ability to work effectively both as individuals and collaboratively in a group, including their ability to share and maintain an efficient co-operative work space o Identify new design issues
ADST Content	DIGITAL LITERACY o methods for personal media management
Instruction/ Just in time learning	o How to share to shareable space
Formative Assessment	Media Arts 6-9 Website o Core Competencies Final Reflection
Materials Needed	o Log in to shareable space o Discuss appropriate & private strategies for sharing and story media

Storyline

On the back of the page, describe:
- location
- characters

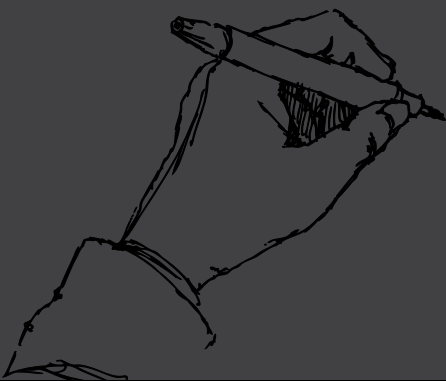Climax
(outcome)

Falling Action

Rising Action Event

Resolution

Rising Action Event

Rising Action Event

Set up: initiating event

Setting the Scene
(opening scene, establishing the shot,
  introduction of characters)

Team Member Names: _____

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STORYBOARDING
AND STORYTELLING

ONF NFB

Introduction

This guide outlines the important stage of "planning" for your final stop-motion animation video. You will be introduced to the process of storyboarding and story-telling, and view examples of other students' work. You will then be introduced to the process of creating a collaborative storyboard.

Learning Outcomes

Upon completion of this lesson, you will be able to:

- Explain the importance of storyboarding and sto-rytelling in relation to your stop-motion animation project;

- Use various media and technology to convey mes-sages and meaning;

- Work interactively, co-operatively and collabora-tively to plan and create a storyboard;

- Use the technique of brainstorming to identify a topic for your group animation production;

- Engage in critical reflective thinking as part of the decision-making and problem-solving process;

- Invent and incorporate unique visual symbols and movement to create personal meaning in art;

- Appreciate the diversity of individuals, as reflected in their artwork.

Storyboarding Your Idea – Telling a Story

Great animation starts with a great "idea" for a story. Tell-ing stories is an age-old method used to communicate ideas and recreate and preserve culture, memories and tra-ditions. By learning how to tell a story through animation, you will be challenged to use symbols and movement to effectively convey your messages and stories. The intent is to tell a meaningful story that expresses a strong message to its intended audience.

STORYBOARDING AND STORYTELLING

Individual Learning Activity: Storytelling and Inspiration

Frédéric Back, author of the acclaimed, Oscar-winning animated film *The Man Who Planted Trees*, is an inspirational figure. His work is an expression of his dedication to a message of peace and respect for the Earth and its communities. Back has created several outstanding animated films that can inspire your students to tell their own meaningful stories. The web pages below explore how his passion for the environment led Back to make animated films in the hope of making this world a better place. fredericback.com/ateliers/index3.en.shtml. (See themes 6 and 7).

All animation productions (and many live-action productions) begin life as a *storyboard*, which is a script of sorts written with images as well as words, similar to a giant comic strip. Storyboarding includes *scene planning*, which requires you to plan out the scenes of your movie from start to finish before you begin animating. Your storyboards will incorporate the key poses in the story; *in-betweens* can be incorporated later. Your group will need to figure out the acting and timing requirements for each scene. Please ensure that your group devises a distinct beginning, middle and end to your story. Remember, the better you plan, the better your animated video will be!

To learn about storyboarding at the NFB, watch the following video:

Storyboarding Your Idea
(4 min 30 s)

To view the storyboard examples found in the video, click on the NFB Mediatheque Storyboard Sheet and NFB Completed Storyboard.

Introduction to Teamwork and Brainstorming

You will create your movies in collaborative teams. Your teacher will assign you to a Production Team of four to six people for the conceiving, planning and production stages of the studio portion of the stop-motion animation lessons.

