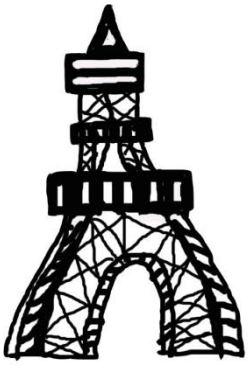
# ANIMATION

## MAKE IT MOVE

### With Animation-ish

Computer Animation Made Easier



**By Nancy Mastronardi**
ART Teacher

Joella C. Good Elementary
Mail Code #2181
6350 NW 188th Terrace
Miami, FL 33015

**nanmastro@gmail.com**
**nancymastronardi@dadeschools.net**

Lisette O'Halloran
Principal

# TABLE OF CONTENTS

**Project Overview…….Page 3**
**Goals & Objectives……..Page 4**
**Next Generation Sunshine State Standards & Common Core Page 4-5**
**International Society for Technology in Education (ISTE)Standards Page 5-6**
**Materials & Budget…… Page 6**
**System Requirements…… Page 6**
**Software & Hardware……. Page 7**
**The Tool Box……. Page 8**
**Comics & Animation Timeline…… Page 9**
**Story Starters……Page 9-10**
**Drawing Lessons……..Page 10-14**
**Elements of Art……Page 14-15**
**Principles of Design…….Page 15-16**
**Vocabulary…….Page 17**
**Bibliography…….Page 18**
**Internet Resources…….Page 19-21**
**A Line and a Dot Worksheet…….Page 22**
**Student Song Writing Sample……..Page 23**

# OVERVIEW

**This project was implemented with the entire second grade class. Eighteen students rotated through the computer animation station. The LCD projector and screen were set up in the back of the class. Lights in the back were dimmed so students could view the work in progress while they worked on individual projects at their assigned seats.**

**In this way, students were able to experience the drawing software while they worked on individual projects and anticipated their turn.**

**Each class created a group animation. One student would take a turn, and the next would follow, continuing the story line by drawing the next sequential image.**

**"The Heart that Ran Away" was written with our music teacher as a song writing group activity. The second graders then created the animation.**

**Other animations sprung from a student's response to a homework assignment. "Andre's Bees" was created from a self- portrait one of my third grade students turned in. In the one frame comic, a boy clad in a white karate robe balanced on one leg. His kicking leg was poised ominously close to an active bee hive hanging in a tree. My third grade class could simply not resist.**

**A class of fourth and fifth graders who were more self -directed developed the clay animation movie "The Tale of "Jackaroo" much like a professional animation team we wrote an outline for the story, being aware that we had seven teams of three or four students. Each group then wrote and storyboarded their action sequence to dovetail with the group before and after them. They then developed their characters and created props and backgrounds. Each group shot still life animations from their story board (wow, did that hold them to the task of staying on track).**

# Goals & Objectives

The students will participate in a collaborative writing and art making process.

Students will create an animated story with the use of computer technology and an animation program.

The students will practice sequencing skills as they develop the class story.

Students will learn how to use the digital drawing tablet and stylus.

Students will learn how to create and edit drawings with the animation software's "Tool Box".

Students will understand and apply the brush tool, eraser tool, move tool, color picker, edit undo tool, and line thickness tool.

# Next Generation Sunshine State Standards

**VA.2.C.1.1: Use the art-making process to communicate personal interests and self-expression.**
**VA.2.C.1.2: Reflect on and discuss various possible meanings in works of art.**
**VA.2.C.2.1: Use appropriate decision-making skills to meet intended artistic objectives.**

**VA.2.S.2.1: Develop artistic skills through repeated experiences with art media, techniques, processes, and tools.**
**VA.2.S.2.2: Follow sequential procedures focused on art production.**
**VA.2.H.3.1: Describe connections made between creating with art ideas and creating with information from other content areas.**

**VA.2.O.1.1: Employ structural elements of art and organizational principles of design in personal work to develop awareness of the creative process.**

**VA.2.F.1.1: Use imagination to create unique artwork incorporating personal ideas and selected media.**

**VA.2.F.1.2: Explore the advantages of having multiple solutions to solve an artistic problem.**

**VA.2.F.2.1: Identify work created by artists and designers.**

**LA.2.6.4.1: The student will use appropriate available technologies to enhance**

**communication and achieve a purpose (e.g., video, presentations);**

**LA.2.6.4.2: The student will use digital resources (e.g., writing tools, digital cameras, drawing tools) to present and publish thoughts, ideas, and stories.**

**MU.2.F.3.1: Collaborate with others in a music presentation and discuss what was successful and what could be improved.**

