Digital Storytelling

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This curriculum unit is recommended for:
Digital Art, Visual Art grades 9 - 12

Keywords: Storytelling, Visual, Digital, Photoshop, Storyboard, Animatics, Video, Book Cover

Teaching Standards: See Appendix 1 for teaching standards addressed in this unit.

Synopsis: What better way to connect with your students than to learn of the story of their life? Teaching a population of students diverse in ability, ethnicity and economics is the norm in public schools and because of this we need to learn about each other's journey in life. Students have a need to share their similarities and differences with their peers and as teachers we need to provide as many opportunities in our classrooms as possible toward that end. This curriculum unit was developed from the seminar Visual Storytelling in Children's and Young Adult Literature. By telling their story in a digital storyboard form it is my hope that connections between students will be built as they discover the similarities and differences they share.

I plan to teach this unit during the coming year in to 100+/- students in Digital Art Beginning and Proficient grades 9-12.

I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

Digital Storytelling

Deborah Watson

Background

Often when I am struggling to find the right word, I become concerned, yet this has been happening since childhood this inability to find a word.   As I stand there picturing the very object that I want to find the word for, usually the word "file cabinet" where on the top I keep the hallway pass for my students, the realization comes once again that "English is not my first language".   As I am saying that to myself, another battle rears up in my head, your parents only speak English, how can English not be your first language? A sense of guilt comes over me, since I have only spoken English for the majority of my life having taken French for two years and Spanish for four and now remember very little, how can I say that English is not my first language? How when I look back at my childhood can I say that my parents didn't understand most of what I was saying because I was speaking a different language? How indeed?

My childhood story is probably not too different from others born around the time I was. I remember when I heard the news that Kennedy was shot, I remember hearing on the radio the astronauts landing on the Moon, and I remember seeing color TV for the first time. I come from a radically diverse background, one set of grandparents a doctor and a nurse, the other tenant tobacco farmers. On weekends and summers when not in school, my childhood was spent traveling to visit historical landmarks or spending time at the beach with one set of grandparents and caring for newborn farm animals, picking berries or stringing tobacco for curing with the other grandparents. Shopping at the nicest stores in the city or being measured for a handmade dress, going out to a fancy restaurant or sitting down for a meal where everything was grown or produced on my grandparents' farm. I have many memories and experiences of that time of my life that I've shared with my children, friends and coworkers.

We all have a story, our students have a story. Attitudes and respect for others change when told the story of a person's life. Funds are raised for charity when we see the humanity and struggles of a singular person's story battling a disease, a personal tragedy, or a government. It is in our shared knowledge of those stories that we find our humanity, our sense of commonality and it allows us to view our world differently. As teachers we know there are as many different stories as students in our class, getting to know our students helps us to reach them on a more personal level and that is where the real learning begins. What type of learner are they, what are they bringing into the classroom?

Back to the question posed at the beginning of this page, how indeed?   Even as I write

the words, I remember when I heard that Kennedy was shot; the words feel foreign for I do not remember any of my childhood in words. I visualize all of it in pictures, I visualize that classroom where the principal walked in and quietly spoke to my teacher to tell her what had occurred on that November day in Dallas.   I visualize the car, the road and the scenery passing by while riding in the back seat of my father's Ford station wagon, as I was listening to the radio broadcast of the landing on the moon. I look over at the file cabinet several times during the day and cannot find the word "file cabinet" in my internal vocabulary in order to tell the student where to look for the hallway pass. My first language is not English, it is visual; artwork, pictures, drawings, paintings, picture storybooks, photographs.

    Did I mention that I am now an art teacher? After trying to visualize myself in other career paths, I chose to become an art major in college earning my BFA from Virginia Commonwealth University and taught in Virginia for ten plus years before moving to Charlotte North Carolina where I have taught at Hopewell High School for the past eleven years. While at Hopewell, I have taught visual art, crafts, graphic design, and currently teach digital art.

My School District

Charlotte is a very large city located in the state of North Carolina. With a population of 731,424 people and 200 constituent neighborhoods, Charlotte is the largest community in North Carolina. Charlotte-Mecklenburg Schools with over 145,000 students enrolled, is the second-largest school district in North Carolina and the eighteenth-largest in the nation. There are 164 schools in the district, 91 elementary, 39 middle schools and 31 high schools. There were a total of 8,619 graduates in 2014. The average years of teaching experience in Charlotte Mecklenburg schools is 10.5 years. The overall ethnic distribution for the school system is 3% American Indian or multiracial, 5% Asian, 42% African-American, 18% Hispanic, and 32% White. There are 175 native languages spoken by students in CMS and 158 countries represented.

