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Am I Depressed ?

Submitted By :

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This project is Partial Fulfillment of the Requirement for Graduate Diploma

In Higher Vocational Education

Business Computing Major

Attawit Commercial Technology College

Academic Year 2019

Name of Project (in Thai): ฉันเป็นโรคซึมเศร้าหรือเปล่า ?

Name of Project (in English): Am I depressed ?

Group Members :
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This Project is accepted by the Business Computer Department, Attawit Commercial Technology College in partial fulfillment of the requirement for the Higher Vocational school, Major in Business Computing.

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Thanks to our family who gave us the opportunity to study at this college and people who help to discuss, engage, and overcome obstacles together until we have done the project successfully

Team prepared

18 December 2019

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Abstract

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Department: Business Computer

Institution: Attawit Commercial Technology College

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Abstract

The Board of Directors thought the project to create an animation about depression in order to communicate the perception of depression and to understand the cause and treatment guidelines.

The board of Directors has been using the adobe captivate 2017 software to Create and design adobe Photoshop CS6, used to design and retouch various images Audacity to adjust and record audio, including the Format Factory program to convert files that these programs. The group has made self-learning with some of the recommended teachers, and it makes this project more complete.

This project gives you the benefit of knowledge of depression, causes and effects, as well as a depression quiz. To create a complete and ready-to-use animation.

Introduction

This project is an integral part of the program according to the Vocational Diploma Program (Vocational). Business computer is a leading knowledge-based study in academic works by the board of Directors who have chosen to do the project with Animation.

This project has the content about depression. The Captivate 2017 is used to create and design Adobe Photoshop CS6. It can be used designing and retouching various images. Audacity is used for adjusting and recording audio, and use the Format factory program to convert files, and also have a test to evaluate the learners' knowledge.

The Board of Directors is strongly encouraged to make this, and this project will be a guide to those who visit to create an animation and the books of this project are particularly useful for those who study.

Team prepared

18 December 2019

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Chapter 1

Introduction

1.1 Background Information

Animation is the continuous operation of multiple slides created as an animation is a built-in process that creates an illusion of life in a comic movie. The animation we watch is that we see it as a virtual animation. Because in our brains are remembered the sense of touch. This is known as the retention of the sensory system. This allows us to recognize the stimuli and fade quickly. In a movie, the Animation we watch is based on our vision, just 1 to 10 seconds of visual recognition. The advantages of the Animation production make it easier to describe the subject rather complex or difficult to understand. This allows for borderless imagination. There is no idea of blocking the idea. This helps to emphasize the importance of clarity and clarity as well as the use of a descriptive image and to help make an abstract concrete more clearly and better.

People recognize depression? Depression (Depression), also known as major depression disorder, emotional condition is that patients may feel sad. In despair, help yourself, or feel that their impairment. The symptoms of depression are so severe and a lot of emotion until step affect the life of the patient. Major depression occurs with people of all ages, but are most often from the age of 20-30 years of emotional disorders, diseases, mainly evolved from adolescence starts, so. The more in the Teens suffer anxiety much greater risk for major depression in adult. Major depressive disorder is a psychiatric disease that has made a few, but there are also people know this disease not so much. Some are by themselves do not know. Depression is considered another priority health problem and an alarming greatly. By observing from the society today, often with news about the suicide issue, as well as to injure yourself and people surrounding the animation group will make up the psychological test subject depression basics. That will make the user aware of the Pavlovian mental self. If there is any risk should be appropriate and timely treatment.

Therefore, the Group wants to offer animation story with the Title "Am I Depressed ?" to learn the symptoms of depression, to protect themselves from disease, depression, including instructions how to correct treatment, including those who want to learn about depression, study and apply it in real.

1.2 The Project's objectives

1. To enhance the design skills and create animation from Adobe Captivate 2017.
2. To be aware of the cause of depression
3. To get to know how to prevent depression
4. To study the treatment of depression
5. To let people, know more about depression
6. In order for the general people to understand the patients of depression.
7. To make the people more aware of their mental state

1.3 Scope of the Study

1. Making an animation with Adobe Captivate 2017.
2. Have animation and character.
3. Have dubbing character and subtitles.
4. Have page Loading.
5. Have the introduction of depression.
6. Have a psychology test of depression.
7. Have page Login.
8. Have page summary point for assessing mental conditions.
9. Have page providing guidance on various psychological conditions.
10. Have page End Credit.

1.4 The benefits expected to be received

1. Added skills, design and creation of animation from Adobe Captivate 2017.
2. Know how the occurrence of depression.
3. Know how to prevent depression
4. Know the therapeutic guidelines for depression.
5. General people know depression.
6. The general person understands the patients of depression.
7. People are aware of their own mental conditions and can manage their emotions.

1.5 Gantt Chart

List term 1	June 62				July 62				August 62				September 62				Date
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Student project training		↔															11 -12 JUN 62
Proposed project topic (Chapter 1)		↔															14 JUN 62
Announcement of topic results			↔														17 JUN 62
Proposed project topic			↔														19 JUN 62
Announcement of topic results				↔													21 JUN 62
Register online topics, present a joint advisor.			↔———↔														18 - 30 JUN 62
Send document Chapter 2					↔												8-14 JUL 62
Send document Chapter 3						↔———↔											18-31 JUL 62
Examination presentation of project topics										↔							17 AUG 62
Announcement of test results											↔						22 AUG 62
Send progress 50%													↔				9-15 SEP 62
Send progress 60%															↔		16-22 SEP 62
Send progress 70%																↔	23-30 SEP 62

List term 2	November 62				December 62				January 63				February 63				Date
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Send progress 90%	↔																1-8 NOV 62
Send progress 100%		↔															9-13 NOV 62
Project presentation exam			↔														7 DEC 62
Announcement of test results						↔											11 DEC 62
Send document Chapter 4										↔							6-19 JAN 62
Send document Chapter 5											↔						20-26 JAN 62
Send budget for the project												↔					26-30 JAN 62
Send a CD, book													↔————↔				1-20 EB 62

Table 1.1 Time schedule for developing project

1.6 Tools

1. Adobe captivate to design animation creation.

2. Adobe Photoshop CS6 to design images to look beautiful

3. Audacity to adjusting the sound.

4. Format factory to convert files

1.7 The Expected Budget

No.	The List	Quantity	PRICE (Baht)
1	The paper A4	1 rim	95
2	Binding book	1 book	300
3	Printing documents	1 book	400
4	CDs	1 CDs	100
		Total	**THB 895**

Table 1.2 Expect the budgets to complete the Project

Chapter 2

The System and Related Theory

2.1 The Current System

In the current animation is progressing compared with the early development of the animation, you can see that people in this study will require tremendous efforts which need to take long time and many tools to come up the animation for each story. But, in the present can be made even quicker, easy to learn and has a tool to help you create simple and convenient.

Animation today is characterized by cartoon characters in motion and telling a story. The history of animation technology showcasing moving art pieces and images changed over the years. We are now in a world when computer and internet technology helps create some terrific animated videos enjoyed by diverse assemblage. Let's now fly back in time, relive the evolution of animation and also explore some of what's yet to come.

Because knowledge about depression, in various forms, such as newspaper or television media websites, according to the radio, and as a social media channel intercontinental communications group, various limiter is a concept that will make the story "Am I depression" with animation formats. The program is implemented by Adobe captivate within animation will contain details of the disease. The slide animations, voice over narration and character, and also have a login to test the psychological depression by making the offer is an animation, it is even more interesting.

2.2 Problems in the Current System

1. Animation is just the media. There is not much interesting content.

2. Animation in the format publications with some of the content difficult to understand.

3. The only reading makes the bored lessons.

4. The pictures in the lessons are not attractive.

5. The stories in the current system don't have up to date knowledge.

2.3 Analysis and System Requirements

Animation is a method in which pictures are manipulated to appear as moving images. In traditional animation, images are drawn or painted by hand on transparent celluloid sheets to be photographed and exhibited on film. Today, most animations are made with computer-generated imagery (CGI). Computer animation can be very detailed 3D animation, while 2D computer animation can be used for stylistic reasons, low bandwidth or faster real-time renderings. Other common animation methods apply a stop motion technique to two and three-dimensional objects like paper cutouts, puppets or clay figures.

Commonly the effect of animation is achieved by a rapid succession of sequential images that minimally differ from each other. The illusion as in motion pictures in general is thought to rely on the phenomenon and movements, but the exact causes are still uncertain. Analog mechanical animation media that rely on the rapid display of sequential images include the zoetrope, flip book, praxinoscope and film. Television and video are popular electronic animation media that originally were analog and now operate digitally. For display on the computer, techniques like animated GIF and Flash animation were developed.

Animation is more pervasive than many people realize. Apart from short films, feature films, animated gifs and other media dedicated to the display of moving images. Animation is also heavily used for video games, motion graphics and special effects. Animation is also prevalent in information technology interfaces.

2.4 Related Theory

The physical movement of image parts through simple mechanics in for instance the moving images in magic lantern shows can also be considered animation. The mechanical manipulation of puppets and objects to emulate living beings has a very long history in automata. Automata were popularized by Disney as animatronics.

Types of Animation

In this post we listed 20 different types of animation techniques and styles. Animation is the process of creating the illusion of motion and shape change by means of the rapid display of a sequence of static images that minimally differ from each other. Animation is all around us, be it your favorite TV commercials, music, movies or even videos you can see the stop motion animation type. Movement creation techniques incorporate the conventional traditional animation and stop motion animation techniques of two and three-dimensional figures, for example, paper set patterns, puppets and clay figures. Keeping Stop motion as the base of all animation, different styles of animation techniques can be used to create the animated sequences. In this post we included 20 different types of animation and animation styles.

Types of Animation Techniques

1. Traditional animation
2. Stop-motion animation
3. 3D animation

1. Traditional animation or Classical 2D animation

Traditional animation involved animators drawing by hand for each and every frame. If you love the feel of pencils on a paper, then the traditional approach is very fascinating. Traditional animation is creating the drawings one by one on the frame. 2D animation involves creating numerous drawings then feeding into a plastic cells, hand painting them and create the animated sequence on a painted background image.

Traditional Animation Movies: Snow White and the Seven Dwarfs, Peter Pan, and Sleeping Beauty, Aladdin

Fig. 2.1 Animators drawing by hand

Fig. 2.2 2D Animators

The Animation Process From 1938 - Traditional animation history – Video

    Computer animation - 2D, 3D: The famous Mickey Mouse animation was created using the 2d animation technique. The first 2D animation was called Fantasmagorie, it's a short cartoon made by Emile Cohl. Its shot entirely in black and white, the cartoon is all about a simple stick man in live action. The cartoon is 75 seconds long and it took about 700 different drawings to create. This historic animation was released in 1908. During the 1960s many popular cartoons like the Jetsons and the Flintstones were created using 2d animation.

Fig. 2.3 How to make computer animation in the pass

Digital 2D animation

Creating animations in the 2 dimensional space with the help of digital technologies is known as digital 2d animation. You don't need to create digital models, you just need to draw the frames. Create 100s of drawing and animating them to show some kind of movement is technically known as digital 2d animation. Using Adobe flash, animators can limit the number of drawings used, which makes them easier to create digital 2d animation. Small variations like changing the color or frame rate can be changed almost instantly, thus making it easier for the animators to work on.
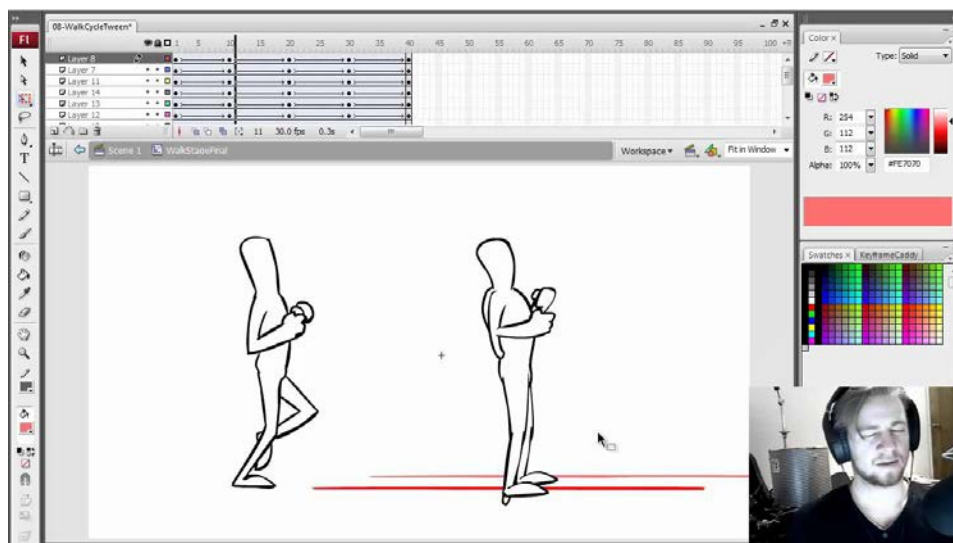
Fig. 2.4 Digital 2D animation

2. Stop-motion animation

Have you ever wondered if a piece of stone can walk or talk, well anything is possible in animation? Using frame by frame animation, physical static objects are moved around and during the post production it is shown in a fluid movement. Stop motion animation has been around ever since the evolution of puppets. There were many movies created using the stop motion method, some of the finest examples are "Fun in a bakery shop" created in 1902.Edwin Porter directed "The Teddy Bears," which was one of the earliest stop-motion animation films. The movie is a short sequence of playing teddy bears, just over a minute in length, which took over 50 hours to animate.

