

DAY SEVENTEEN

ADDING POLISH!

MAKE IT SHINE!



The final stage in the writing process—Polishing—consists of editing and proofreading. For this stage, your goal is not to make major revisions but simply to smooth off the edges of your work for its final presentation—much like a sculptor applying finishing touches to artwork before casting. The artist doesn't remold the clay at this point but gently sculpts and shapes, making only slight alterations to his or her masterpiece to achieve final form. Like the artist, then, your job in this final stage of writing is to use your sculpting tools, incorporating editing and proofreading suggestions from your peers, as well as your own final edits as you carefully write or type your final draft, to ready your paper for presentation.

Once their texts have been reviewed, and students have feedback from classmates, they can polish up their stories and write the final draft of their text. **Each student's story needs to be TYPED (by them—for those in appropriate grades) for their final draft! Both digital and printed copies of typed stories will need to be turned in for the Film Festival.** This final version will:

- Incorporate ideas and language from the brainstorming & editing sessions
 - Be carefully organized and sequenced
 - Be as vivid & interesting as possible.
- Have students incorporate changes as they carefully write (youngest grades) or **type** their final drafts of their stories.

POLISHING | HOW TO CRAFT A FINAL DRAFT

First, read your paper silently, checking for general readability: if you stumble over words in the same section every time, so will your readers. Second, try reading it aloud. Hearing yourself read your written words out loud is different from reading silently, thus, it allows you to better identify areas that might need work.

Review your paper further as you re-write with the following editing checklist items in mind:

- Word Choice:** Delete repetitive or unnecessary words and phrases. Ever notice how some people tend to talk a lot without ever really saying anything? After listening to a person talk like this, you might feel exhausted, frustrated or confused—or all three. The same thing can happen

with wordy writing. It's important for writers to try to learn how to get to the point without losing important descriptive wording and/or sacrificing tone, style and rhythm. The best way to do this is to eliminate unneeded words or phrases. When reviewing each sentence, ask yourself, "What is the main point or the goal of this sentence?" If you find information there that doesn't pertain or is merely saying what's already been said in the sentence, simply get rid of it. You will find your stripped down sentences are easier to read and understand and will help the overall flow of your paper.

- Make sure you've used strong and descriptive words, especially verbs. For instance, many writers have the habit of using the verb, "get" (or one of its forms) in their sentences. Depending on sentence context, of course, stronger and/or more descriptive verbs will replace "get." Example: The company *got* a large return on its investment.

Edited: The company *earned* a large return on its investment.

- Check for consistent use of verb tense.** So that readers aren't lost, it's important for a writer to remain in the same tense throughout his or her paper. Granted, sometimes writers have to temporarily roll back time to tell a related or supporting story, so it's appropriate to change the tense for this. However, it should be apparent to your reader when and why you switch tenses. Example: Yesterday, I ate apples; today, I eat bananas; tomorrow, I will eat grapes. Transition words and phrases can let readers know when there's a tense switch by announcing a time/period and/or place/setting change.

- Verify the use of strong and varied transitions. As with place and time, transition words and phrases are used to create stronger connections between ideas in writing. Transition words have many purposes, such as introducing something new or changing the direction of thought. See the lists of partial categories below:

- **Addition** furthermore, further, also, moreover, first, even more, next,...
- **For example** for instance, to illustrate, specifically,...
- **Comparison** similarly, likewise, in similar fashion,...
- **Contrast** yet, after all, however, nonetheless, on the other hand,...

- Remember the acronym FANBOYS for the seven coordinating words that take a comma beforehand when used to join two sentences together.



