PSARO LOCO

MEDIA LITERACY PROJECT | LABS

EDUCATIONAL KIT
ANIMATION _ STOP MOTION

CONTENT

Φωτογραφία από την πολυβραβευμένη ταινία HEATWAVE (2019) του Φωκίων Ξένος

Definition of the animation term

It comes from the Latin word "anima" (soul). The English verb "animate" (derived word is also the term "animation"), in Greek has the meaning of animating, enlivening and especially in this case giving life to movement. It is the rapid projection of a series of images or positions of a model, so as to create the illusion of movement. Meta continence is the phenomenon according to which an image remains in the retina for about 1/16 of a second after the disappearance of the source, which contributes to the appearance of movement.

Therefore, the technique of animation is to create movement through continuous static images with the appropriate digital processing and the addition of human voice and ambient sound.

Essentially, **the illusion of a moving image is created in the viewer, when in reality they are photographs that follow each other.**

Early animation

How it works

Animation creates the impression of movement through an optical illusion referred to as the "Persistence of Vision." The eye retains an image for a split second after it has actually been shown. Animation works by presenting slightly different images in quick succession, with the persistence of vision filling in the gap between each image and allowing for the illusion of motion.

In the 19th century, this phenomenon was used in many children's toys that some students may still be familiar with.

Thaumatropes

Popular by John A. Paris in 1824, thaumatropes work by presenting two separate images on the front and back of a piece of card with string attached to each side. When the card is spun quickly using the string the two images are shown in quick succession, giving the illusion of one image. Use the Thaumatrope worksheets on pages 17 to 18 to help the class to understand how thaumatropes work and have a go at making their own.
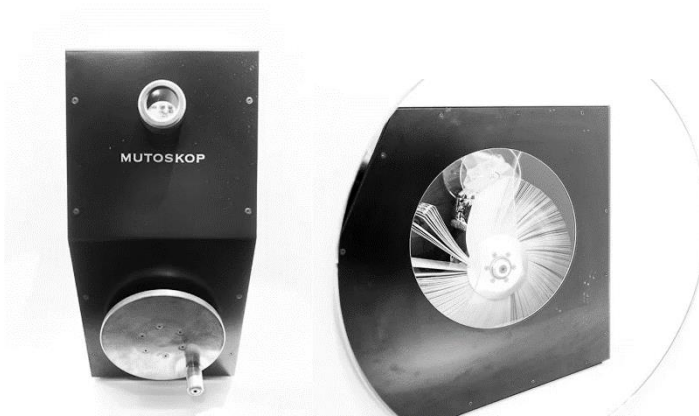
Mutoscopes

Mutoscopes were manufactured between 1895 and 1909. To achieve the illusion of movement, a series of slightly altered images were mounted onto a circular core (a bit like a filofax) and then turned quickly using a handle or crank. Mutoscopes were coin operated, the viewer would put in their money and then turn a crank to see the animation.

Flick books

Flick books were invented in the latter half of the 19th century and it is thought that the first flick book was created by John Barnes Linnett in 1868. Flick books use the persistence of vision in a similar way to mutoscopes to fool the eye into perceiving motion. Flick books are essentially a collection of slightly altered images bound at one end to allow the user to flick through the images by hand, viewing the images in quick succession and creating the illusion of movement. Use the Flick book template on page 19 to help the class create their own flick books.

Zoetrope's

Zoetrope's were also invented in the 19th century and use the persistence of vision to fool the eye into perceiving motion. A zoetrope is a cylindrical drum with slits cut into the sides. On the inside of the drum are a series of slightly different images so when the drum is rotated the viewer looks through the slits to see the animated movement. The invention of the zoetrope is credited to William George Horner in 1884, although a variety of zoetrope's that use a similar principle are thought to have been created in China at around 100 BC.

Stop Motion Animation: A Brief History

Did you also know that stop motion animation, or the art of animating objects by moving them in small increments between individual photographic frames, is actually the oldest style of animation on film? It has a long history, featuring many different types of objects and figurines. Before you start on your own stop motion film, read about the history of the art form and the milestones in the development of this style of animation.

The Early Days of Stop Motion

The history of stop motion animation is almost as long as that of film itself. The very first stop motion film produced was 1898's The [Humpty Dumpty Circus](#), a short film made using dolls with jointed limbs to simulate the movements of circus acrobats. Sadly, this is a lost film, and no verified stills or parts of the film have been recovered. One of the earliest surviving films to use stop motion is 1902's [Fun in a Bakery Shop,](#) which uses a "lightning sketch" version of [claymation](#) to animate a face made out of dough. One influential early stop motion artist was [Wladyslaw Starewicz,](#) whose early stop motion works, such as Battle of the Stag Beetles and The Ant and the Grasshopper, featured dead insects with wireframe skeletons acting out dramatic plots. Although stop motion shorts such as these were popular throughout the 1910s, it would take until the early 1920s for what would today be considered feature-length stop motion pictures to be produced.

Stop Motion and Live Action Film

The first feature-length film to make extensive use of stop motion animation was 1925's [The Lost World.](#) An adaptation of the Arthur Conan Doyle adventure story about explorers finding a dinosaur-filled plateau in South America, The Lost World was notable for the fact that it made extensive use of stop animated models to create the most lifelike dinosaurs seen on film at the time. The dinosaurs made such an impression on audiences that their creator, Willis O'Brien, survived the transition to sound films and worked on another landmark movie, 1933's [King Kong.](#) This film set the template of every giant monster movie to follow, but its wonderful stop motion Kong was the thing that stayed in the public imagination, inspiring many young talents to go into the field of stop motion animation.

One of these new animators was [Ray Harryhausen,](#) a stop motion animator who had a decades-long career and worked on some of the most notable stop motion science fiction films. Starting with Mighty Joe Young in 1949, Harryhausen worked on many popular science fiction films, creating aliens, prehistoric creatures, and mythic beasts in numerous films. He finally retired after completing work on 1981's Clash of the Titans. Harryhausen's creatures were noted for their incredible articulation, called Dynamation, that allowed them to blend well with live action footage and quirky behaviors that made them seem more like real beings than disposable special effects.