Fig. 2.5 Stop-motion animation

3. Digital 3D animation

If you are interested in making the unreal characters into a realistic one, then it's Digital 3d animation. Digital 3d animation characters are much faster to create and they are quite popular in the movie making industry. Using a computer software 3d animated images are used to create many short films, full length movies and even tv commercials and a career in digital 3d animation is highly rewarding. Comparing to 2D animation and the traditional approach, 3d animation models are highly realistic.
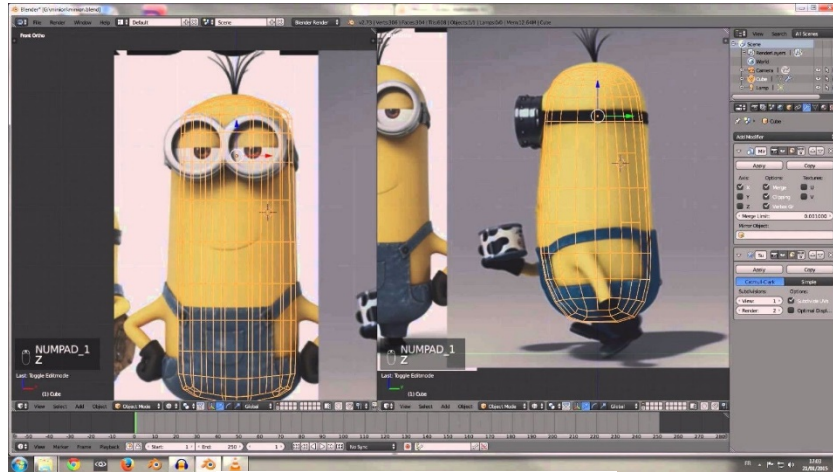
Fig. 2.6 Digital 3D animation

How to make animated videos

Creating the perfect animation video can sound like a challenging task. Whether you do-it-yourself or have access to an in-house team, without a clearly defined process, creating even a simple animated video can still be a daunting task.

Step 1: Write a stellar video script

Step 2: Create a Storyboard for your animation video

Step 3: Choose your animation video style

Step 4: Animate your video

Step 5: Add a suitable background music

Step 6: Narrate Your Story

Step 1: Write a stellar video script

Just as a building's blueprint is the foundation for its construction, so too is the script for your animation video. As the scriptwriter, you should essentially decide what will appear in your video.

While this can be intimidating at first, with a little bit of homework, things can be very easy.

Write a Brief: To have a clear purpose and direction for your video

Before you start writing a script for your video you need to write a solid video brief. This will help you determine your objective, target audience and the core message of your video.

Basically before scriptwriting, you should have a clarity on,

- Why you're making this animated video?

- What it needs to achieve?

- Who is your target audience?

- What action should viewers take after watching, and

- What is the core message of your video?

Convert your core message into a simple story

Any animated video you create will have one or more core messages that you want to communicate to your audience. The challenge lies in converting that core message into a simple and short story that will engage your audience.

Make sure your story has these 3 elements:

- The hook: This is the most important part of the script. It'll be the first 8-10 seconds for a 1-minute video. It will decide whether your viewers will stay or bounce. You should give some compelling reason for them to get hooked.

- The patty: This is the main part of your video. This is where you get to the meat of your video. Make sure it lives up to your hook. Many make the mistake of destroying their video after a great buildup.

- The CTA: This is the final part of your video. If your hook and patty were good, many viewers will reach the CTA part. This is where you lead them to take some action.

Step 2: Create a Storyboard for your animation video

A storyboard plays an essential role in any animation video creation process. It will give collaborators and decision-makers an idea of how your final video might look even before you start creating it.

For beginners, creating a storyboard will help predict whether the concept of your video will work or not. It will give you the opportunity to tweak your visuals and script in order to create the most compelling animation video possible.

Here's how you can create the perfect storyboard for your animation video:

A storyboard is more like a comic strip of your animation video and the purpose of creating one helps organize your video scene by scene.

A sample storyboard will look like the one below.

Use online

Cr

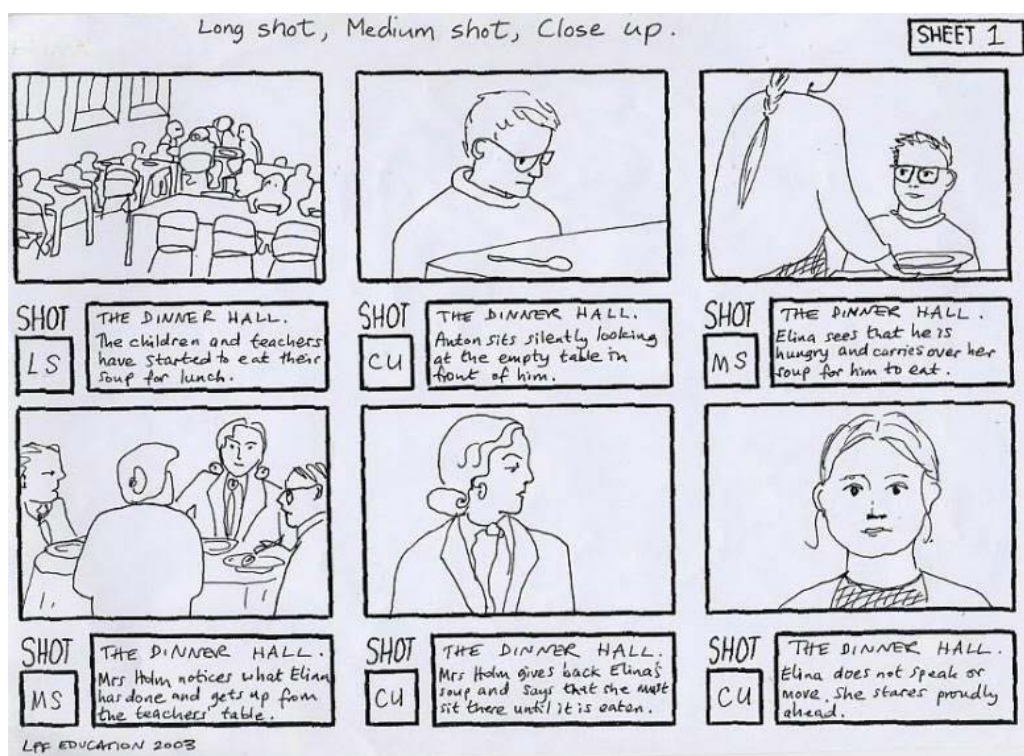**Fig. 2.7** Storyboard

Here's a sample storyboard created using Animaker,

3

Fig. 2.8 Online storyboard

Step 3: Choose your animation video style

There are different types of animation videos you can make, but not all the styles will suit the needs of your business.

Each style has its own pros and cons. If one looks fun and creative then the other might set an inspirational or serious tone.

Here are the most common styles of Animation videos you can make:

2D animation videos

2D animation is the most commonly used animation video style. It is created by sequencing consecutive images in a gradual progression of steps to simulate life-like motion similar to the traditional form of animation.

This type of animation will suit both B2B & B2C audiences. As your audience grew up watching animated cartoons in their childhood, 2D animation videos instantly develops a strong emotional connection with them, thus increasing viewer engagement!

Whiteboard animation videos

Whiteboard animation videos are most suited for creating product explainer videos. If done the right way with a compelling script and CTA, you can get more sales conversions.

It simulates the effect of characters and objects being created in front of a viewer on a plain white board. This immediately draws user attention and remains in their memory for a longer duration. Furthermore, there are 4 different styles of whiteboard videos that you can make; namely blackboard, notepad, glass board & stitchboard videos.

Whiteboard videos are also a perfect fit for the education industry, as teachers usually use a marker and a whiteboard to explain complex ideas to their students.

Typography animation videos

Animation video using typography is a technique mixing motion and text to express ideas in the form of video animations. This type of video is generally used for creating lyric videos for your music tracks.

It's the ideal video format to use when you want your viewers to focus on the words being presented. Moreover, it usually takes very less time to create one.

Infographic animation videos

Infographic animation videos can be used to convert your boring data into engaging stories.

These kind of videos are more eye-catching as they pack themselves with lots of animated charts, numbers, graphs and other visual content that naturally draw viewer attention.

Handcraft animation videos

Handcraft Animation Videos are a simple yet effective way to explain a concept. So, they can be most suited for explaining complex ideas.

These are the most common types of animation videos used by brands around the world. You can also go with a hybrid version. You can mix & match these video styles to make your videos even more engaging.

Step 4: Animate your video

Deciding how to animate your video can be a challenge as there are a lot of options to choose from. Each option has its pros & cons.

Step 5: Add a suitable background music

Adding a background music to your video is like placing a cherry on top of the cake. Without it, something will be missing!

Here are a few things to remember when choosing a Background music:

Think of the emotion you want to evoke:

Ever wondered why some songs make you sad? Music can evoke emotions. It can set the mood of your video. So decide how you want your viewers to feel after they watch your video.

Understand your buyer persona:

Different people have different taste in music. It also varies with age. Most kids like funny and happy music, while most teens prefer metal and rock.

Make sure your music is labeled for reuse:

Source music only from royalty-free sites. Contact the music creator and make sure they are ok with it. You can also legally purchase music from third-party sites.

Don't stick with one:

After you select a few music tracks, apply them one-by-one to your video and see which suits your video the most.

Step 6: Narrate Your Story

Now we have come to the last step in creating an animated video. You have spent the entire time perfecting your animation video in every way possible.

But which is more powerful? Telling your story in your own words, or adding lines and lines of text inside your video?

Adding the right voice-over can enhance the video quality. This can be done in two ways,

By hiring a voice-over artist:

You can find professional voice-over artists in freelancer sites like Fiverr and Upwork. They can provide you with quality voice-overs for your video. Moreover, they are affordable and promise timely delivery too.

Recording it yourself:

Recording our own voice over can be fun, yet challenging! The most important part is the equipment. A poorly recorded voice over is the number one video killer!

A Beginner's Guide to Script Writing for Animated videos

what a Script is

According to the dictionaries, A Script is nothing but "The written text of a play." In other words, what is finally seen and heard is written on the page.

Script writing for animated video:

Animated video is a fantastic medium for selling the message, as there is no better way of communicating specific information, training staff, or telling the world about your business.
A video will become authentic, when it doesn't feel scripted. The way we learned to write in college won't work for writing an animation video script. Therefore, it must be absolutely word perfect in every aspect. Every detail, every line of a creative script will come back to the main

theme. Your approach exactly should be in a way to present your core message to your audience successfully.

Even when your script is just for three or five minutes of animated video. Take hours or if possible, days to write, rewrite and fine-tune the script to perfection.

Some points to remember when script writing for an animated video,

- Forget what you are good at, focus on what the customer wants
- Consider the length, keep it short
- Do the unexpected, surprise your audience
- Communicate effectively, grab attention
- Connect emotionally
- Tell stories
- Be conversational
- Simplify your core message
- Make it personal
- Add humor
- Wrap up tightly

Keys to write an animated video script:

There are three main keys that can be kept in mind when writing a script for animated video:

1) Structure of the script: The narrative structure of a script must flow in a logical pattern to make it meaningful so that it is very compelling for the audience to listen. The script structure is the platform on which we can build the call to action. The common and effective structure for writing a script is by introducing a problem that your audience usually face and explaining how your product becomes the suitable solution.

2) Animated characters used: Defining solid impressive animated characters will be the starting point of a compelling script. Fewer characters with more dialogue will build an emotional

connection with the viewers. This makes the animated video look more realistic and keeps your script integrated with the central message.

3) Call to action: When closing an animation video, the viewer will see himself/herself in your characters and this emotional connection allows the message to take hold. Placing the call to action on the top of this emotional connection prepares the script for success. The best script aims at communicating a message that directly leaves your viewers to act immediately.

Kick start your script-writing mission:

The first thing to think when preparing a script is to put yourself in the audience's shoes. Your viewers will always have a special filter like "what's in it for me?" Your script needs to cater exactly for that question. Throughout the script, try answering questions which your audience might have.

The process of writing a script outline can be both challenging and frustrating for anyone who isn't a writer by trade. Here are some simple steps to follow when writing scripts for animated videos.

1. Brief your concept first:

The first thing you need to know is what is the purpose of the video? Why you need animated videos? And what to cover? Creating a brief allows you to document the answers to your really important project questions. It does not have to be fancy and need not to follow a specific formula.

Even if it seems like an easy step to skip, it's really worth the effort. There are many key questions that you need to ask yourself before crafting an effective video script.

- Who is your target audience?
- What is that one big problem your product could solve?
- What is the goal of the video?
- Why are we making the animated video and to whom?
- What is the core theme upon which your video is built?
- What is the key learning expected from the video?

- What are all the call to actions?

2. Limit your word count:

When writing a video script while making your own animated video, there is always a constraint with respect to the number of words you use in your script.

The optimal length for an animated video is 90 seconds. You should always aim to hook your audience to the video within the first 7 seconds, as this is when they decide whether to continue listening or not.

You might say, "My product is so awesome and I will not be able to explain it in a few words" The script is the first chance to work on animated video length and you can do that with word count. You can notice that some movie trailers are more exciting than the movie itself. That's because a trailer is limited by a time constraint.

Also, do not try to dump a whole bunch of information about your business within those few seconds of your video. Then the audience will not be able to decipher the information shown in the animated video. As you know your business better than anybody else, you are the one who would know the kind of information you want your audience to know. Deliver the same in the way they would like.

We can figure out how to outline an effective demo script by considering the word count:

45 seconds - 90-110 words

60 seconds - 120-170 words

90 seconds - 200-250 words

2 minutes - 250-300 words

3. Adopt a consistent script writing methodology:

By now, you would have understood the effect of an animated video on your audience. Your animated video will be created around your primary objective. You understand your product since you have already demoed your product a hundred times. So, whatever you write about your product must project it the way you always wanted, right?

