

# Pictures in *Motion*



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SPACE Gallery

**MECA**  
MAINE COLLEGE OF ART  
ART EDUCATION DEPARTMENT

# Authors

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## Time Span

Approximately 4.5 hours including breaks.

## Grade Level

7th and 8th grade. Adaptable for younger/older age groups.

## Essential Question

What is the motion of time?

## Provoking Questions

- + How could we create an illusion of movement using objects that can't move on their own?
- + How will you plan a stop motion animation film?
- + With few hands-on roles, how will you make sure everyone in your group is involved in the movie-making?

## Objectives

- + The students will collaborate in planning and creating an original stop-motion animation.
- + The students will use creative-thinking skills and the creative problem-solving process to execute the vision of their animation.
- + The students will set goals in order to complete their storylines in the designated time using time management and interpersonal skills/collaboration.

# Materials

- + An ample supply of Sculpey, in many different colors
- + Assorted toys and found objects for props, scenery, visual provocation
- + Scissors, x-acto knives, glue of various kinds, tape, wire, monofilament, dowels, sculpting tools, straws, other materials that can be used for fixing, cutting, sculpting, joining.
- + A set, one for each group; each set consists of a backdrop (a printed still image, 11X17", of Jesse Sugarmann's Pontiac dealership) mounted to foamcore and supported by a magazine file.
- + Digital camera with tripod, one for each group.
- + Clamp light, one for each group.
- + Extension cords as needed, gaffer's tape as needed to secure extension cords
- + Mac with iMovie
- + Card reader

# Vocabulary

Dealership	Assembly	Elegant	Stop Motion Animation
Kinetic	Memory	Industry	Frames per Second
Commemorative Act	Emotionless	Memory	Story Board
Dance	Monument	Balance	Incremental Movement
Organic	Trauma	Art	Character
Choreography			

# Visual Provocation

Stills from Jesse Sugarmann's video installation and exhibit opening: *We Build Excitement*:





# Visual Provocation



# Visual Provocation

Stills from stop-motion animation demo, *Wash Me*, by Shaun Aylward, Aimee Carmella, and Ashley Earl.



# Direct Instruction

1. In preparation for workshop, teachers will set up four stations that will be set up on a table comprised of a scene, a clamp light, and a digital camera mounted to a tripod. A table with materials laid out will be positioned off to the side as to not interfere when making the stop-motion animations.

## **Arrival and Introduction (15 min):**

2. Two teachers will greet the students at the door and instruct them to store their jackets and bags in the vestibule of the gallery. The teachers will ask the student their name and tell them the color of their group and will send them to their group leader that will be wearing a name tag with their corresponding color.

3. The group leader will hand the student their name tag and wait until all students in their group are accounted for.

4. Once all students have their name tags on, everyone will form a circle and go around and introduce themselves. Then the lead teachers will briefly describe the project (today we will be creating our own claymation videos inspired by the artwork here at SPACE Gallery).

5. After the introduction, a teacher will ask the students if they know what the gallery rules are? The teacher will call on students to answer and will fill in any gallery rules that are not mentioned.

## **Ice breaker (10 min):**

6. Next, a teacher will introduce the ice-breaker game, Pass the Invisible Cube. The teacher pantomimes holding a cube by using their hands to show the transformation, they will turn this cube into their own new invention. The teacher turns their invention back into a cube, passes it to the next player and the game begins.

7. After the game, a teacher will instruct the students to grab their snacks out of their bags and to find a seat in front of the screen.

## **Art History Lesson (10 min):**

8. While students are eating their snack, two teachers will give an art history PowerPoint presentation by asking and answering questions on who is Jesse Sugarmann, what is a Pontiac, what is We Build Excitement, and why Pontiac?

9. Students will throw away their garbage and teachers will pass out a piece of paper that has a word that can help describe or define Jesse Sugarmann's work.

## **Viewing the show (15 min):**

10. The students will walk around the gallery and watch the projections. After the students have seen all 3 projections they can place their word in front of the projection they feel it fits best. Teachers and students engage in one-on-one or mini conversations about the projections, encouraging them to share their opinions, fueling rich conversation and assuring the connection between the word they put down and the projection.