Stop motion has been a major part of the beauty of film animation for decades. Its development over this time has seen great strides made in innovation, model quality, subject matter, and scripting. Stop motion will continue to be a vital art form for decades to come as long as new artists continue to enter into the medium and experiment with it.

SOURCES - FURTHER READING

Into Film http://intofilm.org/

Κι όμως...κινείται http://kiomwskineitai.blogspot.com

Central Rappahannock Regional Library https://www.librarypoint.org/

Bird and Cage Thaumatrope https://youtu.be/46Mlr4hvW-E

Make a Thaumatrope https://youtu.be/nBWTjCo659Q

The Mutoscopes of Walt Disney World https://youtu.be/ZeQhEsjYHH4

FLIPBOOK https://youtu.be/Un-BdBSOGKY

Humpty Dumpty Circus https://en.wikipedia.org/wiki/The_Humpty_Dumpty_Circus

Fun in a Bakery Shop https://youtu.be/u20lu6NAtPU

Claymation https://en.wikipedia.org/wiki/Clay_animation

The Bug Trainer – The Story of Władysław Starewicz https://youtu.be/RkClkIxZLdI

"The Lost World" (Wiki: https://en.wikipedia.org/wiki/The_Lost_World_(1925_film)
The Lost World is a 1925 American silent fantasy giant monster adventure film adapted from Arthur Conan Doyle's 1912 novel of the same name. Watch the movie: https://www.youtube.com/watch?v=QJaXxY3citM

1933: King Kong - How Early Special Effects Created the 8th Wonder of the World https://youtu.be/K4ViuqIdsJg

Ray Harryhausen https://en.wikipedia.org/wiki/Ray_Harryhausen

Top Ten Ray Harryhausen Creations https://youtu.be/exs-ivqak4k

Clash of the Titans I Legendary special effects artist Ray Harryhausen discusses The Kraken.
https://www.youtube.com/watch?v=AEVvCgdRg-I&ab_channel=WarnerBros.Entertainment

Τα Dynamation του Ray Harryhausen
https://www.youtube.com/watch?v=HAS8qW9df9s&ab_channel=nationalgalleries

Wallace & Gromit: The Curse of the Were-Rabbit [Featurette]
https://www.youtube.com/watch?v=DLVSEVQlXPA&t=4s&ab_channel=lookforalaugh

Using Stop-Motion Animation to Teach Elementary Concepts

Utilizing stop-motion animation in the classroom helps children become more involved in what they are learning and gives them an opportunity to be creative, which ultimately helps boost student engagement and understanding of material. Children have different learning styles and multiple intelligences, and stop-motion animation is a great way to provide children with nontraditional learning experiences. Some students who have a difficult time expressing their understanding of content may be able to demonstrate it more easily through animation.

Stop-motion animation can be used to teach a variety of elementary concepts:

1. **Students can visually express ideas through digital storytelling.** Children often express their ideas and stories by writing them down on paper, but stop-motion animation can help children bring their ideas to life. Whether it is a story about a dinosaur or a response to a prompt, digital storytelling gives children hands-on opportunities to visually express their ideas and develop their technology skills.
2. **Students can learn about history through reenactment.** In addition to reading about a historical event in a textbook, children can become active learners by using stop-motion animation to reenact important moments in history and learn about historical figures. An example assignment would be for students to create a stop-motion animation film about the March on Washington or the life of Abraham Lincoln.
3. **Students can visualize science processes and life cycles.** Having children create stop-motion animation films about science processes and life cycles can help them better visualize and understand the educational concepts they are learning.
4. **Students can learn about, visualize, and explain maths.** Stop-motion animation can help children learn about, visualize, and explain a variety of math concepts. From addition and subtraction to algebra and graphing, having children use stop-motion animation to solve and explain math problems gives children additional math practice and supports differentiated instruction.

   Creating stop-motion animation films is also a great way to promote collaboration among students and help students strengthen their problem-solving skills.

SOURCES - FURTHER READING
https://www.kaplanco.com/ii/using-stop-motion-animation

How does animation help children with special needs?

Animation can be really positive and a great teaching aid for children with special needs. Many special educational needs schools already use animation as a method of teaching. Stop motion animation is a extremely tactile and visual medium which is a perfect for getting across new concepts to children with learning difficulties.

With this in mind we compile a small list outlining a few reasons how animation can specifically help children with special needs.

1. **Promotes social and educational inclusion** – Children working together on an animation project enables children of varying disabilities to engage confidently with each other, helping to build relationships and to create a positive learning environment in the classroom.

2. **Children learn by playing** – Animation is fun and interactive. It uses simple and bright technology which children with disabilities will find easy to get to grips with.

3. **Increases self confidence** – Children can achieve a real sense of empowerment and satisfaction from being able to carry out tasks all by themselves and then to be given the control to present their opinions to others.

4. **Enhances organisation skills** – The planning of storylines, scripts and music helps children to organise their ideas and focus their thoughts which in turn contributes to reducing stress levels.

5. **Communication** – Children can learn to express themselves through animation with can then be used to help them engage with the world outside the classroom. Animation is a great tool for children to communicate with other children, their parents and their teachers.

Stop motion animation in school and the curriculum

Using Animation in School such as claymation is a meaningful way to introduce technology into the curriculum.

The various steps involved in completing a movie ensures the growth and development of every child irrespective of their attainment level.

There are 5 steps involved in making a movie. Let's look at each of these steps and show how various learning outcomes can be achieved with this form of animation.

A STEP BY STEP GUIDE TO ANIMATION IN SCHOOL

STEP 1: BRAINSTORMING – THE STORY

KEY SKILLS: Problem Solving / Improved fluency of language/ Collaboration and Cooperation / Research

The brainstorming process encourages all students to actively engage in asking questions, researching and discussing. Students discuss various themes/story ideas for animation and reach agreement on a particular project. At this stage they learn to problem solve, promoting fluency of language and flexibility of ideas. Students learn to use language effectively to elaborate on their own ideas and reach consensus on the final project, encouraging collaboration and cooperation.