Script Writing for a training video is different from writing for sales and marketing purposes. The result of every video is different from the other as our creativity also varies from project to project.

You started writing only because of the fact that you know a lot about the subject in hand. Adopting a pattern will help you to write effectively and your viewers absorb your content quickly as they move from one video to the other.

So, how would you like your video to start?, "This is Bob, and he has so and so problem" or "Are you facing so and so problem?" or "I bet you have this problem and we have the solution". All of the above three perspectives can be equally effective. But whatever you choose, stick with it.

Don't switch mid-stream like this: "Bob has this problem. See how this solution helps him?" Instead, "Bob has this problem. This is how the solution helped Bob to solve it." Notice, in example the point of view is consistent. Keeping the point of view consistent prevents your viewers from getting confused.

A) The Problem-Solution method: An effective and familiar method is to explain your solution for a particular problem of viewers. Start by identifying the pain point of your audience and tap into their emotions. Make sure the audience should feel their pain and follow you to know how you can solve their problem. Next, provide your solution for their problem and make sure to give the solution in a short time.

Describe the benefits; explain why they should choose yours among the competition. Connect with your audience by a simple and well-known example or case study. Explain in detail how your product/service provides the solution and include the benefits of the features. Lead them to develop a liking towards your product and make them to act immediately.

B) Historical Method: Are you offering an innovative and a better modern alternative? Find out what came before the service or product you are offering? Then use the story to really show off the

benefits you are offering and take the viewers on an emotional journey through the way that things used to be done, unlike the problem solving method. It may not be an obvious choice, but can be a great way to explain your business.

C) Direct Explanatory Method: Typically, with a background voice-over this can be a simple start-to-end run-through of your business that you are explaining. Start by introducing your core message, then break it down into three to four easy points and introduce these at the start of video. Then spend a particular duration of time to explain each point in detail. At the end of the video, reinforce those key points that you wanted to get across. It's a way to get positive reinforcement.

No matter what method you follow, the part, which makes your script most valuable is the call to action. In a creative and memorable way, introduce your company, logo, and tagline. Add the necessary call to actions naturally. Make the viewers get to know what you want them to do. Make them to react immediately!

4. Draft your script:

As you're writing your own animated video script, keep that age-old saying in mind, "A picture is worth than a thousand words" Remember, you're going to create an animated video, so it can have many possible visuals and audible elements to reach your audience for sure.

Script every word and do lots of re-dos to get a message as clearly and concisely as possible and make it through. Write in plain, conversational English; make sure you use the language that your target audience will understand. By necessity if you use industry terms, make sure to explain appropriately.

For a short animated video, your script can be written using any word processor. Google docs and Ever note are also recommended. You may require script revision history and later your teammates also can use the comments feature. However, if you're creating a more elaborate script and want to format it the way professional scriptwriters do, acquire a special script-writing software to help you format the script. Some of the examples are Final Draft 8, Movie magic Screenwriter 6 etc.

Color Sense: Enhance Your Animated Story with the Right Palette

What are the best color choices for your story? What is just the right amount of color to use, if any at all? How can you use color to enhance the emotional impact of your piece? This chapter from Animated Storytelling: Simple Steps For Creating Animation and Motion Graphics will answer those questions and give you some simple guidelines for how to plan your palette and enrich your story with well-informed color choices.

Color has tremendous storytelling power. It can express emotion, clarify motivation, and even dictate the entire meaning of a piece. A farmer's lush green field means something totally different if instead it's yellow-brown; a hero's ride off into the sunset becomes a ride into the depths of hell with a slight tweak in hue; a young boy's first kiss has a different connotation if the recipient of the kiss turns green instead of blushing red.

So what are the best color choices for your story? What is just the right amount of color to use, if any at all? How can you use color to enhance the emotional impact of your piece? This chapter will answer those questions and give you some simple guidelines for how to plan your palette and enrich your story with well-informed color choices.

Fig. 2.9 Color script

How to Use the Super Premium Character Bundle

Characters can really represent the "human" element in illustrations. They can add an entirely new way to present your infographics like in the example below –either complementing

the background or acting like a virtual guide to the information presented. They are extremely versatile as they fit in in almost any design or illustration. Thus the possibilities are infinite, only up to your imagination.

What Is Character Design?

Characters are something we learn to love since we are children, through animations and cartoons. Characters are wild, unpredictable and unrealistic, we grow attached to cartoon characters and most of the time that bond never truly disappears from our hearts. That's why even as adults we can spot a character that reminds us of ourselves, how we wanted to be or how we are now, and fall in love with it.

Fig. 2.10 Character design

Thus creating a good character implies that you must design that character in such a way that people will love and relate to it on a very intimate level. It's all about the personality that you empower your character with, and that unique personality can derive from the way it looks, talks, walks, thinks, etc. Character design creates lovable or memorable characters, whether they are good or bad, cute or weird, happy or sad.

Simply put, Wikipedia's definition of Commercial Character Design is "is the process of creating a character and utilizing it to enhance or publicize a commercial entity through design". Designers use characters in commercial settings specifically because of the way people relate to them. By using a well-designed character as your brand mascot you are more likely to get people to have an emotional relationship with your products or business. Characters are friendly and

appeal to almost all age groups. They attract attention with their wacky behavior and can instantly make your designs interesting.

Basic Principles of Character Design

Taking into account that a character must be designed and not magically summoned into existence, there are a few basic principles or guidelines which one can use as the base for creating a successful character.

1. Function

One of the most common theories in design is that form must follow function, and this applies to all areas including character design. A character with a logical, clearly understandable form is more easily perceived and understood by the human brain. Simple shapes like circles or ovals often work best as the wireframe for a character because of their versatility and visual straightforwardness.

Simplicity in the character's overall shapes is also great if you need to draw your character from various angles. When rotating or viewing your character from another angle, all the planes within the character's design will change their appearance in proportion to the angle which makes it harder to maintain consistent proportions and scale for each characteristic. Thus starting off from a more basic, generic shape requires less effort in accurately representing the character in different positions.
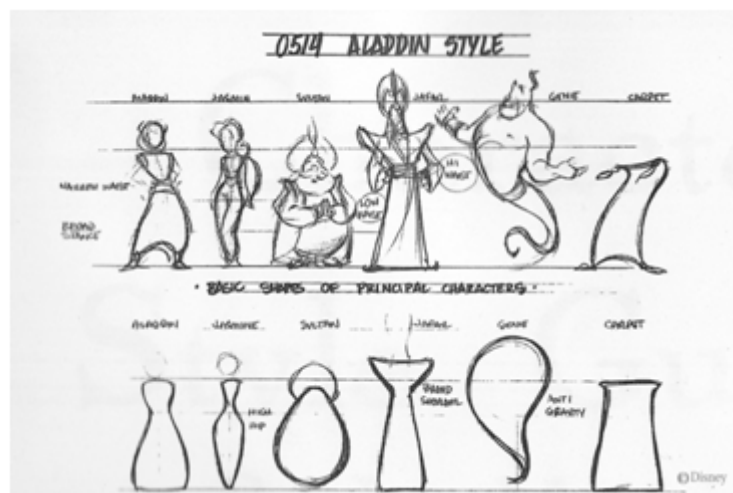
2. Style / Aesthetic

What can make or break a character is the style or general aesthetic used in its creation. Adding to what we've established before about simple shapes as a starting point for character design, the style of a character comes from the way in which the shapes that compose it blend together in a visually stimulating manner. Contrast of shape, form or proportion is a great way to balance shapes and make your character interesting. For example, Wile E. Coyote has a large, long snout, narrow shoulders, thin legs and big feet and hands. Not to mention the large, expressive eyes. Just as how in humans they say the eyes are the window into the soul, characters' eyes can be essential in defining their personality.

Fig. 2.12 Character style 1

Because characters are – like I said before – wacky and zany, you have the freedom to play around with proportions and features as much as you want, sometimes the most interesting character designs emerge from extreme visual contrasts. Exaggerating features also adds expressiveness to your character. Tiny eyes, huge ears, just go wild and see what results.

Fig. 2.13 Character style 2

3. Personality

The personality of a character is composed of many aspects but a large part of comes from the character's physical traits and features since those are the first things you notice when coming into contact with it. Depending on what you want your character to be like you can choose to exaggerate certain features. For example rounded, plump shapes always seem to imply cuteness because of the way they are generally associated with babies in our visual consciousness. Big eyes set very closely together towards the center of the face also enhance this effect. Sharp, hard angles seem harsher, combined with narrow heads or faces.

Whatever character you want to design, always think of its personality in relation to its features. Another defining thing that some designers may forget when creating a character are verbs. Have your character do something, move, dance, have a certain facial expression or a certain posture to add to its personality. In the example above, you can tell that the young apache is a very confident little man from his stance. Below are examples of round shapes and harsher angles to show how they impact the overall aesthetic of the characters in question.

Fig. 2.14 Character personality

Color Vocab Hue, Saturation, and Value

First let's make sure we're all on the same page about basic color vocab. As you may know, there are three standard characteristics of color: hue, saturation, and value. When we ask, "What color is that?" we're asking for the hue. Hue refers to the common color name in the spectrum like red, blue, green, blue‑green, and so on. Saturation is the intensity or purity of a color. Highly saturated colors look vibrant and bright while low‑saturated colors look dull, almost grayish. Value is the relative lightness or darkness of a color—basically how much light the color is exposed to determines its value. Low value means a color is closer to black. I'll use these terms throughout the chapter, so please refer to the hue, saturation, value chart here if you need a refresher.
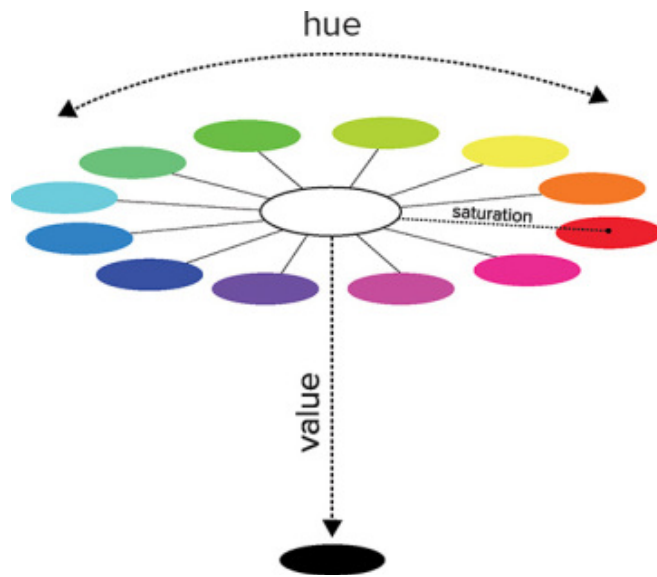
Fig. 2.15 Color Vocab Hue

Create a Color Script

Let's pull out those cue cards again. This time, instead of blank ones grab your completed storyboards. If you've already attempted to make an animatic, then your boards likely will be scanned and integrated into an editing program. If not, do so now. Scan each card into the software of your choice and lay out your boards in sequence. It's time to start the process of creating a color script.

A color script is a sequential visual outline of how you intend to use color in your animated film. The process can be highly experimental, and, as usual, I encourage you to find a process that works best for you. The trick is to balance what you think looks right in your individual scenes with what helps to enrich your story as a whole. Story is always first, so you may need to replace colors that you absolutely love (aesthetically) if they don't serve the big picture of your story.

To begin, take a step way back and try to define what color your entire story would be if it could be only one color. This is akin to figuring out the theme of your story, as it will influence each of your color choices as you move forward. We'll discuss color symbolism soon, but I encourage you to go with your gut in answering the following questions to help you determine that one color: How does your film feel? Is it a pink film? A gray one? What is the overarching central

mood of your film, and is it strong enough to base your film's palette around? Figuring out the dominant, thematic color of your film will help establish the palette of your other colors moving forward.

Once you have that one color, the next step is to create what I call a pre-color script (PCS). This is your storyboard represented by a series of single colors, one for each board. Each color in the series can be repeated. Think of your pre-color script as a game of charades you have to tell your entire story start to finish but you can use only one color per frame to do so.

The best way to start this process is by identifying the key moments in your story that will require color for emphasis. These are the moments that have to pop in your storyline and then the color you choose in the rest of your film should act to support those moments as best they can.

Fig. 2.16 Storyboards used color script

Take for instance the story of a bear cub lost in the woods. Say the cub faces off against some dangerous predator during the night and by dawn finally makes her way back home to her family of bears. The moments where color is important seem straightforward: when the bear cub gets lost in the woods, when the cub fights off a dangerous predator, and finally when the cub arrives safely back home. If these key moments are to be represented by solid hues, which would they be?

I encourage you to go with your gut in answering that question, break some rules, and be creative. However, if the ideas aren't flooding in, it doesn't hurt to start your color thinking with popular symbolism that permeates Western culture. Red represents menace, anger, or danger, like Darth Vader's red light saber or Captain Hook's red hat and jacket. For instance, you may think to use a splash of dramatic red when the bear cub is fighting against the violent predator.

Symbolism, however, may not always best serve the scene. What about when our bear cub gets lost in the first place? For the disorientation and fear that the cub may be experiencing, consider changing the value of the existing green so that the whole forest goes a bit darker when the cub realizes that she's lost.

Finally, for the cub's return home, it may be neither hue nor value that best enhances the moment. Perhaps a change in saturation will work best. Through the cub's travels the forest may have become desaturated to imply the sadness of the lost bear cub, but when the cub finally discovers home the forest could return to a saturated green. It will infuse your shot with sudden optimism and joy as the cub runs back towards her family.