- for, and, nor, but, or, yet, so → F.A.N.B.O.Y.S.
- Example: He is busy, so I will not bother him.
- If you are not using one of the seven FANBOYS to join two sentences together but are using words such as the ones listed below to join sentences, you don't need a comma beforehand. (An exception occurs when the sentence is extremely long, and it's not practical or appropriate to shorten it. In this case, a comma breaks up the length.)
- after, although, as, as if, as long as, as though, because, before, even if, even though, if, if only, now that, once, rather than, since

POLISHING | HOW TO PROOFREAD

Proofreading is the last phase of the writing process, the final check prior to submission. Why? Because if you proofread too early, you could waste your time fixing typos in a paragraph that you ultimately decide to delete completely. This doesn't mean that if you see a mistake when you're revising that you can't fix it. It just means don't waste your time looking for mistakes until you get to the proofreading phase.

The key to proofreading is to make the text seem strange. Strange to you. You wrote the text, you've read it a thousand times, and you know what it says. You are so familiar with it that while reading, your brain fills in the gaps and corrects the mistakes in your writing. Making the text seem strange will make those typos, double words, and punctuation problems jump out, begging to be noticed.

One way to solve the text familiarity problem is to ask someone else to read your paper. If that's not possible, you can read it out loud to yourself. Hearing it with your ears is not the same as hearing it inside your head, though you could still run into the familiarity problems and read it correctly out loud, leaving the mistakes on the page.

One of the best ways to make the text strange is to read the paper backwards - yes, backwards - sentence by sentence. And it's even better if you read it backwards out loud. You're not reading for meaning this time, and reading backwards allows you to see the text anew with all its warts.



PUBLISHING—Remember, students' stories need to be TYPED (by them—for those in appropriate grades) for their final draft! Both digital and print copies will need to be turned in for the Film Festival. Encourage students to understand that their works will be published their works

in a variety of ways, such as through their movie, on the website, as a collection, in a book, etc. Having an authentic audience beyond the classroom gives student writing more importance and helps students to see a direct connection between their lives and their literacy development.

Note: If the complete writing process —prewriting, drafting, revising and editing, polishing, and publishing— is used regularly, students will develop skills that will help them to write better texts for the English classroom, examinations and in future writing activities.

DAY SEVENTEEN K-8 STANDARD ALIGNMENT

K

- W.K.5.a With guidance and support from adults, respond to questions and suggestions from peers and add details to strengthen writing as needed.
- W.K.5. b. Develop and strengthen writing as needed by revising, editing, rewriting, and/or or trying a new approach.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

1

- W.1.5.b. With guidance and support from adults respond to questions and suggestions from peers.
- W.1.5.c. add details to strengthen writing as needed.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

2

- W.2.5. a) With guidance and support from adults and peers strengthen writing as needed by revising.
- W.2.5. b) With guidance and support from adults and peers strengthen writing as needed by editing.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

3

- W.3.5. c) With guidance and support from peers and adults, develop and strengthen writing as needed by editing,
- W.3.5. d) With guidance and support from peers and adults, develop and strengthen writing as needed by rewriting,
- W.3.5 e) With guidance and support from peers and adults, develop and strengthen writing as needed by trying a new approach.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

4

- W.4.5.b With guidance and support from peers and adults, develop and strengthen writing as needed by revising, and editing.
- W.4.5.c With guidance and support from peers and adults, develop and strengthen writing as needed by editing.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

5

- W.5.5. c) With guidance and support from peers and adults, develop and strengthen writing as needed by editing,
- W.5.5. d) With guidance and support from peers and adults, develop and strengthen writing as needed by rewriting,
- W.5.5 e) With guidance and support from peers and adults, develop and strengthen writing as needed by trying a new approach.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

6

- W.6.5. c) With guidance and support from peers and adults, develop and strengthen writing as needed by editing,
- W.6.5. d) With guidance and support from peers and adults, develop and strengthen writing as needed by rewriting,
- W.6.5 e) With guidance and support from peers and adults, develop and strengthen writing as needed by trying a new approach.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

7

- W.7.5. c) With some guidance and support from peers and adults, develop and strengthen writing as needed by editing,
- W.7.5. d) With some guidance and support from peers and adults, develop and strengthen writing as needed by rewriting,
- W.7.5. e) With some guidance and support from peers and adults, develop and strengthen writing as needed by trying a new approach, to focus on how well purpose and audience have been addressed.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

8

- W.8.5. c) With some guidance and support from peers and adults, develop and strengthen writing as needed by editing,
- W.8.5. d) With some guidance and support from peers and adults, develop and strengthen writing as needed by rewriting,
- W.8.5. e) With some guidance and support from peers and adults, develop and strengthen writing as needed by trying a new approach, to focus on how well purpose and audience have been addressed.