Story
Before you start any animation, you will need to come up with a story that you want to bring to life. This could be as simple as a character or two coming into the frame and doing something visual, like jumping in the air, or simply two characters having a conversation. Tips do not neglect the beginning and end titles

Keep it simple
The more characters you have, the more time it takes to create your animation and the more complicated the story becomes, **so use no more than four characters to begin with.** Remember, you also have to make sets and backgrounds for each scene in the film, **so it is good to limit your story to four different scenes maximum if you only have a short amount of time**. Give students clear guidelines and set tight limits on what the film needs to include. By limiting them to four characters and four scenes, you are also asking them to think about how they can convey the story concisely and in a visual way.

Keep it familiar
Animations can take a long time to make (just like anything worth doing), so it is important that the class do not spend all day deciding on the storyline. You could base the animation on something simple that the class have been studying recently, or take your inspiration from a film they have recently seen**. By giving the class a starting point** such as lyrics from a song, a topic, a prop to include or a suggested title you can reign them in and focus the story, while still asking them to think creatively about their film and visual storytelling.

Split it into scenes
Once you have your basic narrative in place you, will need to break it up **into different scenes. This helps the class to start visualising their film** and gives you an opportunity to start listing the set, props and background models to be made for each scene. If you are making an animation with the whole class you might want to split them into groups with each one being responsible for a different element of model making. For example, one group could design the main characters while another group could make the buildings needed and a third group could craft the props, trees or outdoor spaces.

Pitch it

A great way of allowing the class to decide democratically on what their film is going to be about is to ask them to pitch their ideas to each other and then to vote on the best film idea. If you are making an animation with the whole class then divide them into groups and ask each group to present their best idea. Students generally respond well to this, and it is great practice for pitching their film ideas in the future.

Planning sheet

Fill in the planning sheet with your groups (template on page 21) including a short synopsis of your film idea. Next, think about the characters that will appear in your animation and how you can show their personalities through the clothes they wear and their appearance. Think about the places in your story. What sets will you need to make? How can you use different textures and what materials can you use? Finally what props, backgrounds and background characters do you need to make your story come to life on the screen?

Freytags pyramid

It may be worth referring to your students to **Freytags pyramid to assist with story structure.**
Don't forget to relate the importance of storytelling to your students. The freytag pyramid is a very useful tool for students of animation to refer back to for all structured storytelling.
Even if the animation is only 2 minutes long the same structures apply to effectively tell your story. Once mastered students will automatically use the structure for all storytelling going forward.
Taking the time to plan in advance the structure of the narrative before motion is key. Ignoring structure will result in a poorly engaged audience for your animation.
Get to know the Freytags Pyramid by clicking [here](#)

Narrative Structure

For younger children **it is fun to get to know the narrative structure through animated films**. Discover movies as well as picture activities [here](#)

STEP 2: STORYBOARD

KEY SKILLS: Visual Literacy Skills / Enhanced Literacy (Reading and Writing Skills and Vocabulary)
Communication and Language Skills / Collaboration and Innovation

The storyboard consists of illustrations or images that appear sequentially for the purpose of pre-visualizing a motion picture.

Storyboarding involves reading about the particular topic the students wish to animate. The students must create a storyboard that reflects the action they plan, identifying the characters and agree on the various sets /props required. **Here they will learn to experiment with and develop visual ideas** using basic sketches enhancing their visual literacy skills. There will also be an overall enhancement of literacy through reading of text and the use of descriptive language. Communication and language skills also develop through the acquisition of new vocabulary relating to animation and movie making in general. At this point the students also have to agree **on the narrative as well as sound effects and music and so forth.**

Download FREE storyboard templates here

Examples of application:
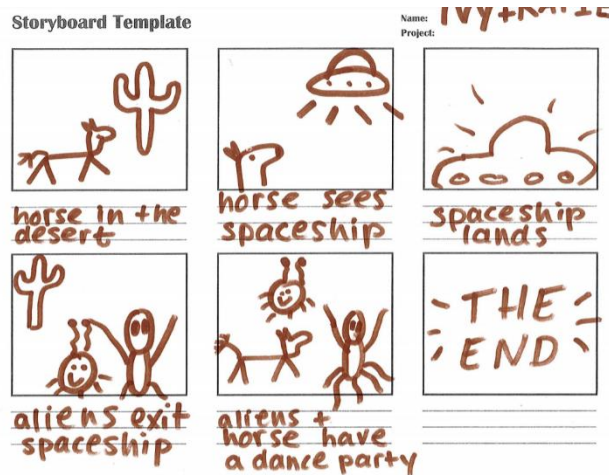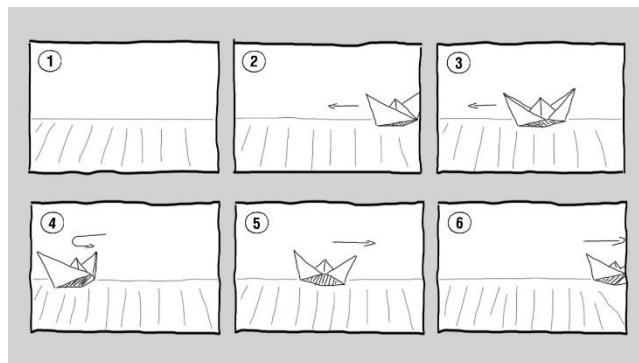
STEP 3: SETBUILDING

KEY SKILLS: Coordination of Thought and Activity / Critical Thinking / Team Building
Appreciation of Various artistic Media / Collaboration / Communication

Students allocate various tasks to each other. **The sets must be created** to reflect the action being depicted in the movie requiring the coordination of thought and activity. Students learn to work as a team while exploiting and promoting individual strengths within that team.

The student will also learn various visual techniques used by the media, e.g. The use of lighting to depict mood, atmosphere, or the passing of time. When they begin filming they will be able to appreciate and assess the effectiveness of the visual techniques chosen.