Choosing the right hue, saturation, and/or value for the key moments in your story will help to amplify the emotion that you're going for and will also clarify intent. You can assign to a color any meaning you've chosen you simply have to define and establish it and be consistent with how you use it in your film. Whether you choose Western culture's symbolism or you assign your own meanings, it's important to consider saturation and value as well as hue and most importantly…go with your gut!

Supporting Colors

Once you've identified the hue, saturation, and value for the key moments in your story, go ahead and fill in the rest of your scenes with solid colors in the same way. Treat your key moments as the stars and choose colors that act as supporting characters. You may wish to avoid hue, saturation, and value levels that compete for attention with your star's key scenes.
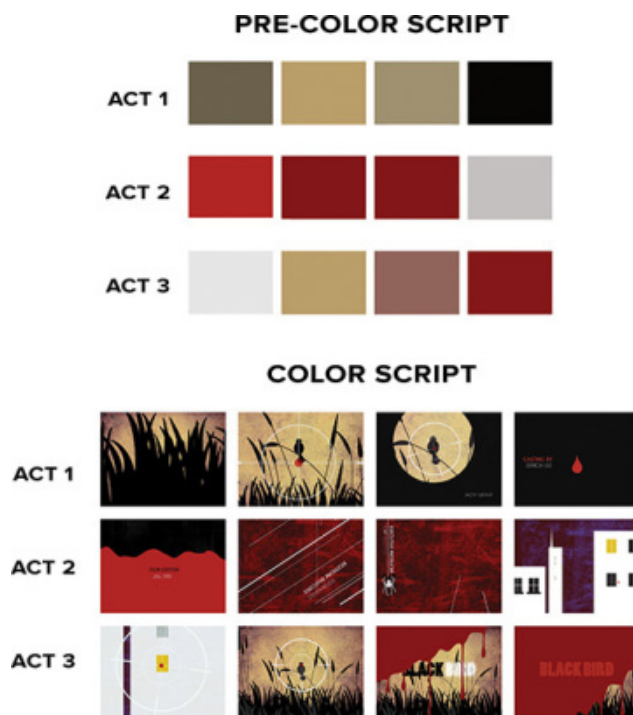

Fig. 2.17 Supporting Colors

Color Me Awesome

Now that you've completed your pre-color script, it's time to move on to the big time and complete your color script. With your PCS as your guide, pull up your original storyboard sequence

and begin to work out the colors for each board. The principal color that you already selected will help keep you focused on the look you're going for in each scene. Take the colors that you identified in your PCS and integrate them into the board. Once you do that it's time to select colors for the supporting cast of characters, backgrounds, and props in each shot. Again, I urge you to go with your gut and always consider story above visual awesomeness. And remember the important and simple tips I've outlined on the following pages when organizing color for your films. They represent the wisdom of experienced art directors and production designers whose decades of heart-wrenching trial and error led them to see the light. Take heed of their tips, or else their endless suffering will have been all for naught.

In print, colors are created by mixing pigments on paper. Mix too many pigments and you'll get black. In motion, light is used to mix color. If you mix too many colored lights you'll get white. As a result, print and motion function in two different "color systems." Motion uses the additive color system called RGB (Red, Green, Blue). Print uses the subtractive color system known as CMYK (Cyan, Magenta, Yellow, Black). Long story short, if you notice a weird change in your colors when transitioning from print to motion, your files may have changed from RGB to CMYK. Most programs will compensate for this shift, but if things look odd, you may want to go back and change your source files from CMYK to RGB.

Tip 1: Limit Your Palette

In still artwork, the eye has time to explore color and investigate composition. With animation (and all film), movement and the passage of time create the need for a continuous and clear focal point. You want your story to read quickly and consistently from scene to scene. Distracting the viewer's eye with unimportant objects that are colorful is the first way to lose the attention of an audience.

Simply put, in choosing color, less is more. Too much color variety in a shot confuses the eye, just as too many flavors on a plate of food will confuse the palate. It's best to take a

minimalist approach to color and start with as few colors as possible. It will be far easier to add colors later in the process than to take them away. Limiting your palette will allow the viewer's eye to quickly process the moving images and focus on what is most important in your story.

Tip 2: Support (Don't Upstage) Your Subject

Be careful with adding too much color to backgrounds and props when you have a colorful moving subject. Moving subjects are your stars and need space to breathe—they should be supported by their surrounding colors, not upstaged.

One way to please your attention-craving star is by designating an open area around it. This area is called a white space (though it's not necessarily white). Your subject will thank you for the wide-open stage where they can best be seen, and even if your audience's eye does wander, it will be thankful for a little rest in your white space.

Another way to limit the visual competition around your subject is by using high-contrast or complementary colors. This will help to solidify figure/ground relationships around your subject and will make your subject pop. High contrast is especially important for kinetic type, logos, and broadcast graphics, since words take more time to comprehend than singular objects and therefore require clear figure ground relationships.

Tip 3: Select One Thematic and One Accent Color

We went over this during your pre-color script, but I can't stress enough how important it is to choose a dominant thematic color to unify your entire piece. Doing this gives you a basis on which to establish your palette and offers viewers a theme through which they can experience your piece. Once you've established your thematic color, you should focus on selecting an accent color. There are many ways to pick color pairs. Try complementary colors, analogous colors, colors next to each other on the color wheel, whatever. From this dominant and accent color all other color decisions are derived—so choose carefully and choose early.

Tip 4: Use Saturation Mindfully

Saturated colors are so energetic that they can steal the spotlight if used in the wrong place. Use saturation in important places and moments when you need a character or story point to pop.

Rely on it too often and the eye will tire out. In other words, use restraint with saturated colors and save them for when they will help focus the eye and move the story.

Tip 5: Use Surprise Color for Punctuation

A surprise or unexpected color is one that differs so greatly from your overall palette that it jars the eye. When placed at a key moment in your story, a surprise color can enliven your motion work, tie together a key idea, and even trigger the climax of the story. Warning: Much like saturation, surprise colors are very powerful, so use with great restraint.

Tip 6: Design for Movement

In each of your boards, identify what will be moving and what will remain still. When choosing color, make sure that the colors in your backgrounds and still objects do not compete with the colors in your moving subjects. The goal is to draw the eye towards your subject and to not allow the less important still objects to distract from the action. Think about desaturating the colors in your backgrounds or still objects, and let your star have the spotlight.

Tip 7: Make Your Own Rules

As you've figured out by now, color is complex. Steadfast rules to using color in motion can be counterproductive to finding the right combination for your film. When it comes to color, uncomfortable combinations and new kinds of usage may make for interesting design. When using color, feel free to make your own rules for a project—just be consistent with them so that your piece is unified.

A Review of Previous Project

Mr. Thinphat Khongsakun and Mr. Rattanapol Rungsang (2017) project type animation subject matter teaching space travel the world 2. This project is the design and drawing of the comic scene, including ultrasound and have the audio sector effects making them more interesting and fun and to educate.

Ms. Natcha Khumploy and Ms. Chanipron Khotaphong (2018) Project type animation. Media matters teaching. Adobe Photoshop CS 6, this project is the design and drawing comics scene, including ultrasound and have the audio sector effects. Making it more interesting and fun and to educate

Mr. Santisuk Siphupha and Mr. Natsit Kititriwonphan (2018) Project type animation. Advanced computer skills, subject of this project are to design and draw a cartoon scene, including ultrasound and sound effects with a sector test to assess knowledge. Making it more interesting and fun and to educate.

2.5 Applying Computer to Use in Real Works

1.   Adobe captivate to design animation creation.
2.   Adobe Photoshop CS6 to design images to look beautiful.
3.   Audacity to adjusting the sound.
4.   Format factory to convert files.

Chapter 3

Computer system design

Start

Animation

False

End

Evaluation

True

Insert name

Name

Insert answer

Answer

A
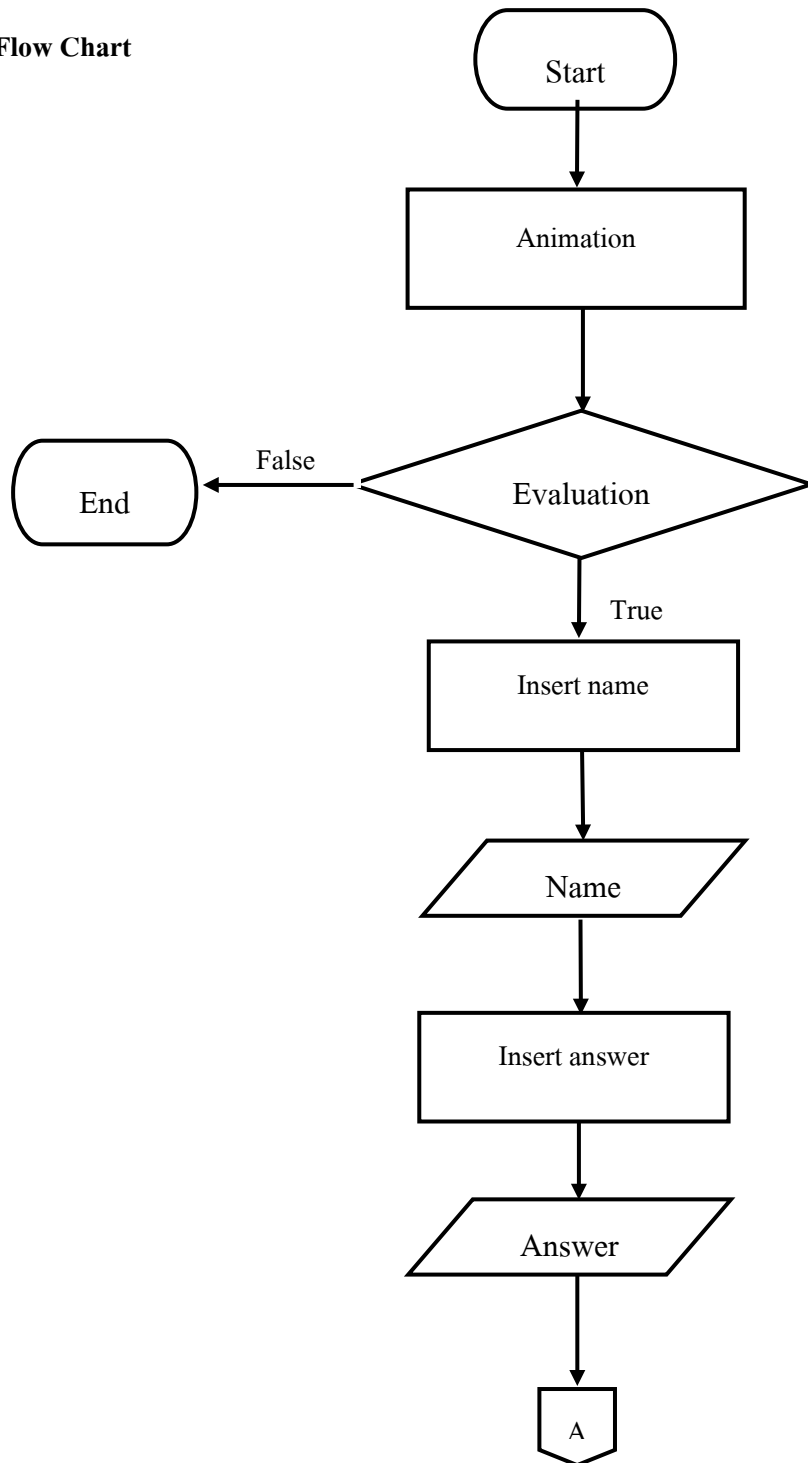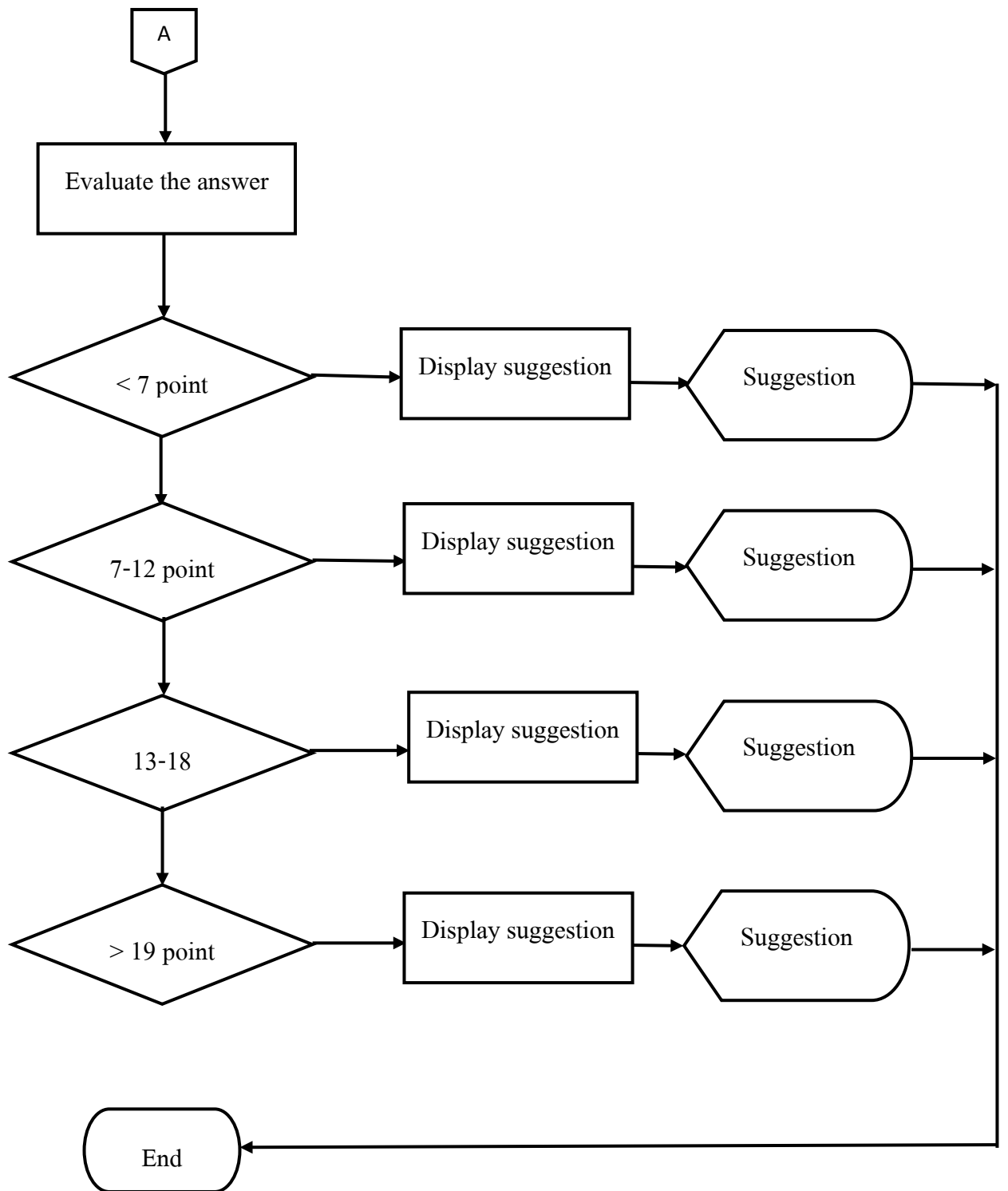
Fig. 3.1 Flow Chart