All teams are expected to work in a respectful and collaborative fashion. Each team member should participate equally and share tasks. As each team member will bring their own unique expertise and talents to the group, everyone's ideas and contributions to the project are to be considered valuable. If you work together effectively, are committed to the project and use your group's diversity of skills, your team's final product will likely be much better than if you had completed the project on your own!

The Stop-Motion Animation Rubric see Annex 01 provides guidelines for your team and identifies how each section of the production process will be graded. The high percentage allocation for the teamwork component of this rubric reflects the view that strong teamwork skills are deemed essential to working successfully in the competitive real world of animated film production.

Group Learning Activity: Brainstorming a Topic

Your first task as a team is to effectively brainstorm ideas to help in the selection of a good topic for your animated video. Please identify relevant themes from the following list of subjects.
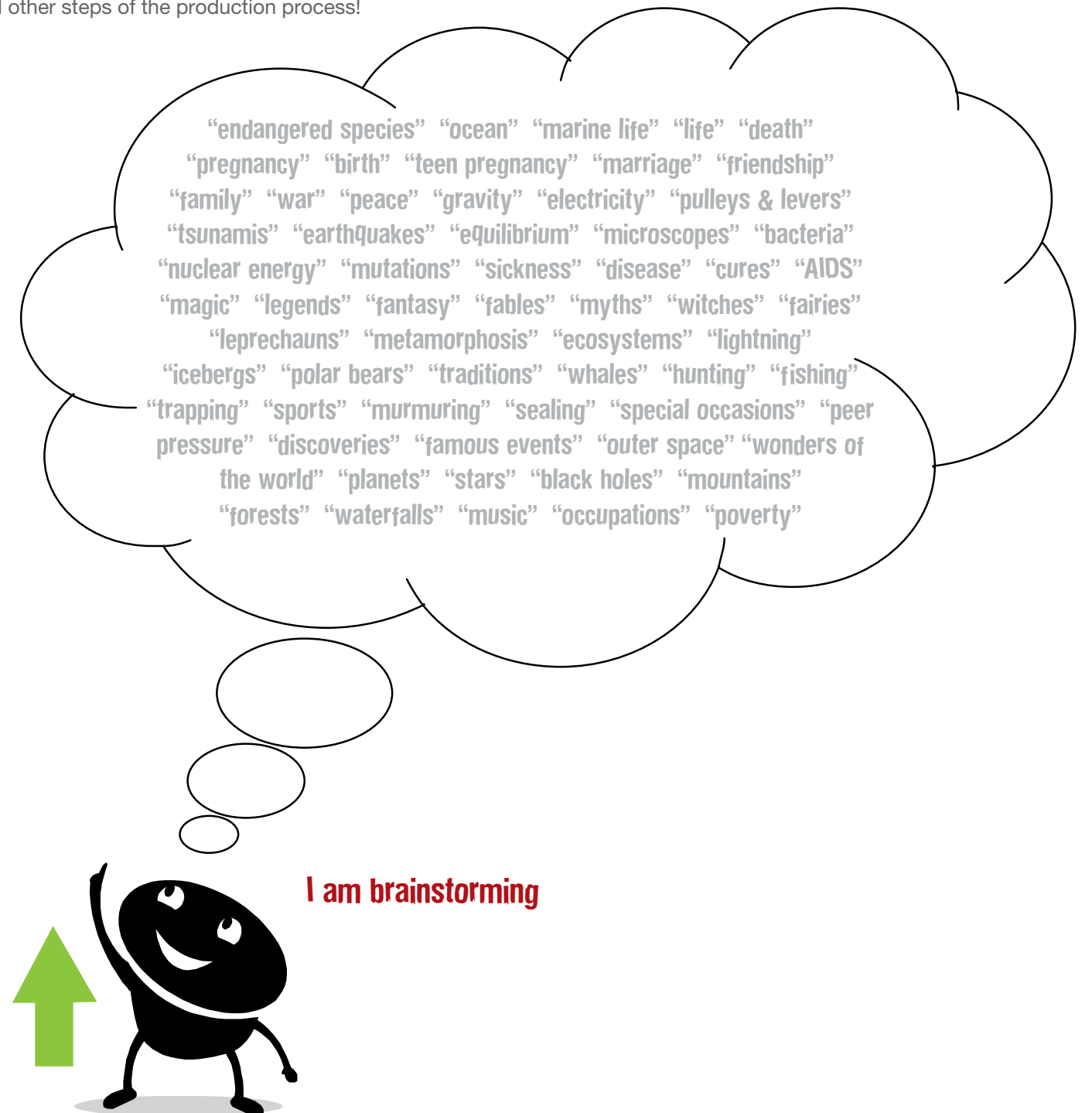
- English
- Science
- Health
- Technology
- Math
- Social Studies
- Arts (Art, Music, Theatre)
- Media Literacy
  (for advanced curriculums—grades 7 and up)