At this stage too, the physical characters are created either through modelling clay, brick figures or any other material that reflects both the storyline and the ideas of the students. They learn how to work with various artistic materials and understand the advantages and disadvantages of using one type over another. **The student will learn to critically analyse the merits of such materials and their suitability for various types of projects.**

Characters, sets and props
The star of your animation could be anything from models made out of clay/dough and paper cut-outs, to toys, food and cutlery or real people. All you need to do is adjust their position between frames to create the illusion that they are moving. Explain to the students how they are going to be filming their models so they can try to visualise the best way to make them.

If you are going to be filming with the camera resting on the table, then the characters will need to be able to stand up unaided or be stuck against a wall. If you film using a tripod with the camera pointed downwards, then the characters will need to be flat onto the surface.

Also, it is a good idea to decide on a scale for your animation early on. You can make your models as large or small as you like, but characters, props and backgrounds need to be to the same scale. **It is a good idea to show the students the area you will be animating at first**, they can then decide on the scale of their models.

With the following material choices, you can make people, real or imaginary animals, elves or fairies, dinosaurs or whatever else fantastic there is in your story. You can also make part of your scenery: flowers, trees, stones and whatever it takes for your own stop motion movie to be complete

Modelling clay

A quick tip for creating modelling clay characters is to **keep them strong and simple** – you do not want pieces falling off as you are adjusting their limbs. Younger students may try to shape their characters flat onto the table - this is fine for light weight paper cut-outs but will make clay characters too flimsy. Start them off with blocks or round balls rather than thin strips and **encourage them to build models with a flat round base.** Thin legs can be a weak area that might see your characters topple over. One trick to stand some forms that fall easily is to put toothpicks or fluffy wire inside them for handicrafts.

The scenery may be just the surface of a table and the wall behind it, but I will place on the table and on the wall cardboard or cardboard and stabilize them well with paper tape or cello tape. (I'm careful not to be seen in the film). I can also draw these papers.

Example film: Binn Bunny Goes Green http://bit.ly/BinnBunny

Paper cut-outs

You could also create characters out of paper or card. Paper figures might be easily broken by the time the whole class has animated with them, so try to use thin card or reinforce coloured paper with card. Ask the students to draw their characters with long arms and legs, these can then be cut out and reattached at the joints with adhesive putty or split pins ready to animate. Remember when using adhesive putty; less is more, you don't want to be able to see the putty past joints as you move your character, so be quite strict with the amount you give out. Unlike claymation, anything you make using paper cut-outs will be in 2D.If you have time, you could make profile and front-on versions of the main characters and models to add depth to your animation. A good cheat is to put detail on both sides of your model, so that one model can be used for the front and back of a character. To give the illusion that a character is turning to the side, simply swap your front-facing character for the side profile. Use the character template that you find on page 22. This is an excellent tool to see drawings created by kids come to life. Of course, I still prefer seeing kids animate and create their own movement. But this is a quick & simple tool.

Example film: Can You Teach a Worm to Tango http://bit.ly/WormTango

Silhouettes

Using a lightbox can create a very dramatic and filmic aesthetic for your animation. Lightboxes can be bought cheaply but it may be worth checking with the school art department as they may already have one or two. For a bold and eerie animation, use black card to create silhouetted characters, backgrounds and sets. Any details, character features and definition should be cut out so that the light can shine through the card. Cut out windows and cut around doors (leaving the hinge attached) and have your characters move through houses by moving them behind the card. Coloured acetate and thin tissue paper can also be used to add a little colour to your animation.

Example film: Ominous Shadows https://youtu.be/jb2DdRuzZ5A

Mixed media

Ask the students to be creative and experiment with different mediums, colors, and textures. Newspaper, corrugated cardboard, reflective paper, sandpaper, and various small objects can be used to create different textures and patterns. Crumpled, colored tissue paper can be used for water and fire effects in particular. They could also experiment with different textures by adding sand to paint before painting the backgrounds.
Example film: Space Animation - High Above the Sky - First Light https://youtu.be/fz4TJ7Z42oY

STEP 4: ANIMATION

KEY SKILLS: Cooperation and Collaboration / Information and communication technology (ICT) Skills/ Visual Literacy

This is always the most enjoyable part for students and teachers. Students enhance their overall ICT skills, gaining confidence in the navigation of new software and physical use of peripheral devices. The aim is for students to learn the process of animation **so that the equipment used is less important**.

Equipment
You can record frames with a camcorder, camera, tablet, or mobile phone, and then transfer the images to a computer for editing. (see note on page 2**5) The beauty of animation is that a lot of the editing is achieved 'in-camera'**, this means that the way you set up the shots and the amount of movement between frames can often determine how smooth the finished film. So try the free app Stop Motion Studio app, (available for iOS and Android) by capturing the boxes directly on a schedule. **The important thing to remember is to keep the camera still and in the same position**. It's a good idea to highlight the camera position. Be careful to make sure that your **frame is straight**, as this can affect the film when you put it all together.If you are using a tripod, mark where the legs are placed with duct or masking tape, so that if the tripod is knocked you can line it up to the original position.

Your movie Stop motion
Now that you have your set, props, characters and equipment in place it is time to start animating. At this stage it may be a **good idea to split the class up into small groups** of four or five with each group taking a turn to animate. You might not have enough animation kits and models for everyone to animate at once, so it is best to rotate the groups. While some groups are using the backgrounds, models and animation kits, the others can be coming up with dialogue for the film, finishing off their model making, recording sound effects and voiceovers or creating promotional posters for the finished film's 'theatrical release'. Use the Film poster template on page 23 to give students an idea of how they can structure their poster

This will make things easier to manage, will ensure everyone has the opportunity to animate and will help prevent students from becoming restless with the process. It could also be an idea to split the sessions into Pre-production and Production days if you have the time to do so. If you have the space, equipment and staff available you can also set up multiple animating stations and animate scenes simultaneously.

Ask the students to put all models and scenery in place for the first scene to begin. **It is a good idea to take four or five establishing frames at the beginning of every new scene**, this will slow down the action and allow the viewer to take in the new surroundings.

A rule of thumb is that **24 adjustments, each one captured twice on camera**, will add up to about one second of film. Remember to **make only small adjustments each time,** the bigger the movements between the frames, the faster the action and jerkier the animation. It is worth taking two photographs every time you move your character or object as this will help to ensure the movements are smooth.

