

DAY NINE

PAPER WORLD--CREATING 3D SETTINGS

Ok, we've gotten our characters together and a bit of their world. Now, it's time for students to finish building their story's setting!



mrprintables.com

Remember, the **setting** is the environment in which a **story** or event takes place. When you're coming up with a story, character and plot (or the "who" and "what" of a story) are the two most important ingredients. But setting (the "where" and "when") comes a very close third.

Actually, a powerful setting is almost like a *character in its own right*, in that it has...

- A heart and soul
- A presence
- An influence on the events.

And so it's really no coincidence that you construct a fictional setting in exactly the same way that you create the story's characters...

Just like we're about to [continue to] do! Remember, a setting with lots of details helps fuel the imagination!

RESOURCES:

Check out the gorgeous resources & printables at The Printable Neighborhood from Vivint (**search for them on Google or another search engine.**)

A full-fledged town to download, print, and assemble. This paper toy neighborhood includes an ever-growing collection of



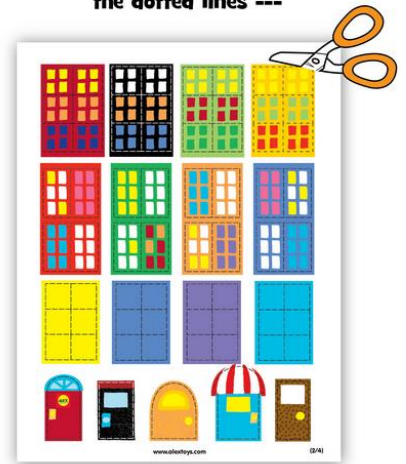
homes, people, vehicles, stores, restaurants, and other buildings important to a growing town. There are now over 40 different printables for you to download for students to print, cut, glue, and design settings with!



Here is a convenient place to access all of the [Made by Joel Paper City](#) posts. Print, color, build, and play!

There's more at [Juice Box City](#) from Alextoys.com. Welcome to Juice Box City, population – how ever many juice boxes you can drink! Take a drive down Orange Lavaburst Lane or see what's happening at Flashin' Fruit Punch Park.

I. Cut out the shapes along the dotted lines ---



There are a million possibilities for making 3D landscapes and cityscapes out of simple (often 2D) materials (like these free [printable nature texture papers](#)). Start building a solid foundation and then let your imagination go



wild transforming 2D paper into a 3D sculpture of your story's setting.



DAY NINE K-2 STANDARD ALIGNMENT

K

- RL.K.3. With prompting and support identify (and develop) the setting(s) of a story.
- RI.K.3 With prompting and support identify (and develop) the setting(s) of a story.

These standards will be met and reinforced as students continue working on their story's 'illustrations' and describing the setting by building their story's setting using available templates, art supplies, and/or 'junk materials' and their imaginations. Discussion will take place as they build to help them place their characters in their setting and begin to build the mental 'pre-write' or 'proto-structure' of their plot and eventual stories. What is your [setting] called? Where is it? (On earth? Another planet? Past/Future?) Why this building? Why this part? What did your character do? Etc.

1

- RL.1.3. Describe (and develop) settings in a story, using key details.
- RL.1.7. Use illustrations and details to describe and develop setting of a story.

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2

- RL.2.7. Use [information gained from the] illustrations to demonstrate understanding of a story's setting.
- RI.2.7. Explain how specific images contribute to and clarify a story (e.g., the setting).

These standards will be met and reinforced as students continue working on their story's 'illustrations' and describing the setting by building their story's setting using available templates, art supplies, and/or 'junk materials' and their imaginations. Discussion will take place as they build to help them place their characters in their setting and begin to build the mental 'pre-write' or 'proto-structure' of their plot and eventual stories. What is your [setting] called? Where is it? (On earth? Another planet? Past/Future?) Why this building? Why this part? What did your character do? Etc.

3

- RL.3.7. Explain how specific aspects of [a text's] illustrations create mood and emphasize aspects of a setting.
- RI.3.7. Use information gained from illustrations to demonstrate understanding of (and determine) where, when, why, and how key events (may) occur in a story.

These standards will be met and reinforced as students continue working on their story's 'illustrations' and describing the setting by building their story's setting using available templates, art supplies, and/or 'junk materials' and their imaginations. Discussion will take place as they build to help them place their

characters in their setting and begin to build the mental ‘pre-write’ or ‘proto-structure’ of their plot and eventual stories. What is your [setting] called? Where is it? (On earth? Another planet? Past/Future?) Why this building? Why this part? What did your character do? Is your story an action story? A happy story or a tragic one? How does your setting help show that? What’s going to happen in that building? Etc.

4

- RL.4.3. Describe in depth the setting of a story.
- W.4.9.a. Describe in depth the setting in a story or drama, drawing on specific details in the text/illustrations.

These standards will be met and reinforced as students continue working on their story’s ‘illustrations’ and describing the setting by building their story’s setting using available templates, art supplies, and/or ‘junk materials’ and their imaginations. Discussion will take place as they build to help them place their characters in their setting and begin to build the mental ‘pre-write’ or ‘proto-structure’ of their plot and eventual stories. What is your [setting] called? Where is it? (On earth? Another planet? Past/Future?) Why this building? Why this part? What did your character do? Etc.

