

Mt. Diablo Unified School District
Pilot Course Proposal Application Form

Due to by February 15th

Title of proposed course: Animation III

Department: Visual & Performing Arts/Career Technical Education (CTE)

DESCRIPTION OF COURSE:

Animation III is the capstone course in a high school course series (Introduction to 2D Animation and Intermediate Animation) to complete a comprehensive animation and multimedia design training. This capstone course provides hand-on studio environment for in-depth exploration of advance digital animation production techniques. This is a project-based course focusing on the use of current industry software in digital animation. Units will be designed around the creation of projects for students to design, build, create or perform. To be successful in arts-related careers, self-discipline is a requirement. This project-based learning environment aligns with industry standards that require time management skills, the ability to meet strict deadlines, knowledge of ever-changing technology and interpersonal skills. Participating in the arts promotes teamwork, communication skills, critical thinking and decision-making abilities.

In this course, students work in a collaborative studio environment to create group films, taking on the roles that mirror those in an actual industry studio. Students pitch their own projects to be green-lit and recruit fellow students for various positions on their production team. Students can specialize in the following studio positions: director, producer, character designer, story artist, animator, editor, audio designer, graphic designer and marketer. The studio will produce films in a variety of media by the end of the course. The use of technology throughout this course allows students to practice 21st century skills as they relate to the field of animation.

Duration: Semester [] Year []

Grade level(s): 11th and/or 12th

Prerequisite(s): Introduction to 2D Animation and Intermediate Animation (required)

Proposed credit: 3 Units

Target students:

The target students for Animation III are those who want to be prepared for the post-secondary and professional world through project-based learning and real client work in the animation field. Animation III will bridge student interest and also professional demand thus offering a creative career-orientated course.

Projected enrollment: 20 Students

Note: Animation III and Intermediate Animation could also be run in the same period since both classes focus on the software of ToonBoom's Harmony and Storyboard Pro.

This course is intended to meet (check all that apply):

- high school graduation requirement in
(content area) _____
- A-G university entrance requirement
- standard elective
- both graduation and A-G requirement
- part graduation and/or
A-G requirement, part standard elective

This course is:

- new/unique
- an alternative to _____(course title and number)

Existing site resources to support this pilot:

Currently Northgate High School has 2 full sections of Introduction of 2d Animation and 1 full section of Intermediate Animation. The Intermediate Animation course is filled with 10th, 11th and 12th graders. 20 students from the Intermediate Animation are 10th and 11th grades. Please note that there were approximately 8 students that were on a waiting list to be placed into Intermediate Animation for the 2019-20 academic school year. Animation III and Intermediate Animation could also be run in the same period since both classes focus on the software of ToonBoom's Harmony and Storyboard Pro.

This course's classroom supplies would be funded through the CTEIG and Perkins grants. As for site resources, this course would be using the computer lab in 61a that was funded in 2017-18 and 2018-19 CTEIG and Perkins grants that included new Mac computers, scanner, and ToonBoom's Harmony and Storyboard Pro software. This course would be the capstone course for the Arts & Media Animation Pathway that would allow student to complete the remaining CTE standards.

Evidence of need:

This course would be the capstone class for the Arts, Media and Entertainment Pathway for Animation at Northgate High School. Capstone projects will help prepare students for college and/or the workforce. The projects will be a culminating experience demonstrating what students have learned about the animation career pathway and how to achieve success in that pathway. Students will develop their communication skills in writing strategies and applications by developing presentations by using clear research questions and critical research strategies (Foundation Standards 2: Communications). This process will allow students to understand the application of research and analysis skills in their creation of content (Foundation 5: Standards Problem Solving and Critical Thinking). Students will organize and structure work individually and in teams for the attainment of creating high quality craftsmanship to a project or goal (Foundation Standards 7: Responsibility and Flexibility and Foundation Standards 9: Leadership and Teamwork).

Content:

Unit 1: Idea and Pitch

All great productions start with an idea. Coming up with the production idea is a challenging stage for anyone. This unit covers the many aspects of idea development, refinement and organization. Since their development early on in the animation industry, storyboards and pitching of ideas has been a crucial part of a production process, allowing all members of a production to understand the goals and direction of the piece. In the classroom studio setting, the pitch time can also be utilized as a time for questions to be asked by both the presenter and the audience, about the clarity of the ideas. Comments, feedback and suggestions should come from a positive and constructive viewpoint, in an effort to help make the story more successful. This lesson is meant to help students with their presentation, critical thinking, and ability to give and receive critical feedback about their creative work.