These standards will be met and reinforced as students work through the final draft/rewriting process and take the constructive feedback and notes they've received and determine what changes or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., and then implement them while creating their final drafts of their stories.

DAY EIGHTEEN

PAPERMATION!

PUTTING STORIES IN MOTION WITH 'STOPMOTION'

Children today are immersed in media, and in particular, animation, as it is found on television, in movies and in video and computer games. Yet few children think about how animation is created until they are given an opportunity to do so themselves.



Always start by asking the students about their favorite animated television shows and movies. As can

be expected, the most to-the-moment properties are cited, mainstream, commercial stuff. But, have students any idea about how they are animated? What do they think filmmakers do to animate them?

Show students clips of stop motion animated films and shows such as: [A Short Love Story in Stop Motion](#) by Carlos Lascano (a combination of 2D & Stop Motion Animation- Every character was either drawn or modeled by hand, and you & students can read a little more about [Carlos' fascinating process here.](#))



The **skeletons** were built in wood and twisted aluminium wire, and then modeled in tissue paper and cold porcelain



School: the building was made in cardboard and then **replicated** into a 3D space in After Effects.

Then work together to analyze what they saw. (More than just 'I liked it' and 'I didn't like it...it was boring/ugly/weird...etc.')

What did they notice most while watching the video? What was the opening shot? What characters did they see? How were they (ex. The little girl) introduced? What was the mood? What does the setting and the lighting

tell us about the characters, ex. The little girl, vs. the couple in the house? What part did the music or soundtrack play in telling the story? What emotions did they feel or feel like the movie was trying to give them? What was the author trying to say? What was the filmmaker's/author's purpose for telling this story the way he/she did?

SHOW AND TELL: READING FILMS

You may choose to emphasize a certain scene...Play the scene over and over while discussing and studying different aspects of it (an accompanying 'Reading Movies' worksheet is included as a resource to help during discussion). Have students keep in mind that with a film everything you see and hear is a conscious choice by the filmmaker. Scene analysis is an attempt to understand those choices. We're going to 'read' the story the filmmaker is trying to tell us.



CHARACTERS: Study the major characters appearing in the scene. Also look for extras (supporting actors who don't speak) and bit players (supporting actors who have a few lines of dialog).

- Note which characters are in the scene at the start, who arrives later and who leaves before the scene ends.
- Ask yourself what each character wants and whether the character gets what he or she wants.
- Watch for status changes. In most scenes, the statuses of some of the characters will change. Someone who may seem just part of a group may suddenly become the main character.
- Study the characters' costumes and ask yourself what the costumes tell you about the characters.

SCENE LOCATION: Take note of where the scene takes place, both in terms of the place and the time. In particular, note when the scene occurs within the timeline of the movie and whether the scene depicts events out of order.

- Many movies have scenes that occur out of order, such as when the character is remembering or relaying events that happened at another time (a flashback) or because the director has made the creative choice to show events out of order. Usually, even though the events are out

of order, the story itself is told in a straightforward manner from the first scene to the last scene.

- As it relates to the story, ask yourself why the scene is taking place where it is and whether it helps to tell the story or distracts from it.
- The setting may have been chosen by the director for reasons other than telling the story. Try to determine if the setting is important to the story or just interesting to the director.