A good tip for helping younger pupils to keep their fingers out of shot when capturing each frame is to mark a line of the floor with gaffer tape and ask everyone to stand behind this line while one member of the group captures the frame. Ask the group to give a signal to the student taking the photo each time, this can be "Action" or simply "Ready".

The student capturing the frame can then respond, letting the group know they are ready to put the new frame in place. Younger pupils respond especially well to this as **it encourages a team dynamic** and helps them **to take responsibility for their own work.**

The process verses the product
Animation is about teamwork, creativity and visual storytelling and students will gain a lot through the process of making an animation, even if the finished product is not polished or edited to industry standard.

Adding sound
Adding voiceovers, sound effects and music will have a dramatic effect on your animation. Voice overs can help to move the action along and reiterate the storyline for the audience. Adding atmospheric music and sound effects can help to punctuate the action, infer an emotion or feeling to the audience and add humour.

There are many royalty-free music websites that you can use to download music and sound effects

STEP 5: EXPORT

KEY SKILLS: Critical Analysis / ICT Skills

Students get the opportunity to complete their animated multimedia presentation by exporting their movie to a file format for upload to online video sharing sites such as SchoolTube or YouTube or for presentation in class on a TV.

This completes the process allowing the students to reflect on the work they have done for their animation in school and the steps taken and the result is reward in itself.

SOURCES - FURTHER READING

Freytag's pyramid https://www.psaroloco.org/freytags-pyramid-story-elements
Narrative structure https://el.psaroloco.org/structure-narrative

IKITMOVIE STOP MOTION https://www.ikitmovie.com/animation-in-school/
Intofilm https://www.intofilm.org/
Storyboard https://en.wikipedia.org/wiki/Storyboard
Download FREE storyboarding templates https://www.studiobinder.com/blog/downloads/storyboard-template/#pdf-storyboard-templates

Free Software
Some great free software and apps: https://lnkd.in/drUe_s7S
Using AI to Animate Children's Drawings
Stick man: drawn animation http://www.stykz.net/
Stop motion animation http://www.culturestreet.org.uk/activities/stopframeanimator/
Sound effects www.freesound.org
Royalty free music www.freesfx.co.uk

Thaumatropes

1. First cut the two circles below then pierce the shaded circle to the right and left of each image.
2. Glue the two paper circles together making sure to keep an image upside down and match the holes in both pieces so that they align each other
3. Thread through the two holes you've made.
4. Finally see the optical illusion
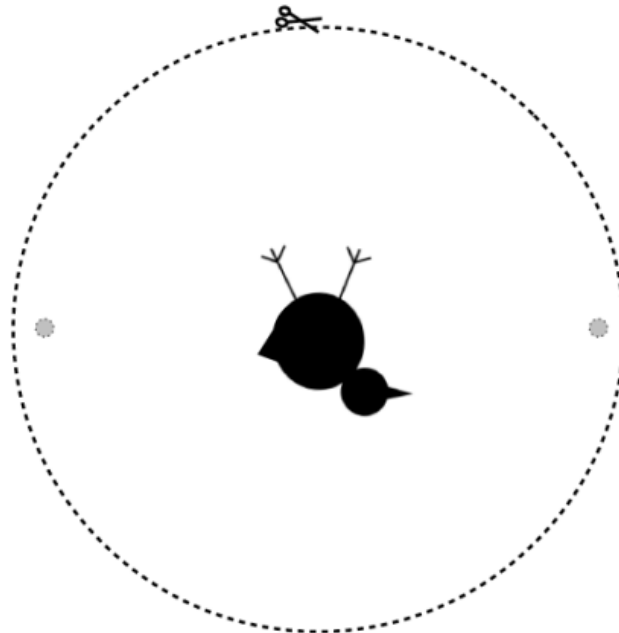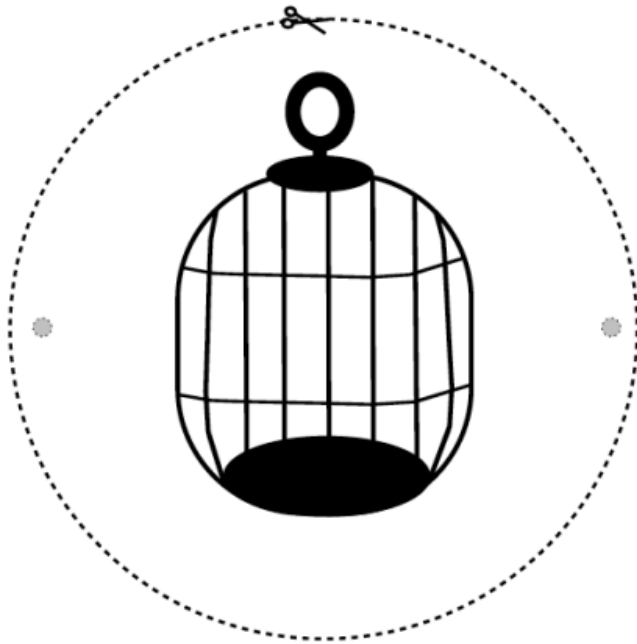
Thaumatropes