5

- RL.5.3. Compare and contrast two or more [elements of] settings in a story, drawing on specific details in the text (e.g., illustrations & character interactions.)
- W.5.9.a Compare and contrast two or more [elements of] settings in a story or drama, drawing on specific details in the text (e.g., illustrations & character interactions.)

These standards will be met and reinforced as students continue working on their story’s ‘illustrations’ and describing the setting by building their story’s setting using available templates, art supplies, and/or ‘junk materials’ and their imaginations. Discussion will take place as they build to help them place their characters in their setting and begin to build the mental ‘pre-write’ or ‘proto-structure’ of their plot and eventual stories. As they build and choose elements we’ll discuss how they work together or clash beneficially or problematically (ex. City elements and rural elements, characters (ex. Monsters) contrasting with a more pastoral or urban setting, etc.) within the story ‘structure’ as a whole.

6

- RL.6.5. Analyze how a scene fits into the overall structure of and contributes to the development of the setting.
- W.6.3. a) Engage and orient the audience by establishing a context (e.g., setting.)

These standards will be met and reinforced as students continue working on their story’s ‘illustrations’ and describing the setting by building their story’s setting using available templates, art supplies, and/or ‘junk materials’ and their imaginations. Discussion will take place as they build to help them place their characters in their setting and begin to build the mental ‘pre-write’ or ‘proto-structure’ of their plot and eventual stories. As they build and choose elements we’ll discuss how they work together or clash beneficially or problematically (ex. City elements and rural elements, characters (ex. Monsters) contrasting with a more pastoral or urban setting, etc.) within the story ‘structure’ as a whole.

7

- RL.7.3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- W.7.3. a) Engage and orient the audience by establishing a context (e.g., setting.)

These standards will be met and reinforced as students continue working on their story's 'illustrations' and describing the setting by building their story's setting using available templates, art supplies, and/or 'junk materials' and their imaginations. Discussion will take place as they build about what role a setting takes in a story and how it affects a story and the characters who take part in it. As they choose and build elements we'll work to also develop mental 'pre-write' or 'proto-structure' of their plot and eventual stories.

8

- RL.8.2. Determine a theme or central idea of a story including its relationship to the characters, setting, and plot.
- W.8.3. a) Engage and orient the audience by establishing a context (e.g., setting.)

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Discussion will take place as they build to help them place their characters in their setting and begin to build the mental 'pre-write' or 'proto-structure' of their plot events and eventual stories. What is your [setting] called? Where is it? (On earth? Another planet? Past/Future?) Why this building? Why this part? What did your character do? Etc.

As they build and choose elements we'll discuss how they work together or clash beneficially or problematically (ex. City elements and rural elements, characters (ex. Monsters) contrasting with a more pastoral or urban setting, etc.) within the story 'structure' as a whole.

DAYS TEN AND ELEVEN

AND...ACTION!

WELL, AFTER A FEW 'CUTS!'

Stories can be living breathing *moving* things. And so maybe it's time to put a little motion in our ocean or some wiggle in our walkways. In other

words, use automata to help tell our tales. Maybe there's some mobile statuary in your town, a sun you want to rise & set, or a character that you want to move around (or up and down and up and down)! Hey, what about a flying cow (who will moo-ve smoothly through the air) or a Ski Rex? Anyone, anyone?

With automata, imagination is sparked whenever you crank the handle or when the pendulum swings. Students can use templates or explore with 'Essential Mechanisms' as the

starting point for their own character based automata.

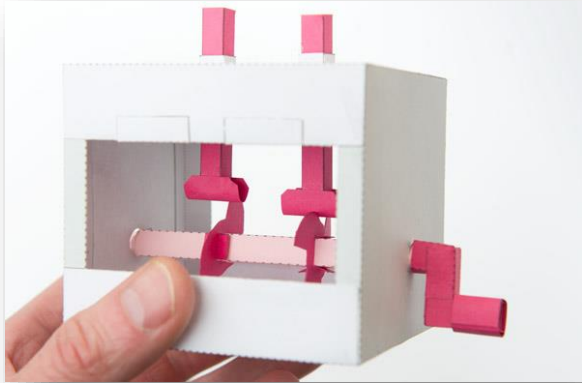
SO, LET'S GEAR UP!

MATERIALS

- Tacky Glue
- Scissors
- Templates & Printouts from books like *Karakuri: Paper Models that Move* or chosen templates printed out from robives.com (which also includes videos & step by step instructions)



All the elements must help set the scene, develop character, or advance the plot. The mechanism is all about advancing the plot, for sure. Another goal of an automata could be to surprise and delight. Also consider "evoke an emotional response" as a result of a great model.



Tip: If the mechanism doesn't interfere with the unfolding of the story, by all means keep it exposed.

Machines are fun to watch. And remember the key aspects are, every automata should help tell your story, surprise and delight.

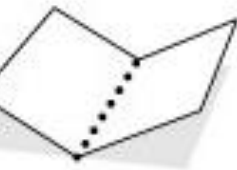


Note: If using templates from sites like Rob Ives' Download the parts and print them out onto thin cardstock. (230gsm / 67lb) There are often two versions of the model. Color and un-colored. The colored model is printed on both sides of the sheet. Print the front, flip the card, return it to the printer then print the back.



Score the dotted and dashed lines and cut out the holes before carefully cutting out the pieces. **Read the instructions thoroughly** and watch the videos for step by step help.

