

Unit 59: Stop Motion Animation Production

Unit code:	L/502/5700
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit aims to develop learners' skills in the production of stop motion animation, using traditional frame-by-frame methods to animate 3D materials such as objects, puppets, clay figures and other models.

● Unit introduction

Animation has become an increasingly important media form and examples can be seen in formats as different as advertising, feature films, mobile phone content, the internet and television.

The industry includes both large and small production companies working on stop motion animation projects using a range of formats and for a variety of purposes. Animation on all scales requires people with fresh, exciting ideas for new work, whilst larger companies will also need individuals with specialist skills, such as model making.

This unit aims to extend learners' competence in all stages of the stop motion animation of models (the term 'model' being used in this unit to include the objects, puppets or figures used as characters in a stop motion animation). Learners will work on design, character, setting and narrative, whilst also developing a range of production techniques. Point of view, lighting and movement, such as walking and lip synching, are key issues in this unit. Stop motion animation involves developing creative ideas for character, setting and storyline which will engage the chosen audience. Learners will be encouraged to experiment with both content and technique.

As essential background, learners need to research the content and production techniques used in both historical and contemporary examples of work, and to understand such things as persistence of vision, frame rates, stop-frame techniques, model making and sets.

As they follow the unit, learners will increasingly recognise the need to keep their intended audience constantly in mind, and to take into account, at all stages, the role of animation as communication. To encourage this recognition their animation work will be exhibited to audiences after completion and audience responses evaluated.

● Learning outcomes

On completion of this unit a learner should:

- 1 Understand the techniques and development of stop motion animation
- 2 Be able to devise a stop motion animation with soundtrack
- 3 Be able to produce a stop motion animation with soundtrack
- 4 Be able to evaluate audience responses to own stop motion animation work.

Unit content

1 Understand the techniques and development of stop motion animation

Techniques: persistence of vision; stop-frame; frame rates

Development: pioneers eg Joseph Plateau (phenakitoscope), William Horner (zoetrope), Emile Reynaud (praxinoscope), Edward Muybridge, Edison (kinetoscope), Lumière brothers, George Pal; developers eg Willis O'Brien, Ray Harryhausen, Jan Švankmajer; contemporary work eg the brothers Quay, Tim Burton, Aardman Animations; genres and forms eg TV animation, channel idents, cinema, advertising, music videos, computer games, mobile phones, websites

2 Be able to devise a stop motion animation with soundtrack

Use of possible formats: eg stop-frame techniques, time lapse photography, plasticine animation, claymation, using found objects, modelling, puppetry, combined formats

Generation of concepts: subject; characters; visualisation; awareness of technical limitations; exploiting format potential

Generation of production ideas: storylines; sets; backgrounds; scenarios; audio

Audience: definition of audience eg by age, by gender, by interests; taste; viewing context

Planning: drawings; storyboarding; consideration of movement; continuity; frames per second; perspective; soundtrack design; point of view; set or background; lighting; colour; sources eg creative commons

3 Be able to produce a stop motion animation with soundtrack

Components of production: format; narrative; music; special effects; cuts; transitions; timing; frame numbers; dope sheets

Construction elements: character; models; props; lighting; set eg three wall set, blue screen, location

Movement: eg walking, lip synching, expression, securing puppets to set, flying a puppet

Camera: format eg still digital, DV tape, 1080p, resolution, format; framing; access to set; angle; movement; lighting; appropriate point of view; focus; perspective

Post-production editing: adding visual effects; compositing different elements into one shot; removing rigs

Post-production audio: soundtrack; dialogue; synchronisation; levels scanning; use of editing software; key frames

4 Be able to evaluate audience responses to own stop motion animation work

Showing work to audiences: eg local screenings, festivals, websites

Identifying criteria for feedback: genre; content; style; narrative; character; techniques; technical qualities; aesthetic qualities; creative qualities

Collecting audience responses: discussions; questionnaires; reviews; focus groups; feedback from online exhibition