## **Demonstration (10 min):**

11. Next, students will find a seat in front of the same screen where they watched the art history presentation.

12. Three teachers will introduce the stop-motion animation project and will show a PowerPoint presentation that will educate the students on what stop-motion animation is and how to do it. Demonstrating with a premade character, a teacher will show how to move characters slowly and incrementally. The teachers will also show a short claymation clip (preferably made by the teachers as a demo of the length and complexity of film students will have time for). Teachers will give students a chance to ask questions about the process.

### **Students at Work (90 min):**

13. Students will find their group leaders and will be led to their stations. Each station will include a digital camera mounted on a tripod, a table with a foamcore backdrop with an image of the abandoned Pontiac dealership, and a clamp light so students can control the lighting.

14. After explaining the set up, the group leader will bring their team over to the materials table, explaining that the group can use any of the materials and found objects and old toys in their film. Students will select a variety of materials and bring them to their station.

15. At this point, it's a great time to give the students some choice in their creative process. Do they want to plan a story line first, or build characters and let the story unfold organically? If they want to plan ahead, do they want to do a story board and sketch out ideas? Either way, help students share the air as ideas pop up.

16. Once enough characters are built to begin filming, two or three students can begin while others continue to build. The group leaders will demonstrate how to move characters and props incrementally and take photos every time, making sure not to move the camera or the light after you begin. It works well to have one student man the camera while one or two others move the characters and set. Encourage students to switch roles so everyone has a chance to operate the camera and move characters. As more characters are finished and the story develops, make sure everyone has a chance to photograph.

17. Be sure to give students time warnings, letting them know when they have an hour left, half an hour, etc. Students must finish photographing their entire story before clean up and lunch. If groups finish early this is a great time for them to watch their films on the cameras and plan sound effects that they can great themselves later on when the whole group watches the finished videos.

18. Clean up: 10 minutes before lunch time, have all groups stop and clean up their area. Be extra sure to get bits of clay off the ground. Each group is responsible for their work station.

### **Anchor Project**

During the Students-at-Work portion of the workshop, teachers will give students the option to take a break from work on their films to work on an alternative project in the other room (See the Shadow Drawing lesson plan). This is a great way for students who need a little time away, who are getting antsy or tired or just need a shift of energy, to step away from the project for a short time and try something different. This project can also be a great way to keep students engaged if their group finishes early.

### **Lunch and recess break (1 hour)**

After all the focused work time, it's great to take a break and a walk to refresh the mind and body. In this workshop it is also crucial for the students to take a substantial break so that teachers have time to upload all the photographs from the digital cameras onto laptops, import them through iPhoto, then transfer them into iMovie, and adjust frames per second so the claymations will run well. Then all the videos need to be moved to one computer for viewing. We recommend setting the films to play at 10 frames per second.



### **Viewing and discussing the work! (20 min)**

19. Once all the films are uploaded and ready for viewing, reconvene students in front of the screen. Attach the laptop with the films to the projector. Show each film twice through, once in silence, and once giving the artists the opportunity to add their own sound effects. After each video is shown, give the artists a chance to share thoughts about their process (Where did your ideas come from? How did you start? What was most challenging, easiest, most fun? What would you do differently next time?), and the group a chance to ask questions.

20. Once all the films have been shown, teachers can lead an open discussion about the process. Leading questions can include: What are you happiest about in your own work? Now that you've seen other people's films, what would you add or change in your own? If you were teaching this process to a friend, what would you make sure to explain? What might you do differently?

### **Final wrap up and good bye! (5 - 10 min)**

Because this is a one time workshop, it's important to allow a little time at the end for closure. This can include a chance to say thank you, a chance for the workshop teachers to give feedback to the students about their effort and creativity, and a chance to take photographs and discuss next steps for exhibiting the work.