# International Society for Technology in Education ITSE

## 1. Creativity and Innovation

Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
a. Apply existing knowledge to generate new ideas, products, or processes
b. Create original works as a means of personal or group expression

## 2. Communication and Collaboration

Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.
a. Interact, collaborate, and publish with peers ,experts, or others employing a variety of digital environments and media
b. Communicate information and ideas effectively to multiple audiences using a variety of media and formats

d. Contribute to project teams to produce original works or solve problems

## 3. Research and Information Fluency

Students apply digital tools to gather, evaluate, and use information.
a. Plan strategies to guide inquiry
b. Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media

## 4. Critical Thinking, Problem Solving, and Decision Making

**Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.**
**a. Identify and define authentic problems and significant questions for investigation**
**b. Plan and manage activities to develop a solution or complete a project**

## 5. Digital Citizenship

**Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.**
**a. Advocate and practice safe, legal, and responsible use of information and technology**
**b. Exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity**

## 6. Technology Operations and Concepts

**Students demonstrate a sound understanding of technology concepts, systems, and operations.**
**a. Understand and use technology systems**
**b. Select and use applications effectively and productively**

# MATERIALS

**Animation-ish Software by Fable-Vision** digital download 1 license $59.95
or Disk for 1 license $69.95

**http://shop.fablevisionlearning.com/animationish/fa/shop.detail/productID/2543/**

**Bamboo Digital Drawing Tablet by WACOM** $79.00

**http://www.wacom.com/us/en/everyday/bamboo-pad-wireless**

**Drawing Paper 8 1/2x11 or copy paper**

| | | | |
|---|---|---|---|
| 5,000 sheets (10 reams case | 8 1/2" x11") | $41.99 | OfficeMax Copy<br>41.99 |

| | |
|---|---|
| 3" x 5 " index cards | $10.00 |
| Pencils | $10.00 |
| Erasers | $ 5.00 |
| Pencil Sharpeners | $30.00 |
| Sharpies fine point black | $50.00 |
| Stapler | $20.00 |
| Staples | $20.00 |
| Total | $330.00 |

**Existing supplies provided IN KIND BY school:**

LCD Projector, screen, AV cart

Computer Station or Laptop

**System Requirements**

PC

- 800 MHz Intel® Pentium® III
- Microsoft® Windows® 2000/XP, Windows 7, or Vista (XP requires Service Pack 2)
- 256 MB of RAM
- 100 MB of available hard disk space
- 24-bit color display capable of 1024x768 resolution
- Video card supporting Direct 3D or OpenGL
- Wacom® Tablet (Recommended)
- Free Apple QuickTime® Player version 5, or later

Mac

- PowerPC G5 (Minimum) or Intel® Core™ processors (recommended)
- Mac OS X 10.4.x or later
- 512 MB Ram (Recommended), 256 MB (Minimum)
- 120 MB of available hard disk space

**You will need an internet connection if you are going to explore the LESSONS**

**section of the program.**

## Software and Hardware

**First I introduce the digital drawing tablet and stylus. My tablet plugs in with a USB connector. Some of the newer tablets are wireless. "The tablet, like any computer accessory only works if you load the software that comes with it on a disk. You will need your parents help for that. The stylus is a special pen. You cannot draw on the tablet with a pencil, crayon, or finger (it is not a touch screen). The stylus is very delicate, it contains radio circuits which communicate with the tablet, so it is important you don't drop it, because it can break."**

**(There is a huge learning curve when working with the tablet and stylus. Students who have good drawing skills sometimes become very frustrated when they can't make their first attempts look right. Some of my students keep erasing and undoing and I have to give them a time limit for the sake of the class. Here is an interesting article on procrastination and perfectionism.http://neuronarrative.wordpress.com/2009/01/16/on-procrastination-sometimes-genius-doodles Remember, using the tablet requires a new kind of hand eye coordination. You must look at the screen while you draw, not at your hand. Like all new skills, it takes practice. In the beginning mastering the tablet was so frustrating, I quit at least three times. After weeks or drawing and deleting the same thing, and my family thinking I was really going crazy, I finally began to find some success. Now, using the drawing tablet gives me almost the same results. After a while, students begin to notice that the pointer on the screen actually starts to move before the stylus touches the tablet. That is because the radio circuits in the stylus start communicating with the tablet before the nib actually touches the surface. You can read this article http://www.tablet4u.co.uk/techinfo.html for a nice explanation of the technology used in the stylus and drawing tablet.**