Reporting findings: oral presentation; written report; action plan; review

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the techniques and development of stop motion animation with some appropriate use of subject terminology	M1 explain the techniques and development of stop motion animation with reference to detailed illustrative examples and with generally correct use of subject terminology	D1 comprehensively explain the techniques and development of stop motion animation with elucidated examples and consistently using subject terminology correctly
P2 generate outline ideas for a stop motion animation with soundtrack, working within appropriate conventions and with some assistance [CT]	M2 generate detailed ideas for a stop motion animation with soundtrack, showing some imagination and with only occasional assistance	D2 generate thoroughly thought-through ideas for a stop motion animation with soundtrack, showing creativity and flair and working independently to professional expectations
P3 produce a stop motion animation with soundtrack with some assistance	M3 produce a stop motion animation with soundtrack to a good technical standard with only occasional assistance	D3 produce a stop motion animation with soundtrack to a technical quality that reflects near-professional standards, working independently to professional expectations
P4 comment on audience responses to own stop motion animation work with some appropriate use of subject terminology. [RL]	M4 explain audience responses to own stop motion animation work with reference to detailed illustrative examples and with generally correct use of subject terminology.	D4 critically evaluate audience responses to own stop motion animation work with supporting arguments and elucidated examples, and consistently using subject terminology correctly.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

Teaching of this unit could begin by establishing that the importance of animation has grown enormously in recent years. Even brief discussion is likely to demonstrate that much animation work is now shown through mobile phones, the internet, music video and advertising, as well as more traditionally on television and in film. Learners may well be aware of the impact of the stop motion animation produced by companies like Aardman Animations as well as a wide range of programmes aimed at children such as Red Collar's *Little Red Tractor*.

Consideration of the development of stop motion animation and the techniques used to produce it can be achieved through tutorials, lectures and screenings. Research by individual learners, especially in relation to material screened online, is another strategy likely to be productive. The outcomes of this research could be shared in the form of a screenings and presentations within a seminar session.

Visits to studios, screenings and exhibitions are also likely to provide material to support the understanding of techniques and styles of animation, its development and current position. These activities should, in turn, inform the planning and production processes used in practical work.

Contact with animators working in a range of techniques is highly desirable. Centres should aim to bring learners into contact with work produced through as wide a range of techniques as possible and so develop contacts with studios or freelance animators or individuals with specific relevant skills such as designers, model makers and storyboard artists. These professionals can provide learners with awareness of industry practice, offer insights through discussion of both professional and learner work and inform the design of assignments to ensure their relevance to industry practice. Learners can also obtain valuable insights through accessing material where animators discuss techniques used to make their work. Much of this exists on DVD, in books and on websites.

Whether through lectures, research or contact with professionals, it is important that learners become aware that the needs of large production companies and small companies producing a series of broadcast shorts can be quite different. Centres should ensure that learners have insight into more than one type of company and the employment opportunities it might provide. Smaller companies are likely to require multi-skilled individuals, whilst larger companies will need individuals with specialist skills such as storyboarding, or the evidence to prove that they can develop them.

Short, non-assessed projects are an effective way of developing familiarity with the functions and potential of a specific technique prior to an assignment. Learners should be encouraged to experiment within this unit and to be aware of the industry need for fresh, dynamic ideas and designs.

The generation of ideas for scenarios, characters and sets should be linked to workshops on model making and set design and construction. Design and craft skills should be developed and the physical properties of materials explored in relation to their suitability for animation. The potential and constraints associated with the movement of models and objects should be linked with an awareness of narrative and camera techniques. Learners should be encouraged to explore ideas for character and narrative structure, perhaps through a series of tutorials where ideas can be pitched at a tutor or visiting professional. Studio space where sets and models can be stored securely during production will be required.

Production management techniques will be key to learners using time and resources effectively in their animation work. This unit offers learners an opportunity to implement skills acquired elsewhere in their programme and an opportunity to develop techniques in planning, logging and scheduling.