My School

Hopewell High School is ranked 28th within North Carolina. Students have the opportunity to take Advanced Placement course work and exams. The Advanced Placement participation rate at Hopewell High School is 31 percent. The student body makeup is 53 percent male and 47 percent female, and the total minority enrollment is 65 percent. Hopewell High School is 1 of 34 high schools in the Charlotte-Mecklenburg Schools. There are four art teachers at Hopewell, ceramics, visual art, crafts and digital art. I teach digital art. My classroom has 26 computers, all with Adobe Creative Suite 5, two scanners, an LCD projector, and a color printer. I teach four beginning digital art classes with 25 students in each, an intermediate digital course with 16 students and an Advanced Placement digital class with 8 students. The classes meet every other day on an

A day, B day schedule for the entire school year. Students have a prerequisite of a beginning art class either a 2D or crafts class before taking digital art. The majority of my students are seniors, then sophomores, juniors and 4 freshmen. The student body makeup in my classes closely resembles the schools, more males than females and more minority students. The majority of my students have chosen this as their elective, for a few however it was the only class that fit into their schedule. Typically the students are interested and engaged in the class. My assignments have included as many real world graphic design and digital art projects as possible. Projects have included creating logos, business cards, WebPages, package design, illustration, animation, posters, T shirt design, advertisements, brochures, playbills, as well as creating artwork using the computer as they would paint or pencil.

Rationale

My curriculum unit is based on the 2014 CTI seminar titled *Visual Storytelling in Children's and Young Adult Literature.*

   Since I have been a teacher in the same high school for eleven years, many students in my class have older brothers or sisters that I have taught; others have friends who have told them my story. My story at school is that of my classroom, the projects and artwork created, the awards and accomplishments students receive and the overall atmosphere and expectations I have for my class.   This story, the one my students know is important; it is reputations I have built these past years, one of love for my school its students, staff, teachers, administration and community. Each fall when I receive a new group of students I want to know more about them and ask them to communicate by text and pictures what they expect out of my class, what things they would like to learn about digital art and what they want me to know about them. On the first day of class in order to understand my students and their story better and knowing the internal questions at this age of development: "Who am I?, Where am I going?, What am I seeking in this life?", I try to plan lessons that will take them on a path to self discovery or help open up an internal dialogue. I question how the students will respond and engage with the material, as student involvement and interest in the assignment is essential for success. Through the telling of their story in their artwork shared with the class, the desired outcome is more open lines of communication and respect for their fellow classmates.

   One of the new national core art standards for the media arts is to access, evaluate and use internal and external resources to inform the creation of media artworks, such as experiences, interests, and cultural experiences. Visual storytelling is a natural fit for my curriculum. Creating this unit on digital stories will allow me to focus on a different aspect of digital art, sequential art. Many of my students fill their sketchbook with stories, a visual series of drawings based on characters they have created. A consideration in planning this unit was my desire to capture that interest. Starting with reading and analyzing visually rich children's and young adult books, students will write/draw a story

of a journey either inner, physical, or imaginative based on their own life. Students will use storyboarding to show the development from concept to completion in either paper story form or digital video. Secondly, my students need instruction in the computer programs used for this class. Each lesson or unit is wrapped around acquiring or reinforcing skills in Photoshop or Illustrator. Each skill is scaffold and the outcome of each project should reflect prior possession of required skill and the use of new techniques.

My third consideration is introducing career choices. Students typically have limited knowledge of the various art careers. Storyboard artist, animator, author, and illustrator, will be introduced in this unit. Data on salaries, locations and companies for potential employment and projected job growth will also be discussed.

Content Objectives

The overarching art education goal is that the students gain an awareness of the forms of sequential art including children's literature and graphic novels and the importance of the visuals text contained within each form. One of the Standards in the National Visual Arts Standards under responding to art is: understand and evaluate how the arts convey meaning. An anchor standard under this heading is to interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism. An essential question for this standard is how can the viewer "read" a work of art as text?

Listed in the Rationale are the three reasons for creating this unit.   Goal One: Teach a real world activity that allows for personal expression and innovative thinking.   Goal Two: Provide further instruction on the tools and techniques used by computer drawing programs. Goal Three: Introduce several art career paths. Following the methods and process of a storyboard artist, students will create in storyboard form their journey story. In the National Visual Arts Standards one of the artistic processes is to document the process of developing ideas from early stages to fully elaborated ideas.

Goal One

To create art using the processes of drawing is one of the Essential Standards for the Department of Public Instruction in North Carolina. Drawing is a form of communication a language that expresses what words cannot. Visual communication and graphic symbolism is prevalent in today's society so the ability to read drawings is important. From marketing logos to highway signs the skill of reading and interpreting the meaning of visuals is important.   The skills of drawing are not developed unless practiced often. I plan to show the class the work of several illustration artists. Illustrators will include David Macaulay, Dr. Seuss, Eric Carle, Jerry Pinkney, and Tim Burton. Many of the students have excellent drawing skills while others struggle getting

on paper what they can describe. The illustrators I have chosen to show the students range in ability and in their character depiction from Tim Burton's thin toothpick like characters in the *Nightmare Before Christmas*, and his gesture drawings of characters such as The Mad Hatter to Jerry Pinkney's watercolor and pencil-on-paper lion from *The Lion and the Mouse*. The former is a stylized version of a human figure the later a more realistic interpretation.