**Professional animators have amazing digital tablets which allow them to draw with the stylus directly on the screen. This year, Wacom released the amazing Cintiq Companion, a digital drawing tablet that allows you to draw right on the surface. It works on wireless technology and uses windows and Adobe programs. Wow! A dream come true! But, priced at $2,499.00, I will have to wait until they give them away in Cracker Jack boxes before I can afford one for each of my students. https://store.wacom.com/us/en/product/DTHW1300H**

**I demonstrate locating the Animation-ish program on my laptop in front of the whole class, logging on, locating and opening a project and the basic tools; the line (it looks like a brush), the eraser, the paint bucket, and the move tool. I should mention, the class had been given homework to create their own character the week before. Each student was working individually at their seat while I gave the**

**demonstration. Better to be too busy than idle!**

## THE TOOL BOX

**Paint Brush Click on the brush and make sure it is highlighted. You will know it is highlighted when the box around the tool turns purple.**

**Line width On the right side of the screen is a slider, touch the stylus to the tablet and drag the slider to make the line thicker or thinner.**

**Color Palette On the right side of the screen just above the line width slider is the color palette. It looks like a watercolor paint box. When you double tap on a color square, it opens a hidden palette with many more colors. To select a color, gently touch it with the tip of the stylus.**

**Paint Bucket Pick the paint bucket by touching or tapping lightly on the square. , You can change color while the paint bucket is selected by tapping on the paint box ( Same as the brush).**

**Hover over the area you wish to color (fill). Touch the stylus to the tablet to dump the bucket. The paint bucket in Animation-ish will not let you fill an area that is not outlined or if the outline has a hole in. If the paint bucket refuses to work, check your outline for gaps.**

**Eraser Tool Works basically the same as the brush; drag the stylus back and forth across the area you want to erase. You can change the size of the eraser with the line width slider.**

**Move Tool Select the move tool. Touch the object you want to move with the pointer and drag the stylus across the tablet. The object you are touching will follow that path. Whenever you lift the stylus off the tablet, the object will stay, just like you put it down.**

**Edit Undo Looks like a Red Monster Head. If you touch the red monster head with the cursor, it will gobble up the last thing you drew. We can all use a do over now and then. Tap twice and it will erase the last two things you drew, tap three times and etc.**

**Save Tool In the overhead menu is the save tool. It looks like a cardboard box. Put your work away in the box. Oh, be sure you put your name on your work before you hit save. Otherwise, you will have a hard time finding it next time.**

**The Arrow Select the arrow and it moves you to the next frame. The previous frame is displayed under the new page like tracing paper to help you draw the character in a slightly different position. Wiggle-doodle-ish only allows you to**

**create three frames.**

**<u>The Time Line</u> Advanced-ish allows you to create unlimited sequential frames. They appear in chronological order at the bottom of the drawing canvass.**

## <u>Some Interesting History</u>

# The Comics Time Line

Cave Paintings
In France
40,000-10,000 B.C.

1049 A.D.
Mayan Manuscripts

1460
Tortures of St.Erasmus
.

British Caricature
Magazines
1895 A.D.

6,000 B.C.
Chinese Picture Writing

776 B.C.
First Olympic Games

1,300 B.C.
Egyptian Hieroglyphics

113 A.D.
Trajan's Column

1066 A.D Bayeux Tapestry

1530Aztec
Codex

1908 Fantasmagorie

1872
Edward Muybridge
Gaits of a Horse

1928
Mickey Mouse

1987 Teenage Mutant Ninja Turtles

1987 The Simpsons

1999 Sponge Bob Square Pants

## <u>Story Starters</u>

### <u>All Together Now</u>

As a class, we work on the Animation-ish software and project the drawing process for the class to see as the work progresses. This is a group effort, as creating an actual animation requires many drawings. Select a topic and create an outline. Here are several approaches I have used with various classes.

**<u>Brainstorming "And then</u>**…" I learned this technique adapted from Improv theater from Chris Grabenstein; author of Crossroads when he presented at the Miami International Book Fair and visited our school later in the week. The teacher facilitates a brainstorming session. Every student receives two index cards and writes down an object on one and a place on the other. In brainstorming nothing you say is wrong or

can be shot down, the next student simply builds on what the first person said by saying "And then,…" The facilitator starts by following the basic who by what, when, where formula. Initially, the facilitator pulls out two of the cards; one place and one object to start the story. Students raise hands and contribute to the next step in the story._The facilitator may pull out one of the index cards anytime the story "gets stuck", needs redirection, or to wrap it up (end it).

## Art Appreciation

Select a visual which lends itself to narrative interpretation such **as Diego Rivera's "The Flower Vendor" http://www.allposters.com/-sp/The-Flower-Vendor-Posters_i133107_.htm** Have students answer in their sketchbooks who are the people in this painting? What are they doing? When does this picture take place? Where (setting) does this picture take place? Have students give details which support your answers. Have students create a five(or more) frame cartoon showing what happens next.

