Animating History

Educational Resources

This curriculum guide was developed by
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The Art of Storyboarding and Animatics
Teaching Media Arts with The Diary of Michael Shiner

Grade Level: 9-12
Subject: Time based Media (Digital Art)
Duration: 7-9 weeks

Theme & Understanding Goal:

Why it is important for students to make meaning of this theme

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HOW CAN STORYBOARDING AND ANIMATICS HELP US UNDERSTAND UNTOLD STORIES IN HISTORY AND CURRENT EVENTS?

Exploring the role of storyboarding and animatics in historical and current events enables us to uncover untold narratives, offering a medium through which marginalized voices, overlooked events, and complex perspectives can be brought to light. By employing visual storytelling techniques, we can delve beyond traditional historical narratives, capturing nuances, emotions, and alternative viewpoints that might otherwise remain hidden or underrepresented. Through storyboarding and animatics, we can reimagine history, illuminating untold stories and fostering a deeper understanding of the diverse array of experiences that shape our collective past and present.

National Art Standards:

VA:Cr1.1

Process Component: Investigate - Plan - Make

Anchor Standard: 1. Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Question: 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?

HS Advanced

VA:Cr1.1.HSIII

VA:Cr1.1.HSIII.a - Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

VA:Cr3.1

Process Component: Reflect - Refine - Continue

Anchor Standard: 3. Refine and complete artistic work.

Enduring Understanding: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Question: 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?

HS Advanced

VA:Cr3.1.HSIII

VA:Cr3.1.HSIII.a - Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

National Media Arts Standards:

Cr2.1.PK

Process Component: Develop

Anchor Standard: 2. Organize and develop artistic ideas and work.

Enduring Understanding: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.

Essential Question: How do media artists organize and develop ideas and models into process structures to achieve the desired end product?

HS Advanced

Cr2.1.PK.HSIII

VA:Cr1.1.HSIII.a - Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations..

MA:Pr4.1

Process Component: Integrate

Anchor Standard: 4. Analyze, interpret, and select artistic work for presentation.

Enduring Understanding: Media artists integrate various forms and contents to develop complex, unified artworks.

Essential Question: How are complex media arts experiences constructed?

HS Advanced

MA:Pr4.1.HSIII

MA:Pr4.1.HSIII.a - Synthesize various arts, media arts forms and academic content into unified media arts productions that retain artistic fidelity across platforms, such as transdisciplinary productions.

Generative Questions for Students:

What provocative questions will foster inquiry, understanding and transfer of learning?

1. How can visual storytelling, specifically through storyboarding and animatics, contribute to our understanding of historical and current events?

2. What untold or overlooked stories from history do you think could be effectively conveyed through storyboarding and animatics?

3. How might different perspectives and experiences shape the way a historical event is depicted in a storyboard or animatic?

4. In what ways can incorporating audio elements enhance the storytelling experience in animatics?

5. What challenges might arise when attempting to represent complex historical events in a concise and visually compelling manner?

Learning Activities & Assignments:

What learning experiences and instruction will enable students to achieve the desired results? How will the activities be adapted to meet all students' interests, abilities and needs?

Rationale:

Through this unit, students will delve into the art of visual storytelling by mastering the creation of animatics inspired by historical events. By immersing themselves in the process of storyboarding and animatic production, students will gain invaluable insights into the fundamental elements of narrative construction. They will learn to discern the crucial components of a story, develop the discernment necessary to determine what elements belong in each frame, and cultivate the skill of guiding viewers through a narrative visually.

The unit begins with a foundational exploration of storytelling structures, familiarizing students with the anatomy of a story spine. Students will also learn essential skills such as script reading and storyboard formatting, ensuring alignment between narrative structure and visual representation. Collaborative group work will provide students with the opportunity to refine their storyboarding techniques as they collectively craft and refine storyboards to effectively convey scripted narratives.

The culmination of the unit will see students synthesizing their learning into the creation of animatics. They will meticulously synchronize the timing of the script with visual imagery while incorporating audio elements—whether through voiceover or sound effects—to enhance the storytelling experience. Through this multifaceted process, students will not only hone their technical skills but also deepen their understanding of storytelling as a dynamic and immersive art form.