Centres should ensure that learners are aware of methods used to gather and interpret audience responses whilst still at the design stage, both to inform the content of the piece and to devise appropriate exhibition and

feedback activities. Formal lectures and tutorials are likely to be most appropriate for providing information about the various techniques of methods of recording audience response and the strengths and weaknesses of each.

Learners will need the opportunity to screen their finished work to a relevant audience. As a minimum this could involve using other members of their class as an audience and recording their responses in one of the ways identified. More challenging for learners would be to organise a public screening or contribute work to an existing event involving a wider public, including members of the target audience. Entering work in festivals or publishing it online and recording responses would be valuable, although with internet exhibition learners will need to be aware of the issues around the authenticity of respondents to online questionnaires.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way of planning the teaching and assessment of this unit.

Topics and suggested assignments and activities
Introduction to unit and unit assessment.
Screenings (three sessions): <ul style="list-style-type: none">• principles of animation• techniques, formats and styles• range and development of stop motion animation.
Assignment 1: Stop Motion Animation Past and Present Working for a website aimed at developing young people's interest in animation, learners produce a video blog which explores stop motion animation techniques and their development up to the present, illustrating the blog with stills from animations which have been significant in the history of stop motion animation.
Visiting speaker: animator working in a range of stop motion techniques.
DVD documentary of animators discussing techniques used to make their work.
Stop motion exercise using camera techniques to animate a given object in given set.
Workshops: <ul style="list-style-type: none">• model making• set design and construction• creating ideas• constructing narrative• planning, logging and scheduling.
Lectures and workshops: <ul style="list-style-type: none">• communicating with an audience• identifying mode of address and audience appeal in example productions• methods of recording audience response and the strengths and weaknesses of each.
Visit to studios, screening or exhibition.
Workshop on soundtrack production.

Topics and suggested assignments and activities

Assignment 2: Treatment and Pitch

Learners receive a brief to produce a stop-motion animation ident for a 'golden oldies' TV channel.

Learners produce:

- a treatment identifying the content and audience of the proposed animation
- drawings and designs for characters and backgrounds
- storyboards and other appropriate pre-production documentation.

Learners then pitch their proposal to a visiting professional.

Assignment 3: Production

Learners will:

- produce the ident
- meet client for feedback
- make revisions as required by client
- arrange audience screenings
- collate and analyse audience feedback
- write report.

Unit learning and assessment review.

Assessment

Evidence for assessment

Evidence for the achievement of learning outcome 1 could be an oral presentation, a written report or a portfolio of work on techniques which have been significant in the development of stop motion animation, and on current techniques as illustrated by example of contemporary animated film such as an advertisement or a piece of animation exhibited digitally (for example from a website). The presentation could be illustrated with a screening of clips and the report or portfolio illustrated by screen grabs. Presentations must be recorded for the purposes of internal and external verification.

Evidence for the achievement of learning outcome 2 could be a treatment identifying the content of a proposed animation along with drawings and designs for characters and backgrounds, storyboards and other appropriate pre-production documentation. Learners might also do a presentation or pitch on their proposal.

For the achievement of learning outcome 3 the main evidence will be a piece of animation. This could be an advertisement, a channel ident or a short piece of narrative lasting from 15 seconds to one minute. It should be clear, in the case of group work, which learner is responsible for which elements of the concept, design and production. It should also be clear which learner has produced sets, models and props and who has animated them or lit the production. Evidence of camera operation and direction will also be required, along with soundtrack production and video post-production techniques. Learners are required to generate evidence for all grading criteria and centres may need to set assignments which require two or more pieces of animation in order for this to be possible within the context of group work. The technical skills demonstrated should show use of one of the recognised animation techniques. Resource issues may determine the size of production groups. Individual animation pieces made by learners working on their own should provide a minimum opportunity to demonstrate evidence to satisfy all grading criteria. Two pieces would provide an opportunity for these learners to consolidate learning and develop their skills.

