



E<sup>4</sup>

Excellence through Equity, Engagement, and Environment



## Washington Township School District

<b>Course Title:</b>	<b>Animation 1</b>					
<b>Grade Level(s):</b>	<b>9-12</b>					
<b>Duration:</b>	<i>Full Year:</i>	<b>X</b>	<i>Semester:</i>		<i>Marking Period:</i>	
<b>Course Description:</b>	Animation 1 is an elective art course designed to introduce students to a variety of animation techniques as well as the technology required to create video-based moving pictures. Students will gain insight into the history and practice of animation and how to connect that insight to plan, storyboard, and produce different types of animations. Students will gain experience with the creation of hand-drawn animation, computer animation, rotoscope animation, and stop-motion animation, as well as filmmaking conventions and procedures, videography, and editing video. Over the course of the year, students will be expected to create a variety of original animations, present their animations to their peers, maintain a digital portfolio of their work, and respond to viewings of animations through critique and discussions. There are no pre-requisites for this course, but students should be aware that Animation 1 is a drawing-intensive and computer-based course.					
<b>Grading Procedures:</b>	<b>Summative (70%)</b> <ul style="list-style-type: none"><li>• Projects</li><li>• Formative Evaluations</li></ul> <b>Supportive (30%)</b> <ul style="list-style-type: none"><li>• Classwork</li><li>• Homework</li><li>• Quizzes</li><li>• Class Performance</li></ul>					
<b>Primary Resources:</b>	<ul style="list-style-type: none"><li>• Instructor selected materials</li><li>• Lab workstation hardware: Apple iMac</li><li>• Lab workstation software: ToonBoom Harmony</li></ul>					

### Washington Township Principles for Effective Teaching and Learning

- Implementing a standards-based curriculum
- Facilitating a learner-centered environment
- Using academic target language and providing comprehensible instruction
- Adapting and using age-appropriate authentic materials
- Providing performance-based assessment experiences
- Infusing 21<sup>st</sup> century skills for College and Career Readiness in a global society

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**Written:** August 2022

**Revised:** \_\_\_\_\_

**BOE Approval:** \_\_\_\_\_

## Course Desired Results

The Washington Township Visual Art Department's courses are taught in a project-based format. Throughout each unit, one or more projects will be selected by the instructor and within each project, students will be asked to *Create, Present, Respond* and *Connect* in accordance with the NJ Student Learning Standards for Arts Education. Therefore, the 11 standards within those four artistic processes are listed below along with the *Unit Goals & Scales* of our district's curriculum template as they are applicable to every unit within this course. Additional information on the NJ Student Learning Standards can be found here: [NJ Arts Standards](#).

**Anchor Standard 1: Generating and conceptualizing ideas.**

**Anchor Standard 2: Organizing and developing ideas.**

**Anchor Standard 3: Refining and completing products.**

**Anchor Standard 4: Selecting, analyzing, and interpreting work.**

**Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.**

**Anchor Standard 6: Conveying meaning through art.**

**Anchor Standard 7: Perceiving and analyzing products.**

**Anchor Standard 8: Interpreting intent and meaning.**

**Anchor Standard 9: Applying criteria to evaluate products.**

**Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to make art.**

**Anchor Standard 11: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.**

### Indicators

#### Explore

**1.5.12prof.Cr1a** - Use multiple approaches to begin creative endeavors.

**1.5.12prof.Cr1b** - Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

#### Investigate

**1.5.12prof.Cr2a** - Engage in making a work of art or design without having a preconceived plan.

**1.5.12prof.Cr2b** - Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.

**1.5.12prof.Cr2c** - Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

#### Reflect, Refine, Continue

**1.5.12prof.Cr3a** - Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

#### Analyze

**1.5.12prof.Pr4a** - Analyze, select, and curate artifacts and/or artworks for presentation and preservation.

#### Select

**1.5.12prof.Pr5a** - Analyze and evaluate the reasons and ways an exhibition is presented.

#### Share

**1.5.12prof.Pr6a** - Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

#### Perceive

**1.5.12prof.Re7a** - Hypothesize ways in which art influences perception and understanding of human experiences.

**1.5.12prof.Re7b** - Analyze how one's understanding of the world is affected by experiencing visual arts.

#### Interpret

**1.5.12prof.Re8a** - Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

#### Analyze

**1.5.12prof.Re9a** - Establish relevant criteria in order to evaluate a work of art or collection of works.

## **Synthesize**

**1.5.12prof.Cn10a** - Document the process of developing ideas from early stages to fully elaborated ideas.

## **Relate**

**1.5.12prof.Cn11a** - Describe how knowledge of culture, traditions, and history may influence personal responses to art.