Goal Two

I teach Digital Art and cover digital photography, graphic design and multimedia art. The standard computer program used is Photoshop. In the first year students learn many of the tools and techniques in Photoshop with teacher made assignments based on real world experiences. In subsequent years the projects are a combination of teacher made and student developed independent assignments.   In this assignment the students will be required to use some new tools and techniques in Photoshop. Students will learn to scan and place their drawings into Photoshop. They will also learn how to use highlights and shadows using the brush tool as needed. Student will create style frames, the feeling and visual imagery which will set the mood of the story.

Goal Three

We live in a visual world and as such need to interpret graphic symbols daily. Ninety percent of the information sent to the brain is visual and learning about art and artistic career choices is important. Most of my students will not choose an art career yet it is important to understand what artists do and how they work.   As a consumer, understanding and having a working artistic knowledge and vocabulary can prove a valuable resource in the future. Learning the steps that make up a storyboard and how important it is in the planning of a work of art, can enhance the viewing of the final project. The technology available today allows anyone to be a storyteller or produce imagery. The ability to demonstrate ideas visually is a 21st century skill that everyone should have experience with.

Teaching Strategies

The computer, like oil paint or a paintbrush, is just a tool the artist works with to create their work. It can be intimidating to some students at first who haven't worked with computer-based art programs such as Photoshop or Illustrator. In the beginning students learn the language of Photoshop using tutorials, teacher coaching and their own exploration, until they become comfortable with its use. This curriculum unit will be taught to my beginning digital art students in the second half of their year- long A day B day class schedule as classes meet for 90 minutes every other day for the entire year. By this point in the second half of their year they have become familiar with working with Photoshop so this will be the primary program used for this unit.

Starting with a list of texts, picture books to graphic novels that I will assign to the class to become familiar with, we will examine stories of journeys, physical, imaginative or inner. Many of the books will be read in class, for those without words the images will be shown on the projector in our classroom. A brief listing follows:

The Arrival by Shaun Tan asks the question what drives so many to leave everything behind and journey alone to a mysterious country, a place without family or friends, where everything is nameless and the future is unknown. This silent graphic novel is the story of every migrant, every refugee, every displaced person, and a tribute to all those who have made the journey.

Tales from Outer Suburbia by Shaun Tan where an ordinary suburb is the backdrop for fifteen short illustrated stories. How people deal with the extraordinary events that occur in each situation is the subject of this graphic novel.

Bluffton by Matt Phelan tells the story of young Buster Keaton and several summers he spends in at The Actors Colony at Bluffton in Muskegon, Michigan. The graphic novel takes place through the eyes of a fictional character Henry that meets and becomes a friend to Buster. We learn with limited text and 223 pages of visuals what life might have been like for Buster Keaton as a vaudeville performer in 1908.

From Pictures to Words by Janet Stevens is a book about the creation and brainstorming that goes into making a book and it takes a step-by-step approach to explaining from an initial idea through the final product.

Following the viewing and discussion of literature, students will be instructed to write a story of their own, choosing from one of the three types of journey stories. A PowerPoint will be shown on the art of storyboarding. Storyboards are created in a sequential order and are used to develop ideas for movies, commercials, videos, and children's picture books. There are three types of storyboards presented that will be used in this class each having a different purpose, each a more developed version of the prior. The first two versions will be created on paper, the third the production, will be created on the computer. Professional as well as student examples of each of the three types of storyboards will be shown to the students. After the storyboards are completed the students will decide between two final versions of their story.   By adding more panels to their storyboard they can create a paper version or picture book or the second choice is to create more panels and using movie maker software to create a video or animatic of their story.   When either version is finished, the students will then create a book jacket or video cover for their story.

Classroom Activities

Introduction: History of the Storyboard

Some artists and historians would consider storyboarding to be ancient, that the idea of telling a sequential story dates as far back as human history. Art is our first language and one only has to look at an art history textbook to see cave paintings from Lascaux France that date from 170 BC. These paintings on the walls depicted animals that were hunted by prehistoric man.

The great pyramids of Egypt held paintings on the walls of rulers and their families. Animals and the common people were also drawn and painted giving us a glimpse of everyday life. Battle scenes were also commonly painted and text often was included with the paintings. Scenes were painted in parallel lines or registers similar to our modern day comic books. Figures placed higher in the work or rendered larger in proportion held higher status and some work contained overlapping of figures to show distance.

Greeks and Romans used carved statues on their buildings to tell their stories and Michelangelo's Sistine Chapel ceiling tells the story of the creation and Adam and Eve.

The idea of storyboarding as we know it today was developed at the Walt Disney Studio in the early 1930s. Disney credited animator Webb Smith with creating the idea of drawing scenes on separate sheets of paper and pinning them up on a bulletin board to tell a story in sequence, thus creating the first storyboard *The Art of Walt* Disney by Christopher Finch. The first complete storyboards were created for the 1933 Disney short *Three Little Pigs*.