Some popular and relevant themes identified for your age group include:

- Bullying
- Substance Abuse
- Racism,
  Diversity & Body Image
- The Environment
- Active Healthy Lifestyles

You may choose a topic from the above themes, or think up one of your own. The Thought Bubble below may help you brainstorm. Once your team identifies a theme, you may want to research it on the Internet to help you come up with a specific idea for your animation. The idea that you select should be interesting and meaningful to all team members.

Note: Please take your time when devising your topic and story for your animated video, as this initial decision will affect all other steps of the production process!

"endangered species" "ocean" "marine life" "life" "death" "pregnancy" "birth" "teen pregnancy" "marriage" "friendship" "family" "war" "peace" "gravity" "electricity" "pulleys & levers" "tsunamis" "earthquakes" "equilibrium" "microscopes" "bacteria" "nuclear energy" "mutations" "sickness" "disease" "cures" "AIDS" "magic" "legends" "fantasy" "fables" "myths" "witches" "fairies" "leprechauns" "metamorphosis" "ecosystems" "lightning" "icebergs" "polar bears" "traditions" "whales" "hunting" "fishing" "trapping" "sports" "murmuring" "sealing" "special occasions" "peer pressure" "discoveries" "famous events" "outer space" "wonders of the world" "planets" "stars" "black holes" "mountains" "forests" "waterfalls" "music" "occupations" "poverty"

I am brainstorming

Creating a Collaborative Storyboard

Once your team has come up with a potential topic for your animation, you will need to have your idea approved by your teacher. Once given the go-ahead, your group will need to begin storyboarding.

Learning Activity: Cartoon Animation

Watch the following NFB video to learn how an artistic animated film is made and to get an idea of the enormous time commitment involved in storyboarding.

Sleeping Betty: Interview with Claude Cloutier (2007, 4 min 32 s)

nfb.ca/film/sleeping_betty_interview

Synopsis: Animator and director Claude Cloutier talks about his film, *Sleeping Betty*, and the process of animation. (Recommended for grades 7 and up.)

Storyboard Websites

To see examples of the intricacy of storyboards made by professional artists, please visit the following websites:

Stephen McCallum's Animation/Media Production

stephenmccallum.blogspot.com/2009/07/storyboards.html
(Storyboard for the NFB's *From Flores*, 1991)

Michael Sporn Animation, Inc.

michaelspornanimation.com/splog/?p=1536

michaelspornanimation.com/splog/?cat=2
(Storyboards from the Disney classics *Sleeping Beauty* and *Cinderella*)

The Necktie: Animated Storyboard (2008, 1 min 27 s)

nfb.ca/film/necktie_animated_storyboard

Learning Activity: Creating Your Storyboard

You may use a copy of the **NFB Storyboard Sheet** to help plan out your storyboard, use storybook templates found on the Internet or create your own storyboards from scratch. Keep your story and message simple and concise, as it takes 24 frames to make up one second of animation. The process will likely take longer than you might think.