## Collaboration

Find a colleague who will commit some of their language arts time to writing a group story with their class. Art is only one hour a week, and with so many other requirements on our time, it is extremely helpful if you can cross curriculum boundaries and work with a class that is writing.

In "The Heart that Ran to Paris", the music teacher knew I was working on animation and storytelling in art. He suggested I animate a song with a class he had written with a class we both worked with.

### OTHER ANIMATION IDEAS

Research and Illustrate an Idiom

Research and Illustrate (explain) a science or math concept Research and Illustrate a historical event or person.

Parody: re-write a fairytale or children's book, modernize and illustrate the story.

Research the life of a famous artist. Animate his life and accomplishments.

# LESSONS

## Lesson #1 A line and a dot

This lesson focuses on plot development and takes the pressure off of drawing skills. All students start with the same two characters. This exercise forces students to think creatively to develop a short comic using only a line and a dot. You must have at least

three frames. You must have action and suspense; anticipation that something will happen. The story may be happy, sad, serious or funny. It must move forward in time..

Share stories with class.

## Lesson #2 Take A Page from Your Life

It is said that budding authors should write what they know. Drawing on personal experience, create a comic about an event that actually happened to you or someone you know; maybe a family member or friend. It can be happy, sad, embarrassing, serious, or funny. You may portray yourself as an animal or object, your characters do not have to be human. You must have at least five frames.

If you still can't draw, your character can be a triangle or a glorified rectangle. Dress them up and give them hair and clothes like your mom and dad.

## Session #3 Create a Superhero

Create a full page comic about a superhero. What is his/ her super power? How and when does he use it? All good Super Heroes have a weakness. What is yours? Who are your superhero's friends? Who and where does he live? Who is your superhero's arch enemy? All great stories have a great antagonist (villain) and a great conflict which the hero must solve. What is the problem that your superhero must solve? How does he/she resolve it? Break the rectangular mold; create your own frames to direct the action your way.

## Lesson #4 Flip Books

**Option 1:**

Have the students:

1. 3" x 5" index cards (cut in half 3" x 2 ½ ") or use notepads, copy paper or books, Cut 20 strips of Drawing 2" X 4"
2. Stagger the strips so they feather
3. Staple one end ( 3 staples )
4. Show how the pages flip

1. Students will begin with one sketch on the first page.

Each successive page shows movement by drawing the object in a different location or shape. Parts of the image that remain stationary are traced to the next page.

**Digital Flip Book**

1. Students will create their flipbook using software. (Flip Book-ish )

**Ideas for the flip book**

A ball going through a hoop ( easy )
A flower grows, a butterfly flies, a bird sings, laundry blowing on a clothesline (easy)
I then have the kids do another one showing movement, subject of their choice
Have fun.
http://www.youtube.com/watch?v=29SCiHN9zCI

# CHARACTER DESIGN

## 'But I Can't Draw!!!!'

### Lesson #1a Doodle This *Found Organic Shapes*

In your sketchbook or on an 8 ½"x11" drawing paper draw wild organic doodle, don't try to make it look like anything. Then, look closely at the lines. Let the lines suggest an animal or object to you. Let your imagination run wild, once you start to "see" an object or animal use your Sharpie, to darken the lines you will keep. Embellish your character with details, eyes, clothes, scales, claws, teeth, whatever applies.

### Lesson #1b Organized Doodles

Now plan a doodle. Start with an outline of an animal, person, or object. Your outline should be easily recognizable I tell my students to create a hierarchy of line. The most important shapes get the thickest outline, second most important thinner, least important objects have the thinnest lines.

To see some really inspiring examples of variety in line go to http://www.pinterest.com/search/?q=zentangle Don't buy anything though. Someone is selling directions on how to Doodle on the internet. Really? I wish I'd thought of that.

**Home Learning** draw a shape somewhat like a butterfly without the body on the board. Students copy it into their sketchbooks. The assignment is to turn the doodle into something. Everyone thinks it is a butterfly. You only get one point if you draw a butterfly or insect. Turn that doodle into something really creative. You get four points if

you can turn that doodle into something no one else thinks of. Check out this lesson at http://www.brucevanpatter.com/davincidoodles.html

## Lesson #2 Building Character *with Geometric Shapes*

In this lesson, students use art supplies (easy objects which are basically geometric shapes) such as rulers, pencils, markers, brushes, and scissors create at three to five characters. Give the characters expressions, eyes, mouths, hands, feet, clothes. Give them clothes and have them doing an activity. They must show motion through bending. Put them in a background that supports what they are doing. The background should include details specific to their sport or activity. A couple great resources for characters made from geometric shapes based on the Surrealist art of Miro can be found at http://www.deepspacesparkle.com/2009/05/26/joan-miro-art- and http://doodlesnyc.com/

## Lesson #3

## Creating Your Own Character *go Organic*

At last! Create your dream character. This drawing could dovetail with the Super Hero lesson. Drawing people or animals accurately requires many hours of careful observation and practice. The best way to learn to draw better is to practice from observation.