One of the first live action films to be completely storyboarded was *Gone with the Wind,* by William Cameron Menzies. Storyboarding became popular in live-action film production during the early 1940s, and grew into a standard medium for pre-visualization of films.

Storyboards for Video

A storyboard for video production is a large, multi-page version of hand drawn sketches to help directors, cinematographers and television commercial advertising clients visualize the scenes and find potential problems before they occur. Providing the detail and accuracy necessary for a script, the storyboard shows what needs to be filmed as seen through the camera lens, including the sequence and layout of the project.   Storyboards are used to pitch to funders, since it can show exactly where the money will be used. Animation directors are usually required to storyboard extensively, sometimes in place of doing a script. Students will be able to use these storyboards in a video or animatic, which is simply a collection of the individual storyboard panels that have been drawn and then placed in a movie maker program. Students can develop the animation further by

creating more panels to show additional action or movement in the final video.

Storyboarding Types

Idea or Rough - usually meant for the creator's eyes only, A beginning or rough sketch of an idea.

Communication - this storyboard is used to take to the client or others who need to understand the idea. This second storyboard is more detailed than the idea storyboard and will contain some dialogue and camera directions. (Audio and visual)

Production – the final storyboard which will be taken on set for filming or will be the final project in the case of a sequential art piece.

Learning Outcomes

Students will learn why storyboards are an important part of visualizing a story or film. Students will use Photoshop to create their final production storyboard, adding color, value etc., for a completed project.

The curriculum alignment for this unit includes standards from the National Visual Arts Standards copyright 2013 by the State Education Agency Directors of Arts education (SEADAE) on behalf of NCCAS. Under the heading *Artistic Process, Creating*: Conceiving and developing new artistic ideas and work is the enduring understanding statement that creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with tradition in pursuit of creative artmaking goals. The performance standard for this process is to choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. Students will plan on paper, and then using digital imaging software will create a final storybook or animatic. A second anchor standard under the *Artistic Process, Connecting*: Relating artistic ideas and work with personal meaning and external context. The anchor standard is through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences. Under the performance standard, synthesis students are to document the process of developing ideas from early stages to fully elaborated ideas. By creating the three types of storyboards students will go from idea to development to a final completed project in one of two forms.

Also in this unit the North Carolina Essential Standards are considered including B.V.2 apply creative and critical thinking skills to artistic expression. Understand the role of planning in solving artistic problems. Create personal, symbolic expression as a means of communication (original, visual language)

The materials and technology necessary for this unit includes CS5 Photoshop, or other computer based drawing or digital imaging program, individual jump drives for students to save their own work, a scanner, a computer or I Pad for every student, a PowerPoint presentation, paper, storyboard paper and pencils.

Pre-Activities would include the preparation of a PowerPoint, copies of storyboard paper, and several examples of each type of storyboard from as many sources as possible student work, teacher examples as well as professional work. Additionally, examples of completed stories or animatics, again from as many sources as possible should be available in class for students to view. The culminating activity for this unit is for the students to create a book or video cover. A template with proportions needed for each with directions for completion should be generated for each type of project. Modifications will be made as needed for individual students; a modified assignment for example might include fewer storyboard panels.

Vocabulary and processes students will need to know includes sequential art, storyboard, Idea or rough storyboard, communication storyboard, production storyboard, and animatics.

Schedule

The Storyboard

The Beginning - Idea

Students will be introduced to the selected books in class, some will be read, some shown as a video and some as a PowerPoint. These books will range from graphic novels and children's storybooks. Several copies of each book will be available in the classroom. Students will break into small groups and will be given a handout with essential questions. Examples of questions include the following: What literary theme was used? Compare the difference between reading a written narrative versus looking at a visual story. What can you tell about a character from the facial and body expressions? What meaning can you get from the composition and viewpoint of the stories panels i.e.: a close up or a long shot? A PowerPoint on the types and uses of storyboards will be presented. Examples of each type of storyboard will be shown, professional as well as student examples.

The assignment is to create an original story autobiographical in nature about a journey—inner, physical or imaginative. The original narrative will be in the form of a storyboard. In creating the first storyboard, the rough or idea storyboard can be done whenever the inspiration strikes. This version can be sketched on any type of paper from Post It notes to a napkin. Traditionally it is to be seen by the artist only and serves as a reference only a way to quickly get on paper the vision of what the student wants his or

her story to be about. Most of the class will work on this during class time however this portion of the assignment can be completed as homework. Time allowed maximum of two class days.

The Middle - Communication

After refinement the second form of storyboard, the communication board will be created. This is typically the storyboard that is presented to the client, a producer, company executive in the case of a commercial, movie house, etc., and acts as a preview and as a visual script for camera angles, lighting, montage, sound effects, actor arrangement, prop arrangement, and the narrative development if there will be written text and continuity. Since this storyboard is shared, it is more completely rendered, camera angles are depicted with close up, wide or telescopic scenes points of view. As with the first storyboard version students will see examples of work from other students as well as from professionals. Time allowed maximum of two additional days in class. It is drawn on storyboard paper and a template is included in this unit.