Note: The average animated movie length will vary and depend upon topic selection and length of class time. Your teacher will help each class group determine an appropriate run time.

Use this **Storyboard Rubric** to ensure that your team includes all information and components when designing and completing your storyboard.

Questions you might want to consider include:

- What is your setting?

- How many characters do you need in the shot?

- Do you need any important props in the shot?

- What type of shot (close-up, wide shot, establishing shot, etc.) do you need?

- What is the shot's angle (i.e., how/where is the camera positioned)?

- Do you need any special lighting? The lighting depends on what type of mood you're trying to convey (for example, you may need candlelight, moonlight, a dark alley or a bright sunny day).

- Will you use any special effects?

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LESSON 4

STOP-MOTION ANIMATION RUBRIC

ANNEX 01

REMEMBER, ALL GREAT STORIES START WITH A GREAT IDEA. GREAT STORIES MAKE GREAT ANIMATION.

	EXCELLENT	VERY GOOD	GOOD	NEEDS IMPROVEMENT	MARK %
IDEA FOR STORY	The idea for the story was excellent. Message extremely clear.	The idea for the story was very good. Message very clear.	The idea for the story was good. Message fairly clear.	The idea for the story needs work. Message is unclear.	15%
STORY-BOARD	Extremely well planned—excellent flow. Drawings extremely effective in conveying the actions and emotions of story.	Well planned—very good flow. Drawings very effective in conveying actions and emotions of story.	Fairly well planned—good flow. Drawings fairly effective in conveying actions and emotions of story.	More planning required—flow needs work. Actions and emotions of story not clearly conveyed in drawings.	15%
CHARACTERS	Characters are extremely interesting—excellent effort. Characters are extremely suitable to storyline.	Characters are very interesting—very good effort. Characters are very suitable to storyline.	Characters are interesting—good effort. Characters are suitable to storyline.	Characters are vague—more effort required. Characters' suitability to storyline is unclear.	10%
SET/ PROPS	The set/props do an excellent job of enhancing the production's aesthetics and mood.	The set/props do a very good job of enhancing the production's aesthetics and mood.	The set/props do a fair job of enhancing the production's aesthetics and mood.	The set/props need effort to help enhance the production's aesthetics and mood.	5%
DESIGN	Students display excellent knowledge of design elements.	Students display very good knowledge of design elements.	Students display fairly good knowledge of design elements.	Students' knowledge of design elements lacking.	10%
MOVIE PRODUCTION	Movement in the movie is very smooth. An excellent attempt to incorporate "principles of animation" and/or "tricks" into movie.	Movement in the movie is smooth. A very good attempt to incorporate "principles of animation" and/or "tricks" into movie.	Movement in the movie is generally smooth. A good attempt to incorporate "principles of animation" and/or "tricks" into movie.	Movement in the movie is irregular/jumpy. The incorporation of the "principles of animation" and/or "tricks" is not apparent.	15%
CREATIVITY	Extremely creative work.	Work is very creative.	Work is creative.	More thought and creative effort required.	10%
TEAMWORK	The team worked extremely well together—shared tasks and activities.	The team worked very well together—shared tasks and activities.	The team worked well together—shared most tasks and activities.	The team had difficulties working together and sharing tasks and activities.	20%
				TOTAL	/100

NFB STORYBOARD SHEET

TITLE:

ANIMATION TEAM:

BEGINNING

DESCRIPTION

MIDDLE

DESCRIPTION

END

DESCRIPTION

STOPMO
Studio
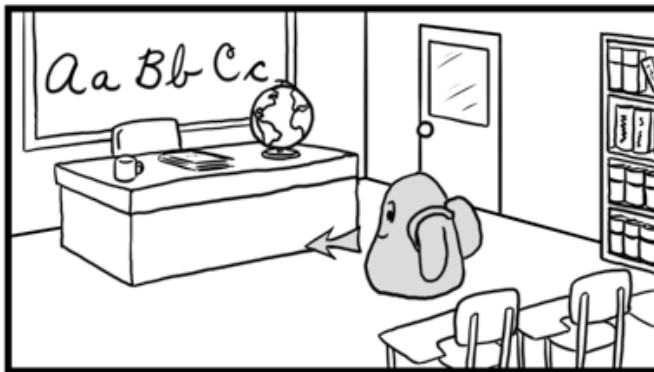Stop-Motion Animation Workshop
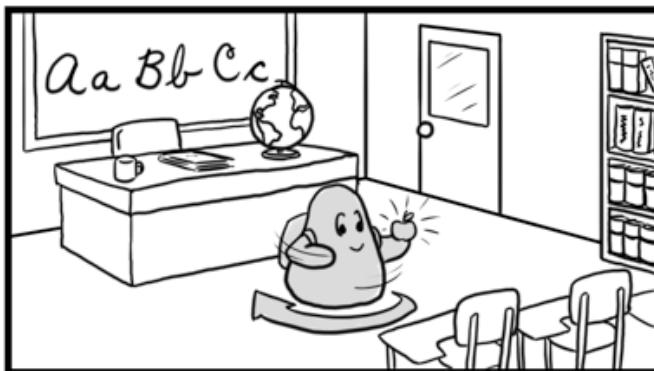
LESSON **4**

STORYBOARD EXAMPLE

ANNEX 03

storyboard

action
Character walks to middle of frame.

action
Character spins quickly, apple appears in left hand during spin.

action
Character places apple on teacher's desk, exits to left of frame.

STOPMO Studio
Stop-Motion Animation Workshop

STORYBOARD RUBRIC

ALL STORYBOARDS START WITH A GOOD IDEA FOR A STORY.

	EXCELLENT	VERY GOOD	GOOD	NEEDS WORK	MARK %
SCENE SELECTION	All main events of the story are identified through choice of scene selection.	Most main events of the story are identified through choice of scene selection.	Some main events of the story are identified through choice of scene selection.	The main focus of the story is on "non essential events"; some scenes are incomplete.	/4
CAPTIONS	Captions clearly identify each scene and help to connect the storyline.	Most captions clearly identify each scene and help to connect the storyline.	Some captions clearly identify each scene and help to connect the storyline.	Captions don't clearly identify each scene or help connect the storyline.	/4
CHARACTERS	All main characters are identified; their actions and emotions match the storyline extremely well.	All main characters are identified; their actions and emotions match the storyline very well.	All main characters are identified, but their actions and emotions don't always match the storyline.	The main characters are not well identified; their actions and emotions are unclear in relation to the storyline.	/4
SET AND PROPS	The set/props relate extremely well to the purpose, mood and coherence of the story.	The set/props relate very well to the purpose, mood and coherence of the story.	Some of the set/props relate fairly well to the purpose, mood and coherence of the story.	There is difficulty relating the set/props to the purpose, mood and coherence of the story.	/4
THINKING SKILLS	All ideas are generated and organized in a logical sequence. The plot is quite original and creative. The message is very clear.	Most ideas are generated and organized in a logical sequence. The plot is very original and creative. The message is clear.	Some ideas aren't generated and organized in a logical sequence. The plot is fairly original and creative. The message is somewhat clear.	Most ideas are not generated and organized in a logical sequence. The originality and creativity of the plot is lacking. The message is unclear.	/4
				TOTAL	/20

nfb.ca/stopmo
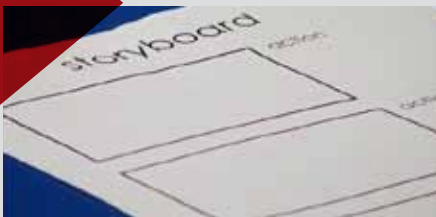
INDIVIDUAL SELF REFLECTION: HUMAN CENTRED DESIGN THINKING PROCESS