Begin with simple objects that you are familiar with. Your house is full of them. The television, computer, your bed, those are easy, they don't move and are always available. People and pets are more difficult to draw because they don't hold still for long. When you are ready for a challenge, ask a friend or family member to pose for you. Animals are the toughest, it seems like they are perpetually moving. A good time to practice drawing a pet is when it is asleep or resting. . As many of my students know, the horse is my favorite animal. When I was little, I sat for hours observing my neighbor's horses. In the winter, when it was too cold to ride, I spent hours looking at horses in magazines and books and drawing them. The Usborne drawing book series is excellent for elementary students. https://c0791.myubam.com/UBAMCatalog.pdf

## Home Learning

Draw a pet or person from observation.

Drawing books and magazines can also provide excellent practice. When creating character's in class I teach the basic human body proportions. We work through Stick Man, Oval Man, and finally a detailed, dressed, character. I keep a large library of "How To Draw" books. I Xerox certain pages and make them available to the class. Don't worry if your character doesn't look like a "real person". Very often a character's imperfections are what makes him memorable. Exaggerate one of your character's features to make him funnier. Stewie Griffin's head looks like a football. I don't want to

draw people with football shaped heads, but I will always remember Stewie.

Make Beliefs Comix allows students to create characters and sequential art without any drawing. I like to introduce this in class and let the students explore it at home. Can be assigned as home learning if students have internet access.
**http://www.makebeliefscomix.com**

## The Elements of Art (A brief overview)

The elements of art and principles of design are the building blocks used to create a work of art. The elements of art can be thought of as the things that make up a painting, drawing, design etc. Good or bad - all paintings will contain most of if not all, the Elements of Art and Principles of Design.

The Principles of design can be thought of as what we do to the elements of Art. How we apply the Principles of design determines how successful we are in creating a work of art. For more in depth discussion on how to apply the elements and principles and why some comic artists are so successful, check out Scott McCloud's Making of Comics, Reinventing Comics, and Understanding Comics. He is very thorough and entertaining on the subject.

**LINE**
The simplest mark you can make is a dot. A line is a series of dots close together make a line. Lines have the qualities of the tool which created them. A line created by a marker may be solid and uniform, whereas a line created by a brush may be transparent and vary in width depending on the pressure the artist used when he touched the page. Lines have direction, vertical, horizontal, and diagonal. Diagonal lines are uses to show action. Varying line weight within a graphic can add interest and draw the viewer's attention to important features on the page.

**SHAPE**
A shape is a self-contained defined area of geometric or organic form. Shapes can be positive, the thing that you draw or negative, the space left over between the shapes you drew. Organic shapes are the shapes found in nature: flowers, trees, people, and dogs are examples of organic shapes. They are also called free form. Geometric shapes are math shapes: circles, triangles, rectangles, squares, and ovals; they are easy to measure with regular sides and center. Geometric shapes are the ones we will use to draw figures. Everyone can draw a geometric shape. If you don't like the way your geometric shapes look, practice on them on a page in your sketchbook until you feel more confident.

**SIZE**
Size is simply the relationship or proportion of the area occupied by one shape to that of another. Your eye tells you when the proportions are not correct. Proportion is

probably one of the biggest reasons beginning artists feel they “can’t” draw. They can see the shapes, but putting shapes together in correct proportions is more difficult. Pay close attention to how the size of shapes relate to each other. Animators exaggerate proportion to make a drawing funnier. Get it out of your system; draw a character with a ridiculously large head and short torso and legs. Share with the class and have a good laugh!

**TEXTURE**

Texture is the surface quality of a shape - rough, smooth, soft hard glossy etc. Texture can be physical (tactile) or visual. Artists create visual texture by the marks they make on a page. Ask students to draw in their sketchbooks or on a practice paper a type of line the symbolized grass, water, wind, feathers, fur, scales, etc.

**COLOR**

Also called Hue is used as an artistic device to lead the viewer’s eye around a page or work of art. Color is also used to create a mood. Black is often used to suggest evil. White represents purity. If you are feeling blue, you are sad or depressed. Red is a powerful color which excites the brain and creates action. When someone is angry they say “I saw red.”