**1.5.12prof.Cn11b** - Describe how knowledge of global issues, including climate change may influence personal responses to art.

### **Understandings:**

*Students will understand that...*

1. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
2. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
3. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
4. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
5. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
6. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
7. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
8. People gain insights into meanings of artworks by engaging in the process of art criticism.
9. People evaluate art based on various criteria.
10. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
11. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
12. SEL Enduring Understandings: [www.SELARTS.org](http://www.SELARTS.org)

### **Essential Questions:**

1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
2. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
3. What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?
4. How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?
5. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
6. What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?
7. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?

	<p>8. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?</p> <p>9. How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</p> <p>10. How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?</p> <p>11. How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</p> <p>12. SEL Essential Questions: <a href="http://www.selarts.org">www.selarts.org</a></p>
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<b>Course Learning Goal and Scale</b> <i>(Level 2.0 reflects a minimal level of proficiency)</i>	
<b>Anchor Standard 1: Generating and conceptualizing ideas.</b>	
<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Use multiple approaches to begin creative endeavors.</li> <li>Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.</li> <li>Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.</li> <li>Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
<b>0.0</b>	<b>Even with help, no success</b>

<b>Anchor Standard 2: Organizing and developing ideas.</b>	
<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Engage in making a work of art or design without having a preconceived plan.</li> <li>Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.</li> <li>Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Demonstrate persistence and willingness to experiment and take risks during the artistic process.</li> <li>Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.</li> <li>Apply, organize, and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.</li> </ul>

<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.</li> <li>Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.</li> <li>Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
<b>0.0</b>	<b>Even with help, no success</b>

#### Anchor Standard 3: Refining and completing products.

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Use criteria to examine, reflect on, and plan revisions for a work of art, and create an artistic statement.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
<b>0.0</b>	<b>Even with help, no success</b>

#### Anchor Standard 4: Selecting, analyzing, and interpreting work.

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Analyze, select, and curate artifacts and/or artworks for presentation and preservation.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Investigate and analyze ways artwork is presented, preserved, and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
<b>0.0</b>	<b>Even with help, no success</b>

#### Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Analyze and evaluate the reasons and ways an exhibition is presented.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Prepare and present artwork safely and effectively.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
<b>0.0</b>	<b>Even with help, no success</b>

Anchor Standard 6: Conveying meaning through art.	
4.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.</li> </ul>
3.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Analyze how exhibitions in different venues communicate meaning, and influence ideas, beliefs, and experiences.</li> </ul>
2.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Discuss how exhibits and museums provide information and in person experiences about concepts and topics.</li> </ul>
1.0	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
0.0	<b>Even with help, no success</b>

Anchor Standard 7: Perceiving and analyzing products.	
4.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Hypothesize ways in which art influences perception and understanding of human experiences.</li> <li>Analyze how one's understanding of the world is affected by experiencing visual arts.</li> </ul>
3.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Explain how a person's aesthetic choices are influenced by culture and environment, and impact how visual messages are perceived and conveyed.</li> <li>Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.</li> </ul>
2.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Speculate about artistic processes, interpret, and compare works of art and other responses.</li> <li>Analyze visual arts including cultural associations.</li> </ul>
1.0	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
0.0	<b>Even with help, no success</b>

Anchor Standard 8: Interpreting intent and meaning.	
4.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</li> </ul>
3.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.</li> </ul>
2.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.</li> </ul>
1.0	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
0.0	<b>Even with help, no success</b>

Anchor Standard 9: Applying criteria to evaluate products.	
4.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Establish relevant criteria in order to evaluate a work of art or collection of works.</li> </ul>
3.0	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.</li> </ul>

<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
<b>0.0</b>	<b>Even with help, no success</b>

**Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Document the process of developing ideas from early stages to fully elaborated ideas.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Generate ideas to make art individually or collaboratively to positively reflect a group's identity.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
<b>0.0</b>	<b>Even with help, no success</b>

**Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.**

<b>4.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Describe how knowledge of culture, traditions, and history may influence personal responses to art.</li> <li>Describe how knowledge of global issues, including climate change may influence personal responses to art.</li> </ul>
<b>3.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.</li> <li>Analyze and contrast how art forms are used to reflect global issues, including climate change.</li> </ul>
<b>2.0</b>	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>Communicate how art is used to inform the values, beliefs and culture of an individual or society.</li> <li>Communicate how art is used to inform others about global issues, including climate changes.</li> </ul>
<b>1.0</b>	<b>With help, partial success at level 2.0 content and level 3.0 content</b>
<b>0.0</b>	<b>Even with help, no success</b>



## Unit Title: History of Animation

**Unit Description:** Students will be introduced to the origins of the art of animation and famous animators. Students will become aware of the different applications and disciplines of animated filmmaking, as well as the evolution of animation technologies and studios.

**Unit Duration:** 7 weeks

### Understandings:

*Students will understand that...*

1. Animation began as optical toys in the 19<sup>th</sup> century.
2. Animation works because of persistence of vision.
3. There are a variety of animation techniques, and many artists have attributed to the diverse history of animation.
4. Various types of equipment have been invented for animation.

### Essential Questions:

1. How did animation begin?
2. How does animation work?
3. What is the history of the evolution of animation?
4. What people were significant in the history of animation?
5. What are the inventions that were created for animation?

## Assessment Evidence

### Performance Tasks:

- Identify optical toys
- Understand persistence of vision
- Identify key artists and studios in the history of animation
- Identify the science and art of animation
- Identify a variety of animation techniques
- Be introduced to careers in animation

### Other Evidence:

- Teacher observation
- Student reflection, discussion, and self-assessment
- Student creation of an optical toy
- Student responses to Nearpods and Edpuzzles

### Benchmarks:

- Projects
- Tests, quizzes
- Critique responses
- Discussion responses
- Nearpod and Edpuzzle responses

## Learning Plan

### Learning Activities:

#### History

##### Optical Toys

- Zoetrope
- Thaumatrope
- Flipbook
- Praxinoscope
- Persistence of Vision

##### Elements of Art (used in the creation of an optical toy)

- Line
- Shape
- Color
- Form
- Value
- Texture
- Space

##### Principles of Design (used in the creation of an optical toy)

- Balance
- Unity
- Variety
- Emphasis
- Movement



- Pattern
- Proportion

### **Inventions**

- The Movie Camera
- The Peg Bar
- The Rotoscope
- The Multiplane Camera

### **First Animated Films**

- Emile Cohl
- Gertie the Dinosaur

### **Walt Disney Studios**

- Storyboard
- “Steamboat Willie” (synchronized sound)
- Technicolor process
- Multiplane camera

### **Pixar Studios**

- 3-D Animation
- Dedication to story

### **Animation Techniques**

- Full vs. limited animation
- Rotoscoping
- Digital cut-out
- Paperless/Digital
- 3-D
- Motion capture
- Stop Motion (puppet), Claymation, cut-out and silhouette, object
- Sand

### **Careers**

#### **Resources:**

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- ToonBoom Harmony online curriculum
- Instructor selected projects may include:
  - Create an optical toy, such as a flipbook, thaumatrope, zoetrope, and/or praxinoscope

Unit Modifications for Special Population Students	
<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>• Students may add additional material, requirements, or challenges to assigned projects</li> <li>• Students may complete additional projects at their discretion</li> <li>• Students may assist other learners</li> </ul>
<b>Struggling Learners</b>	<ul style="list-style-type: none"> <li>• Modify the pace of teacher demonstration</li> <li>• Utilize peer assistance</li> <li>• Provide additional resources</li> <li>• Modify assessments as necessary</li> <li>• Modify projects and online activities</li> </ul>
<b>English Language Learners</b>	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p><a href="#">NJDOE ELL Resources</a>  <a href="#">SEI Strategies for Visual Arts</a>  <a href="#">Can-Do Descriptions for Proficiency Levels Grades 9-12</a></p>

<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>• Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>• Variation of input: adapting the way instruction is delivered</li> <li>• Variation of output: adapting how a student can respond to instruction</li> <li>• Variation of size: adapting the number of items the student is expected to complete</li> <li>• Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
<b>Learners with a 504</b>	<p>Refer to page four in the <a href="#">Parent and Educator Resource Guide to Section 504</a> to assist in the development of appropriate plans.</p>

### Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

### Integration of 21<sup>st</sup> Century Skills

#### **The Arts as Communication**

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

#### **The Arts as Creative Personal Realization**

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

#### **The Arts as Culture, History, and Connectors**

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

#### **The Arts as a Means to Well-Being**

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

#### **The Arts as Community Engagement**

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

<b>Unit Title: Principles of Animation</b>	
<b>Unit Description:</b> In this unit, students will learn the basics of using animation software on the computer as well as the 12 principles of animation, created by animators Frank Thomas and Ollie Johnston.	
<b>Unit Duration:</b> 8 weeks	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. There are many steps in creating an animation on the computer.</li> <li>2. A digital animation workspace is comprised of a stage, timeline, tools, and layers.</li> <li>3. Timing is essential to the development of animation.</li> <li>4. There are 12 basic principles to the art of animation.</li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. What are the steps in making an animation on the computer?</li> <li>2. How does one navigate through the animation software workspace?</li> <li>3. What is timing in animation?</li> <li>4. What are each of the principles of animation and how do they work?</li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Understand that animation is a time and drawing intensive undertaking</li> <li>• Understand the animation software workspace and how to use the tools provided</li> <li>• Understand that timing is essential to the development of animation</li> <li>• Understand that there are fundamental principles of animation of which every animator should be aware</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Student reflection, discussion, and self-assessment</li> </ul>
<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>• Projects</li> <li>• Tests, quizzes</li> <li>• Critique responses</li> <li>• Discussion responses</li> <li>• Nearpod and Edpuzzle responses</li> </ul>	
<b>Learning Plan</b>	
<b>Learning Activities:</b> <p><b><u>Steps to Animating</u></b></p> <ul style="list-style-type: none"> <li>• Planning/storyboarding</li> <li>• Drawing/creation</li> <li>• Post-production: Editing for timing, adding sound</li> </ul> <p><b><u>Software Workspace</u></b></p> <ul style="list-style-type: none"> <li>• Setting up the file</li> <li>• Stage</li> <li>• Timeline</li> <li>• Toolbar</li> <li>• Drawing tools</li> <li>• Animation tools</li> <li>• Menus</li> <li>• Motion Tweening: using keyframes to create movement from one frame to another</li> </ul> <p><b><u>Timing</u></b></p> <ul style="list-style-type: none"> <li>• Frames per second</li> <li>• Keyframes and in-betweens</li> <li>• Extending a frame exposure</li> </ul> <p><b><u>Principles of Animation</u></b></p> <ul style="list-style-type: none"> <li>• Squash &amp; stretch</li> </ul>	

- Anticipation
- Staging
- Straight ahead & pose to pose
- Follow through & overlapping action
- Ease-in & ease-out
- Arcs
- Secondary action
- Timing
- Exaggeration
- Solid drawing
- Appeal

#### **Keyframing**

- Using keyframes to create motion

#### **Elements of Art (used in the creation of animations)**

- Line, shape, color, form, value, texture, space

#### **Principles of Design (used in the creation of animations)**

- Balance
- Unity
- Variety
- Emphasis
- Movement
- Pattern
- Proportion

#### **Resources:**

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- "The Illusion of Life: Disney Animation" - Frank Thomas and Ollie Johnson
- "Cartoon Animation" - Preston Blair
- "The Animator's Survival Kit"- Richard Williams
- "The Animator's Workbook"- Tony White
- "The Complete Animation Course"- Chris Patmore
- "The Encyclopedia of Animation Techniques" - Richard Taylor
- ToonBoom Harmony online curriculum
- [12 Principles of Animation videos](#)
- Instructor selected projects may include:
  - Squash & stretch animation with a ball
  - Ball with a tail animation
  - Straight ahead animation (fire, explosion, water)
  - Pose to pose animation such as a jump
  - Timing car acceleration/deceleration animation

Unit Modifications for Special Population Students	
<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>• Students may add additional material, requirements, or challenges to assigned projects</li> <li>• Students may complete additional projects at their discretion</li> <li>• Students may assist other learners</li> </ul>
<b>Struggling Learners</b>	<ul style="list-style-type: none"> <li>• Modify the pace of teacher demonstration</li> <li>• Utilize peer assistance</li> <li>• Provide additional resources</li> <li>• Modify assessments as necessary</li> <li>• Modify projects and online activities</li> </ul>
<b>English Language Learners</b>	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p><a href="#">NJDOE ELL Resources</a></p>