Fig. 3.2 Flow Chart

3.2 The design plan of Context Diagram and a Data Flow Diagram
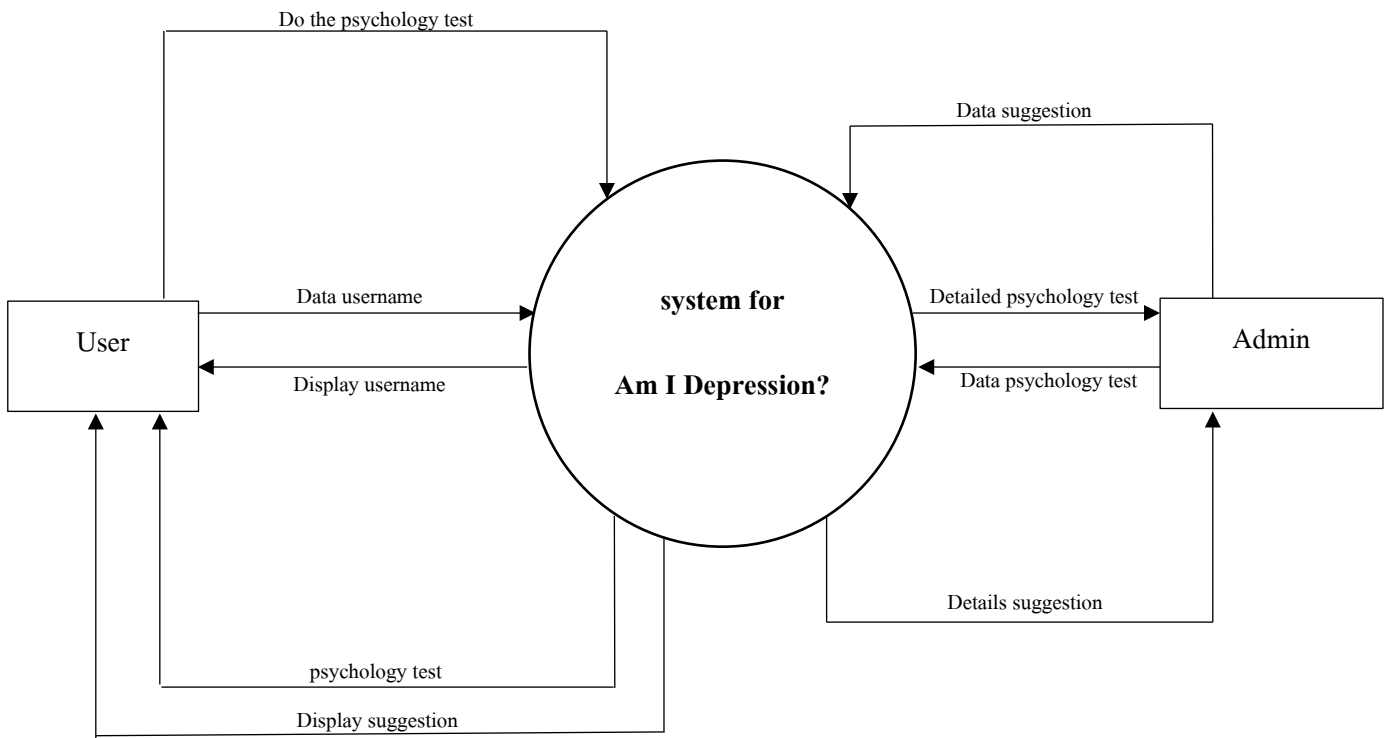
Fig. 3.3 Context Diagram

3.3 Story Board

Fig. 3.4 Title
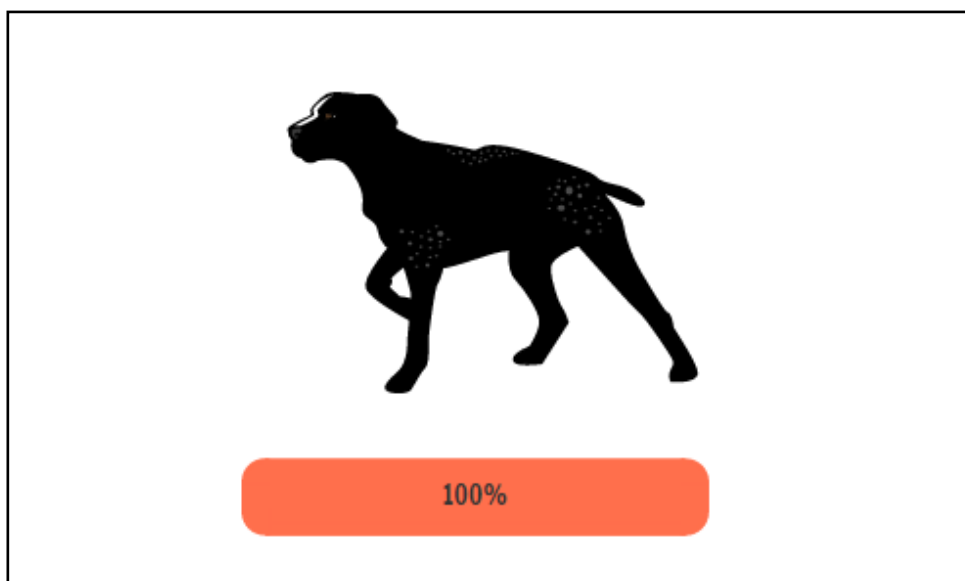
Fig. 3.5 Loading
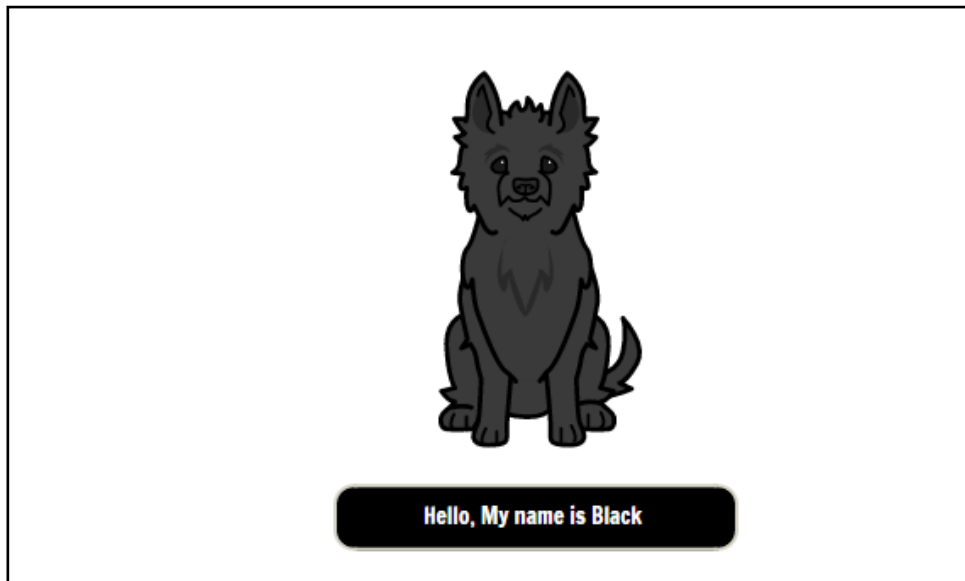
Fig. 3.6 Introduce character 1

Fig. 3.7 Tell about detail character

Fig. 3.8 Intro to story 1

Fig. 3.9 Intro to story 2

Fig. 3.10 Intro to story 3

Fig. 3.11 Intro to story 4

Fig. 3.12 Intro to story 5
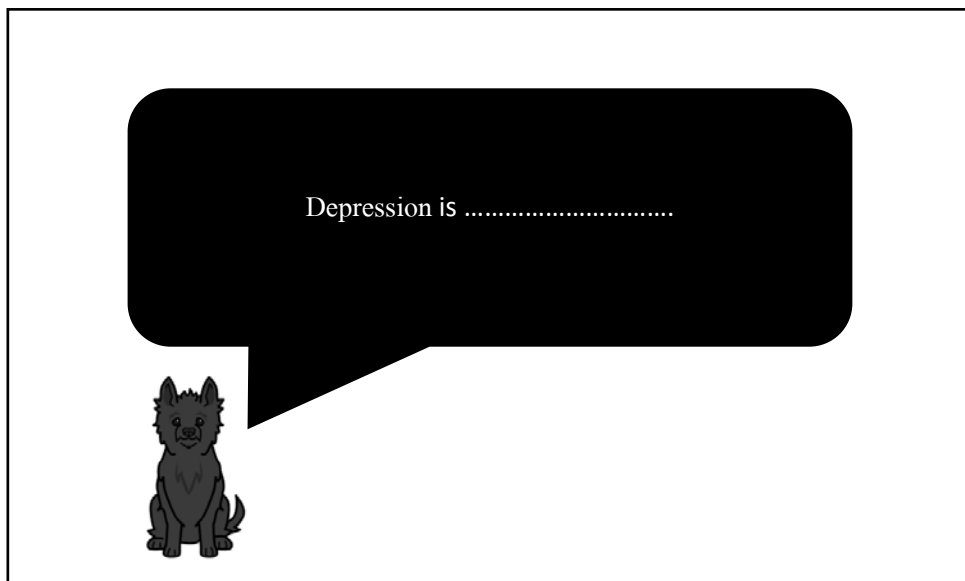
Fig. 3.13 Tell about story

Fig. 3.14 Ask for go to psychology test of depression
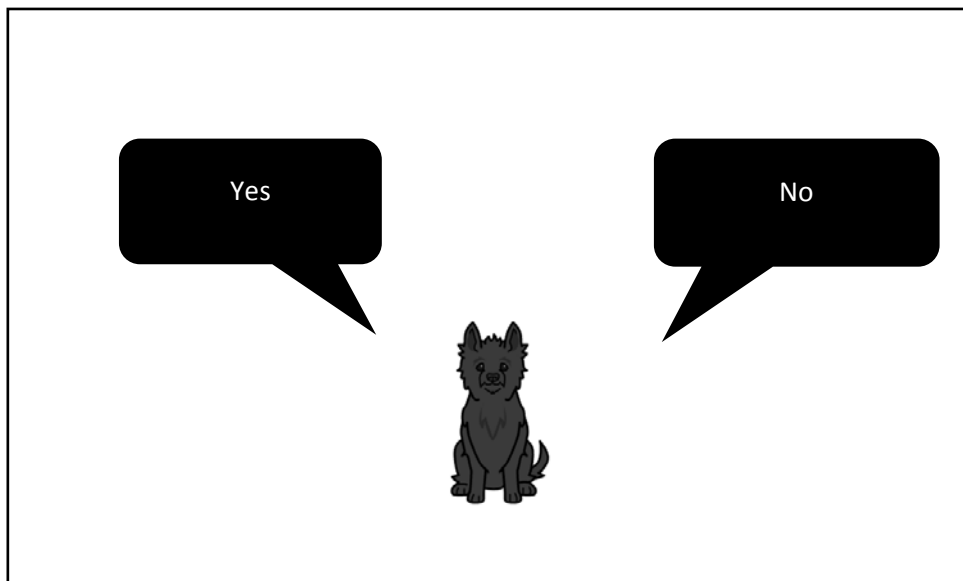
Fig. 3.15 Have choice to choose