Unit 2: Visual Research, Development and Design

An animation production, regardless of style, technique, or length, will require a great deal of visual research, development and design. The early stages of production will typically require designing and planning of character, environments and visual effects. This unit introduces animation students to the thinking process of visual research and how it impacts the design and development of characters, setting, props, and the overall cohesive look and feel of an animation production. As visual research is undertaken for a production, there may be a great deal of reference materials gathered that various members of a team may need to use during the course of project planning, development and design.

Unit 3: Character Design

Animation productions are about bringing appealing characters to life. The characters can be humorous, cute, villainous, beautiful or ugly; regardless, they must appeal to the audience. This unit covers the skills, methods and approaches of developing character designs for an animation production. Students will be designing, developing and creating character sheets for an animation production. The goal is to develop a series of finished reference drawings of characters that would show the character from various angles, views, positions and expressions. Character design work is important for creating the appeal and visual qualities of the production.

Unit 4: Storyboard Production

The skills covered in this unit are those where the students tell the story visually. Storyboarding is an essential step in the film, animation and video game industries. A storyboard is a graphic representation of how your story will unfold, shot by shot. It's made up of a number of squares with illustrations representing each shot, with notes about what's going on in the scene and what's being said in the script during that shot. Storyboards are almost always used in animations as well as in live action production. The storyboard is used as the basis for an animatic and layout that then leads to a finished film.

Unit 5: Layout

Layout is a question of drawing and background is a question of painting. Another way to say it is that layout is like designing a set that supports all of the action in the story. The relationship between the character's actions and the background is the focus of the layout artist, so the layout artist must study both the Character Model Sheets and the Storyboard. The layout artist explains the set and the relationship between the set and characters with drawings. Preston Blaire's concept of "Line of Action" will be studied and practiced in characters.

Unit 6: Sound and Story

In this unit the students will learn about the importance and development of sound design for animation. The following lessons will provide an understanding of the historical aspects and elements of sound design, discover how sound is applied and created for various types of animated films and they will develop their own soundtrack for animatic/story reel.

The student-designed soundtracks will be viewed and critiqued by their peers. The student-led critique will look for sound continuity and how it relates to the story reel/animatic. They will recognize how each other's tracks enhance their individual pieces and discuss their individual design process.

Unit 7: Rough and Key Animation

The following unit will cover the concept of rough and key and how it applies to animation. Using principles of design, principles of animation and composition the students will set the stage for character, place them in a space and place a camera in the scene to begin blocking out shots. Through the rough and key animation process students will apply industry standards and practices to their individual animations. They will also be able to recognize the importance of utilizing and applying the concepts of roughing and keying an animation and when and where to apply the principles of animation.

Unit 8: Polish Animation

In this unit, students will use a series of images shot with a DSLR or scanned and combine these images into a final finished/cleaned film. Traditionally, polishing an animation is referred to hand drawn animation and the process of taking roughly drawn animation, which captures movement, and polishing the animation with solid drawing, turning it into a completed piece of finished animation. As time and technology has changed, the concept of cleaning up animation has changed. The outcome of unit is to produce a finished /cleaned film—learning the process of shooting and cleaning pixilation.

Unit 9: Digital Portfolio

The following unit will address the theories for students to create a professional digital portfolio. The students will assess portfolio goals and evaluate audience and industry expectations. Students will learn to organize and prepare traditional and digital files. The student portfolio process will culminate with editing the files into a final demo reel as utilized with the animation industry. The demo reel will be posted on-line as a presentation of the student's best work, maybe modified and utilized for a job, internship applications or for the college application process.

Lesson plan:

See attached lesson plan on Digital Portfolio.