**VALUE**

Value is the lightness or darkness of a color. Value is also called Tone
Comic artists and graphic novelists create exciting images using the color black, areas where thin black lines are placed closer together look darker. More space between those lines makes an area appear lighter. Pencil shading from light to dark is another way to show value.

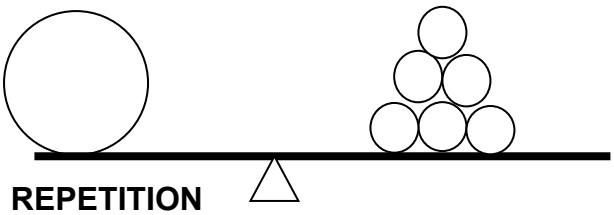
**SPACE**

In a picture, Space is divided into thirds; foreground, middle ground, and background. Objects in the front of the picture are drawn as larger and near the bottom of the picture plane and are perceived by the brain as closer to the viewer. The same object drawn smaller and higher up on the page (middle ground) would be perceived as farther away. That object drawn smaller and in the top one-third of the page would be seen as even farther away. Space also refers to the distance between objects.

# THE PRINCIPLES OF DESIGN

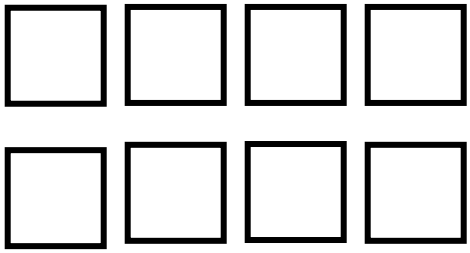
## BALANCE

Good art has visual balance. Don't draw everything on one side of the page and forget about the rest of your space. Think about a teeter-totter. How many mice does it take to equal and elephant?

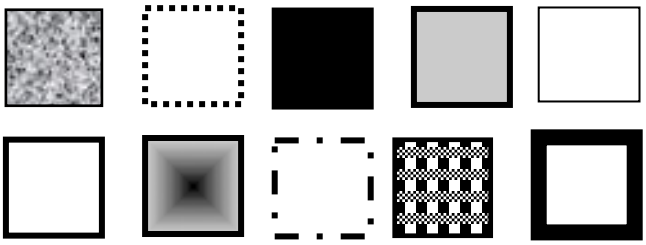


## REPETITION

An example of repetition is pattern. Shapes or colors that repeat.



Too much repetition can be boring.



Variety makes things much more interesting to look at.

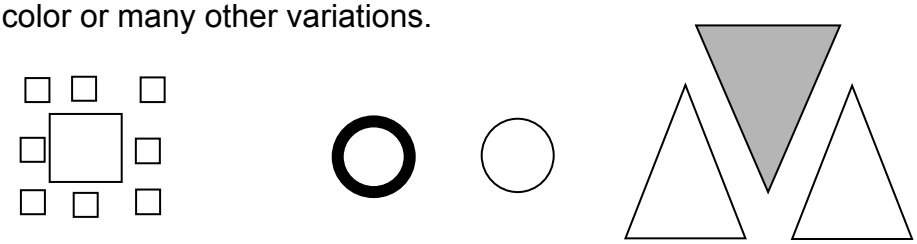
## CONTRAST

Contrast is difference. Contrast in tone or value - light / dark. Contrast in direction - horizontal / vertical.

The major contrast in a drawing should be located at the center of interest. Too much contrast makes it hard to look at a drawing. ( Unless you want a feeling of chaos and confusion) Check out Croggan's Vengeance for a good example.

**HARMONY**
Harmony in painting is the visually satisfying effect of combining similar, related elements. Ex. adjacent colors on the color wheel, similar shapes etc.

**EMPHASIS**
Emphasis gives a painting interest and attracts your eye to a particular area that the artist wants you to notice. Emphasis can be created through line weight, size, direction, color or many other variations.



**Size variation** **Line weight** **color and direction**

**UNITY**.

Unity ties the areas of a work of art together. Within a cartoon for example, the viewer expects the style of drawing to remain the same. Professional graphic design teams have people who check the continuity of the characters' clothing, the background, and history in previous story lines. The artist may use a device like a shape, object, or color repeated throughout the drawing to lead the viewer's eye around the canvas. Peter Brueghel http://www.pieter-bruegel-the-elder.org/Peasant-Wedding,-c.-1568.html used the color red.

## VOCABULARY

**Animation-** Is a simulation of movement created by displaying a series of pictures, or frames. Cartoons on television are one example of animation.

**Brainstorming-** a technique of free association allowing your mind to come up with as many ideas as possible in a short period of time. Can be done alone or in a group (which often helps you to be even more creative). In brainstorming no idea is considered wrong.