Evidence for the achievement of learning outcome 4 could be a written report, an oral presentation or some form of structured audio-visual statement. Presentations should be recorded for the purposes of verification. Learners will need to screen their work in front of an audience or arrange for their work to be uploaded to a website in order for audience members to view the production and respond to it.

For some elements of this unit, and for some learners, a formal viva voce assessment might be appropriate. When more than one learner in a cohort is assessed in this way care must be taken to ensure that all learners are asked equivalent questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Formal vivas should be recorded for the purposes of internal and external verification and at least 50 per cent of such assessments must be internally verified.

Application of grading criteria

When applying the grading criteria tutors should follow the advice given below. Please note that any examples of evidence given here are indicative only. This advice is not inclusive and the examples need not be included in a learner's work in order for that learner to achieve the exemplified grade.

For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: the work presented will correctly identify the techniques used in the examples chosen and refer to the animation genre to which they belong, with some brief but accurate discussion of the development of animation. For example, 'When plasticine models talk, it looks more realistic than the puppet models'.

P2: learners will provide an indication of how the proposed animation will be produced and how the style is appropriate to the content. The intended audience will be briefly described, together with possible screening plans. Drawings and designs for models and sets will be required although they may not be totally clear. Storyboards will indicate storyline, camera movement and soundtrack but may fall short of a completely detailed approach. A production schedule will also be required.

P3: the technical quality of the finished animation will be acceptable and it will have shape and some sense of design. The activity that led to it will have been purposeful, with the deliberate application of chosen techniques.

P2 and P3: in terms of the aesthetic or imaginative qualities of their work, learners will not move beyond the conventional, but the conventions applied will be appropriate to the style of advertisement or the nature of the product being advertised. Learners will need frequent assistance and support, though they will take note of and make use of this help when it is given. If they are in frequent need of such help but fail to make positive use of it they should not be considered for a pass grade for this unit.

P4: learners will consider their own work after screening it to an audience although they may merely describe the feedback rather than interpreting it. They will make evaluative comments on what they have done but these comments will be assertions that are not supported by evidence or exemplification. A screening to other learners would typically be the extent of audience research at this level and learners are likely to require assistance and support in organising this. They will arrange a recorded discussion or devise, distribute and collect questionnaires in order to record audience response. A learner might note, for example, 'Most of the audience enjoyed the animation. They liked the figures I used but some people thought the set looked too much like a cardboard box.'

P1 and P4: evidence will show a basic understanding of technical terminology but learners will generally be unsure about this vocabulary and will make fairly frequent mistakes when they do use it.

M1: learners will explain the development of animation by reference to detailed illustrative examples of the work of key figures in the development of animation from its beginnings to the present, paying attention both to the content of the work and the techniques used to produce it. In discussing more recent or current work they will typically note the company which produced the work, the techniques they use and the audience they are addressing. Learners will show some understanding of the types of movement best created by specific techniques. A learner might note, for example, 'The movement of models needs to be planned very carefully for each shot. Early BBC children's animation did not do this and looks very poor compared to the accurate techniques used in *Wallace and Grommit*'.

M2: learners will offer competently presented drawings and designs for models and sets, a script and a storyboard. This might demonstrate a consideration of movement and continuity, perspective, point of view and transitions. Evidence of timing and synchronisation to a soundtrack will be produced but it will not always be precise. Learners will be aware of industry conventions used in storyboard production and will use them with clarity. They will still be working within recognisable generic conventions, but there will be some imaginative thought behind the work. The production schedule will be clear and realistic.

M3: learners will have used the chosen format effectively and the finished animation will be clearly recognisable as the piece described in the treatment. If the piece is, for example, a short advertisement for a chocolate bar, the conventions of that form will be followed, but with some imagination: the name of the product, its appeal and target audience will be clearly communicated. Technical errors should be rare and not interfere with audience reception. Motion will be fluent. The soundtrack is likely to use at least two tracks, as well as video post-production techniques including synchronisation.