Dashed lines are hill folds



Dotted lines are valley folds



Shaded areas show where to glue



Cut out the crosshatched areas

DAYS TEN AND ELEVEN K-8 STANDARD ALIGNMENT

K

- 7.11.1a Explore different ways that objects move.
- 7.11.1b Use a variety of objects to demonstrate different types of movement. (e.g., straight line/zigzag, backwards/forward, side to side, in circles, fast/slow).

These standards will be met and reinforced as students participate in imagining one or more moving elements to their story setting, choosing what those elements should be and how they'll fit into the setting, and then building, testing, reconstructing and incorporating their automata into their story settings.

1

- 7.11.1 Use familiar objects to explore how the movement can be changed.
- 7.11.2 Investigate and explain how different surfaces affect the movement of an object.

These standards will be met and reinforced as students participate in imagining one or more moving elements to their story setting, choosing what those elements should be and how they'll fit into the setting, and then building, testing, reconstructing and incorporating their automata into their story settings.

2

- 7.T/E.2 Invent designs for simple products.
- 7.T/E.3 Use tools to measure materials and construct simple products.

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3

- 7.T/E.3 Identify appropriate materials, tools, and machines that can extend or enhance the ability to solve a specified problem.
- 7.T/E.5 Apply a creative design strategy to solve a particular problem.

These standards will be met and reinforced as students participate in imagining one or more moving elements to their story setting, choosing what those elements should be and how they'll fit into the setting, and then building, testing, reconstructing and incorporating their automata into their story settings.

As students encounter challenges to getting the motion or design they envisioned to work they will have to choose materials they feel would work best (test them) and redesign cams and

other parts to meet their needs. They can get inspiration from those that have been designed by other inventors, branch off from them, or come up with a completely new design and test it out.

4

- 7.11.4 Demonstrate how friction affects the movement of an object.
- 7.11.2 Identify factors that influence the motion of an object.

These standards will be met and reinforced as students participate in imagining one or more moving elements to their story setting, choosing what those elements should be and how they'll fit into the setting, and then building, testing, reconstructing and incorporating their automata into their story settings.

We will discuss how different materials, shapes, and designs of cams for example, will affect how their automata moves (ex. increase or decrease friction.) We will discuss how increasing and decreasing friction (through smoother/rougher surfaces, different shapes of cams and followers, etc.) create motion in ways they may or may not like. As they build and test and watch the motion change they will have to determine what factors are causing the effects and whether it works in their setting.

5

- 7.T/E.5 Apply a creative design strategy to solve a particular problem.
- 7.T/E.3 Identify appropriate materials, tools, and machines that can extend or enhance the ability to solve a specified problem.

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6

- RST.6-8.3. Follow precisely a multistep procedure when performing technical tasks.
- 7.T/E.2b Apply the engineering design process to construct a prototype that meets certain specifications
- 7.T/E.1 Use appropriate tools to test for strength, hardness, and flexibility of materials.

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2

- RST.6-8.3. Follow precisely a multistep procedure when performing technical tasks.
- 7.T/E.2b Apply the engineering design process to construct a prototype that meets certain specifications
- 7.T/E.1 Use appropriate tools to test for strength, hardness, and flexibility of materials.

These standards will be met and reinforced as students participate in imagining, designing, building, testing, reconstructing and then decorating their automata for their story settings. As students encounter challenges to getting the motion or design they envisioned to work they will have to choose materials they feel would work best (test them) and redesign cams and other parts to meet their needs. They can get inspiration from those that have been designed by other inventors, improve and branch off from them, or come up with a completely new design and test it out.

'IT JUST POPPED INTO MY HEAD!'

DAY TWELVE

INSPIRATION STRIKES!



What does the word innovation mean to you? Too often we think of it as some sort of magical thing that strikes randomly and simply “delivers” us a brilliant idea.

It isn't.

One might sigh with a bit of envy if you hear of a student or a teacher or great companies like Apple or Pixar referred to as simply “innovative.”

While they certainly are, this label only tells a fraction of the story. The genius of Pixar (and Apple and that teacher or student) doesn't lie in their “innovative thinking.” Rather, it comes from their commitment to *the actual process of creativity*. Did you know you can make a habit of being



innovative?