**Comic-** sequential art that moves a story through time and space

**Character**- a unique (special, one of a kind) individual, person or animal

**Dialog-**the words spoken by a character

**Expression-** emotions shown on a character's face through eyes, mouth, eyebrows, and even body language

**Input-** how you communicate or put information into your computer the mouse, keyboard, digital drawing tablet, a scanner, a digital camera are all methods of input

**Overlapping-** Technique used by artists to develop the illusion of distance, one object is drawn slightly higher on the page and hidden partially by the object in front of it

**Stylus**- the pen-like tool that communicates with the digital drawing tablet

**Frames-** a rectangular area in which text or graphics can appear the boxes around a comic

**Fps-** Short for **f***rames* **p***er* **s***econd (and typically written in lower case),* a measure of how much information is used to store and display motion video.

**Plagiarism-** copying (stealing) the work of another person without giving credit

**Speech Balloon-**the bubble over a character's head with a tail pointing in their general direction, signifies the character is speaking. Speech balloons can have different style lines to indicate emotion.

**Thought Balloon-** the bubble over a character's head in a cartoon, it looks like a cloud, signifies that the viewer is reading the character's inner thoughts, which no one in the comic can see or hear

# Bibliography

**Looking for Inspiration? Some of my personal faves…**

**Duggan, Michael,** Web Comics for Teens, Course Technology, 2008

**McCloud, Scott** Understanding Comics, Harper Perennial, 1996
Reinventing Comics, Harper Perennial, 2000
Making Comics, Harper Perennial, 2006

**McKenna, Mark** Banana Tales, Silverline Books, 2010

**Schweizer, Chris** Croggan's Vengeance, Oni Press, 2008

**Steinberg, D.J.,** Loud Boy, Penguin Group, 2008

**Talgemeier, Raina**, "Smile," Scholastic, 2010
"Drama", Scholastic, 2012

**Varon, Sara** "Robot Dreams", www.FirstsecondHandbook.com, 2006

Middle School

**Ingatow, Amy** The Popularity Papers Research for Social Improvement, Amulet Books, 2010
The Popularity Papers Long Distance Dispatch, Amulet Books, 2011

**Yang, Gene Luen**, Level UP, Square Fish, 2011
American Born Chinese, Square Fish 2006

**Stanford Graphic Novel Project,** Pikadon, Stanford University, 2010

## Internet Resources

**http://www.miamibookfair.com/events/** **School of Graphic Novels Teacher's Day**

**www.scottmccloud.com**

**http://www.makebeliefscomix.com** **no drawing necessary**

**http://www.chrisgrabenstein.com/kids/**

**http://www.childrensuniversity.manchester.ac.uk/interactives/history/egypt/hieroglyphs/**

**http://www.tablet4u.co.uk/techinfo.html**

**https://store.wacom.com/us/en/product/DTHW1300H**

**http://shop.fablevisionlearning.com/animationish/fa/shop.detail/productID/2543/**

**Usborne Books** **https://c0791.myubam.com/UBAMCatalog.pdf**

## Standards

**Florida Standards CPALMS** **http://www.cpalms.org/Public**

**ITSE Standards** **https://www.iste.org/docs/pdfs/nets-s-standards.pdf?sfvrsn=2**

## Lessons

**Doodles** **http://www.brucevanpatter.com/davincidoodles.html**

**Flip Books** **http://www.youtube.com/watch?v=29SCiHN9zCI**

**Surrealist Characters**
**http://www.deepspacesparkle.com/2009/05/26/joan-miro-art-**

**http://doodlesnyc.com/**

## Visuals

**Australia cave painting**
**http://www.slate.com/blogs/trending/2012/06/18/australian_cave_painting_found_to_be_one_of_world_s_oldest.html**

**Facial Expression**
**http://darkspeeds.deviantart.com/art/Facial-Expressions-Buddy-Sheet-for-comics-cartoons-359562676**