M2 and M3: learners will need little assistance, though typically they will still need some support when dealing with more complex technology or trying to apply more sophisticated techniques and, like the pass grade learner, they will benefit from it.

M4: learners will explain what they have tried to accomplish and how they devised the audience response process. They will incorporate feedback as they assess what they have achieved in relation to what they set out to do. They will explain decisions made and will exemplify these explanations through relevant and detailed reference to their own work, though the examples they give will not be further elucidated. Detailed approaches will be used to collect the responses of audience members, and consideration of these responses will identify the key findings and patterns which emerge, as well as evaluating the types of approach used. For example, a learner might note, 'The results of the survey show that younger audience members liked the models I created but could not follow the storyline'.

M1 and M4: learners will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usages at times.

D1: learners will show understanding of movement created in a range of techniques and how certain techniques are more appropriate to certain types of content and audience. The impact of each technique will be critically considered and linked to examples of both past and contemporary animators, their work and influence on others. These examples will be elucidated to show clearly how they illustrate the points and ideas they are being used to support. Awareness of the role of animation is likely to be detailed and learners will make connections across the range of work they have considered, for example, between elements in commercial entertainment and advertising, fantasy and propaganda, and the experimental and artistic contexts.

D2: plans will show a full consideration of movement and continuity, perspective, point of view, transitions and special effects. Precise and workable planning of timing and synchronisation to a soundtrack will be produced. It will be clear at this stage, from the documentation, what the finished piece will look and sound like. Learners will follow industry conventions and terminology used in storyboard production correctly. Plans for the construction of models, sets and props will be realistic and clear. Drawings, script and storyboard will all show a creative interpretation of the idea. For example, a channel ident for a new TV station would demonstrate not only a sense of audience address in keeping with the channel content and appeal but would also be based on original and clever ideas.

D3: learners will use one or more of the recognised techniques with confidence, creativity and to near-professional standards of technical skill. Technical errors will not be evident to the target audience and the form of the animation will enhance the meaning of the piece, for example through the use of a specific style to produce recognition and response from the audience. The content will be fit for purpose both in following the appropriate genre conventions and being sufficiently different to attract attention. The models or objects chosen, and the location in which they are shot will show an element of individual flair, and narrative or structure used will be more than simply derived from existing work. Camera operation will use a range of points of view, movement and angles, and the lighting will show consistency. The soundtrack is likely to contain material recorded specifically for the production and to be more complex, for example, it might use two or more audio tracks, a series of FX and dialogue synchronised in post-production. The documentation linked to the production will be full and detailed and there will be evidence that the production management and scheduling of the project has been effective and carried out in a professional manner. The techniques used in the production of the work are likely to be related to an understanding of current trends in the industry.

D2 and D3: in all practical activity learners will be capable of working autonomously and effectively. They will work on their own initiative, will not need constant support or supervision, will give the work their full commitment, work positively and cooperatively with others, and meet deadlines. In other words, they will have the kind of self-management skills that would be expected of them in a professional context. Note also that this criterion should not be taken to mean that learners do not seek advice or that they work without discussing things with their tutor, but rather that they are not dependent upon the support of others and that when they take advice they weigh it carefully for themselves.

D4: learners will make an accurate and critically-objective assessment of their own achievement with detailed reference to feedback from the audience. Well-considered processes for gathering and interpreting feedback will have been used. Learners will make critical comparisons of their own work with current or past practice in a relevant area (that is, the same genre or format as they have worked in). Learners will typically show more initiative in the ways they choose to exhibit their work to audiences, such as by submitting their work to festivals or online competitions. Learners will consider the data collected, placing their animation in context and exploring their choice of narrative, characters, technique used and visual style in relation to audience appeal. For example, a learner might note, 'The individual interviews I carried out with children in the audience showed that they very much enjoyed the slapstick elements in the script, but the intercutting between two sets confused them and a number of them failed to understand which characters they were supposed to identify with.'