Student will work in small groups of 4 or 5 students to review their stories and share comments and suggestions. Select storyboards will be shown on the screen for all to view and a midpoint progress critique will take place.

The Ending - Production

The third type of storyboard or production board will be created in Photoshop. The students can scan their communication storyboard in the computer and open in Photoshop frame by frame in order to add the detail, color and the three-dimensionality necessary. Some students may choose to hand draw their storyboard into the computer using the drawing tablets available in the classroom. Students will choose from two possible final presentations for their storyboard: create a printable version of the storyboard, adding additional pages as needed to complete the story. A typical children's book is 32 pages, students will be encouraged to break the norm and create their original style of book. The second option is to use the Movie Maker program on the computer, adding panels as needed to create a short video or animatic.

As a conclusion to this unit students will package their book or video in a cover. A complete book jacket or video cover will be created. A handout will be supplied for each with step by step instructions as to necessary items to include, size, style, etc.

Book/Video cover design

What purpose does a book/video cover have? Book/video covers are functional and they convey information about the book and serve as an advertisement. Book/video covers are a form of branding. What makes a successful cover? A book/video cover silently captures

a potential reader's attention. A book/video cover has to capture the eye among hundreds of books or videos on the bookstore shelf or online. A cover must have a strong visual idea and a place for the text. A good cover has a focal point in the design, can't have too much stuff, and can't show all the scenes at once. To be a successful cover it has to have richness without distraction. Consideration must be given the front and back as ideas from the front should translate to the back. Viewed on a computer screen the book cover will be small and it has to pique the interest of the viewer in contrast to seeing the book on a book or video store shelf where the spine is most often the only part of the cover that will be viewed.

How to get ideas for your cover?   By brainstorming, use verbal brainstorming – make a list of all the things you can associate with the subject of the book then use visual brainstorming and make sketches by putting together two unrelated ideas together. Create a collision of two ideas.

Take an idea and combine, invert, rearrange, minify, magnify, multiply, melt, flatten, dissect, stretch, or freeze it. Graphic design is all about cliché, this is how we communicate through imagery that people recognize, but good design gives the cliché a twist it gives the familiar image something new.

Storyboard Steps to Completion

1. Decide on a storyline for your work.
2. Visualize the sequence for your story and draw it on paper in the 1st type of storyboard style the Idea or Rough Storyboard.
3. Draw the 2nd type of storyboard the Communication Storyboard in more detail and write out audio and video needed for the story.
4. Draw on paper the individual characters in your story. Draw any backgrounds on a separate sheet of paper or draw directly in Photoshop.
5. Scan the images into Photoshop.
6. Create each storyboard panel on a separate Photoshop canvas (at least 6 or more individual 11 by 8.5 canvases).   Make sure you use things we have learned up to now—layer masks, shading, shadow, highlights, textures, etc.
7. Save as PSD in your folder in the class flash drive showing all layers.
8. Final Production Storyboard should be on an 8.5 by 11 inch canvas horizontal or vertical orientation which includes all of your storyboard panels.
9. Save the final Production Storyboard as a JPEG.
10. Label all your work as "your last name, first name_storyboard # 1, 2, 3, 4, 5 & 6, etc., and then Final".

Materials/Technology Needed

CS5 Photoshop, individual jump drive, scanner, computer for every student, I Pad, PowerPoint, paper, pencils.

Pre-Activities

PowerPoint, storyboard paper, examples of each type of storyboard

Modifications

As needed for individual students, modified assignment for example fewer storyboard panels.
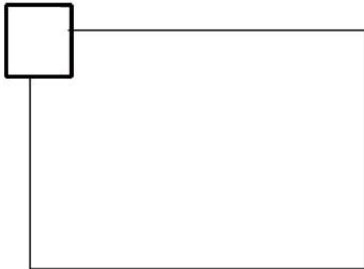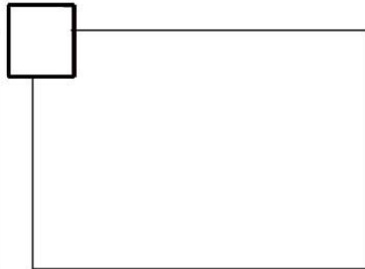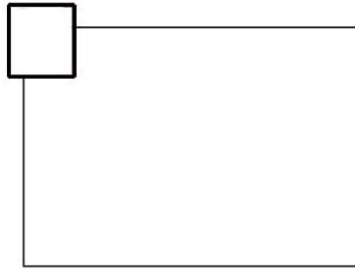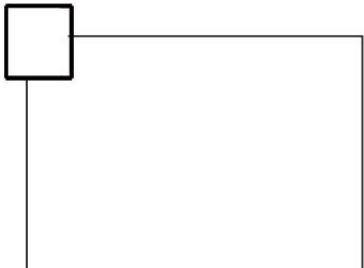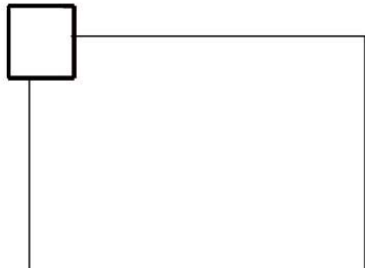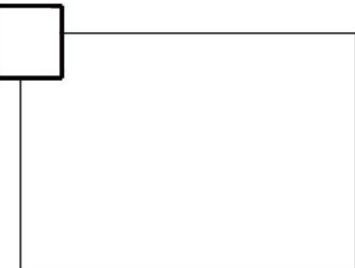
Critical Vocabulary