Fig. 3.16 Show the answer if click "Yes"
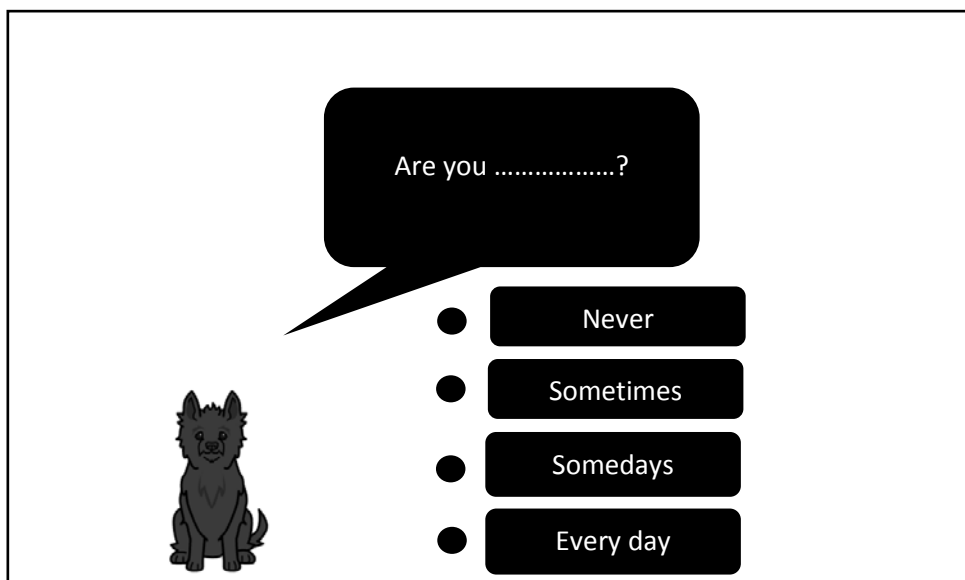
Fig. 3.17 Have a psychology test of depression
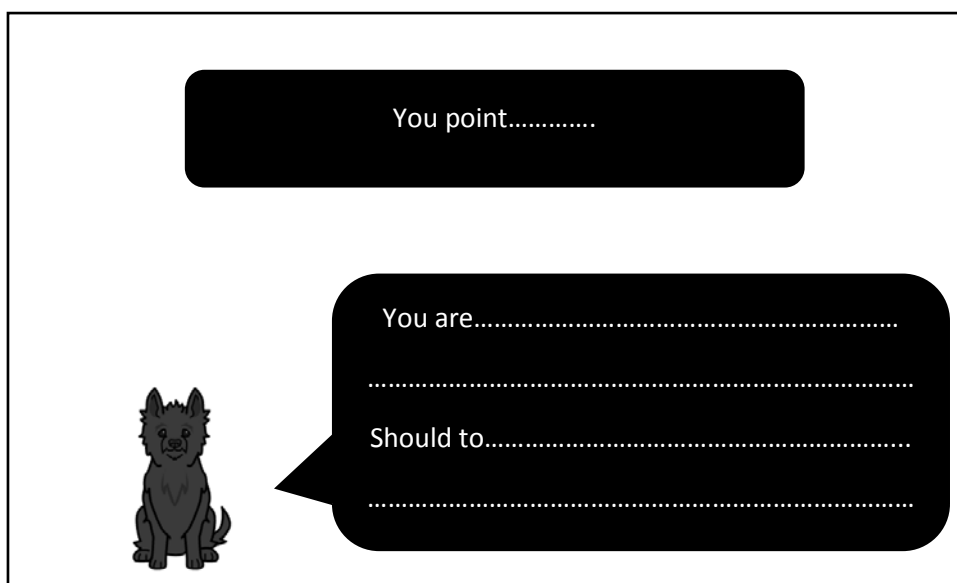
Fig. 3.18 Show point and suggestion
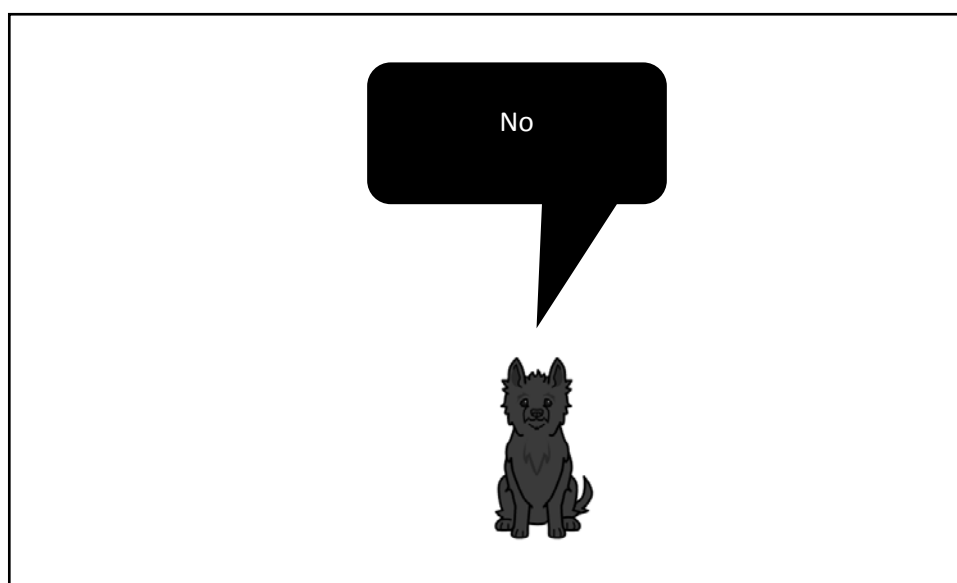
Fig. 3.19 Show the answer if click "No"

Fig. 3.20 Show end credit

3.4 Input Data

3.2.1 Loading Page

3.2.2 Title

3.2.3 Introduce character

3.2.4 Story telling

3.4.5 Test

3.5 Output Data

3.3.1 Answer

3.3.2 Suggestion

3.3.3 End credit

Chapter 4

Am I depressed ?

4.1 Tools and Equipment used

    1. Computer Notebook

    2. Monitor

    3. USB Flash Drive

    4. Desktop Computer

4.2 The Programs used in the Development

    1. The Programs Adobe Captivate to design animation creation.

    2. The Programs Adobe Photoshop CS6 to design images to look beautiful.

    3. The Programs Audacity to adjusting the sound.

    4. The Programs Format factory to convert files.

4.3 How to install Adobe Captivate 2017

Installation of Programs Adobe Captivate 2017
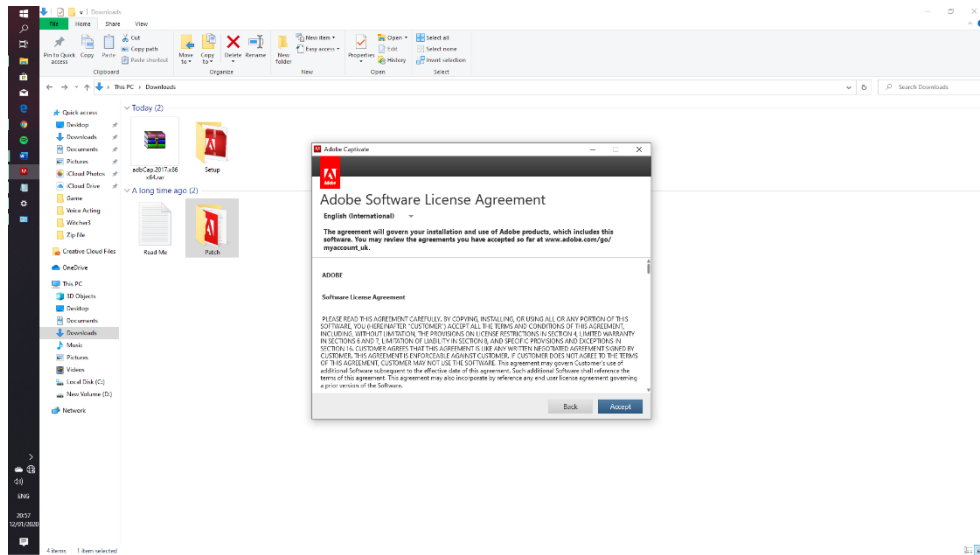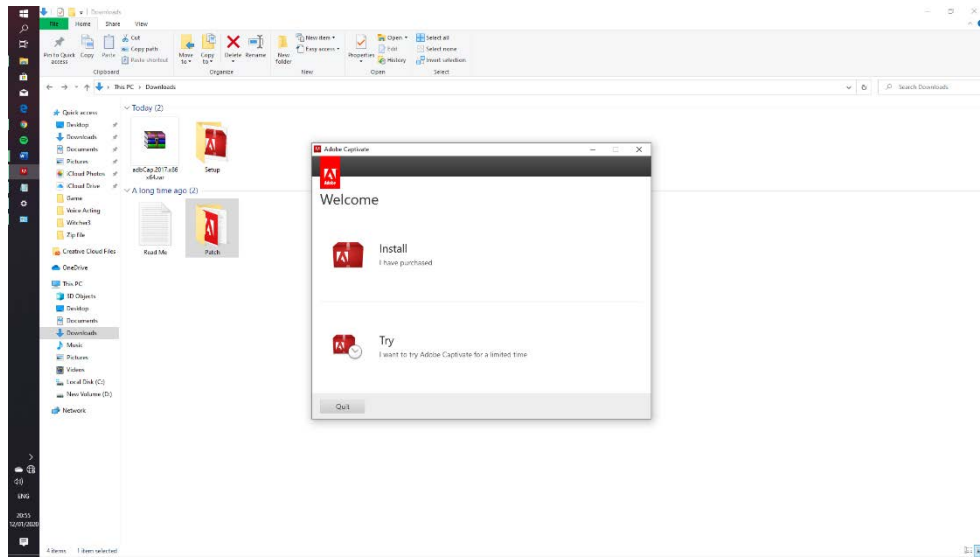
Fig. 4.2 Click Accept
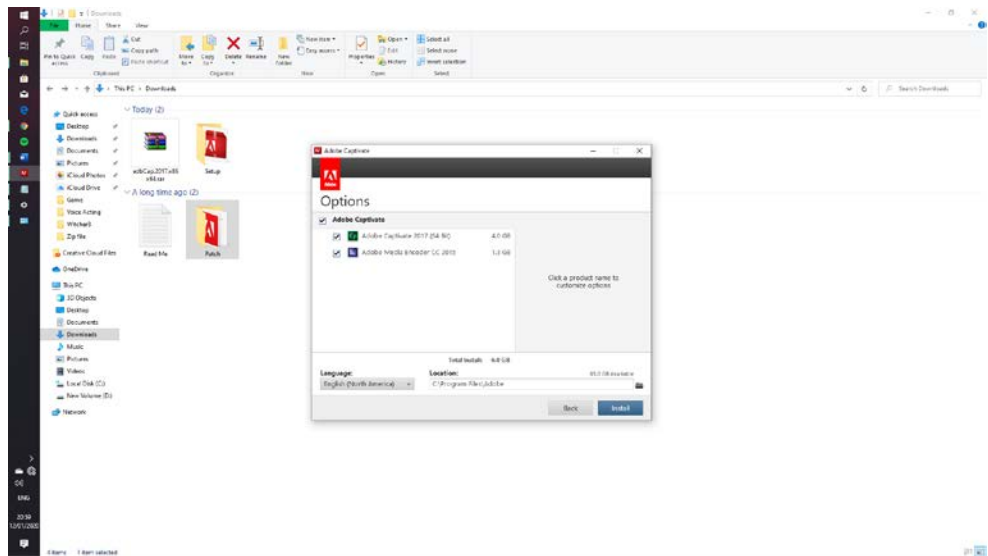
Fig. 4.3 Select your installation folder and click Install
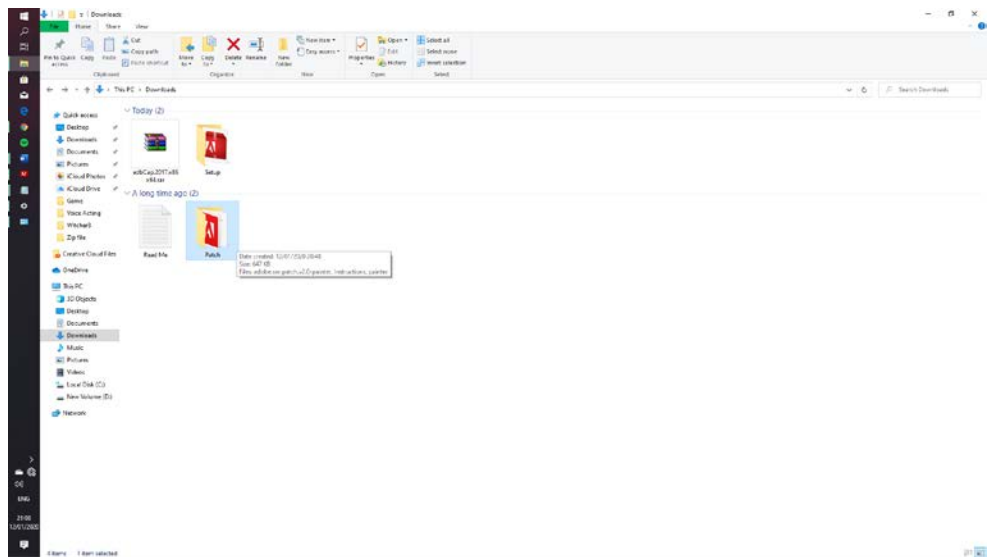
Fig. 4.4 When finish. Close the program and copy patch folder to your installation folder
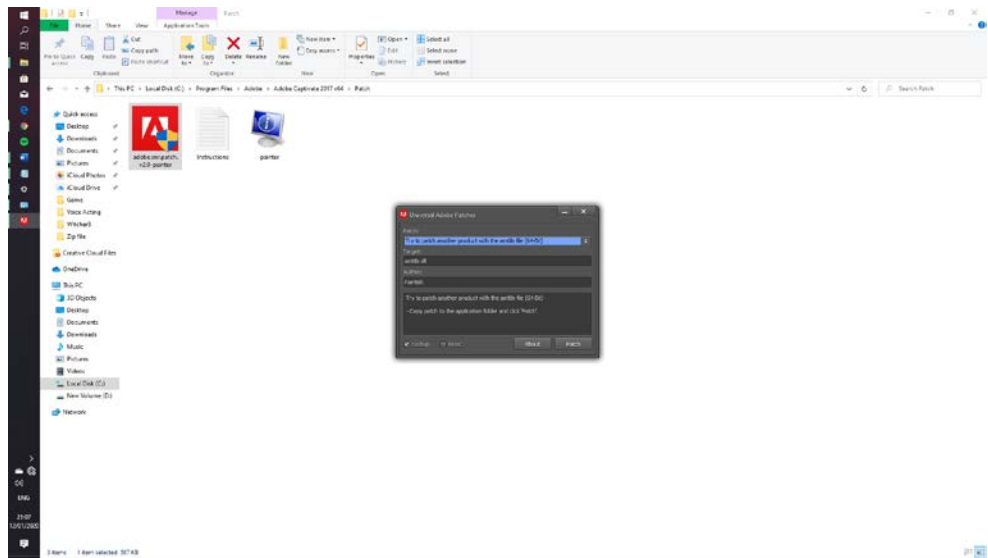
Fig. 4.5 1. Right click on adobe.snr.patch.v2.0-painter, Click "Run as administrator"