D1 and D4: technical vocabulary will be secure and used correctly and confidently at all times.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1: Stop Motion Animation Past and Present	Produce content for a website which aims to develop young people's involvement in stop motion animation.	All preparatory and research notes. Illustrations. Completed blog.
P2, M2, D2	Assignment 2: Treatment and Pitch	Learners have been given a brief for a channel ident for a TV broadcaster.	All pre-production documentation. Treatment. Pitch presentation slides, handouts and notes. Recording of presentation.
P3, M3, D3 P4, M4, D4	Assignment 3: Production	As above.	Finished animation. Notes from client meeting. Notes on audience feedback. Completed evaluation.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Art and Design suite. This unit has particular links with the following units in the BTEC Art and Design suite:

Level 2	Level 3
Working with Moving Image Briefs	2D Animation
Working with Digital Art and Design Briefs	3D Animation
	Film and Video Editing Techniques
	Soundtrack Production for the Moving Image

There are opportunities to relate work done for this unit to Skillset National Occupational Standards in Animation, Design for the Moving Image, and Editing as follows:

Animation

- ANIM1 Work effectively in animation
- ANIM3 Conceptualise and direct the product
- ANIM4 Evaluate proposed ideas prior to production
- ANIM7 Write a script
- ANIM8 Create designs

- ANIM9 Visualise the script
- ANIM17 Build characters (models) for stop motion animation
- ANIM18 Set up lighting and cameras for stop motion animation
- ANIM19 Create stop motion animation
- ANIM22 Composite animation
- ANIM23 Manage the production process

Design for the Moving Image

- DMI7 Create models for use in productions

Editing

- E1 Identify and agree editing outcomes and process
- E5 Capture pictures and sound for nonlinear editing
- E11 Edit materials using non-linear equipment
- E23 Realise complex effects.

Essential resources

Access to a rostrum camera, an animation table and lighting will be required, as well as camera equipment capable of frame capture and remote shutter control. Many DV cameras come with animation modes and whilst some of these are less than frame accurate, their use can be combined with existing video editing applications.

Construction space will be required to enable learners to make sets or models, as well as sufficient studio space for a number of sets to be in place over the period of an assignment.

Recording, editing and post-production facilities for sound will be required.

Libraries should have DVD resources as well as relevant and current information on animation, filming techniques and digital animation and contemporary filmmakers.

Employer engagement and vocational contexts

Centres should aim to develop relationships with local animation companies, freelancers and model makers to develop a programme which includes visiting speakers, workshops and work placements.

Animation is commissioned by a range of organisations wishing to use this media to convey messages on websites. Some live brief work with external clients will be valuable.

Publicly funded media centres will also provide a range of opportunities and collaboration and contact details for these will be available through regional screen agencies.

The following agencies exist to develop film and media in the UK. Their websites provide material for research and many of them include clips of production work. The agencies themselves do not fund production work by learners, but offer information about production, distribution and exhibition initiatives taking place across the UK:

- www.bfi.org.uk – British Film Institute
- www.em-media.org.uk/pages/home – East Midlands Media
- www.filmagencywales.com/ – Film Agency for Wales
- www.filmlondon.org.uk/ – Film London

- www.northernirelandscreen.co.uk/ – Northern Ireland Screen
- www.northernmedia.org/ – Northern Film and Media
- www.northwestvision.co.uk/ – North West Vision and Media
- www.scottishscreen.com/ – Scottish Screen
- www.screeneast.co.uk/ – Screen East
- www.screensouth.org/ – Screen South
- www.screenwm.co.uk/ – Screen West Midlands
- www.screenyorkshire.co.uk/ – Screen Yorkshire
- www.swscreen.co.uk/ – South West Screen
- www.ukfilmcouncil.org.uk – UK Film Council.