Try it yourself
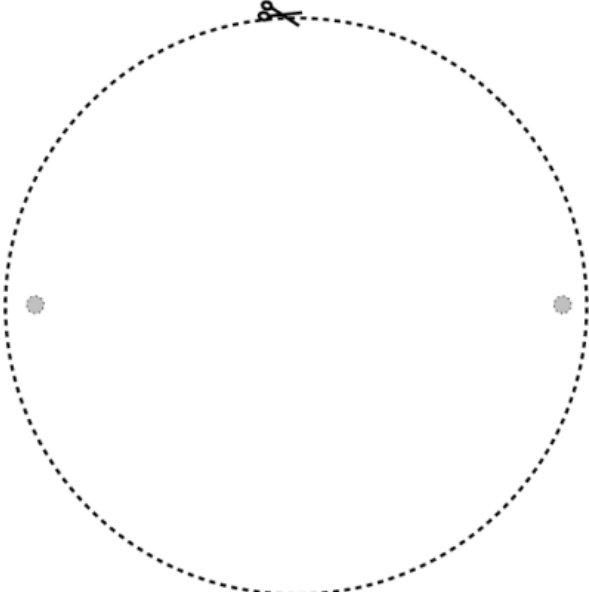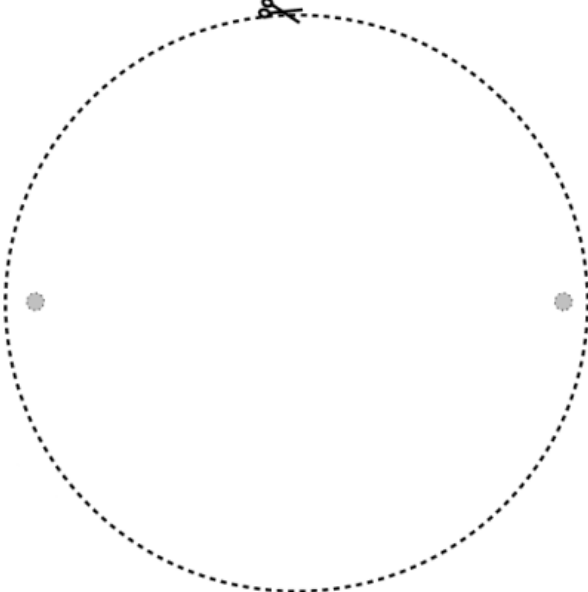
Flick books

Design the story for your flick book, making sure you keep most of it in the lower right corner. Keep your story simple.

Something quick and easy always works well, like a bounce ball or a little man greeting. Once you've drawn your story, cut around each box and stick the boxes together (you may want to number each box to make sure you keep them in the correct order).

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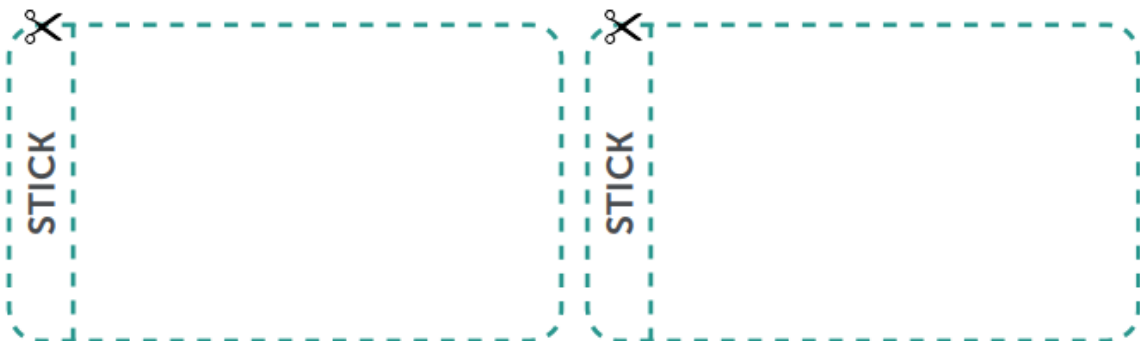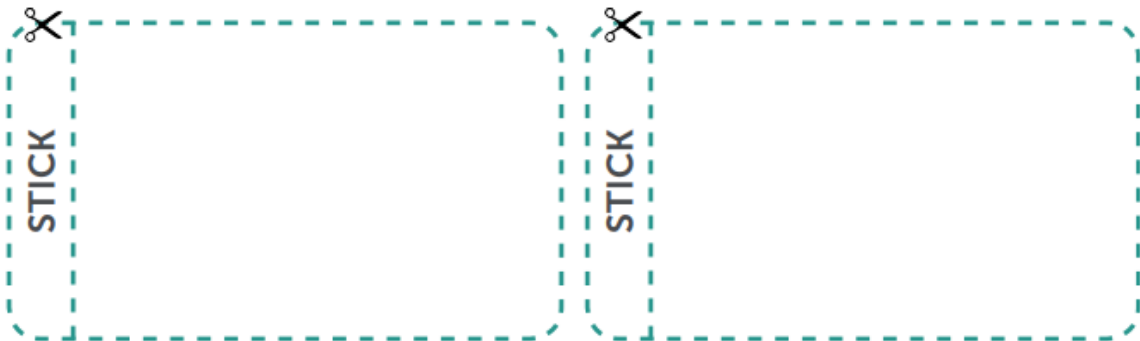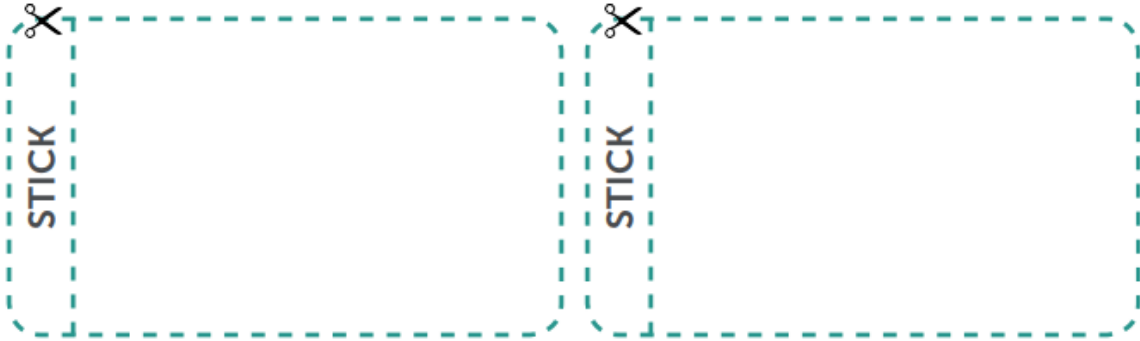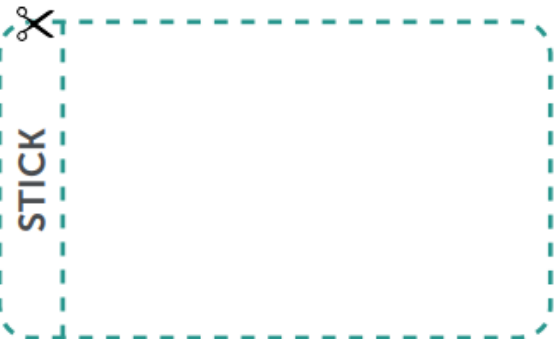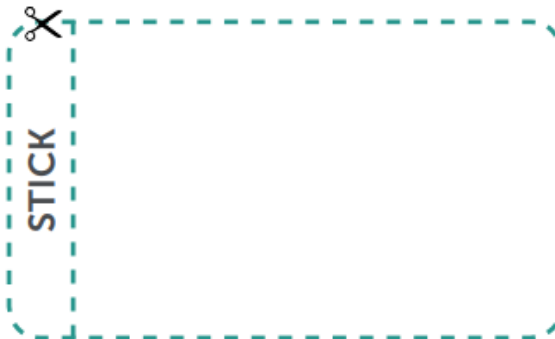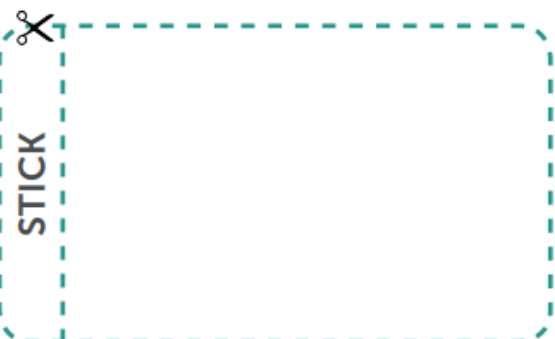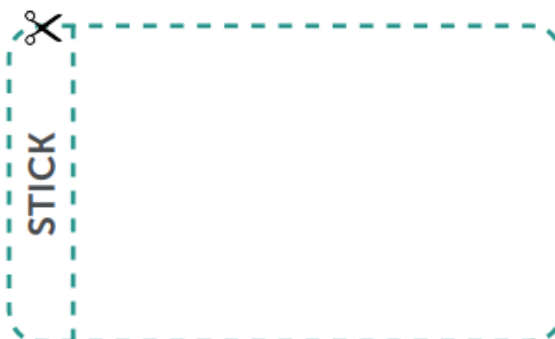
Planning sheet