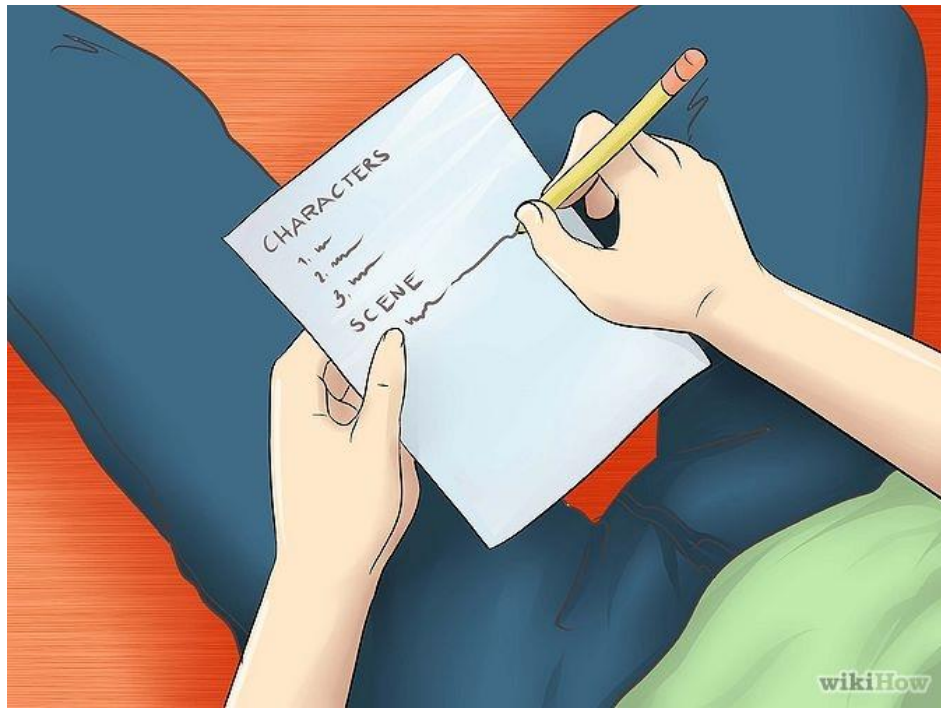
WHAT IS SHOWN?: Pay careful attention to how what you see in the scene helps to tell the story.

This is called the *mise-en-scene*, a French term that roughly translates to visual storytelling.

- Keeping in mind that what you see in the scene is not the entire location but only what the director has decided to show, ask yourself why the director chose to show this part of the location and not another.

This works equally well for scenes shot on a sound stage rather than on location, because the set will only comprise a part of the location it represents.

- Note which characters and objects are in the center of the scene and which are in the background or periphery.
- Study which parts of the scene are out of focus and whether this changes during the scene.
- Pay attention to how the scene is lit. Note whether it is brightly lit or in shadow and whether the light has a particular hue. Think about how the scene might play if the lighting is changed.



CAMERA SHOTS: Make a list of every camera shot. A typical scene can include dozens of shots, from close-ups on a character's face to extreme long shots showing the entire scene from a great distance. There are also shots during which the camera moves, tracking the movements of a character or zooming in on an object. Each is meant to serve a purpose in telling the story.

- Note whether the camera is acting as the eyes of a character or is simply watching the scene being shot.
- Try to determine why the director choose each shot, and what the effect of each shot is.
- Pay particular attention to unusual camera shots, such as slow motion, tilted shots or shots where the camera is allowed to shake.

- Think about how the camera shots affect the pace of the scene.

MUSIC & SOUNDS: Close your eyes and concentrate on what you hear during the scene. Many scenes have several "layers" of sounds and music, from ambient sounds that might actually be heard at that location, such as traffic or birds, to sounds that are inserted to help create a mood. Many scenes also include music that helps to tell the story.