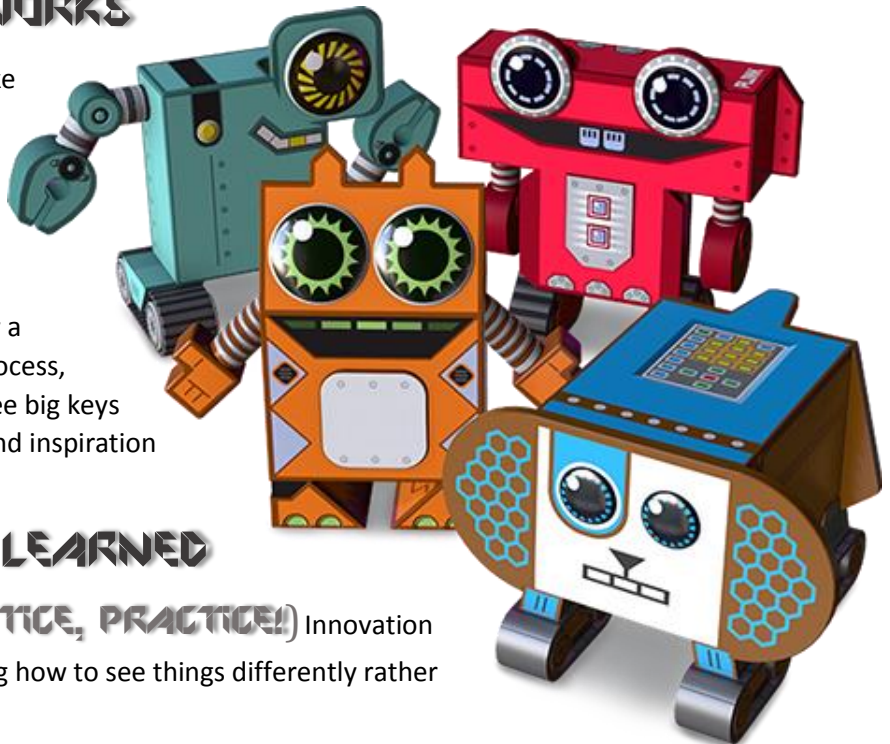
HOW INSPIRATION WORKS

When you look at something great, like the iPhone or the first Toy Story movie, you can't help but feel like it was the result of some sort of divine inspiration, some kind of magic, but it wasn't. Is creativity magical?

Nope. Creativity isn't about an idea or a sudden burst of information. It is a process, and often a messy one. There are three big keys that we can use to unlock creativity and inspiration in our own content creation process.

#: CREATIVITY IS A LEARNED

SKILL (PRACTICE, PRACTICE, PRACTICE!) Innovation and creativity really are about learning how to see things differently rather than how to create things differently.



One example of a way that this idea manifests itself is in color theory.

Usually when we look at an object that is blue, we see the blue, and therefore draw the entire object as blue. In reality, though, that object is not solid blue. Look closer. Use your eyes a bit more. Pay attention to details. While a majority of the object may be blue, there are parts of it that may be darker than others because of shadowing and highlights. Even further, the object may actually be comprised of many purple, pink, and yellow flecks that simply make it appear blue. Or, rather, blue-ish.

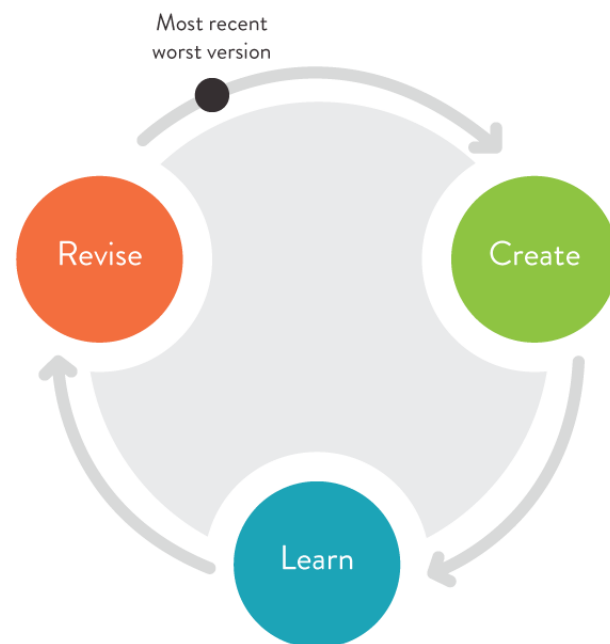
#2: CREATIVITY IS A PROCESS

Early in their life, Pixar films aren't all that magical. In fact, some of them are downright terrible. In his book, *Creative, Inc.* Catmull outlines the early ideas behind the 2009 film *Up*, and paints a very bleak picture about the quality of the early story.

This view is usually the exact opposite of what we expect. When we watch a Pixar movie, we see a great film with a great story. It is easy to label it as "innovative" and "creative" without realizing the painstaking process that went into making something that started out not-so-great into something truly great.

We see the end, but we never see the beginning, or the three years that it took to make a film. According to Catmull, it isn't unusual for Pixar films to start

How to Create Your Most Recent *Worst* Version



terrible, and remain terrible, for years before they finally find their true identity.

Often, however, we don't allow for this process in our own creative process. We expect things to be great right from the get-go, but that isn't how innovation works.

Innovation is a process, not something that wakes us up at night in a moment of inspiration. Removing this misconception from our mind can really go a long way in understanding true creativity.

This means that in order for us to make our content and our work more creative, we need to continually "create our most recent worst version."

What we mean by this is that with every iteration/version, our content should slowly be getting better. The truth is that it will never be our best. It will simply be “our own most recent worst version.”