	<a href="#">SEI Strategies for Visual Arts</a> <a href="#">Can-Do Descriptions for Proficiency Levels Grades 9-12</a>
<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>• Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>• Variation of input: adapting the way instruction is delivered</li> <li>• Variation of output: adapting how a student can respond to instruction</li> <li>• Variation of size: adapting the number of items the student is expected to complete</li> <li>• Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
<b>Learners with a 504</b>	<p>Refer to page four in the <a href="#">Parent and Educator Resource Guide to Section 504</a> to assist in the development of appropriate plans.</p>

### Interdisciplinary Connections

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### Integration of 21<sup>st</sup> Century Skills

#### **The Arts as Communication**

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#### **The Arts as Culture, History, and Connectors**

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

#### **The Arts as a Means to Well-Being**

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#### **The Arts as Community Engagement**

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Unit Title: Character Development and Animation	
<b>Unit Description:</b> Students will become familiar with basic skills and concepts of character animation. Students will gain experience with human figure drawing, character creation and model sheet, frame-by-frame animation, and drawing keyframes and in-betweens.	
<b>Unit Duration:</b> 9 weeks	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. There are fundamental proportions to the human face and body.</li> <li>2. There are many steps involved in the creation of an original character.</li> <li>3. A drawing style will help bring originality to a character.</li> <li>4. Frame-by-frame animation is created through a series of drawings that are changed a little at a time, one after the other.</li> <li>5. Animation has a frame rate of 12-30 frames (drawings) per second.</li> <li>6. Keyframes break down the action into main poses.</li> <li>7. In-betweens break down the action between keyframes.</li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. What are the proportions of the human face and body?</li> <li>2. What is the process of creating an original character for animation?</li> <li>3. How does an artist develop a drawing style?</li> <li>4. How does frame-by-frame animation work?</li> <li>5. How many drawings are needed for an animation?</li> <li>6. What is the purpose of drawing keyframes?</li> </ol>
Assessment Evidence	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Identify proportions of the human face and body through drawing</li> <li>• Create an original character drawing and design a character model sheet</li> <li>• Understand how the human body looks in motion</li> <li>• Understand how to draw keyframes and in-betweens</li> <li>• Animate a character in motion in a frame-by-frame animation</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Student reflection, discussion, and self-assessment</li> </ul>
<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>• Projects</li> <li>• Tests, quizzes</li> <li>• Critique responses</li> <li>• Discussion responses</li> <li>• Nearpod and Edpuzzle responses</li> </ul>	
Learning Plan	
<b>Learning Activities:</b> <p><b><u>Figure Drawing</u></b></p> <ul style="list-style-type: none"> <li>• Anatomy and proportions of human face and body</li> </ul> <p><b><u>Character Design</u></b></p> <ul style="list-style-type: none"> <li>• Style development</li> <li>• Character breakdowns- deconstructing character body into shapes/forms</li> <li>• Proportions</li> <li>• Expressions</li> <li>• Distortion and exaggeration</li> <li>• Drawing for animation- simplifying</li> <li>• Creation of a character model sheet: 1 character in 4 poses</li> </ul>	

**Character Animation (such as a walk cycle)**

- Frame-by-frame animation
- Keyframes drawn first
- In-betweens drawn to make movement realistic

**Elements of Art (used in the creation of character and animation)**

- Line
- Shape
- Color
- Form
- Value
- Texture
- Space

**Principles of Design (used in the creation of character and animation)**

- Balance
- Unity
- Variety
- Emphasis
- Movement
- Pattern
- Proportion

**Resources:**

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- "The Illusion of Life: Disney Animation" - Frank Thomas and Ollie Johnson
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- "The Animator's Survival Kit"- Richard Williams
- "The Animator's Workbook"- Tony White
- "The Complete Animation Course"- Chris Patmore
- "The Encyclopedia of Animation Techniques" – Richard Taylor
- ToonBoom Harmony online curriculum
- Instructor selected projects may include
  - Character model sheet
  - Character walk cycle

Unit Modifications for Special Population Students	
<b>Advanced Learners</b>	<ul style="list-style-type: none"><li>• Students may add additional material, requirements, or challenges to assigned projects</li><li>• Students may complete additional projects at their discretion</li><li>• Students may assist other learners</li></ul>
<b>Struggling Learners</b>	<ul style="list-style-type: none"><li>• Modify the pace of teacher demonstration</li><li>• Utilize peer assistance</li><li>• Provide additional resources</li><li>• Modify assessments as necessary</li><li>• Modify projects and online activities</li></ul>
<b>English Language Learners</b>	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p><a href="#">NJDOE ELL Resources</a> <a href="#">SEI Strategies for Visual Arts</a> <a href="#">Can-Do Descriptions for Proficiency Levels Grades 9-12</a></p>