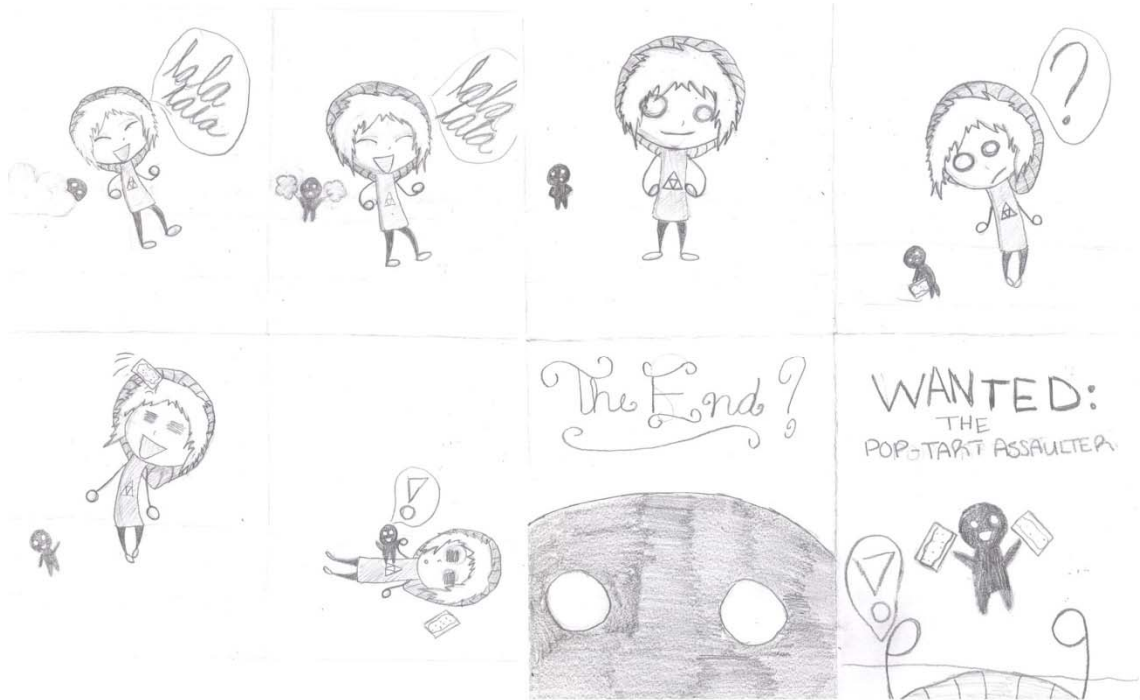Sequential Art, Storyboard, Idea or Rough Storyboard, Communication Storyboard, Production Storyboard, Animatics