In your groups, fill out the sheet below, including a short synopsis of your film idea.
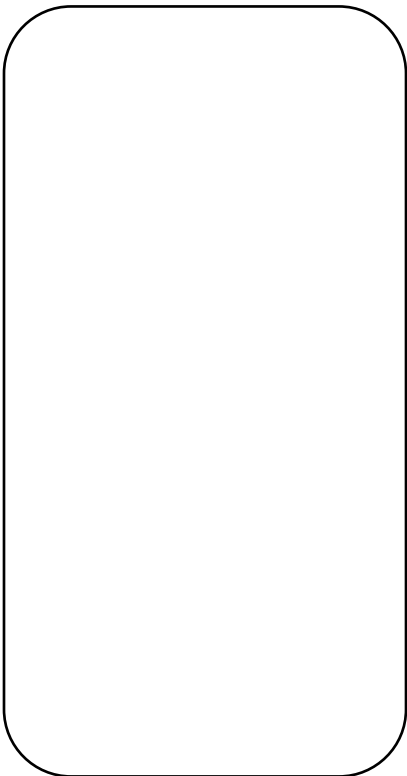
Next, think about the characters that will appear in your animation and how you can show their personalities through the clothes they wear and their appearance.

Think about the places in your story. What sets will you need to make? How can you use different textures and what materials can you use? Finally what props, backgrounds and background characters do you need to make your story come to life on the screen?
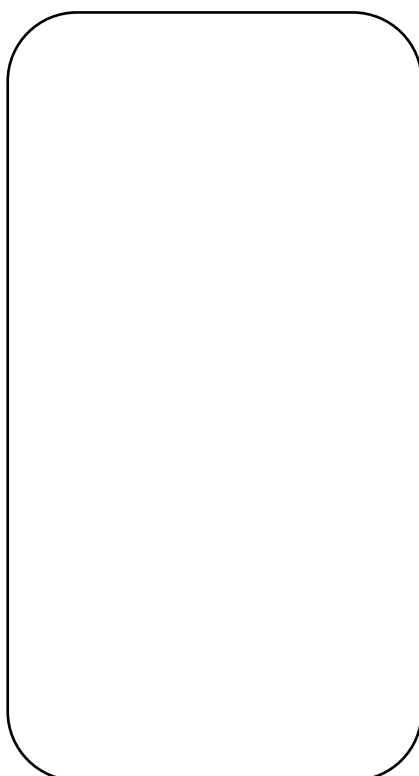
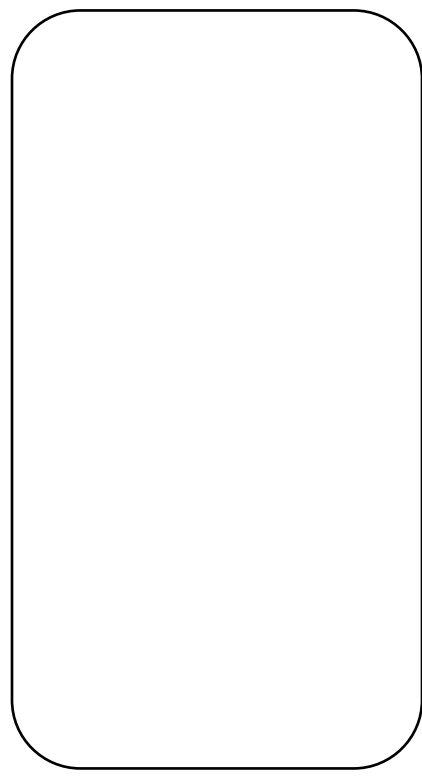**Film synopsis** (description of your film in only a couple of sentences):
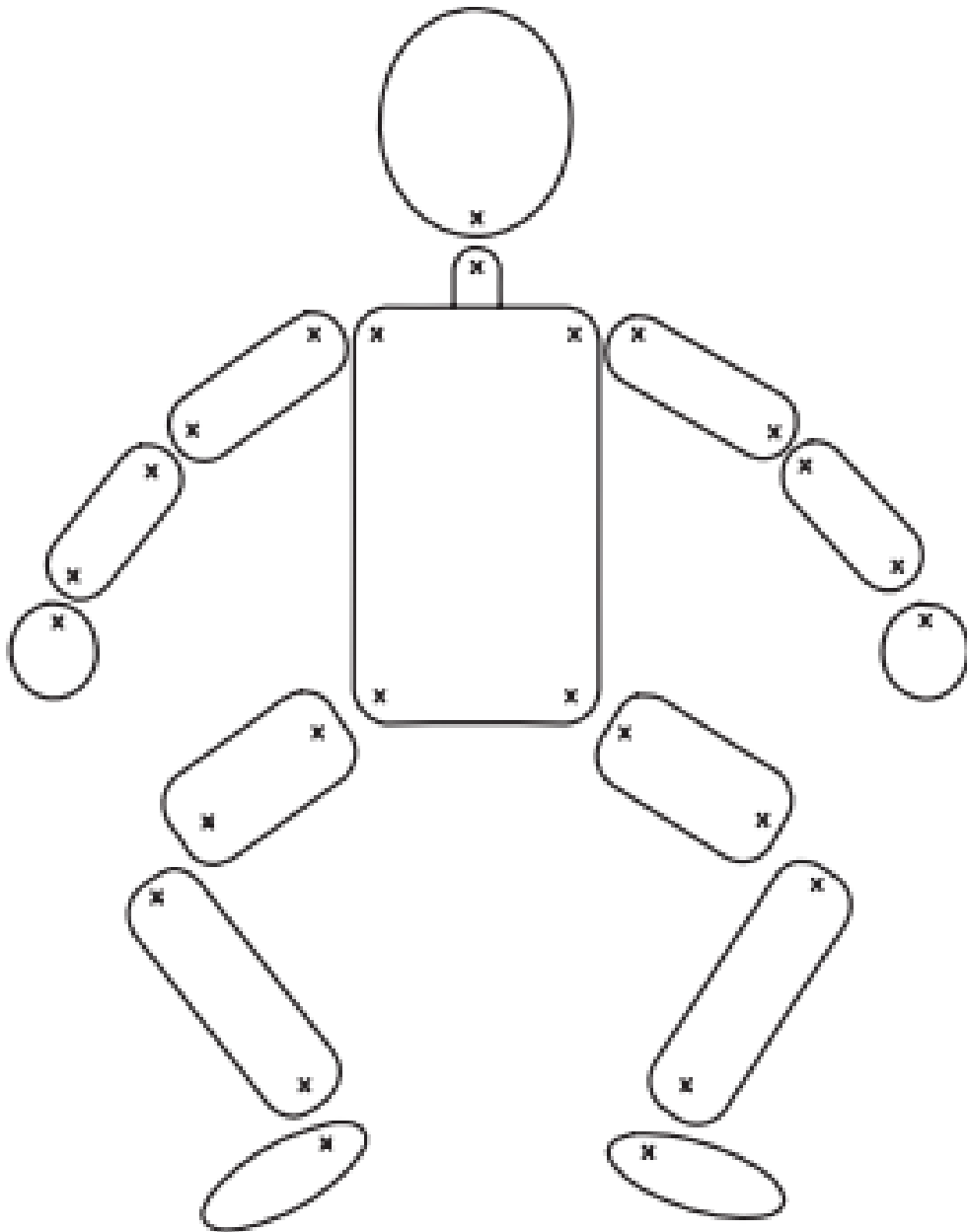
Characters:

Props and backgrounds:

Places and materials:

Character

1. Cut out the pieces of the figure below and join them together on the places marked "x" with sticky tack or split pins.
2. Decorate the character by drawing features and clothing on them.
3. Extension activity: Try to make your own character

Film poster template

A film poster will usually have one photograph or still image from

the film as a background image for the entire poster

Often the lead cast members are credited above the title

THE FILM TITLE WILL BE BOLD AND NOTICEABLE

The date the film is out in cinemas

"Sometimes a quote from a review or a star rating is included"
Person, Company

★ ★ ★ ★ ★

At the bottom you will find credits for:

The studio name, producer, script writer, lead actors, «Film title», music composer, costume design, editor, production design, cinematographer, executive producer, producer, story writer and director...

In this order

NOTE

Software and editing