**The Flower Vendor__Diego Rivera**
http://www.allposters.com/-sp/The-Flower-Vendor-Posters_i133107_.htm

**Galloping Horse**
**http://en.wikipedia.org/wiki/Eadweard_Muybridge#Stanford_and_horse_gaits**

**Egyptian Hieroglyphic**
**http://en.wikipedia.org/wiki/Anubis**

**Fantasmagorie 1st animation 1908 Emile Cohl**
**http://www.youtube.com/watch?v=swh448fLd1g**

**France bison**
**http://life.time.com/culture/lascaux-early-color-photos-of-the-famous-cave-paintings-france-1947/**

**The Peasant Wedding**
**http://www.pieter-bruegel-the-elder.org/Peasant-Wedding,-c.-1568.html**

**Santa Babarbra**
**http://en.wikipedia.org/wiki/File:2009_07_09_camino_cielo_paradise_137.jpg**

**Steamboat Willie**
**http://www.ask.com/wiki/Steamboat_Willie**
**http://www.youtube.com/watch?v=nlM60Nwc6CE**

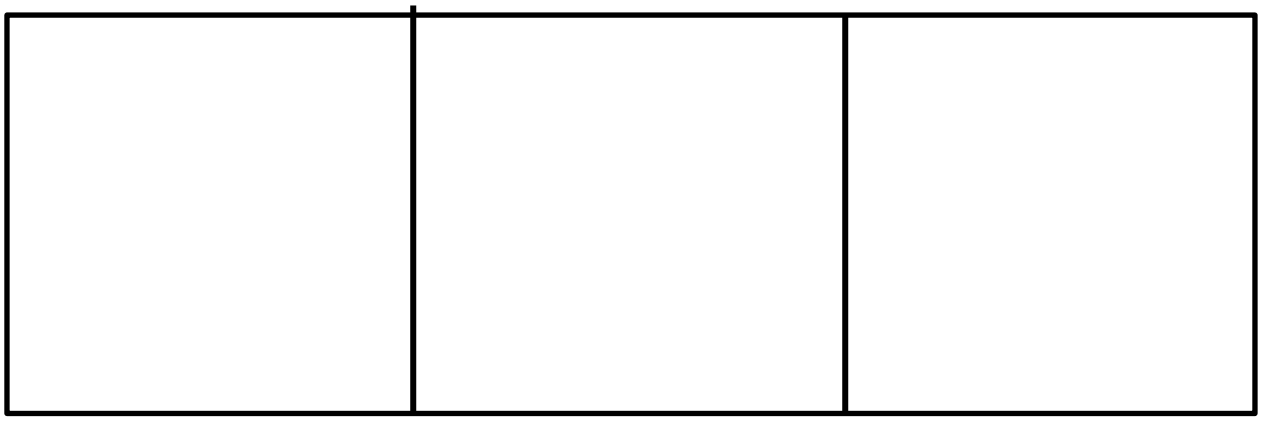
**Tragan's Column Mhttp://www.youtube.com/watch?v=nlM60Nwc6CEilitary Conquest Rome**
**http://en.wikipedia.org/wiki/Trajan**

**Zentangles**
http://www.pinterest.com/search/?q=zentangle

## A Line and A Dot

Draw a comic using only 2 characters, a line and a dot.

| | | |
|---|---|---|
| | | |



## Student Song Writing:

# The Heart That Ran Away

**There was a heart that became alive and he took a trip to amazing Paris. He made his way to the Eiffel Tower where he was so dumbfounded that he fainted. And he hurt his right ventricle.**

**When he woke up to a finger in his face, he was told to follow it with his eyes.**

**He was scared because he lost his breath. And he was snapped back to reality. He was snapped back to reality.**

**And he went to the Eiffel Tower Restaurant where he got some stinky stinky cheese. That cheese made him go to Dunkin' Donuts where he ordered a double chocolate fudge milkshake.**

**That sugar made him wrestle the waiter. And they took him to the Paris jail and he kicked and screamed and protested. "You'll never take me alive. Youl'll never take me alive. After kicking a guard in the guts.**

## The Education Fund's

# Adapter Grant Application

M-DCPS teachers, media specialists, counselors or assistant principals may request funds to implement an IMPACT II idea, teaching strategy or project from the Idea EXPO workshops and/or curriculum ideas profiled annually in the *Ideas with IMPACT* catalogs from 1990 to the current year, 2013-14.

Most catalogs can be viewed at The Education Fund web site at www.educationfund.org under the heading, Publications. How-to booklets for each idea can be accessed at www.educationfund.org under Publications. They are listed under Curriculum Idea Packets.

- Open to all K-12 M-DCPS teachers, counselors, media specialists
- Quick and easy reporting requirements
- Grants range from $150 - $400.
- Grant recipients recognized at an Awards Reception in late January.

To apply, you must contact the teacher (the Disseminator) who developed the idea. Contact may be made by attending a workshop at the Idea EXPO given by the IMPACT II disseminator teacher.

**Project funds are to be spent within the current school year or an extension may be requested. An expense report with receipts is required by June 15th.**

***APPLICATION DEADLINE: December 10th.***

***Apply online at www.educationfund.org.***

For more information contact:
Lorna Pranger Valle
The Education Fund
305-892-5099, ext. 18;
Lvalle@educationfund.org