- Keep in mind that the director may have deliberately taken out any true ambient sounds and inserted others. Imagine what you might actually hear at the scene's location and whether the director made a good choice in the sounds he or she included.
- Take note if the director inserted sounds to evoke a particular emotion from the audience. For instance, a beat or ticking clock creates a sense of urgency or dread.
- Listen to the music and ask yourself what it represents and whether it tells you what to expect. For example, a composer might create a particular melody that you will hear whenever a character is thinking about his lost love.
- Determine whether the movie contains original music or music the director has licensed from another artist. Ask yourself why the director chose one or the other (or both).
- Close your eyes and listen to music. Try to guess what is happening by what you hear.

NARRATION: Note whether the scene is narrated and determine why the director included narration.

MESSAGE & PURPOSE: What is the filmmaker trying to say through this movie? Why did they go through all the trouble of making it? What message are they trying to share?

What's the difference between scenes we live and scenes we see in movies or read in books or plays? (Has anyone ever made a movie about them drawing a picture in class, etc.?) How do directors shape the events of "real life" to make them story-worthy? What is subtext? What techniques can directors use to bring out subtext?



Now, A. (if you haven't already done so) Have students watch the film again in its entirety and see if they noticed anything new the second time around. B. Compare and contrast what they watched and discussed from the

first one with another short stop motion film like [CREATE](#) -

A stop motion short by Dan MacKenzie (A young mad scientist sets out to create a pet monster within parallel worlds of an imaginary laboratory and the reality of the boy's bedroom.)



STOP!

...AND GO!

Stop Motion animation debuted long ago in films. The first instance of a stop motion film was seen in *The Humpty Dumpty Circus* in 1897. It is often used to show objects moving on their own. In a stop motion film, the animator makes inanimate objects "come to life" by moving the objects through a scene. The films are created when a series of interlocking pictures are played together through a scene. To make it work, you place an object in front of a camera and snap a photo. You then move the object a tiny bit and snap another photo. Repeat this process anywhere between twenty to ten thousand or more times, **play back the sequence in rapid progression**, and the object appears to move fluidly across the screen (Rather like a 3D flip book).

Before the days of CGI, it was a primary way to produce special effects, in classics from *King Kong*, to *Jason and the Argonauts*, to *Star Wars*. It's called stop-motion. *Stop motion animation was key to many of the first special effects in movies.*

It's rumored that the legendary cinema pioneer Georges Melies accidentally discovered it when his camera jammed once, and upon restarting it he noticed how everything slightly changed. Soon after, stop-motion films began appearing in Europe. What started as a novelty turned into an art form when artists with unique skill and vision began making their films utilizing it.

Jason and the Argonauts wouldn't be as memorable without Ray Harryhausen's creatures, and who could forget the original [King Kong](#), [Gumby](#), Rudolph the Red Nose Reindeer, or even fully animated movies like *The Nightmare Before Christmas*? [A feature length stop motion animated film. The animator would manually position the puppet 24 times for each second of action (count one, one thousand...yep, 24 movements for that amount of time).

SOME BENEFITS OF STOP MOTION ANIMATION

Offers children ownership and autonomy in the film making process

Teaches children how stop motion animation works

Debunks the mechanics of how movie-making happens

The creative constraint of the medium encourages problem solving

It's a simple, hands-on technology that even young children can achieve, but older kids can get sophisticated results from.

Encourages children to project and plan out where a story is heading

Fosters iteration and experimentation through trying and testing

Supports & encourages storytelling



Photography was done with a vintage 35 mm Mitchell camera identical to those used to photograph King Kong in 1933.]..Have students watch clips from [The Making of the Nightmare Before Christmas](#) to get a really clear idea of the fascinating process (especially [the first 9 minutes](#)) and/or this short clip from [The Fantastic Mr. Fox](#) (watch this clip to hear Wes Anderson talk about some of the things you can do with stop motion you can't do with live action films).



Each time you watch a clip continue to work together to analyze what they saw and emphasize (and model) critical thinking skills. (Always more than just 'I liked it' and 'I didn't like it...it was boring/ugly/weird...etc.')