Your Name: _____   Team Role: _____

Team Members: _____   Date: _____

Design Stage	✔	↺	🚫	Student	Teacher
EMPATHY	Describes user emotion, physical needs, surprising insights	Limited description of user empathy with few insights or needs	Little or no description of user empathy		
DEFINE	Point of View (POV) is clearly reframed around a user in the driving statement. Needs are stated as verbs to describe an area where the user needs help	Driving statements in not clearly reframed. Needs for the user are stated as nouns.	Driving statement does not reframe the challenge to describe the user and needs.		
IDEATE	Divergent thinking results in a large variety of ideas and concepts. Selects ideas and concepts to move forward with.	Use of convergent thinking only, resulting in a limited range of ideas and concepts	Little or no ideas generated		
PROTOTYPE	Solution created. Record of feedback and iterations describing what was learned from each user test.	Partial solution created. Little or no iteration.	Little or no solution accomplished.		
TEAM ROLE	Consistently fulfilled the Team role as outlined in the Team Role descriptor.	Needed reminding in fulfilling the Team role.	Little or no participation in the Team role.		
DESIGN THINKING REFLECTIONS	Consistently explains how the solution meets the user needs, including feedback data or peer review	Reflections do not consistently include the user needs, feedback data or peer review.	Little or no evidence of user needs, feedback data or peer review.		

Based on Standford University's IDEO Design Thinking Rubric

INDIVIDUAL CORE COMPETENCIES: HUMAN CENTRED DESIGN THINKING PROCESS

Your Name: _____

For the following statements, you are to choose as many as apply to you such that you can provide an example from this group project.

> *Example: I can work with others to achieve a common goal; I do my share. I believe I do my share because I completed all the tasks that were assigned to me by my team leader on time so that others could do their part. A specific example of this is: I was in charge of learning the green screen app and testing green backgrounds before we started filming and I was able to test more than one green background and found that it had to be solid paper rather than construction paper.*

A) I can work with others to achieve a common goal; I do my share

B) I can take on roles and responsibilities in a group

C) I give, receive and act on feedback

D) I can represent my learning, and tell how it connects to my experiences and efforts

E) I am an active listener; I support and encourage the person speaking

TEAM REFLECTION: HUMAN CENTRED DESIGN THINKING PROCESS

Team Members: _____

Date: _____

Design Stage	✔	↻	🚫	Team	Teacher
EMPATHY	Describes user emotion, physical needs, surprising insights	Limited description of user empathy with few insights or needs	Little or no description of user empathy		
DEFINE	Point of View (POV) is clearly reframed around a user in the driving statement. Needs are stated as verbs to describe an area where the user needs help	Driving statement was not clearly reframed. Needs for the user are stated as nouns.	Driving statement does not reframe the challenge to describe the user and needs.		
IDEATE	Divergent thinking results in a large variety of ideas and concepts. Team was able to work together to select ideas and concepts to move forward with.	Use of convergent thinking only, resulting in a limited range of ideas and concepts	Little or no ideas generated.		
PROTOTYPE	Solution created. Record of feedback and iterations describing what was learned from each user test.	Partial solution created. Little or no iteration.	Little or no solution accomplished.		
TEAM	Team functions as a whole with all members contributing.	Team functions as a whole most of the time. Some members are more engaged than others.	Teamwork is non-existent.		
STORY-TELLING	Team described their solution, linking prototype, POV and empathy for a user.	Team can describe their solution with some connection to POV and/or empathy.	Team is unable to tell a story about their solution.		

Based on Standford University's IDEO Design Thinking Rubric

TEAM REFLECTION: HUMAN CENTRED DESIGN THINKING PROCESS

Please provide two stars and two wishes for this project. It could be related to your work as a team, the software you used, how you completed the project, how you organized team roles. Stars are areas your group did well, and wishes are what you might do differently next time. Answer the wishes honestly, if there is something you wish could be different, I will use your reflection as an indication that you are aware it is not as good as it could be and then it will not affect your mark as much.

Your wish cannot be "We wish _____ did their work." The wishes should be about the whole group working on the project.

Star
_____
_____
_____
_____

Star
_____
_____
_____
_____

Wish
_____
_____
_____
_____

Wish
_____
_____
_____
_____