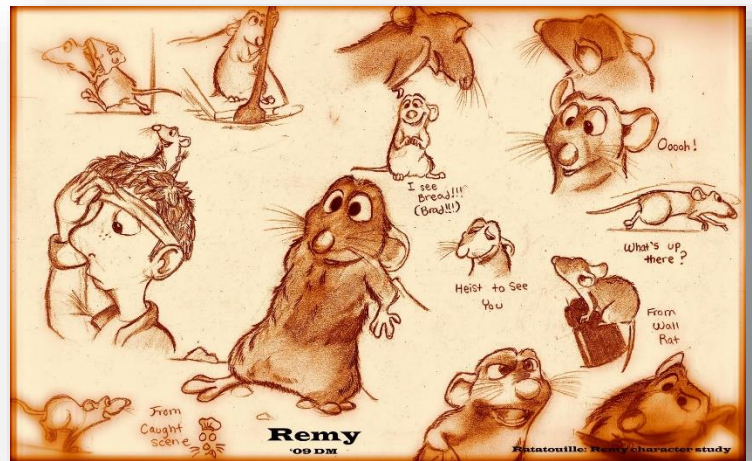
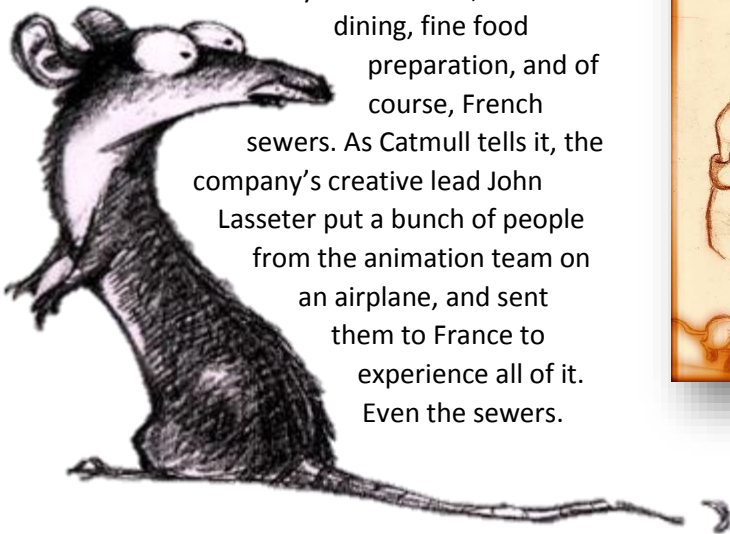
In the case of Pixar, that is what we see at the box office, but it may have only come after thousands and thousands of prior worse versions. The one we see is simply the most recent. It just so happens that it is usually pretty spectacular.

Take away: Innovation is a process that is developed over time. We have to embrace that, and give it time.

#B: CREATIVITY IS A COMMITMENT

One favorite story from Catmull’s book is about the film Ratatouille.

This film required the animation team to understand several things that they weren’t necessarily familiar with, like French dining, fine food preparation, and of course, French sewers. As Catmull tells it, the company’s creative lead John Lasseter put a bunch of people from the animation team on an airplane, and sent them to France to experience all of it. Even the sewers.



Now that’s a commitment!

There is a common attention to details like this with those who are ‘innovative.’ Details matter! This phenomenon is what Pixar producers call “the beautifully shaded penny.” This simply refers to the fact that artists working on Pixar films will frequently care so much about every detail that they will sometimes spend days or weeks crafting what one producer calls “the equivalent of a penny on a nightstand that you’ll never see.”

You may never see it, but this attention to detail matters.

Take away: You must look deeper and demand more to truly uncover creativity.

ROLL OVER WRITER'S BLOCK!

So, the general consensus is that creativity is a gift bestowed on an elite few and that some of us were simply not designed to produce literary masterpieces or breathtaking works of art. Well, as we've discussed, the general consensus is wrong.



But sometimes an author isn't sure where their characters are heading or what should happen next. Story dice can help give you inspiration when you need it. If nothing else the story told by the cubes or the suggestion they give can give a fresh perspective to those suffering from the dreaded writers block.



To modify for a group, and for some fun and creative practice, have each child roll a dice and add to the group's story. It becomes a Team Activity and everyone has to work together!

There are tons of variations. And the following are a few to try.

Story Cubes (with all their variations): Made up of 9 six-sided cubes, this creative tool attempts to produce an unconscious expression of what is going on in the mind. Each of the six sides has an image and with a single roll of the nine cubes, the imagination is invoked and a story is created.