Activities:

The students will experience the content through direct instruction, interactive instruction, and experiential learning. The student-centered activities that will be used in this course are:

- Cooperative Learning - Will involve small groups of students working together to accomplish a learning task.
- Presentation - The students would present their pitches for their animation, visual boards, storyboards, etc.
- Brainstorming - The student will have an idea for an animation and need to think creatively on idea development, refinement and organization
- Small Groups - Students would assign roles to finish a multi-tasked problem.
- Inquiry Based Learning - The students will be presented with a problem. The students will find a solution while the instructor facilitates.
- Project Based Learning - Will allow students to demonstrate what they could do at the workplace.

Materials that will be used to teach this course:

Title of Book	Author	Publisher
The Animator's Survival Kit	Richard Williams	Faber & Faber
The Illusions of Life	Frank Thomas & Ollie Johnston	Walt Disney Productions
Animate to Harmony	Adam Phillips	Focal Press
The Silver Way	Stephen Silver	Design Studio Press

Software: ToonBoom Harmony and Storyboard Pro, Adobe Photoshop, Adobe Illustrator and Adobe After Effects

Equipment: Wacom Intuos or Cintiq drawing tablets

These materials have already been funded through the 2017-18 and 2018-19 CTEIG and Perkins grant.

Assessment Methods:

Unit 1 Ideas and Pitch Assessment Type(s): Journals, Observations, Portfolios, Projects, Rubrics and Writing Samples

- Assess the ordering and connecting events of the story by checking for completion, and giving feedback on story sequence and development. At a minimum there should be a beginning, middle, and end.
- Scripts would be reviewed and graded for formatting and content development using a rubric for both script rough and final draft.
- Using a rubric the instructor and other classmates can evaluate an individual or group pitch to provide an assessment and score.
- The instructor would use a rubric to assess the quality and content of a student's or group's animation pitch bible.

Unit 2 Visual Research, Development and Design Assessment Type(s): Demonstrations, Journals, Observations, Portfolios and Projects

- The instructor would assess the depth and quality of research, make suggestions on what to develop, provide suggestions on where to find additional research (other artists, movies, resources, images, etc.).
- The instructor would provide input on a student or team's organization of research in terms of structure, presentation, organization, and depth.
- The instructor would look at the rough sketches and provide feedback, suggestions, and assist in helping students to establish focus and direction in developing their characters and setting concepts.
- The instructor would establish a time frame/deadlines for sketch development and give points and credit based on the quantity and quality of the work that is produced for the deadlines.
- The instructor would evaluate placement, image choices, spacing and alignment, and give them feedback should any changes or adjustments be necessary.
- The instructor would also use the presentation boards as a component to be graded or scored as part of a final production evaluation or showcase viewing.

Unit 3 Character Design Assessment Type(s): Journals, Observations, Portfolios and Projects

- The instructor would check for proportions and articulation in complex stick figures, volume consistency and control, use of center-line and horizontal lines to show turning of volume in space.
- Use the following descriptions and criteria for assessing the student model sheets:
 - a) High Quality Model Sheets- Character is well developed with details, sense of volume and weight. Various positions are evenly spaced. Line quality is solid and consistent from pose to pose.
 - b) Medium Quality Model Sheets- Character is fairly developed, and some sense of underlying volumes and forms are present, but may feel flat. Details are somewhat developed. Line quality may be inconsistent. Placement and spacing may be askew or crowded.
 - c) Low Quality Model Sheets- Character lacks development, and has little or no sense of underlying volumes, details may need developing, and placement and spacing is off and/or crowded.
- As the students are working, the instructor would circulate and assess progress and development of imagery, and technique, providing assistance and feedback during the process.
- For final assessment, the instructor would evaluate the image by the following guidelines:
 - a) High Quality- Digital character design is highly developed in terms of detail, appeal and effective use of color in terms of lighting or mood. Character is well staged and visible in the setting. Background is interesting and adds to the overall feeling and composition, and does not distract viewer or obscure the character.
 - b) Medium Quality- Digital character design is somewhat developed in terms of detail, appeal, effective use of color for lighting or mood. Character staging may be somewhat obscure or difficult to distinguish from setting. The background is moderately interesting, may need more development but lends itself to the composition and character concept.
 - c) Low Quality- Digital character design is not very developed in terms of detail, appeal, effective use of color or lighting or mood. Character staging is obscure in relation to the background, or possibly the background does little to build the composition or concept. The background is underdeveloped or unconsidered.