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### Interdisciplinary Connections

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<b>Unit Title: Rotoscope Animation</b>	
<b>Unit Description:</b> Students will be introduced to rotoscope animation, where an original video is used as a resource to create the animation. The animation can be created by tracing over the live footage or adding animated drawings to the live video. Students will respond to various rotoscope examples and connect them to possible animation techniques.	
<b>Unit Duration:</b> 6 weeks	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. Drawing over a video, or rotoscoping, can be used to create a more realistic effect in animation.</li> <li>2. There are a variety of possibilities to create a rotoscope animation for a video.</li> <li>3. Visual balance is created when the visual "weight" of the screen is balanced.</li> <li>4. Videos should be captured in landscape mode to align with the animation stage and computer screen.</li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. How can an artist use a video to create animation?</li> <li>2. What are the possibilities to creating a rotoscope animation?</li> <li>3. How can visual balance of the animation be achieved?</li> <li>4. What are the techniques in recording a video for a rotoscope animation?</li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Create an original video to be used as a resource for the rotoscope animation</li> <li>• Decide what type of rotoscope animation will be created using the video</li> <li>• Create an original rotoscope animation</li> <li>• Edit the rotoscope animation</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Student reflection, discussion, and self-assessment</li> </ul>
<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>• Projects</li> <li>• Tests, quizzes</li> <li>• Critique responses</li> <li>• Discussion responses</li> <li>• Nearpod and Edpuzzle responses</li> </ul>	
<b>Learning Plan</b>	
<b>Learning Activities:</b>  <u><b>History of Rotoscope Animation</b></u> <ul style="list-style-type: none"> <li>• Invention by Max Fleischer in 1915; <a href="#">Rotoscope History</a>, <a href="#">Out of the Inkwell</a>, <a href="#">Cab Calloway</a></li> </ul> <u><b>Rotoscoping Advantages</b></u> <ul style="list-style-type: none"> <li>• Realistic motion</li> <li>• Accurate timing</li> <li>• Retaining proportion and volume</li> <li>• Better understanding of movement breakdown</li> <li>• Helps when animating subtle motions, such as a slight head turn</li> </ul> <u><b>Techniques of Rotoscoping</b></u> <ul style="list-style-type: none"> <li>• Combining live video with animation; <a href="#">Take on Me music video</a>, <a href="#">Adding 2D elements to video</a>, <a href="#">Java student animation</a></li> <li>• Enhancing live video with a drawing style; <a href="#">A Scanner Darkly movie trailer</a>, <a href="#">ReDiji commercial</a>, <a href="#">Ballet rotoscope</a></li> <li>• Creating a complete animation by drawing over the video; <a href="#">Casino Royale opening</a>, <a href="#">Skateboarder</a></li> </ul> <u><b>Rotoscoping Considerations</b></u> <ul style="list-style-type: none"> <li>• Simplify drawing style</li> <li>• Frames per second determines drawings per second</li> <li>• Creating visual balance within the animation</li> </ul> <u><b>Recording an original video</b></u> <ul style="list-style-type: none"> <li>• Check camera settings</li> <li>• Clean lens</li> </ul>	

- Shoot horizontally to match computer / software aspect ratio
- Use a tripod or stand
- Lighting
- Use a microphone if sound is required
- Over-record (delete what is not needed)

#### **Elements of Art (used in the creation of a rotoscope animation)**

- Line
- Shape
- Color
- Form
- Value
- Texture
- Space

#### **Principles of Design (used in the creation of a video/rotoscope animation)**

- Balance
- Unity
- Variety
- Emphasis
- Movement
- Pattern
- Proportion

#### **Resources:**

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- Video recording devices: cellphone, DSLR camera, tripod
- ToonBoom Harmony online curriculum
- Instructor selected projects may include:
  - Rotoscope animation using an original video
  - Rotoscope animation introducing themselves and their likes/dislikes