Vocabulary:

» Story Spine
» Script Structure
» Storyboarding
» Rough Boards

» Clean Boards
» Video Timeline
» Timing for Animatics
» Animatic

Materials:

» Creative Thinking Journals
» Resources about:
  • EXAMPLE 1
  • EXAMPLE 2
» UNIT SLIDES
» UNIT HANDOUTS
» UNIT RESOURCES: Michael Shiner Boards, Michael Shiner Rough Animatic, Michael Shiner Animatic with Film
» Storyboard Rough Boards, Storyboard Final Boards, Standard Animation Template). PSD, Adobe Photoshop, Adobe Rush, Procreate, Adobe Premiere, Adobe After Effects, Apple iPad, MacBook computer

Artists/Artworks

» Context for Animatics: Gravity Falls
» Animating History Website
» Watch Animatic of Michael Shiner
» Preview of Michael Shiner
» Components from Khan Academy: Pixar in a Box
» Storyboards of Animations with some historical components:
  • Charlotte
  • The Wind Rises + storyboards
  • Prince of Egypt
  • Kubo and the 2 strings

Driving Questions

1. What resources do storyboard artists need to explore to build a character? Or Build a scene from history?
2. How can film be developed using historical sources?
3. How can visual aesthetics help us tell a story?
4. How do artists across different media tell history through their work?

Activity #1

Introduction to Animatics: Exploring Story Spine Through a Day in the Life

Overview:

In this lesson, students will explore the fundamental structure of storytelling through the concept of story spine and begin to apply this understanding to basic storyboarding techniques. They will also delve into the use of visual language and consider the perspective from which their narratives will be told.

Objectives:

» Understand the components of a story spine structure.

» Apply the story spine structure to create narratives.

» Develop basic storyboarding skills.

» Explore the use of visual language in storytelling.

» Consider narrative perspective and point of view

Activities:

1. **Watch:** Story Spine Structure from Pixar in a Box
   » Students will use a student research journal while watching a video on the story spine structure from Pixar in a Box.
   » They will take notes while watching to capture key concepts and ideas.

2. **In your journal:**
   » Take 5 minutes to describe the day in the life of:
     · Yourself
     · A Pet
     · A family member
     · Or something exciting or thrilling that you have experienced
   » Try to use the story spine structure on the right or in the one you glued your journal.
   » Give your story a title.

3. **Watch:** Pixar Visual Language Video
   » Students will use a student research journal while watching a video on visual language from Pixar in a Box.
   » They will take notes while watching to capture key concepts and ideas.
     · Take notes on how visual language can be used to tell a story effectively.
     · Consider whose point of view you want the story told from.

4. **Partner Activity:**
   » Pair up with your partner.
   » Share your "day in the life" story from the previous journal activity with your partner, while they listen and take notes.
   » Take turns sharing and asking questions about each other's narratives.

5. **Storyboarding Activity:**
   » Create a 6+ storyboard of your partner's "day in the life".
   » Use a storyboard template on paper or digital format (provided in Google Classroom).
   » Write your name on the paper copy.
   » Describe the story beats visually in your storyboards, considering what should be included and the perspective from which the story is told.
   » Think about the types of shots that best tell the story and incorporate them into your storyboard.

Activity #2

Major and Minor Beats: An Introduction to Shot Types in Storyboarding with Partnered Feedback

Overview:

In this lesson, students will explore major and minor beats in storytelling and learn about basic shot types in storyboarding. They will have the opportunity to refine their storyboards from the previous lesson and receive feedback from their peers. Additionally, students will label the shot types used in their storyboards and gain a basic understanding of the pre-production process.

Objectives:

   » Identify major and minor beats in storytelling.

   » Understand basic shot types in storyboarding.

   » Refine storyboards to enhance storytelling and visual dynamics.

   » Provide constructive feedback to peers on their storyboards.

   » Label shot types used in their storyboards.

   » Gain a basic understanding of the pre-production process.

Activities:

1. **Watch:** <u>Pixar Major vs. Minor Beats video from Pixar in a Box</u>
   » Take visual or written notes on minor beats that could be added to scenes to develop the story further.

2. **Watch:** <u>Basic Shot Types video from Pixar in a Box</u>
   » Take visual or written notes on the basic shot types introduced in the video.