Other movies students may have heard of are Coraline, Frankenweenie, James & the Giant Peach, and The Boxtrolls (The adaptation of Alan Snow's story Here Be Monsters! received its Oscar nomination) amongst many others.

Most commonly, it's associated with puppets, but over the course of cinema development other mediums were used as well—figures made of clay (claymation), puppetoons (ready-made figurines), silhouettes. The final results are often fascinating, but the process is traditionally a little bit painstaking if you're going to make a full length movie.

To make the character move, the filmmaker takes a picture, adjust the figure slightly, takes another, and so on. As there are 24 frames in a standard second of film (which kids won't have—generally we'll aim for less, ex. 12 frames per second is fairly standard for kids' films), it can take hours for filmmakers to shoot each second if you're going for perfectly smooth life-like motion. That's especially true for more advanced works, with multiple characters with lots of facial expressions and mouth movements. Think of it as a 3D flipbook. Instead of drawing a tiny adjustment, you're really making it for your character by moving them, incrementally.

Even with CGI, stop motion filmmaking is still alive and well, with new interesting works coming out almost every year. Much like each painter has a unique brush stroke, each animator creates a uniquely looking work, as the creation of characters and scenes is literally a hands-on experience here.

More Stop Motion Fun: See films by a 3 year old and a 6 year old at [Tinkerlab](#). Watch [Deadline](#), a sticky-note stop motion film. Get a behind the scenes glimpse of the professional process from movie extras like: [Frankenweenie Behind The Scenes - Helping Puppets Act](#) (2012) & [Frankenweenie Behind The Scenes - Starts With Drawing \(2012\)](#)). **Each time you watch a clip continue to work together to analyze what they saw and emphasize (and model) critical thinking skills. (Always more than just 'I liked it' and 'I didn't like it...it was boring/ugly/weird...etc.')**



READING MOVIES!

Everything you see and hear when watching a film, any film, is a conscious choice by the filmmaker. Let's read what we see!

CHARACTERS: Write down the major characters appearing in the scene? Also look for extras (supporting actors who don't speak) and bit players (supporting actors who have a few lines of dialog).



SCENE LOCATION: Jot down a note of where the scene(s) take place, both in terms of the place and the time.

WHAT IS SHOWN?: Pay careful attention to how what you see in the scene helps to tell the story. Ex. Lighting (Dark & shadowy? Bright & sunny? Is there a color to the light?), Focus (what is focused & what is fuzzy/out-of-focus—does it change?) **Take a few notes that will help you remember.**

CAMERA SHOTS: Make a list of every camera shot you notice. Tip: A typical scene can include dozens of shots, from close-ups on a character's face to extreme long shots showing the entire scene from a great distance. There are also shots during which the camera moves, tracking the movements of a character or zooming in on an object. **Each is meant to serve a purpose in telling the story.**

MUSIC & SOUNDS: Close your eyes and concentrate, what do you hear during the scene? Write down notes about what you notice.

NARRATION: Note whether the scene is narrated and determine why the filmmaker included narration.

MESSAGE & PURPOSE: What is the filmmaker trying to say through this movie?

EXTENSION: STOP! MOTION! GAME

The players begin in a line with the leader/Director in front and everyone else across the space at the starting line.



On the leader's command, "Action!" or "Motion!" the team of 4 to 8 players move towards the leader, and on the command, "Stop!" or "Cut!" players must all stop. If the leader turns and catches one of the players moving, she tells the whole team to go back to the start. The team tries to advance to the leader, capture a small ball sitting behind her, and return with it to the place from which they started.

This task requires a group effort, and the group succeeds or fails together by passing the ball among themselves to outwit the leader. Once a group member picks up the ball, when the leader turns around to call, "Cut!," she also calls out a player she thinks has the object. If she is correct, then the entire team must move back and start over. If not, on the "Action!" command, the group continues to pass the ball and move backwards to get back to the starting line with the ball.