### **Exhibition**

In this workshop, teachers saved all the work made by the students including characters and props, and brought them to the students' school to set up an exhibition in the lobby. The show included the a looping video of all the films, a display of the sets, characters, and props from each film, and a selection of the drawings created in the Shadow Drawing anchor project. It also included the names of all the artists, photo documentation of the students and teachers at work in the workshop, and an overview of the project.

## Clean Up

- + Students should be in charge of breaking down their sets (or preserving if being displayed for exhibit), and putting away tools and materials.
- + Clamp lights, tripods, laptops, extension cords, and cameras should be properly stored.

## Assessment

- + The student worked with their group to complete a stop motion animation video in the allotted time.
- + The teacher assigned to each group will check for creative thinking and problem solving skills as students execute their visions for the film by asking provoking and leading questions like "does the film have a beginning, middle and end?" "who are the characters" "how can you incorporate everyone's ideas?"

# Modifications

If a student is fidgety, they can be given a small piece of modeling clay to play with. This should help keep their attention while keeping them calm.

If a student is worried that he or she has modeling clay residue on their hands, they can go wash them in the bathroom at any time.

If a student has high energy and cannot work for the entire two hours of animating, they can go for a walk around the gallery. Where this is a large group of teachers and students, a teacher may take a group of students outside for a longer walk, if needed.

There are many roles involved in the stop-animation activity. If a student does not wish to involve themselves in one activity, such as the picture taking, they do not have to do it as long as they are participating in other ways.

If a student has a problem with the backdrop lining up with their animation scene, the student can then modify the issue by problem solving the matter with their team or with their teacher. The student may need additional guidance from the teacher.

In the ice-breaker activity, if a student gets stuck on coming up with an idea, they can simply pass the “box” to the next person. Ice breakers should break the ice, not keep it cold.

# Instructional Resources

## **Jesse Sugarmann Website:**

[www.jessesugarmann.com](http://www.jessesugarmann.com)

## **SPACE Gallery // We Build Excitement:**

<http://www.space538.org/exhibitions/we-build-excitement>

## **Creative Capital Grantee Jesse Sugarmann:**

<http://www.creative-capital.org/grantees/view/588/project:704>

# Technology

- + Apple computer with iMovie program or other movie making program
- + Digital cameras with tripods
- + Projector for slideshow presentation

# Icebreaker // *Pass the Invisible Cube*

The group will stand in a large circle facing in. The instructor explains the rules to the game. Standing silently, the first player pantomimes holding a cube. Using their hands to show the transformation, they will turn this cube into their own new invention (examples, stretch and pull cube into a door to walk through, blow up the cube into a big balloon, add a string and act out holding the balloon). When that player finishes acting out their newly created object, they take their new object and turn it back into a cube and pass the cube to the next player. This continues all the way around the circle in silence.

Things to think about: how can I use my hands, arms, and body to make believe I am creating a new object and convince the rest of the players I have done so? How would I have to manipulate the cube to turn into the form/shape I am looking for?

## Maine Learning Results

### **A3 Media, Tools, Techniques, and Processes**

Students explain the effects of media and their associated tools, techniques, and processes, using elements, principles, and expressive qualities in art forms and genres.

### **B1 Media Skills**

Students choose suitable media, tools, techniques, and processes to create original art works.

### **C1 Application of Creative Process**

Students describe and apply creative-thinking skills that are part of the creative problem-solving process.

- a. Fluency
- b. Flexibility
- c. Elaboration
- d. Originality
- e. Analysis.

### **E2 The Arts and Other Disciplines**

Students compare products of the visual/ performing arts to understand history and/ or world cultures.

### **E5 Interpersonal Skills**

Students demonstrate positive interpersonal skills and analyze how interpersonal skills affect participation in the arts:

- b. Respecting differences
  - c. Working as a team / ensemble
  - d. Managing conflict
  - h. Following established rules/ etiquette for observing/ listening to art
  - i. Demonstrating safe behavior.
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# Anchor Project: Shadow Drawing

## Time Span

3 - 20 minute groups of 8 students.

## Grade Level

7th and 8th grade.