Unit Modifications for Special Population Students	
<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>• Students may add additional material, requirements, or challenges to assigned projects</li> <li>• Students may complete additional projects at their discretion</li> <li>• Students may assist other learners</li> </ul>
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<b>Unit Title: Stop Motion Animation</b>	
<b>Unit Description:</b> Students will become familiar with a variety of stop motion animation techniques. Students will manipulate objects in space, while capturing images frame-by-frame, to complete an animation. Students will respond to various stop motion examples and connect them to possible animation techniques.	
<b>Unit Duration:</b> 6 weeks	
<b>Understandings:</b> <i>Students will understand that...</i> <ol style="list-style-type: none"> <li>1. There are different methods and techniques to creating stop motion animation.</li> <li>2. Technology can be used to create the appearance of movement in real objects.</li> <li>3. The use of different camera angles is important for visual interest in an animation.</li> <li>4. Scenes can be edited together in post-production, and therefore do not have to be shot sequentially.</li> <li>5. In a studio setting, many people work together to produce a feature film animation.</li> </ol>	<b>Essential Questions:</b> <ol style="list-style-type: none"> <li>1. What are the different ways one can create a stop motion animation?</li> <li>2. How is the appearance of movement in objects created?</li> <li>3. How can visual interest in an animation be obtained?</li> <li>4. Do all scenes of a stop motion animation have to be shot in order?</li> <li>5. How does a stop motion animation studio operate?</li> </ol>
<b>Assessment Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Identify the various methods of stop motion animation</li> <li>• Plan and create an original stop motion animation</li> <li>• Be conscious of camera angles, registration, and onion skin during stop motion capturing</li> <li>• Edit stop motion capturing into an animation that is organized, logical, and timed correctly</li> <li>• Identify the artists involved in making a stop motion feature film</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Teacher observation</li> <li>• Student reflection, discussion, and self-assessment</li> </ul>
<b>Benchmarks:</b> <ul style="list-style-type: none"> <li>• Projects</li> <li>• Tests, quizzes</li> <li>• Critique responses</li> <li>• Discussion responses</li> <li>• Nearpod and Edpuzzle responses</li> </ul>	
<b>Learning Plan</b>	
<b>Learning Activities:</b> <p><b><u>Stop Motion Methods</u></b></p> <ul style="list-style-type: none"> <li>• 2-D/Flat objects; <a href="#">Cards</a>, <a href="#">Scrabble</a></li> <li>• Paper or felt cut-outs; <a href="#">Dimensions of Paper Animation</a>, <a href="#">paper puppet animation</a></li> <li>• Silhouette animation; <a href="#">Silhouette example</a>, <a href="#">Lotte Reiniger animation</a></li> <li>• Whiteboard animation; <a href="#">Whiteboard example</a>, <a href="#">The Marker Maker</a></li> <li>• 3-D/Object animation; <a href="#">Sesame Street Sea Shells</a>, <a href="#">Fresh Guacamole</a></li> <li>• Pixelation, using people; <a href="#">Space Invaders</a>, <a href="#">Tony vs Paul</a></li> <li>• Studio production; <a href="#">Coraline Behind the Scenes</a>, <a href="#">Making of Wallace and Grommit</a></li> </ul> <p><b><u>Planning</u></b></p> <ul style="list-style-type: none"> <li>• Storyboard</li> <li>• Making props and/or sets, if necessary</li> </ul> <p><b><u>Production</u></b></p> <ul style="list-style-type: none"> <li>• Video frame capture</li> <li>• Registration of background to camera lens</li> <li>• Onion skinning</li> </ul>	

- Green-screening
- Zooming in and out
- Filling the frame
- Camera angles (extreme long shot, long shot, mid shot, close-up, extreme close-up)

#### **Editing**

- Choosing the software
- Placing video clips in order
- Correcting speed of animation
- Modifying frame holds
- Applying transitions
- Adding and synchronizing sound
- Adding a title sequence and/or end credits

#### **Elements of Art (used in the creation of a stop motion animation)**

- Line
- Shape
- Color
- Form
- Value
- Texture
- Space

#### **Principles of Design (used in the creation of a stop motion animation)**

- Balance
- Unity
- Variety
- Emphasis
- Movement
- Pattern
- Proportion

#### **Resources:**

- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- Lab workstation additional hardware: Apple iPads
- Lab workstation additional software: iStopmotion, Adobe Premiere, iMovie
- ToonBoom Harmony online curriculum
- Instructor selected projects may include:
  - Stop motion animation using paper or felt cut-outs
  - Stop motion animation using 3-D objects
  - White board animation