In addition to the [Stop Motion Studio app,](#)**, which we suggested above,** there are two very easy to use animation software packages that you can use to make your films. iStopmotion can be downloaded onto macs and iPads and allows you to import images directly on to a timeline, and export the footage as a QuickTime file to edit in iMovie. If you have PCs in school, you can download Windows Movie Maker for free and use this to edit your finished footage. These both come with easy to follow instructions. You might need to play back your animation and check that the movements you have made are smooth and not jerky.

Slow down and repeat it
Once you have exported your footage to your editing software, it is now possible to slow down the action, simply by adjusting the speed settings. It is likely that some parts of the animation will have to be slowed down but you may also want to encourage students to think about looping and reusing some of their footage. For example, a short scene where two characters are talking to each other can be looped to fit a longer conversation or reused with different voiceovers. Similarly you can also reverse some of your footage to create a bigger impact, if you have footage of your character looking away from the camera, this can be copied then reversed so that the character looks away from and then back to the camera.

Most computers, tablets and phones will have some kind of editing software that the class can use, however if you don't have the time to make edits to your final film don't worry.

If you are using iMovie to edit your films, this program comes with a bank of royalty-free music and sound effects that you can add to your film.

This training kit is published as part of the Psaroloco Media Literacy Project's free educational resources.

The recommended age group is 4+. You should watch the movies and related clips before handing over the activities to the class to make sure the content is right for your students.

Got Comments?
We love to hear how teachers have used our resources.
Contact us at psaroloco.project@gmail.com

Find more lesson plans at

www. psaroloco.org

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