Storyboard Paper

Name: _____   Class:_____

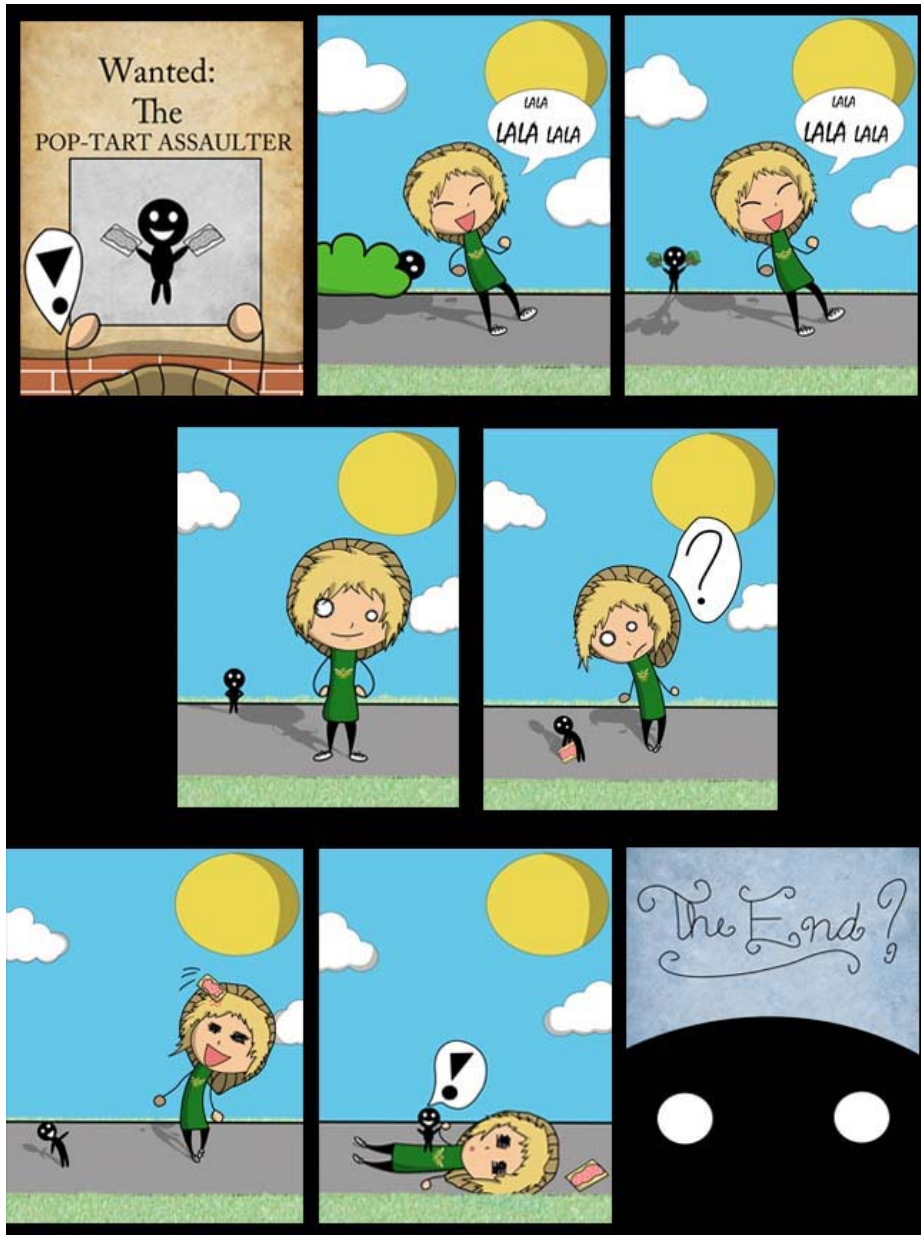An example of the Idea or Rough Storyboard

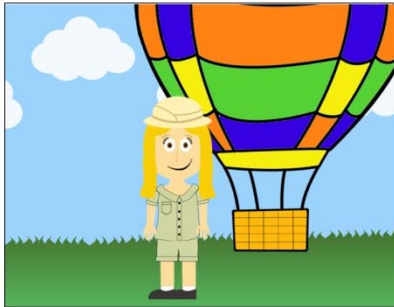Production /Final Storyboard in Photoshop   Panel One
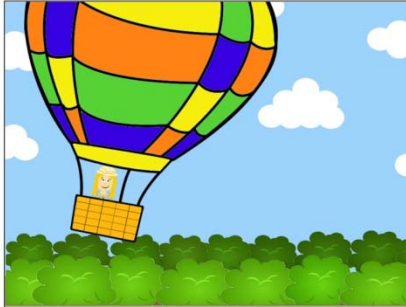
Final Storyboard in Photoshop

Storyboard example   Student 1
Part of a collaboration   Journey Story

There once was an adventurer named Hailey, who was planning to travel around the world in her hot air balloon.

Her first stop was the Amazon River.

As she was traveling past a waterfall she saw a boy drowning in a river about to fall down a water fall!

Hailey swooped in just in time for the boy to drop safely into the basket of her hot air balloon.

The boy graciously thanked Hailey for saving his life and told her his name was Rishaan.

Hailey asked Rishaan if he would like to join her on her adventure. Rishaan excitedly said yes, so Hailey gave Rishaan an adventurer hat and they flew to their next destination.

Storyboard example   Student 2

Collaboration continued

After saving Gaby the friends took off for their next adventure!

They flew amilessly around, until the friends decided to go to outer space.

The friends spotted an unknown planet in the distance, and decided to go check it out.

The friends flew closer to the planet and saw a green creature, which looked like an alien.

When they landed the friends noticed that it was in fact an alien, but it was a lost baby alien.

The adventurers helped the baby find its mom and made a new friend in the process!

Book cover created by Student 1

THE GREAT ADVENTURE

Hailey Dechert, Emily Mayhew,
Gaby Davila & Rishaan Patel

THE GREAT ADVENTURE

A group of
11th grade
graphic design
students at
Hopewell High
School
in Huntersville
North Carolina,
were assigned to
create a childrens
story for a project
and they all
decided to
collaborate on the
idea to create
"The Great
Adventure"!

NEW YORK TIMES
BEST SELLER!