Unit 4 Story Board Production Assessment Type(s): Rubrics

- List of requirements:
 - a) The storyboard is on paper of the proper format
 - b) The drawings accurately represent the basic action of each shot
 - c) The position of the character and other major elements reveals use of the rule of thirds
 - d) Images fit neatly into the frames, and frames are numbered
 - e) The pictures show the action clearly
 - f) The pictures show the location clearly
 - g) The text explains each camera angle
 - h) The text describes each background
 - i) The text describes the action in each frame
 - j) The text contains any dialog for each frame
 - k) The text describes the transitions between frames
 - l) The text uses the vocabulary in the storyboard notes

Unit 5 Layout Assessment Type(s): Demonstrations, Observations and Projects

- The students would be assessed through the use of observations to check for understanding.
- A rubric that identifies and checks for student output and demonstration of content, and projects that relate to the course content and emphasize the students understanding.

Unit 6: Sound and Story Assessment Type(s): Demonstrations, Observations, Projects and Rubrics

- The students would be assessed through the use of observations to check for understanding.
- A scoring rubric that identifies and checks for student output and demonstration of content, and projects that relate to the course content and emphasize the students understanding.
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Unit 7: Rough and Key Animation Assessment Type(s): Demonstrations, Observations and Rubrics\

- Students will be assessed through participation and follow through of the class work given.
- Students will be assessed through various observations and critiques.
- Students will have a scoring rubric that pertains to their assignments.

Unit 8: Polish Animation Assessment Type(s): Demonstrations, Observations and Projects

- Students will turn in their final movie.

Unit 9: Digital Portfolio Assessment Type(s): Demonstrations, Observations, Portfolios and Rubrics

- A rubric would be used for the professional portfolio research and for the self-assessment.
- The final demo reel would be scored by a rubric and the presentation of the reel.

Evaluation Standards:

The instructor will use California Career Technical Education Model Curriculum Foundation Standards 1.0 Academics, 2.0 Communication, 3.0 Career Planning and Management, 4.0 Technology, 5.0 Problem Solving and Critical Thinking, 6.0 Health and Safety, 7.0 Responsibility and Flexibility, 8.0 Ethics and Legal Responsibilities, 9.0 Leadership and Teamwork and 10 Technical Knowledge and Skills. Additionally, the instructor will also use the California Career Technical Education Model Curriculum Pathway Standards for Media and Design Arts Pathway and the California Visual and Performing Arts Content Standards of 1.0 Artistic Perception, 2.0 Creative Expression, 3.0 Historical And Cultural Context, 4.0 Aesthetic Valuing and 5.0 Connections, Relationships, Applications. The technique the instructor will use in evaluating the students would be problem / project / experimental / simulation based learning.

Additionally, I will reflect throughout the process of teaching this new pilot course. Many clues in my everyday teaching environment can help me to identify problems in my instruction. Three obvious things to check are: student attendance/participation/engagement, student participation in classroom activities, and my own feelings. When I assess projects, I will use the results to help me analyze my teaching effectiveness. For example, if many students are getting the same result in a project, it could be that my teaching of that particular topic needs some changes and that I need to revisit that concept. Additionally, I will ask for student feedback through the use of reflection and surveys to help make the necessary adjustments to the course.

SIGNATURES

Date: January 25, 2019

School: Northgate High School

Title of Proposed Course: Animation III

Submitted by: Michelle Lee Carmon

Position: Design & Animation Instructor

Instructor(s) who will pilot: Mrs. Michelle Lee Carmon

*The required signatures below indicate an understanding of and support for the proposed
pilot course of study identified above.*

Department(s) name(s):

Name of chair: (print)

Signature(s):

Date:

Name of Curriculum Committee/Council Chair: (print)

Signature:

Date:

Name of Site Council Chair: (print)

Signature:

Date:

Name of Principal: (print) Mr. Michael Mc Alister

Signature:

Date:

District Approval Signatures

District Subject Area Support Administrator (print):

Signature:

Date:

Assistant Superintendent: (print)

Signature:

Date:

Director Personnel (print):

Signature:

Date:

Executive Director, Instructional Support: (print)

Signature:

Date:

For Internal Use Only – This section to be completed by School Support

Assigned Course ID _____

Assigned Short Title _____

Assigned Long Title _____

CBEDS/CALPADS Number _____