3. **Storyboarding Activity:**
   » Finish up storyboards from the previous lesson (10-20 minutes).
   » Review your shots and assess the sequence of events.
   » Consider how to stylize or make the story more dynamic.
   » Redraw a storyboard frame or two using different shot types (wide, medium, close, etc.).

4. **Partner Feedback:**
   » Pair up with your partner.
   » Provide feedback on your partner's visuals.
   » Discuss potential changes, major beats, minor beats to add, and any surprises
   » Take turns sharing and discussing feedback.

5. **Label Shot Types:**
   » After meeting with your partner and reviewing both your work and theirs, label the shot types used in your storyboards.
   » Use a different color marker to label your shot types.
   » Refer to the shot types handout provided or the resources available on Google Classroom.

6. **Introduction to Pre-production:**
   » Conclude the lesson with a basic introduction to the pre-production process in filmmaking, highlighting its importance in preparing for production.

Activity #3

Foundations of Shot Types: Exploring and Practicing with Nursery Rhymes and Stories

Overview:

In this lesson, students will delve deeper into the world of shot types by applying their knowledge to storyboard the narratives of familiar nursery rhymes. They will have the opportunity to practice creating storyboards while considering shot composition and storytelling techniques.

Objectives:

» Apply knowledge of shot types and composition to storyboard narratives.

» Explore the storytelling potential of nursery rhymes.

» Develop skills in visual storytelling through storyboarding practice.

Activities:

1. **Storyboarding Practice:**
   » Using the provided storyboard template and shot type handout (available in Google Classroom), students will create a new set of storyboards depicting a nursery rhyme from childhood.
   » Students will choose from nursery rhymes such as "Itsy Bitsy Spider," "Humpty Dumpty," "Goldilocks," or another childhood favorite.
   » They will create a minimum of 6-12 storyboard frames to illustrate the selected nursery rhyme.
   » Before beginning their own storyboards, students will be shown a student example of storyboarding for "Itsy Bitsy Spider" to provide inspiration and guidance

Assignments:

» Using their basic knowledge of storyboard shots and composition, students will create a storyboard for one of the selected nursery rhymes.

» They will focus on depicting key moments and elements of the rhyme in a visually engaging and coherent manner.

Activity #4

Animating History Introduction: Exploring Character Development with Concept Art

Overview:

In this lesson, students will be introduced to the process of animating historical narratives by focusing on character development through concept art. They will analyze a rough animatic and explore various shot types before engaging in creating concept art for characters inspired by research conducted in an English class.

Objectives:

» Analyze basic observations using film grammar while watching a rough animatic.

» Identify shot types, major and minor beats, and character traits in the animatic.

» Explore extreme shots, character development, and internal and external character features through videos from Pixar in a Box.

» Create concept art for characters inspired by student research slides.

» Apply knowledge of character development and shot types to create basic shot sketches of scenes or characters.

Activities:

1. **Watching the Rough Animatic:**
   » Students will watch the rough animatic titled "Freedom Stories: Michael Shiner."
   » While watching, they will take notes on basic observations using film grammar, focusing on shot types, major and minor beats, and character traits.

2. **Exploring Pixar in a Box Videos:**
   » Students will watch three short videos from Pixar in a Box on Extreme Shots, Character Development, and Internal and External Character Features.
   » While watching, they will take visual or written notes on the content covered in the videos.

3. **Concept Art:**
   » Students will create concept art for a character drawn from the student research slides from an English class.
   » Using their knowledge of character development and shot types, they will create two basic shot sketches (wide, medium, close-up) of a scene or character from the research slides, along with one extreme shot.

- · This can be done digitally or traditionally in their research journal or on an iPad in Procreate.
  - » Students will spend time looking over the student's work and thinking about how to conceptualize someone else's script.