"A must read for your
children" -New York
Times

"A terrific childrens
story, full of plot
twists." -Wall Street
Journal

Titans Publishing Co.
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Appendix 1: Implementing Teaching Standards

District and National Standards

National Visual Arts Standards

In this unit I utilized the National Art Standards as well as the North Carolina Art standards. The National Art Standards are voluntary and were released at the NAEA (National Art Education Association) Conference in San Diego in the spring of 2014. The standards were developed to include Philosophical Foundations, Lifelong Goals, Enduring Understandings, Essential Questions, and Model Cornerstone Assessments. I considered these standards for several reasons as they include many of the 21st Century skill sets desired by employers and higher education such as communication and collaboration. The media arts standards include contemporary forms such as animation, film, gaming or interactive- and computer-based art-making and the North Carolina standards are not as comprehensive.

Digital Storytelling addresses many of the art and media art standards. The main value in having students plan and revise using the three storyboard types fits the Media Arts standards below especially MA:Cr2.1.1 Process Development. In the perception standard MA:Re7.1 having the students create their own story and illustrate using graphic novel, or storybook form addresses the standard and the essential question, how do we "read" media artworks?

The North Carolina standard concerns again the planning of an artwork and creating an artwork that is a means of expression. How do pictures in a book speak to us when there are no words? How do we understand the meaning when reading a visual language?

Media Arts/Creating
MA: Cr2.1.1
Process Component: Develop
Anchor Standard: 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?
Grade HS proficient
MA: Cr2.1.1.HSI
a. Aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.

Media Arts/Responding
#MA: Re7.1
Process Component: Perceive
Anchor Standard: Perceive and analyze artistic work.
Enduring Understanding: Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.
Essential Question: How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?

North Carolina Essential Standards
Intermediate Visual Arts
Curriculum Alignment
I.V.2 Apply creative and critical thinking skills to artistic expression.
Understand the role of planning in solving artistic problems.
Create personal, symbolic expression as a means of communication (original, visual language)

Reading/Visuals for the Classroom

Tim Burton, *The Nightmare before Christmas*, Hyperion Books 1993

Matt Phelan, *Bluffton: My Summers with Buster Keaton,* Candlewick, 2013

Jerry Pinkney, *The Lion & the Mouse*. Little, Brown Books for Young Readers, 2009.

Janet Stevens*, From Pictures to Words,* Holiday House 1996

Shaun Tan, *The Arrival*, Melbourne, Australia: Arthur A. Levine Books, an imprint of Scholastic, 2006

Shaun Tan, *Tales from Outer Suburbia,* Scholastic, Inc., 2009

http://www.instructionaldesign.org/storyboarding.html.

Bibliography

Burton, Tim. *The Nightmare before Christmas*. New York: Hyperion Books for Children, 1993. This book is used as a visual to show than artist's character drawings. Tim Burton's tooth-pick like figures have personality even though drawn with very few lines.

Alice in Wonderland a Film by Tim Burton. 2009 DVD ed. Burbank, Calif.: Walt Disney Studios, 2009. In this book by Tim Burton are wonderful gesture drawings of the characters. This will be used as a visual.

Finch, Christopher. *The Art of Walt Disney: From Mickey Mouse to the Magic Kingdoms.* New Concise ed. New York: H.N. Abrams, 1975. For historical knowledge this book will be referenced.

Gorman, Michele. *Getting Graphic Using Graphic Novels to Promote Literacy with Preteens and Teens*. Linworth Publishing, 2003. 112. Good information about graphic novels and their use in education. Good information for libraries to use to start or continue a collection of graphic novels for young adults.

Heller, Steven. *Teaching Graphic Design: Course Offerings and Class Projects from the Leading Graduate and Undergraduate Programs*. New York: Allworth Press, 2003. A collection of syllabi from graphic design professors and a good reference for teachers to plan projects for their students

Ohler, Jason. *Digital Storytelling in the Classroom: New Media Pathways to Literacy*. Second ed. Thousand Oaks: Corwin, 2013. A comprehensive and informative writing if new to digital storytelling.

Phelan, Matt. *Bluffton*. Somerville, MA: Candlewick Press, 2013. The town of Bluffton is the summer home of a vaudeville troupe. A young boy living in town meets Buster Keaton and the story follows the friendship of the boys through several summers.

Pinkney, Jerry. *The Lion & the Mouse*. Little, Brown Books for Young Readers, 2009.The visuals in this book will be shown to my students. Jerry Pickney's watercolor and pencil on paper illustration will serve to inspire my art students.

Stevens, Janet. *From Pictures to Words: A Book about Making a Book*. New York: Holiday House, 1995. An illustrated children's book about writing a book, the author and many storybook characters plan from start to finish the development of a story.

"Storyboarding." Storyboarding. Accessed December 1, 2014. http://www.instructionaldesign.org/storyboarding.html.

Tan, Shaun. *The Arrival*, Melbourne, Australia: Arthur A. Levine Books, an imprint of Scholastic, 2006. An excellent book to use for students to learn to "read" visual language.

Tan, Shaun. *Tales from Outer Suburbia*. New York, NY: Arthur A. Levine Books, 2009. This book is a collection of many short visual stories, some with words to accompany the pictures. There are a variety of illustrations that will serve as inspiration.