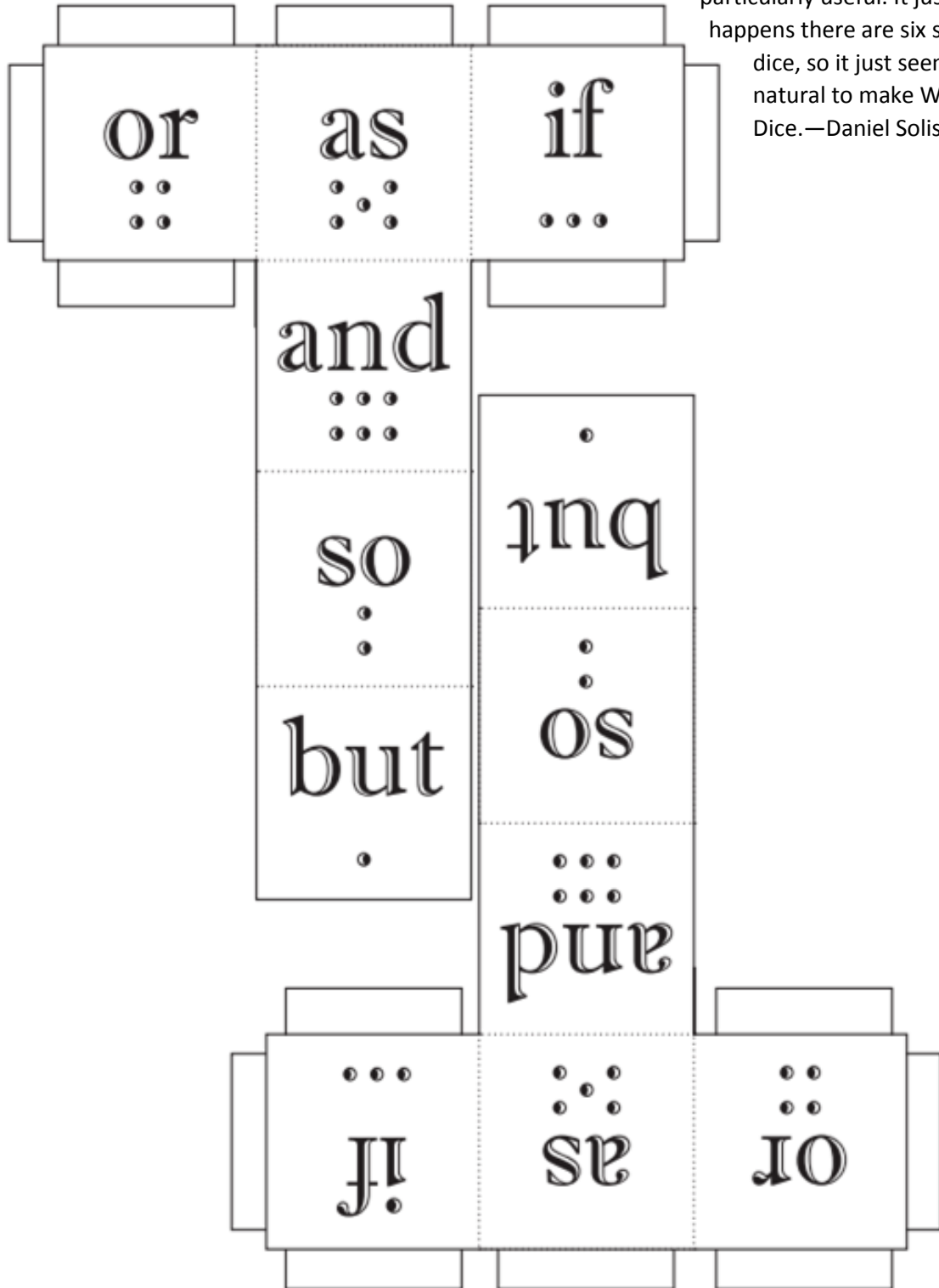
Writers Dice & [the Writers Dice Guide](#): Writer's Dice have six meaningful words: BUT, SO, AND, AS, OR, IF. These words help you create a story with a group of people in the moment or inspire a new direction in your own tale. "No" is a non-starter. It stifles contributions and contributes nothing of its own.

Even "Yes" alone isn't enough to keep a story moving, since it just affirms the last contribution, but again contributes nothing of its own. "Yes, and..." is where the magic happens. When you bravely agree to see where the story goes next, armed with the license to build on past events. In writing, saying "Yes, and" to yourself is essentially the same as "then." This happens, then this happens, then this happens. That's just a series of events without context to each other.



Writers need more options than just “and” or “then,” as they outline their plots. Writers need more potent words that imply real causation and relationships between the beats. “But” for obstacles. “So” for consequences. “If” for negotiations. “Or” for alternatives. “As” for parallels. And, of course, there is still need for “and,” for escalation. There are many more words that could be used, but those six seem

particularly useful. It just so happens there are six sides to dice, so it just seemed natural to make Writer’s Dice.—Daniel Solis



DIY = Make Your Own Story Cubes or Disks! Using wooden or paper cubes, come up with your own (and have students help come up with their own) story inspiring dice. (Sample [tutorial](#), printable [box template](#),



Paper Story Dice like those from Dave Graffam Models (\$1.99 for pdfs):

At the heart of this set is the Event Die, and the idea is very simple. Any time a character takes an action and you need an idea, just roll this die. The Event Die provides a simple term that may be applied to nearly any activity, and you can use this to help your description of the outcome. For example, if a character is trying to sneak past the gate guards and fails, the Event Die might indicate that the outcome was influenced by "Time." The storyteller can

interpret this in lots of different ways, one of which might be that the guards are in the middle of a shift change. Instead of the usual two guards watching the gate, there are four of them!

Story dice won't change the way you write, except to sometimes make it faster and easier to come up with interesting descriptions on the fly. They won't overload you with information or draw attention away from the story. They're designed to give you just enough information to nudge your creativity and keep things varied and lively as you build your plot.

Tips: When folding and using templates...the best choice of paper and glue will depend a lot on the printing method that you choose. Desktop ink prints will be more likely to smear when you apply wet glue to them, so you should look for a low-moisture, tacky glue.

A little bit of glue is usually all that's required. A thin and even coat is much better than a heavy glob of glue. I keep a supply of small squares of excess cardstock, and use the edges of those squares to spread glue evenly. It's a good idea to keep some slightly-damp tissue if you need to wipe up extra glue, but be

careful about this is if you're using ink-based prints.



Roll-a-Story!

Creativity does not have to be difficult! Working together as a class and/or/then (compete) in small groups and work to craft (and write down their) crazy stories (and flash

fiction) all based on the roll of the dice. Make it a party game where players make and vote on stories, or use it as a way to challenge kids to integrate different things into the stories they tell. There are as many different ways to play with Story Cubes as there are possible combinations of images.

Getting Started

Simply take all your cubes and give them a shake.

Roll them.

Then, starting with 'Once upon a time...' select the icon that catches your eye first. The objective is to tell a story that link together all nine images.

And remember - there is no wrong answer!
Have fun!