Note: *Students will not choose a specific character to work on today; they will select one for the assignment later. They should read through all of the student work before beginning and take notes about their ideas for character/scene development.*

Assignments:
- » Create concept art for a character inspired by student research slides from an English class.
- » Develop two basic shot sketches (wide, medium, close-up) of a scene or character from the research slides, along with one extreme shot.
- » Take notes in their journal about their ideas for character/scene development and what information they need to create the character/scene effectively.
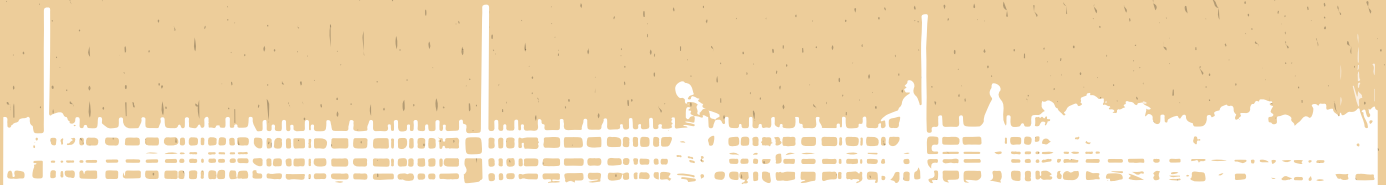
Activity #5

From Script to Storyboard: Understanding Script Structure in Michael Shiner Script

Overview:
In this lesson, students will gain an understanding of script structure by analyzing the "Michael Shiner" script and beginning the process of storyboarding. They will learn about script elements such as scene headings, action, character, dialogue, and shots, and apply this knowledge to create storyboard thumbnails for selected scenes.

Objectives:
- » Understand script structure elements such as scene headings, action, character, dialogue, and shots.
- » Analyze the "Michael Shiner" script to identify major beats and scenes.
- » Create storyboard thumbnails for selected scenes from the script.
- » Develop skills in visual notetaking and script analysis.

Activities:

1. **Preparation:**
   » Students will gather materials for journaling/visual notetaking and script color coding, including their research journal and markers in various colors (pink, green, orange, yellow, blue, red, purple).

2. **Watch:** <u>FROM SCRIPT TO STORYBOARD video</u>
   » Take visual or written notes while watching to understand the process of transitioning from a script to a storyboard.

3. **Concept Art:**
   » Students will receive a basic introduction to script structure by starting with reading through the series synopsis pages 1-5 of the "Michael Shiner" script (10-20 minutes).
   » They will highlight, make notes, and think about concept art ideas for the script.

4. **Slide Presentation:**
   » Students will go through slides explaining various script elements:
     · Scene Heading or Slugline
     · Action
     · Character and Dialogue
     · Parenthetical
     · Subheader and Shot
   » They will learn about the formatting and purpose of each script element.

Assignment:

» Script/Storyboard Thumbnail Exercise for "Michael Shiner" Script:
» Read through pages 1-5 (Series Synopsis) of the script (10 minutes).
» Choose one act from the script to storyboard.
» Each act contains 3-10+ scenes.
» Determine the major beats of the chosen act and create thumbnail sketches for these major beats.
» Plan on creating 6+ storyboard boards.
» Submit the storyboard thumbnails on Google Classroom.

Note: *The sketches should be rough and serve as a starting point for further development.*

Activity #6

Crafting Storyboard: Refining Shot Composition through Editing Michael Shiner Storyboards

Overview:

In this lesson, students will refine their storyboards for the "Michael Shiner" script by focusing on shot composition and sequencing. They will analyze their own storyboards compared to the shot list from the script, identifying areas for improvement and considering how to enhance the storytelling through dynamic shot choices.

Objectives:

» Refine shot composition in storyboards for the "Michael Shiner" script.

» Analyze and compare personal storyboards with the shot list from the script.

» Identify areas for improvement and enhancement in storyboard sequences.

» Develop skills in visual storytelling through editing and revision.

Activities:

1. **Completing Storyboards:**

   » Students will spend the first 10-15 minutes finishing up their storyboards for the "Michael Shiner" script.

      · Those who finish early will review their shots and consider ways to improve the sequence and dynamic nature of their storyboards.

      · They will redraw a frame or two using different shot types (wide, medium, close-up, etc.) to experiment with shot composition.

2. **Comparing Storyboards with Shot List:**

   » Students will open the Michael Shiner shot list document.

   » They will compare their rough thumbnails with the shots listed in the script's shot list.

   » Questions for consideration:

      · *How do their shots compare to those used in the storyboard artist's interpretation?*

      · *What kind of shots did they use compared to the storyboard artist's choices?*

      · *How many shots per scene did they have compared to the shot list?*

      · *What unexpected elements do they notice in the storyboard images?*

      · *What information are they missing that would help further develop a scene?*

Assignment:

» Reflect on the comparison between personal storyboards and the shot list from the "Michael Shiner" script.