2. Select "Try to patch another Adobe product with amtlib.dll" and Apply it

4.4 The Step to Use the System
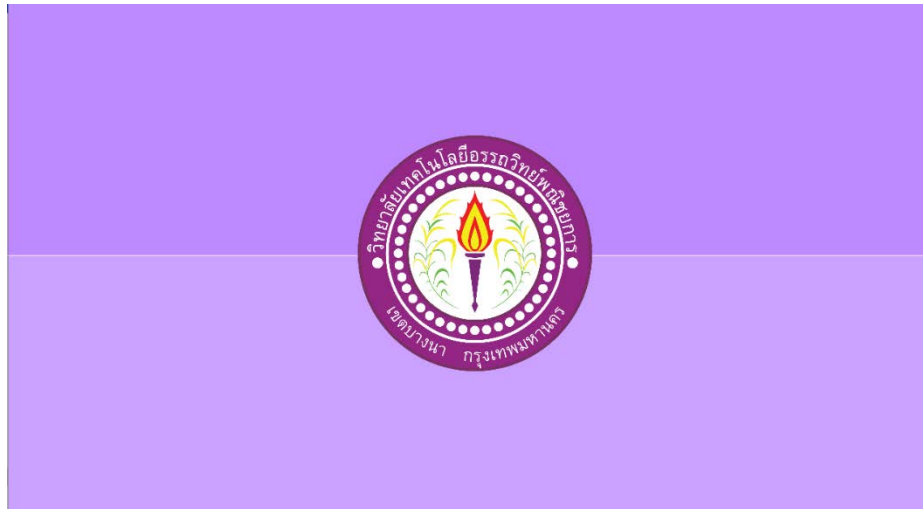
Fig. 4.6 Loading Page

Fig. 4.7 Title Page

Fig. 4.8 Login Page
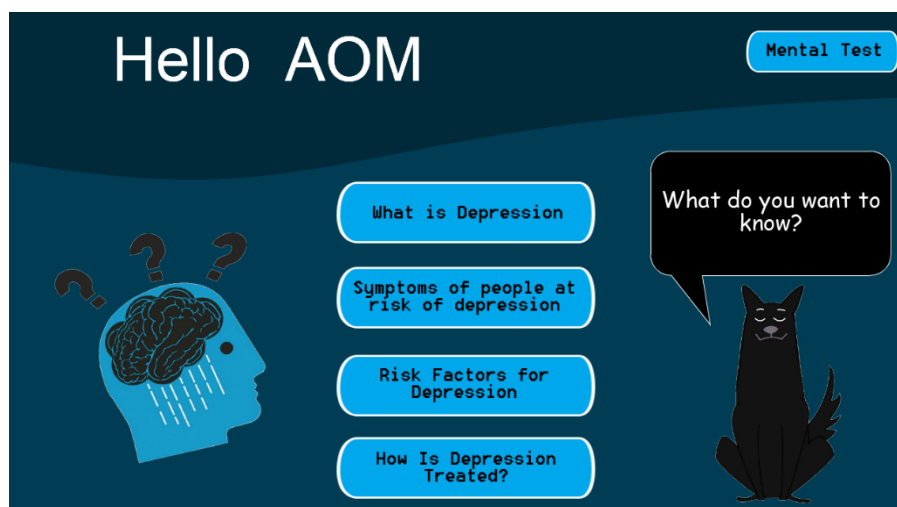
Fig. 4.9 Home Page

Fig. 4.10 Loading Page to What is Depression Page
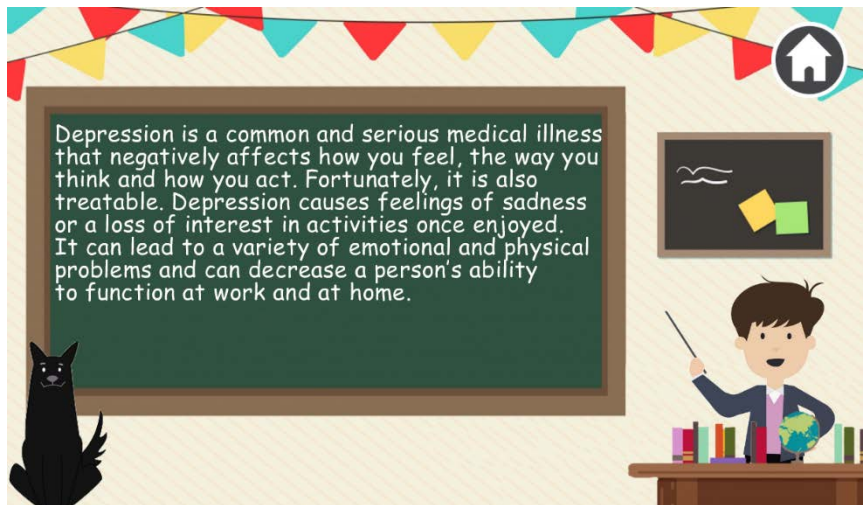
Fig. 4.11 What is Depression Page

Fig. 4.12 Loading Page to Symptoms of Depression Page

Fig. 4.13 Symptoms of Depression Page

Fig. 4.14 Loading Page to Risk Factor for Depression Page

Fig. 4.15 Risk Factor for Depression Page

Fig. 4.16 Loading Page to How is Depression treated Page
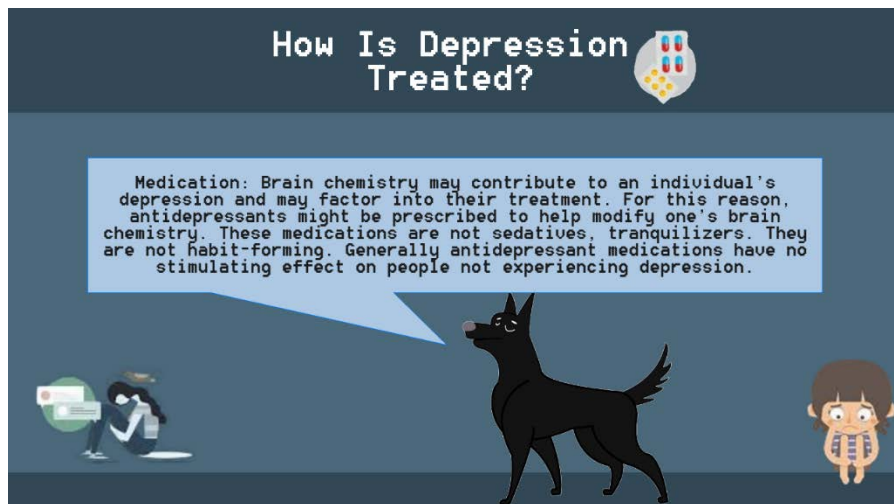
Fig. 4.17 How is Depression treated Page
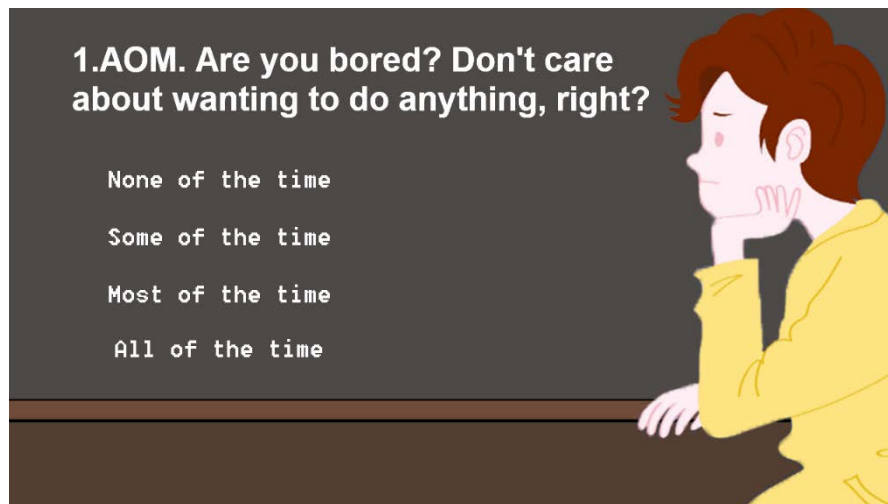
Fig. 4.18 Test Page Question 1
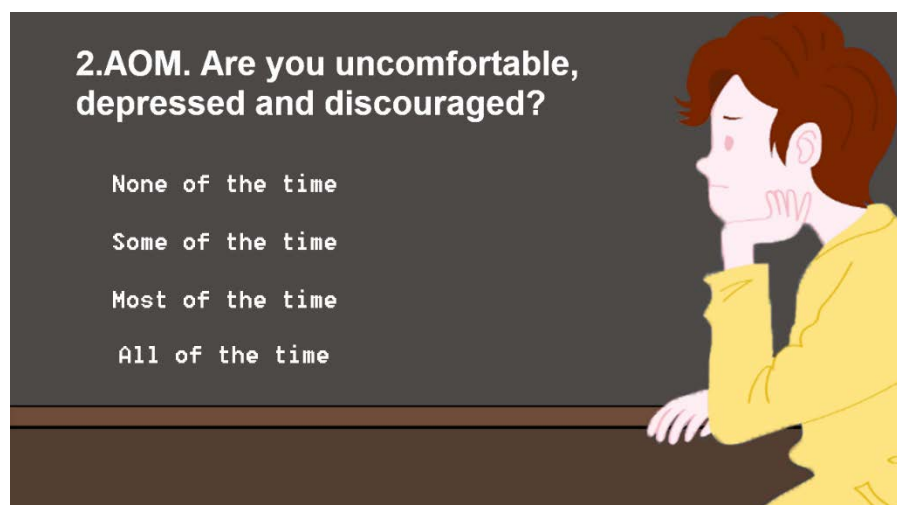
Fig. 4.19 Test Page Question 2

Fig. 4.20 Test Page Question 3
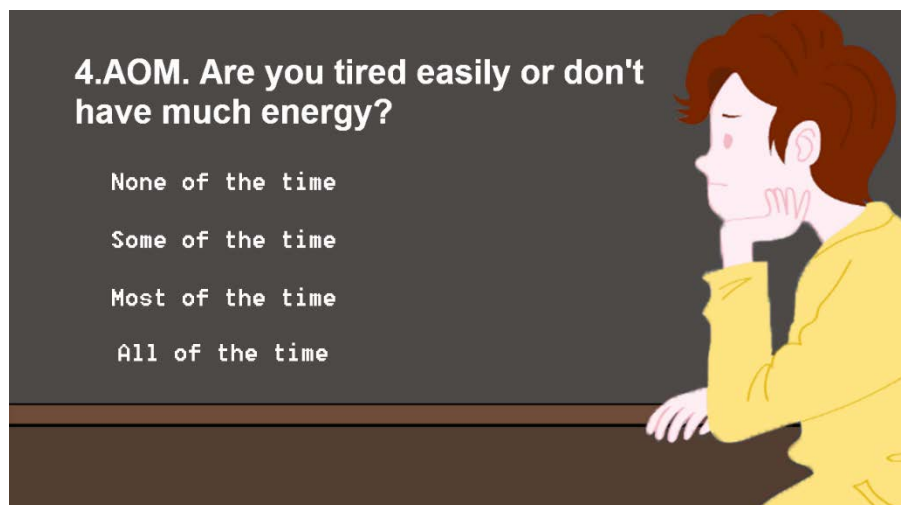
Fig. 4.21 Test Page Question 4

Fig. 4.22 Test Page Question 5

Fig. 4.23 Test Page Question 6

Fig. 4.24 Test Page Question 7
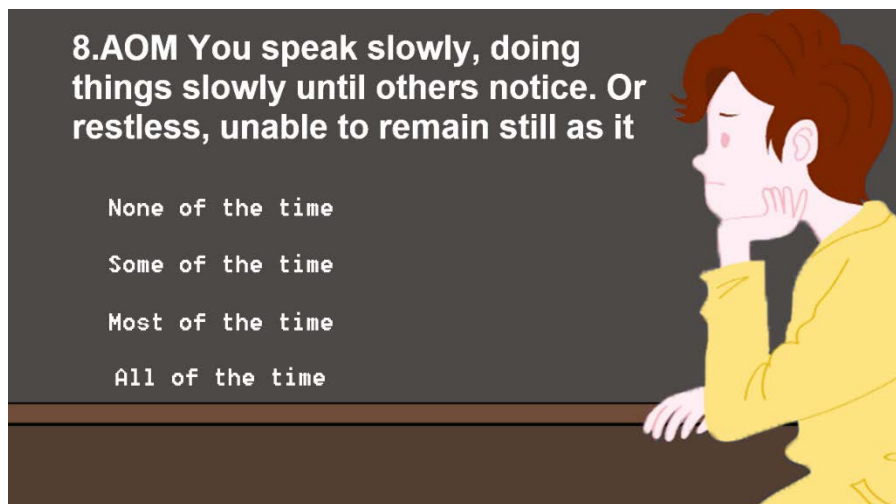
Fig. 4.25 Test Page Question 8