Option: Start with a roll for character(s), then setting, or then decide them as you go, and let the plot begin!

You'll notice that introducing the new icons changes the whole thematic flavor of the story, and will help you take your storytelling to a whole new dimension.

Variation: The Trilogy

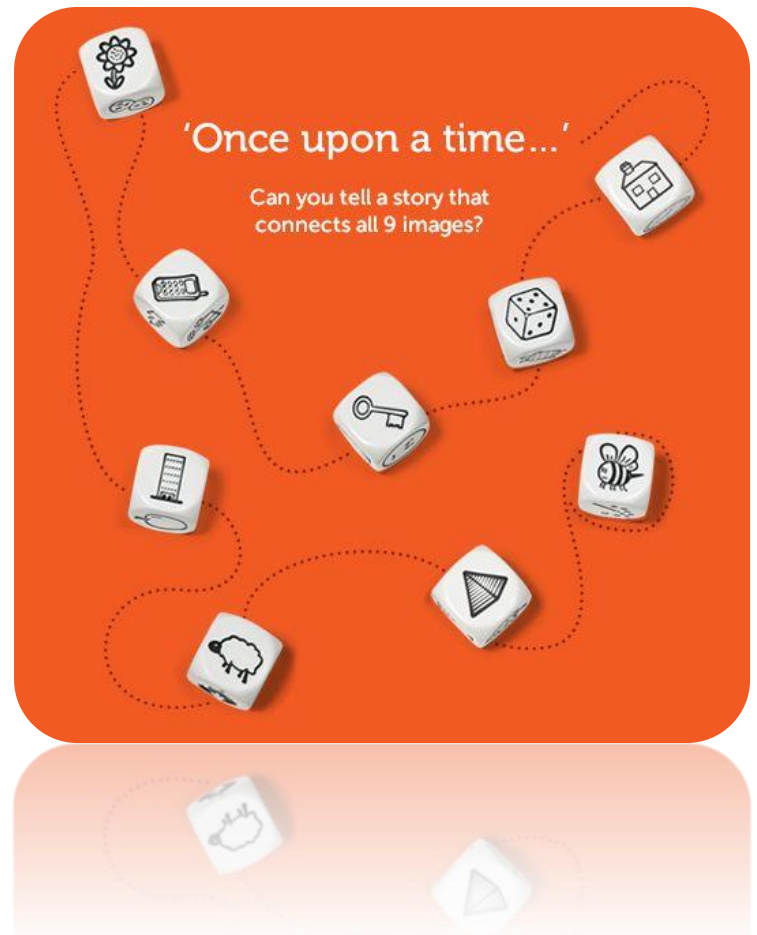
Using multiple sets, ex. Three sets of Rory's Story Cubes, roll all of your cubes, ex. twenty seven cubes.

Each person takes 1/3, ex. nine cubes.

Then decide a genre and a theme together.

A genre might be fantasy, science fiction, romance or a western. A theme might be 'Friendship never dies'.

Let the icons suggest your genre and theme to you.





Next, decide who's going first, second and third.

The third person has to end the tale, tie up any loose ends and bring it to a climax.

There are loads of ways to play with Story Cubes. We're just getting started.

Let your imagination ROLL!

Playing techniques

Do you remember when you were a child, and you were running down a hill and picking up speed, and going so fast that you either had to keep running or fall over? This is a good way to approach your/students' story telling with Story Cubes. If they do it as quickly as possible without thinking too hard, they'll be surprised by their own storytelling ability.

The first time you/they play with Story Cubes they might find it a challenge. But it's like trying to run 5km, the more you try, the easier it gets.

What do the icons mean?

Their meanings are intentionally open, in order to trigger multiple associations. For example, the castle can be a castle, or it can refer to a princess, or to someone who's behaving in a guarded way.

Your brain is constantly trying to make meanings and it thinks in pictures. When you look at an icon, you can't help but find meaning. Your brain is doing it all the time, constantly filling in the gaps. Your brain searches through all your memories and experiences to try and find a meaningful association.

DAY TWELVE K-8 STANDARD ALIGNMENT

K

- W.K.3. Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events,
- W.K.3. a. Tell about the events in the order in which they occurred, and provide a reaction to what happened.
- SL.K.1. Participate in collaborative conversations about topics and texts with peers and adults in small and larger groups.

These standards will be met and reinforced as students participate in group discussion of creativity, inspiration, and practice developing, telling, (and writing) a variety of stories using story dice through games and activities.

1

- W.1.3. Craft narratives in which they recount two or more appropriately sequenced events,
- W.1.3. a) include some details regarding what happened,
- W.1.3. b) use temporal words to signal event order,
- W.1.3. c) provide some sense of closure.

These standards will be met and reinforced as students participate in practicing developing, telling, and writing a variety of stories through games and activities using story dice.

2

- W.2.3. Craft narratives in which they recount a well-elaborated event or short sequence of events,
- W.2.3. a) include details to describe actions, thoughts, and feelings,
- W.2.3. b) use temporal words to signal event order
- W.2.3. c) provide a sense of closure.

These standards will be met and reinforced as students participate in practicing developing, telling, and writing a variety of stories through games and activities using story dice. The different story elements we can/should include in order to make a good story will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

3

- W.3.3. Craft narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

- W.3.3.a) Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
- W.3.3.b) Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.
- W.3.3.c) Use temporal words and phrases to signal event order.
- W.3.3.d) Provide a sense of closure.