» Consider areas for improvement and enhancement in storyboard sequences.

» Make any necessary revisions or adjustments to the storyboards based on the analysis conducted in class.

Activity #7

Selecting a Script: Two-Page Journal and Research + Concept Art Ideas

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Overview:

In this lesson, students will begin the process of selecting a historical event script for their project. They will receive an overview of the project requirements and then dive into brainstorming and research for concept art ideas related to their chosen script.

Objectives:

> » Understand the overview of the historical event storyboard-to-animatic project
> » Analyze and choose a historical event script to work on with a partner.
> » Brainstorm and research concept art ideas for characters or scenes in the chosen script.
> » Develop skills in visual journaling and concept art creation.

Activities:

1. **Project Overview:**
   > » Students will examine slides providing guidance on selecting a historical event script based on research from an English class.
   > » They will receive an overview of the project, including the summative parts and requirements.

2. **Beginning the Process:**
   > » Students will open the historical events Google Doc and review the available events and scripts.
   > » They will sign up for an event to work on with one other person, with two people collaborating on one script.
   > » Students will meet with their partner to discuss scene assignments and brainstorm shot ideas.
   > » This session is focused on brainstorming and identifying questions for the writer or further research needs.

3. **Learning from Pixar:**
   > » Students will watch a video on storyboarding from Pixar.
   > » They will take visual or written notes while watching to learn about effective storyboarding techniques.

4. **Assignment: Concept Art Ideas + Research:**
    - » Part 1: Concept Art Ideas Visual Journal Entry:
    - » Students will create concept art ideas for characters or scenes in their chosen script.
    - » They will use the two-page visual journal format to conduct further research and visualize their script.
    - » Students will take a picture of their two-page spread to share with peer partners in the next lesson.

Activity #8

Exploring Mood: Creating a Mood Board and Concept Art

Overview:

In this lesson, students will dive deeper into the creation of concept art and mood boards, exploring their role in visual storytelling and how they contribute to defining the style and mood of a project. They will learn about the significance of concept art and mood boards in the creative process and begin developing their own concept art and mood boards for their animatic project.

Objectives:

- » Create concept art for characters or scenes in the script.
- » Develop a mood board to help generate design ideas for the animatic's style.
- » Understand the role of concept art and mood boards in visual storytelling.
- » Analyze examples of concept art, including the work of Ralph McQuarrie, to gain inspiration.

Activities:

1. **Project Overview:**
    - » Students will learn about the objective of creating concept art and mood boards for their animatic project.
    - » They will understand that concept art serves as a visual representation of ideas and provides a blueprint for the project's style and design.
    - » Similarly, they will grasp the concept of mood boards as arrangements of images that evoke specific feelings or emotions to guide the project's aesthetic.

2. **Beginning the Process:**
    » Students will explore the role of concept art and mood boards in the development process, focusing on brainstorming and sketching ideas based on project requirements.
    » They will learn about concept artists' responsibilities and the impact of their work through examples, including the influential contributions of Ralph McQuarrie to Star Wars.

3. **Learning from Pixar:**
    » Students will begin working on their assignment, Part 2: Concept Art + Mood Board.
    » They will determine the desired style and mood of their animation project, considering references from movies, animations, and artists.
    » Using stills from chosen references, students will create mood boards that convey the desired color schemes and atmosphere to tell their story effectively.

Assignment:
    » Students will continue developing their concept art and mood boards outside of class, focusing on refining their chosen style and mood for the animatic project.
    » They will be prepared to present their concept art and mood boards in the next lesson for further feedback and discussion.

Activity #9

Collaborative Research and Initial Storyboard Drafts with Peer Partners

Overview:

In this lesson, students will collaborate with their peer partners to refine their initial storyboard drafts based on their individual research and concept art. They will review rough board guidelines, watch examples of rough animatics and storyboards for inspiration, and provide feedback to each other to enhance their storyboard drafts.

Objectives:

» Create rough boards based on individual and peer research.

» Receive and provide constructive feedback on rough board drafts.

» Review examples of rough animatics and storyboards for inspiration.