Unit Modifications for Special Population Students	
<b>Advanced Learners</b>	<ul style="list-style-type: none"> <li>• Students may add additional material, requirements, or challenges to assigned projects</li> <li>• Students may complete additional projects at their discretion</li> <li>• Students may assist other learners</li> </ul>
<b>Struggling Learners</b>	<ul style="list-style-type: none"> <li>• Modify the pace of teacher demonstration</li> <li>• Utilize peer assistance</li> <li>• Provide additional resources</li> <li>• Modify assessments as necessary</li> <li>• Modify projects and online activities</li> </ul>
<b>English Language Learners</b>	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p><a href="#">NJDOE ELL Resources</a>  <a href="#">SEI Strategies for Visual Arts</a>  <a href="#">Can-Do Descriptions for Proficiency Levels Grades 9-12</a></p>

<b>Learners with an IEP</b>	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> <li>• Variation of time: adapting the time allotted for learning, task completion, or testing</li> <li>• Variation of input: adapting the way instruction is delivered</li> <li>• Variation of output: adapting how a student can respond to instruction</li> <li>• Variation of size: adapting the number of items the student is expected to complete</li> <li>• Modifying the content, process or product</li> </ul> <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed <a href="#">here</a>.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here <a href="http://www.udlguidelines.cast.org">www.udlguidelines.cast.org</a></p>
<b>Learners with a 504</b>	<p>Refer to page four in the <a href="#">Parent and Educator Resource Guide to Section 504</a> to assist in the development of appropriate plans.</p>

### Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

### Integration of 21<sup>st</sup> Century Skills

#### **The Arts as Communication**

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

#### **The Arts as Creative Personal Realization**

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

#### **The Arts as Culture, History, and Connectors**

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

#### **The Arts as a Means to Well-Being**

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

#### **The Arts as Community Engagement**

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.



**Unit Title: Video Pre and Post Production**

**Unit Description:** Students will gain insight into digital editing for animation. They will use available technology to compile animated sequences, create a title sequence, create end-credits, and add audio to their animations. Students will respond to various video examples and connect them to possible editing techniques.

**Unit Duration:** Ongoing throughout each unit

**Understandings:**

*Students will understand that...*

1. There is a finishing process to creating animation.
2. Craftsmanship is key to a well-made movie.
3. Audio, such as music and/or sound effects, should be added and synched to an animation.
4. Editing and exporting can and should be repeated multiple times until the exported animation is correct.

**Essential Questions:**

1. How does one complete an animated sequence for viewing?
2. What are some essential elements in a successful animation?
3. How does sound compliment an animation?
4. Do editing, exporting, and watching an animation need to be done more than once?

**Assessment Evidence****Performance Tasks:**

- Correcting frame length, as well as frames per second
- Rendering the file
- Creating a title sequence to include a studio name and title of the animation
- Obtaining/creating and adding audio to the animation and synching the audio to the action
- Creating text that is readable
- Acknowledging the artists that created all elements of the animation through credits
- Exporting the animation correctly

**Other Evidence:**

- Teacher observation
- Student reflection, discussion, and self-assessment

**Benchmarks:**

- Projects
- Tests, quizzes
- Critique responses
- Discussion responses
- Nearpod and Edpuzzle responses

**Learning Plan****Learning Activities:****Editing**

- Timeline
- Rendering
- Advanced keyframing
- Cutting unwanted frames
- Extending exposure
- Adding frame transitions
- Video effects

**Elements of Art (used in the editing of an animation)**

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- Shape
- Color
- Form
- Value
- Texture

- Space

### **Principles of Design (used in the editing of an animation)**

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### **Title Sequence**

- Creating an animation studio name and animation
- Creating a title screen
- Editing text to be readable

### **Audio**

- Obtaining royalty-free music
- Importing sound effects, either found or recorded
- Editing volume and fades

### **End-Credits**

- Animating text to roll
- Editing text to be readable
- Acknowledging all contributors

### **Exporting**

- File type
- Titling the file
- Exporting the correct frames
- Watching the export and checking for mistakes
- Re-editing and re-exporting if necessary

### **Resources:**

- Teacher selected materials, dependent upon project
- Online resources (Edpuzzle, Nearpod, Schoology, YouTube)
- ToonBoom Harmony online curriculum

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