These standards will be met and reinforced as students participate in practicing developing, telling, and writing a variety of stories through games and activities using story dice. The different story elements we can/should include (where are we/they, how did they feel, what happened, in what order, how did it all end? Etc.) in order to make a good story will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

4

- W.4.3. Craft narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.4.3. a) Orient the audience by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- W.4.3. b) Use dialogue and description to develop experiences and events or show the responses of characters to situations.
- W.4.3. c) Use a variety of transitional words and phrases to manage the sequence of events.
- W.4.3. d) Use concrete words and phrases and sensory details to convey experiences and events precisely.
- W.4.3. e) Provide a conclusion that follows from the narrated experiences or events.

These standards will be met and reinforced as students participate in practicing developing, telling, and writing a variety of stories through games and activities using story dice. The different story elements we can/should include (where are we/they, how did they feel, what happened, in what order, how did it all end? Etc.) in order to make a good story will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

5

- W.5.3. Craft narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.5.3. a) Orient the audience by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- W.5.3. b) Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

- W.5.3. c) Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
- W.5.3. d) Use concrete words and phrases and sensory details to convey experiences and events precisely.
- W.5.3. e) Provide a conclusion that follows from the narrated experiences or events.

These standards will be met and reinforced as students participate in practicing developing, telling, and writing a variety of stories through games and activities using story dice. The different story elements we can/should include (where are we/they, how did they feel, what did they say?, what happened, in what order, how did it all end? Etc.) in order to make a good story will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

6

- W.6.3. Craft narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- W.6.3. a) Engage and orient the audience by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- W.6.3. b) Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
- W.6.3. c) Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
- W.6.3. d) Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
- W.6.3. e) Provide a conclusion that follows from the narrated experiences or events.

These standards will be met and reinforced as students participate in practicing developing, telling, and writing a variety of stories through games and activities using story dice. The different story elements we can/should include (where are we/they, how did they feel, what did they say?, what happened, in what order, how did it all end? Etc.) in order to make a good story will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

7

- W.7.3. Craft narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- W.7.3. a) Engage and orient the audience by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

- W.7.3. b) Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
- W.7.3. c) Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
- W.7.3. d) Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- W.7.3. e) Provide a conclusion that follows from and reflects on the narrated experiences or events.

These standards will be met and reinforced as students participate in practicing developing, telling, and writing a variety of stories through games and activities using story dice. The different story elements we can/should include (where are we/they, how did they feel, , what did they say?, what happened, in what order, how did it all end? Etc.) in order to make a good story will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

8

- W.8.3. Craft narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- Engage and orient the audience by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
- Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- Provide a conclusion that follows from and reflects on the narrated experiences or events.

These standards will be met and reinforced as students participate in practicing developing, telling, and writing a variety of stories through games and activities using story dice. The different story elements we can/should include (where are we/they, how did they feel, , what did they say?, what happened, in what order, how did it all end? Etc.) in order to make a good story will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

SAMPLES OF ACADEMIC VOCABULARY TO REINFORCE DAYS 9-12

K

- | | | |
|---------------|------------|----------|
| • Author | • Story | • Shapes |
| • Illustrator | • Location | • Size |

1

- | | | |
|--------------|---------------|------------|
| • Illustrate | • Setting | • Location |
| • Character | • Information | • Texture |

2

- | | | |
|--------------|-------------|------------|
| • Discussion | • Distance | • Urban |
| • Message | • Time line | • Landmark |
| • Plot | • Rural | • Events |

3

- | | | |
|----------------|-----------|-------------|
| • Organization | • Details | • Urban |
| • Character | • Mixture | • Suburban |
| • Setting | • Rural | • Landforms |

4

- | | | |
|------------|--------------------|----------------|
| • Compare | • Friction | • Relationship |
| • Contrast | • Author's Purpose | • Expression |

5

- | | | |
|-------------------|----------------|--------------|
| • Implied | • Visual Image | • Main Ideas |
| • Personification | • Model | |
| • Point of view | • View | |

6

- | | | |
|-------------|-----------------|---------------------|
| • Imagery | • Point of view | • Design constraint |
| • Inference | • Similarity | |
| • Relevant | • Design | |

7

- | | | |
|----------|------------|-----------|
| • Tone | • Function | • Spatial |
| • Mood | • Property | |
| • Nuance | • Impact | |

8

- | | | |
|-------------|-----------------|-------------|
| • Order | • Tension | • Family |
| • Debate | • Mood/tone | • Variation |
| • Inferring | • Dramatization | • Elemen |

BUILDING STORIES WEEK THREE SUPPLY LIST

DAY NINE

Materials:

- Paper & ink to print templates
- Access to online templates
- Sample images for inspiration
- 'Junk' to build with: ex. Construction paper, toilet paper tubes, cardboard, tissue paper, popsicle sticks, skewers, bottles, bottle caps, empty cans, etc.
- Art supplies: crayons, markers, stickers, paint, etc.
- Imagination

DAYS TEN AND ELEVEN

Materials:

- Tacky Glue
- Scissors
- Templates & Printouts from books like *Karakuri: Paper Models that Move* or chosen templates printed out from robives.com (which also includes videos & step by step instructions)



DAY TWELVE

Materials:

- Story Cube Templates
- A variety of story cubes
- Paper
- Pencils
- Imagination