» Refine storyboard drafts based on feedback and further development.

Activities:

1. **Review of Objectives and Rough Board Guidelines:**
   » Students will review the objectives for rough boards and the guidelines for creating them.
   » They will understand the importance of incorporating their own research findings and those of their peer partners into their storyboard drafts.

2. **Watching Examples:**
   » Students will watch examples of rough animatics and storyboards, such as "Freedom Stories: Michael Shiner Rough Animatic" and "Freedom Stories: Michael Shiner Storyboards and Film Together."
   » They will analyze these examples for inspiration and to understand different approaches to storytelling through storyboarding.

3. **Partner Feedback:**
   » In pairs, students will share their concept art, mood boards, visual journal research, and rough board drafts with each other.
   » They will provide constructive feedback on their partner's work, focusing on what is working well, areas for improvement, and any questions or concerns.

4. **Rough Board Work Time:**
   » Students will have dedicated time to review the feedback from their partner and make revisions to their rough boards.
   » They will consider whether they need to add more detail, cut unnecessary scenes, or enhance specific scenes based on the feedback received.

Assignment:
   » Students will continue refining their rough boards outside of class, incorporating the feedback received from their partner.
   » They will be prepared to begin working on final boards in the next lesson, either digitally or using traditional materials if desired, with the goal of progressing towards creating the animatic for their project.

Activity #10

Exploring Rough Boards vs Final Boards

Overview:
In this lesson, students will explore the differences between rough boards and final boards in the process of creating an animatic. They will watch examples demonstrating the evolution from rough concept to polished final product and then begin working on their final boards for their animatic project.

Objectives:

» Understand the distinction between rough boards and final boards.

» Analyze examples of final animatics to see how rough boards contribute to the final product.

» Begin creating final boards, focusing on adding detail and refinement to selected scenes.

Activities:

1. **Watching Examples:**
   » Students will watch a brief video showcasing examples of rough boards compared to final boards.
   » They will observe how rough boards evolve into polished final boards during the production process.

2. **Viewing Student Example:**
   » Students will see a student example of a final animatic, which includes concept art, rough boards, and final boards.
   » They will analyze how each component contributes to the overall quality and storytelling of the animatic.

3. **Beginning Final Boards:**
   » Students will start working on their final boards for their animatic project.
   » They will be encouraged to use digital tools such as .psd or Procreate files provided in Google Classroom for convenience.
   » If students prefer traditional materials, they will be reminded to scan their final boards for digital compilation into an animatic.
   » Students will focus on adding detail and refinement to selected scenes, aiming to elevate their final boards to a polished state.

Assignment:

» Students will continue working on their final boards in and outside of class, aiming to complete a significant portion of their animatic project.

» They will strive to incorporate detailed and refined artwork into their final boards to enhance the quality of their animatic.

» Reminder: The final animatic should include a combination of rough boards, final cleaned up boards, concept art with detail, and potentially some animated frames to bring the project to life.

Activity #11

Creating an Animatic in Adobe Photoshop

Overview:

In this lesson, students will learn how to create an animatic using Adobe Photoshop's Video Timeline feature. They will finalize their cleaned up boards and detail concept art before importing them into Photoshop to begin the animatic process. Students will work individually or in groups to synchronize their boards with the script and add timing to create a cohesive animatic.

Objectives:

» Finalize cleaned up boards and detail concept art in Adobe Photoshop.

» Understand the basics of creating an animatic using Photoshop's Video Timeline.

» Import boards and concept art into Photoshop and synchronize them with the script.

» Begin timing the boards to create a cohesive animatic.

Activities:

1. **Finalizing Boards and Concept Art:**
   » Students will spend time finalizing their cleaned up boards and adding detail to their concept art in Adobe Photoshop.
   » They will ensure that their boards and concept art are prepared for import into the animatic.

2. **Understanding Animatics in Photoshop:**
   » Students will receive a handout outlining the steps for creating an animatic in Photoshop, which will be available in Google Classroom.
   » The instructor will provide an overview of the process, including how to use the Video Timeline feature.