Fig. 4.26 Test Page Question 9
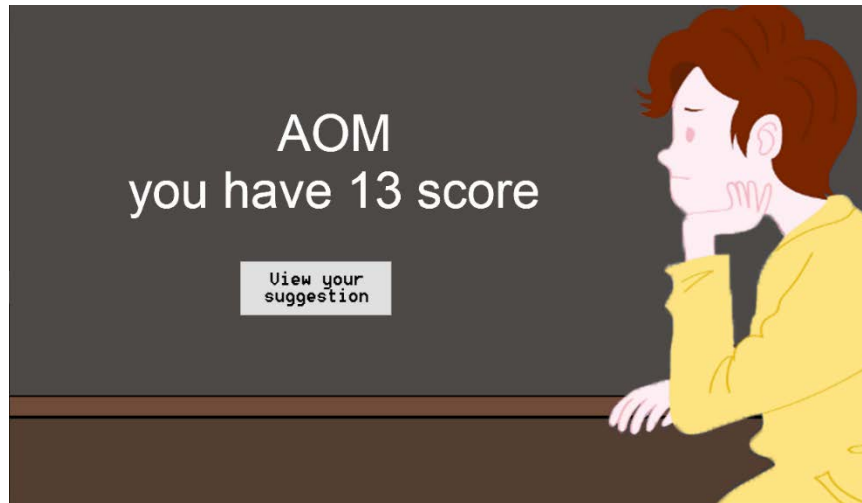
Fig. 4.27 Show score Page
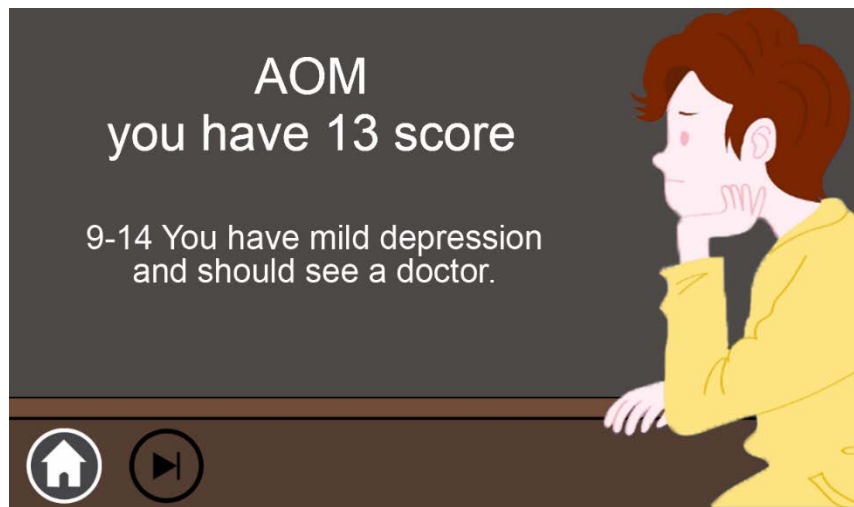
Fig. 4.28 Suggestion Page

Fig. 4.29 Developer Page

Chapter 5

Summary of the Project

5.1 Summary of the Project

5.1.1. Summary of the Project

1. Make animation with the topic " Am I depressed? "

2. Learn how to use the Adobe Captivate 2017 application to create animation.

3. Learn to use the Adobe Captivate 2017 application to create a quiz.

4. Learn how to use Adobe Photoshop to paint and decorate images.

5.1.2. The size of each notice file

No,	File name	Size	Note
1	AM I Depression?	15,996 KB	Animation

Table 5.1 Show the size of each notice file

5.1.3. Bug on system design.

1. The design error subtitles not be beautiful. It must be re-designed.

2. An error occurred doing a test.

5.1.4. Error messages are available in the program.

1. The issue is caused by an Error program without the ability to combine scores from the test.

2. The problem is caused by the program by the file is large and cannot shrink the screen.

5.2 Issues and barriers to operating

1. Members of the time group do not match, free time which make the delay finishing the project.

2. The developers have also lacks the experiences of using the program, thus made long time to build the system.

3. There was an error in saving the file.

4. To create a beautiful animation took much time to draw the image and lead to delay finishing the project

5.3 Actual Time Schedule

List term 1	June 62				July 62				August 62				September 62				Date
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Student project training		↔															11 -12 JUN 62
Proposed project topic (Chapter 1)		↔															14 JUN 62
Announcement of topic results			↔														17 JUN 62
Proposed project topic			↔														19 JUN 62
Announcement of topic results				↔													21 JUN 62
Register online topics, present a joint advisor.			↔———→														18 - 30 JUN 62
Send document Chapter 2					↔												8-14 JUL 62
Send document Chapter 3						↔———→											18-31 JUL 62
Examination presentation of project topics										↔							17 AUG 62
Announcement of test results											↔						22 AUG 62
Send progress 50%													↔				9-15 SEP 62
Send progress 60%															↔		16-22 SEP 62
Send progress 70%																↔	23-30 SEP 62

List term 2	November 62				December 62				January 63				February 63				Date
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Send progress 90%	↔																1-8 NOV 62
Send progress 100%		↔															9-13 NOV 62
Project presentation exam			↔														7 DEC 62
Announcement of test results						↔											11 DEC 62
Send document Chapter 4										↔							6-19 JAN 62
Send document Chapter 5											↔						20-26 JAN 62
Send budget for the project												↔					26-30 JAN 62
Send a CD, book													↔———→				1-20 FEB 62

Table.5.2 Actual Time Schedule

↔ Planning operation

◄------► Actual working time

5.4 Actual Budgets

No.	List	The Quantity	Price(Baht)
1	A4 paper	1	125
3	CD values	1	50
3	Printing document	1	350
Total			**525**

Table 5.3 Actual budget to complete the project

Reference

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Sunny Arora. (2018). **The Evolution of Animation: From Entertainment to Business Videos − A brief Journey Through Time.** Search on July 11, 2019, Searching from https://www. b2w.tv/blog/the-evolution-of-animation-a-brief-journey-through-time

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Appendix

- ATC.01 Project title Approval

- ATC.02 Request Permission to be a Co‑Advisor

- ATC.03 Progress Project Presentation

- ATC.04 Progressive Report of Computing System

- ATC.05 Record of Submitting Documents

Biography

Mr. Pontakon I-nala (Earth) was born on 5th January 1999, finished vocation education from Attawit Commercial Technology College. And now studying in higher vocation school, English Program, Major in Business Computer at Attawit Commercial Technology College.

Home address: 445/40 Praeksa, Mueang Samutprakan, Samutprakan.

Telephone no: 094-486-1933

E-mail address: eart754@gmail.com

Ms. Monsrirak Wongprasert (Aom) was born on 18th November 1999, finished vocation education from Attawit Commercial Technology College. And now studying in higher vocation school, English Program, Major in Business Computer at Attawit commercial Technology College.

Home address: 105 Sukhumvit64/1 Bangchak, Prakhanong, Bangkok.

Telephone no: 088-875-4682

E-mail address: oomsrirak@gmail.com

ATC.01

Project Title Approval

<div align="right">

Major in Business Computing

Attawit Commercial Technology College

June 19, 2019

</div>

Subject: Project Title Approval

To: The committee members

Group Members: 1. Mr. Pontakon   Inala   Student Code 36965 Level 2/E

                              2. Ms. Monsrirak   Wongprasert   Student Code 36946 Level 2/E

          We would like to make the project of Animation

Thai Name: ฉันเป็นโรคซึมเศร้าหรือเปล่า ?

English Name: Am I depressed ?

Advisor: Mrs. Ohmar Thwin

We would like to request your approval for our project's title.

          Please kindly check and approve.

<div align="right">

Signature..Student

(Mr. Pontakon Inala)

Group Leader

</div>

☐ Approve   ☐ Not Approve   The Board of Committee

Members..

....

      Signature................................   Signature................................

        Committee Members   Committee Members

Request Permission to be a Project Co-Advisor

Major in Business Computing

Attawit Commercial Technology College

June 25, 2019

Subject: Request Permission to be a Project Co-Advisor.

To: Ms. Thitirut Naiyapat

Group Members: 1. Mr. Pontakon   Inala   Student Code 36965 Level 2/E

2. Ms. Monsrirak   Wongprasert   Student Code 36946 Level 2/E

We would like to invite Ms. Thitirut Naiyapat to be a project committee member of our group. We will develop the system with Animation named as "Am I depressed ? ".

We have also attached the documents regarding the project's topic. Please kindly determine and allow.

Signature.....................................Student   Signature......................................Student

(Mr. Pontakon Inala)   (Ms. Monsrirak Wongprasert)

Signature..Co-Advisor

(Ms. Thitirut Naiyapat)

ATC.03

Final Project Presentation

Major Business Computing

Attawit Commercial Technology College

August 14, 2019

Subject: Final Project Presentation to defend the project related to business computing system.

To: Committee member of the Board

Group Members: 1. Mr. Pontakon   Inala   Student Code 36965 Level 2/E

               2. Ms. Monsrirak   Wongprasert   Student Code 36946 Level 2/E

We are developing the computer system with Animation

Thai Name : ฉันเป็นโรคซึมเศร้าหรือเปล่า ?

English Name : Am I Depressed ?

Committee Members

Advisor: Mrs. Ohmar   Thwin

Co-Advisor   Ms. Thitirut   Naiyapat

With attached materials to evaluate the project.

     ☑   Software   1 set

     ☑   Documents (Chapter1-3)   1 set

Please kindly check and approve.

Signature...Student

(Mr. Pontakon Inala)

Group Leader

Project progress Report to Advisor and Co-Advisor

โครงการ ฉันเป็นโรคซึมเศร้าหรือเปล่า ?

Am I depressed ?

Advisor : Mrs. Ohmar Thwin

Co-Advisor : Ms. Thitirut Naiyapat

No.	Job Description	DD/MM/YY	Advisor	Co-Advisor
Semester 1/2019				
1	Proposed project topic and Chapter1	....../....../......		
2	Chapter 1 documents	....../....../......		
3	Chapter 2 documents	....../....../......		
4	Chapter 3 documents	....../....../......		
5	Send documents and PowerPoint presentation and make the progress presentation	....../....../......		
6	50% progress of the system	....../....../......		
7	60% progress of the system	....../....../......		
8	80% progress of the system	....../....../......		
Semester 2/2019				
9	100% progress of the system	....../....../......		
10	Send documents and PowerPoint presentation and make the final presentation to defend the project	....../....../......		
11	Chapter 4 documents	....../....../......		
12	Chapter 5 documents	....../....../......		
13	Submit the completed document	....../....../......		
14	Submit CD	....../....../......		
15	Payment for binding report	....../....../......		

Record of Submitting Documents and Program

Major in Business Computing

Attawit Commercial Technology College

Page 1

| Group Members: | 1. Mr. Pontakon | Inala | Student Code 36965 Level 2/E |
| | 2. Ms. Monsrirak | Wongprasert | Student Code 36946 Level 2/E |

Project Category: Animation

Name of Project: Am I depressed ?

Advisor: Mrs.Ohmar Thwins

Co-Advisor: Ms. Thitirut Naiyapat

No.	Date	Topics	Signature	Remarks

Record of Submitting Documents and Program

Major in Business Computing

Attawit Commercial Technology College

Page 1

| Group Members: | 1. Mr. Pontakon | Inala | Student Code 36965 Level 2/E |
| | 2. Ms. Monsrirak | Wongprasert | Student Code 36946 Level 2/E |

Project Category: Animation

Name of Project: Am I depressed ?

Advisor: Mrs.Ohmar Thwins

Co-Advisor: Ms. Thitirut Naiyapat

No.	Date	Topics	Signature	Remarks

Record of Submitting Documents and Program

Major in Business Computing

Attawit Commercial Technology College

Page 1

| Group Members: | 1. Mr. Pontakon | Inala | Student Code 36965 Level 2/E |
| | 2. Ms. Monsrirak | Wongprasert | Student Code 36946 Level 2/E |

Project Category: Animation

Name of Project: Am I depressed ?

Advisor: Mrs.Ohmar Thwins

Co-Advisor: Ms. Thitirut Naiyapat

No.	Date	Topics	Signature	Remarks

Record of Submitting Documents and Program

Major in Business Computing

Attawit Commercial Technology College

Page 1

| Group Members: | 1. Mr. Pontakon | Inala | Student Code 36965 Level 2/E |
| | 2. Ms. Monsrirak | Wongprasert | Student Code 36946 Level 2/E |

Project Category: Animation

Name of Project: Am I depressed ?

Advisor: Mrs.Ohmar Thwins

Co-Advisor: Ms. Thitirut Naiyapat

No.	Date	Topics	Signature	Remarks

Requesting permission from Co-advisor to Process the documents

Major in Business Computing

Attawit Commercial Technology College

February 10, 2020

Subject : Requesting permission from the Co-advisor to Process the documents of chapter 4 and 5

To :   Ms. Thitirut Naiyapat

Group Member : 1. Mr. Pontakon   I-nala   Student Code 36965 Level 2/E

2. Ms. Monsrirak   Wongprasert   Student Code 36946 Level 2/E

Wishing to request permission to process the documents of chapter 4 and chapter 5 as our program has been completed according to its objectives

Please kindly determine and allow.

Signature...Student   Signature...Student

(Mr. Pontakon I-nala)   (Ms. Monsirak Wongprasert)

Signature.. Co-Advisor

(Ms. Thitirut Naiyapat)