## Essential Question

How do we make meaning from the more tedious aspects of our daily lives?

## Provoking Questions

- + What would it be like to repeat the same motion all day, every day?
- + How does repeating the same motions affect us physically?
- + How does repeating the same motions affect us emotionally?
- + What motions/activities do we repeat every day?

## Objectives

- + The learners will break down a movement into smaller phases.
- + The learners will work cooperatively to create a drawing.
- + The learners will make connections between the factory workers and their own lives.

## Materials

- + Roll of paper 4 by at least 15 feet long
- + Washable markers of assorted colors
- + Painter's tape
- + Scissors
- + Overhead projector
- + Extension cord



# Visual Provocation & Vocabulary

+ Jesse Sugarmann's show, "We Build Excitement," specifically the video featuring Pontiac factory workers

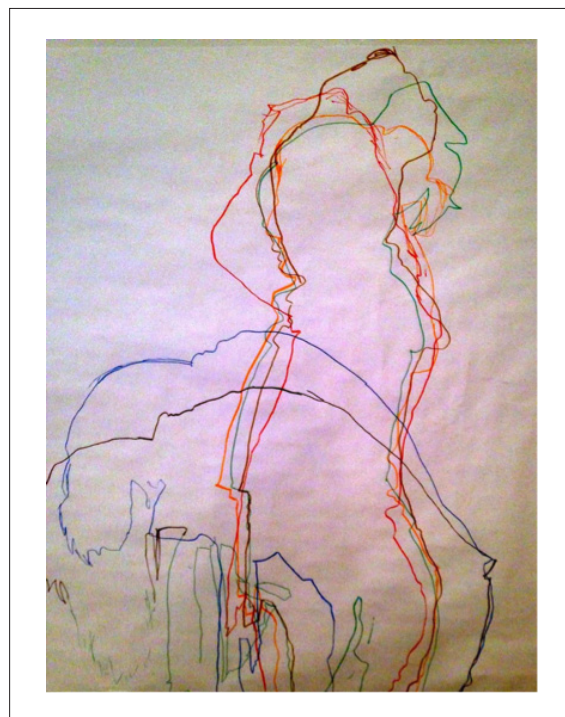
+ Repetition

+ Motion

+ Stop-motion

## Direct Instruction

1. Begin by grouping students in front of the video featuring the Pontiac factory workers. Introduce the video and explain that they are demonstrating the movements that represent their daily work. Mention that they still remember each motion as if it was yesterday, despite the fact that the Pontiac company closed six years prior. Ask the students how they think the workers must be feeling in the videos. Ask how doing the same motions affects the body. Ask if they have ever had to repeat the same motion over and over again. Ask how it affected them emotionally and physically.
2. After the conversation about the video is finished, redirect the attention of the students to the activity. Before explaining the activity, have the students brainstorm motions that they do in their everyday lives (brushing teeth, putting hair up, typing on a computer).
3. After the brainstorming session, introduce the concept of stop-motion animation in relation to drawing. Explain that the overhead projector will project their shadow onto the roll of paper hung on the wall. While one or two people stand in front of the projector, others can trace their shadow onto the paper. After they have finished tracing, the person or people projecting their shadow will move ever so slightly into the next position, and the other students will create another tracing in a different color. When this process has been repeated several times there will be several outlines in slightly different positions, like the following picture.



4. Once the students are finished with one drawing, roles can switch and they can create another one, given that there is time left in their session.

## Clean Up

+ Students will return markers to the appropriate containers.

+ The painter's tape will be carefully removed, and the paper will be carefully rolled.

## Assessment

### **Product Outcome:**

The product drawing depicts a movement that is broken down into smaller phases.

### **Embedded:**

During the art-making process, the students work cooperatively to create a drawing.

**Embedded:** During the brainstorming session, students reflect on connections between the factory workers and their own lives.

## Technology

+ Overhead Projector

+ Extension Cord

## Maine Learning Results

**A1: Artist's Purpose**

**A3: Making Meaning**

**E5: Interpersonal skills**