3. **Working on Animatics:**
   » Students will begin working on their animatics, either individually or in groups.
   » Each group member will need to upload their final boards and concept art to a shared folder on the assignment.
   » They will import their rough boards and/or final boards into Photoshop and begin synchronizing them with the script.
   » Students will work on timing the boards according to the script, ensuring that each scene is displayed for the appropriate duration.
   » Some students may choose to add additional movement or animation to certain elements of their boards to enhance the animatic.

Part 1: Animatic Timed in Photoshop Using Video Timeline

» Import rough boards and/or final boards (frames) and concept art into Photoshop.

» Begin timing the boards according to the script, ensuring synchronization with the narration or dialogue.

» Optional: moving elements in boards with POSITION or ZOOM/PAN/ETC.

» Save the project as a .PSD file while working on it, but export it as a video file when completed.

Activity #12

Finalizing Animatic in Adobe Rush or Adobe Premiere with Audio

Overview:

In this lesson, students will complete the final stage of creating their animatic by adding audio and effects using Adobe Rush or Adobe Premiere. They will utilize the skills learned in previous units to synchronize audio with their animatic and enhance it with additional effects. Students will export the finalized animatic for submission.

Objectives:

» Learn how to add audio and effects to an animatic using Adobe Rush or Adobe Premiere.

» Apply previously acquired knowledge of audio editing and effects to enhance the animatic.

» Export the finalized animatic for submission.

Activities:

1. **Exporting Animatic from Adobe Photoshop:**

» Students will review the process of exporting the animatic from Adobe Photoshop, ensuring they have all necessary files ready for the next step.

2. **Adding Audio and Effects in Adobe Rush:**
   » Students will learn how to import their rendered video file from Photoshop into Adobe Rush.
   » They will follow a guide similar to the one in a unit prior to this unit where they learn how to create a looping frame animation in Photoshop and then bring their animation into Adobe Rush to add audio and effects to their animatic.
   » Alternatively, students may choose to use Adobe Premiere, Adobe After Effects, CapCut, or other software for experimentation.

3. **Finalizing Animatic:**
   » Students will work on adding audio tracks, including narration, dialogue, music, and sound effects, to their animatic.
   » They will experiment with various effects such as transitions, overlays, and text to enhance the visual storytelling.
   » Students will ensure that the audio and effects are synchronized with the visuals to create a cohesive final product.

__Assignment:__
   » Students will compile all necessary materials and add them to the shared drive folder, including:
     · Pictures of rough boards or scans of cleaned up boards.
     · Concept art images from their research journals.
     · Digital copies of rough/cleaned up boards.
     · .PSD file from the video timeline in Photoshop.
     · .MP4 file from the video timeline in Photoshop.
     · .MP4 or .MOV file of the animatic with audio added, done in Adobe Rush, Adobe Premiere, CapCut, etc.

Activity #13

Final Animatic Reflection

Overview:

In this lesson, students will reflect on their final animatic projects, sharing their progress, thoughts, and ideas with their peers. They will have the opportunity to present their animatics and receive feedback from their classmates. Through this process, students will gain insights into their own work and gather inspiration for future projects.

Objectives:

» Reflect on the progress and completion of the final animatic project.

» Share thoughts and ideas with peers regarding the project.

» Provide constructive feedback to classmates on their animatics.

» Gain inspiration and insights for future creative endeavors.

Activities:

1. **Slide Creation:**
   » Students will make a copy of a designated slide template and customize it with their name and project title.
   » They will fill in details such as group members, project descriptions, progress, and ideas for further development.

2. **Presentation:**
   » Each student or group will present their animatics to the class using their customized slide.
   » They will share insights into their project, discussing how far they progressed and what additional elements they would like to include if they had more time.
   » Students will either display their exported video or provide a screenshot of their work linked to the video file uploaded to the project folder.

3. **Working on Animatics:**
   » After each presentation, peers will individually write feedback in the speaker notes section of the slide for the group or individual above and below them in the presentation order.
   » Peer feedback will focus on specific ideas inspired by the presented animatic, suggestions for related films or animations to watch, and considerations for further development.
   » Students will consider how the feedback received can inform their own work and provide constructive suggestions for improvement.

Assignment:

- » Students will complete their individual or group slide presentations with project details and reflections.
- » They will actively participate in providing thoughtful feedback to their peers during the presentation session
- » Reflections and feedback will be shared and discussed to wrap up the final animatic project and inspire future creative endeavors.