Skillset, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions. Guidance about industry roles and careers in animation is on Skillset's website at www.skillset.org/animation.

Further general information on work-related learning can be found at the following websites:

- www.aimhighersw.ac.uk/wbl.htm – work-based learning guidance
- www.businesslink.gov.uk – local, regional business links
- www.nebpn.org – National Education and Business Partnership Network
- www.vocationallearning.org.uk – Learning and Skills Network
- www.warwick.ac.uk/wie/cei/ – Centre for Education and Industry, University of Warwick – work experience and workplace learning frameworks.

Indicative reading for learners

Textbooks

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Student Book* (Pearson, 2010) ISBN 978-1846906725

Baylis P, Freedman A, Procter N et al – *BTEC Level 3 National Creative Media Production, Teaching Resource Pack* (Pearson, 2010) ISBN 978-1846907371

Grant J – *Masters of Animation* (Watson-Guptill Publications Inc, 2001) ISBN 978-0823030415

Lord P – *Cracking Animation: The Aardman Book of 3-D Animation, 2nd Edition* (Thames & Hudson, 2004) ISBN 978-0500511909

McFarlane T and Beck J – *Outlaw Animation: Cutting-edge Cartoons from the Spike and Mike Festivals* (Harry N Abrams, 2003) ISBN 978-0810991514

Noake R – *Animation: The Guide to Animated Film Techniques* (McDonald and Co, 1988) ISBN 978-0356158723

Priebe K – *The Art of Stop-Motion Animation* (Delmar, 2006) ISBN 978-1598632446

Shaw S – *Stop Motion: Craft Skills for Model Animation* (Focal Press, 2008) ISBN 978-0240520551

Taylor R – *Encyclopedia of Animation Techniques* (Focal Press, 1999) ISBN 978-0240515762

Wiedemann J – *Animation Now!* (Taschen, 2007) ISBN 978-3822837894

Williams R – *The Animator's Survival Kit* (Faber & Faber, 2001) ISBN 978-0571202287

Websites

www.aardman.com – the Aardman Animations website

www.anim8ed.org.uk/resources_tech_3d.asp – the Anim8ed website

www.filmeducation.org/primary/animation/technique.html – the animation pages of Film Education

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Creative thinkers	generating ideas for stop motion animation and exploring possible productions experimenting with techniques and physical materials in order to produce an animation
Reflective learners	assessing opportunities offered by stop motion animation techniques inviting feedback from audiences assessing methods for gathering audience feedback evaluating audience responses evaluating learning about existing animators' work to find inspiration for animating their own ideas.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Independent enquirers	identifying techniques used in the development of animation researching examples of contemporary animation identifying methods of measuring audience responses
Self-managers	organising time and resources to devise and produce individual animation productions work towards a screening of their work to audiences respond positively to audience responses
Effective participators	producing an animation which comments on a community issue or is designed to benefit members of a community.

● Functional Skills - Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	using features of a video editing application or other software for frame capture
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	using documentation templates to plan and log shots
Manage information storage to enable efficient retrieval	storing frames using a video editing application
Follow and understand the need for safety and security practices	following standard practice in relation to the storage and naming of folders and files
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching animators and information about their work and techniques; research and identification of online animation exhibition sites
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records 	producing a report around animation techniques and styles
Bring together information to suit content and purpose	preparing data for presentation
Present information in ways that are fit for purpose and audience	presenting audience response information and an evaluation of those responses
Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	planning a production in relation to frames, shot length, running time
Identify the situation or problem and the mathematical methods needed to tackle it	controlling production timing alongside issues of production management and, if digital, memory, compression and rendering time
Use appropriate checking procedures and evaluate their effectiveness at each stage	presenting production management plan and the decisions and revisions linked to monitoring the plan

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	discussing the formats, techniques used and role played by animation presenting a report around audience responses to an animation they have produced
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	exploring the context to the work of animators both current and historical
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	reporting on the techniques and styles used in animation or on findings about audience response.