Plan for Success: Players need to understand that the real fun begins once the ball is retrieved from behind the leader's back and is passed back and forth as the team heads towards the starting line. If the leader is too strict about calling "Stop!" and trying to catch movers before the ball is retrieved; the game loses its magic, because they can't get to the point where the ball is worked collectively towards the starting line. Also, while planning the rules, include a rule that prohibits tossing the ball-it's better if it's handed from person to person, rather than tossed.

DAY EIGHTEEN K-2 STANDARD ALIGNMENT

K

- R.L.K.5. Analyze the structure of print or digital texts, including how specific elements (e.g., dialogue, phrases, music clips, etc.) and larger portions of the text (e.g., a section or scene) relate to each other and the whole.
- R.L.K.6. Assess how point of view or purpose shapes the content and style of a print or digital text.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

1

- RL.1.4. Identify words and phrases and other elements in print or digital stories that suggest feelings or appeal to the senses.
- RL.1.6. Assess how point of view or purpose shapes the content and style of a print or digital text.
- RL.1.6.a. Identify who is telling the story at various points in a print or digital text (ex. A narrator, the main character, a side character, etc.)

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

2

- R.L.2.5. Analyze the structure of print or digital texts, including how specific elements (e.g., dialogue, phrases, music clips, etc.) and larger portions of the text (e.g., a section or scene) relate to each other and the whole.
- RL.2.5.a Describe the overall structure of a print or digital story, including describing how the beginning introduces the story and the ending concludes the action.
- RI.2.6. Identify the main purpose of a print or digital text, including what the author wants to answer, explain, or describe.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

3

- RL.3.5. Refer to parts and elements of print or digital stories when writing or speaking about a text, e.g., using terms such as scene; describe how each successive part or element builds on earlier sections.
- RL.3.6. Assess how point of view or purpose shapes the content and style of a print or digital text.

- RI.3.6. Distinguish their own point of view from that of the author of a print or digital text.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

4

- RI.4.5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, elements, or information in a print or digital text or part of a text (e.g., a scene).
- RI.4.5. c) Refer to the structural elements of drama and films (e.g., casts of characters, settings, descriptions, dialogue, musical scores, etc.) when writing or speaking about a print or digital text.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

5

- RL.5.5. Explain how a series of scenes fits together to provide the overall structure of a particular print or digital story.
- RL.5.6. Describe how a narrator's or speaker's point of view and/or author's purpose influences how events are described or shown in a print or digital text.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

6

- RL.6.5. Analyze how a particular sentence, dialogue, chapter, scene, or element fits into the overall structure of a print or digital text and contributes to the development of the theme, setting, or plot.
- RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a print or digital text.
- RI.6.6. Determine an author's point of view or purpose in a print or digital text and explain how it is conveyed in the text or film.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

7

- RL.7.5. Analyze how a story's or film's form or structure contributes to its meaning.

- RI.7.5. Analyze the structure an author uses to organize a print or digital text, including how the major sections and various elements contribute to the whole and to the development of the ideas.
- RI.7.6.a) Determine an author’s point of view or purpose in a print or digital text.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

8

- RI.8.5. Analyze in detail the structure of a specific section in a print or digital text (e.g., paragraph or scene), including the role of particular sentences, elements of dialogue, or other story elements in developing and refining a key concept.
- RL.8.5. Compare and contrast the structure of two or more print or digital texts and analyze how the differing structure of each text contributes to its meaning and style.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students participate in learning about, watching, and analyzing stop motion films, film clips, and selected scenes from those films.

DAYS NINETEEN AND TWENTY

PRACTICE MAKE PERFECT!



Sample videos to start the conversation, access prior knowledge, and inspire students: [Change: The Happiest Stop Motion Video Ever!](#) With everything from a watermelon, to Legos, to party hats, this video brings every inanimate object you could possibly think of to life. There are no limits to what you can animate! Also, you may want to check out the fascinating 'Pin' and cutely creepy

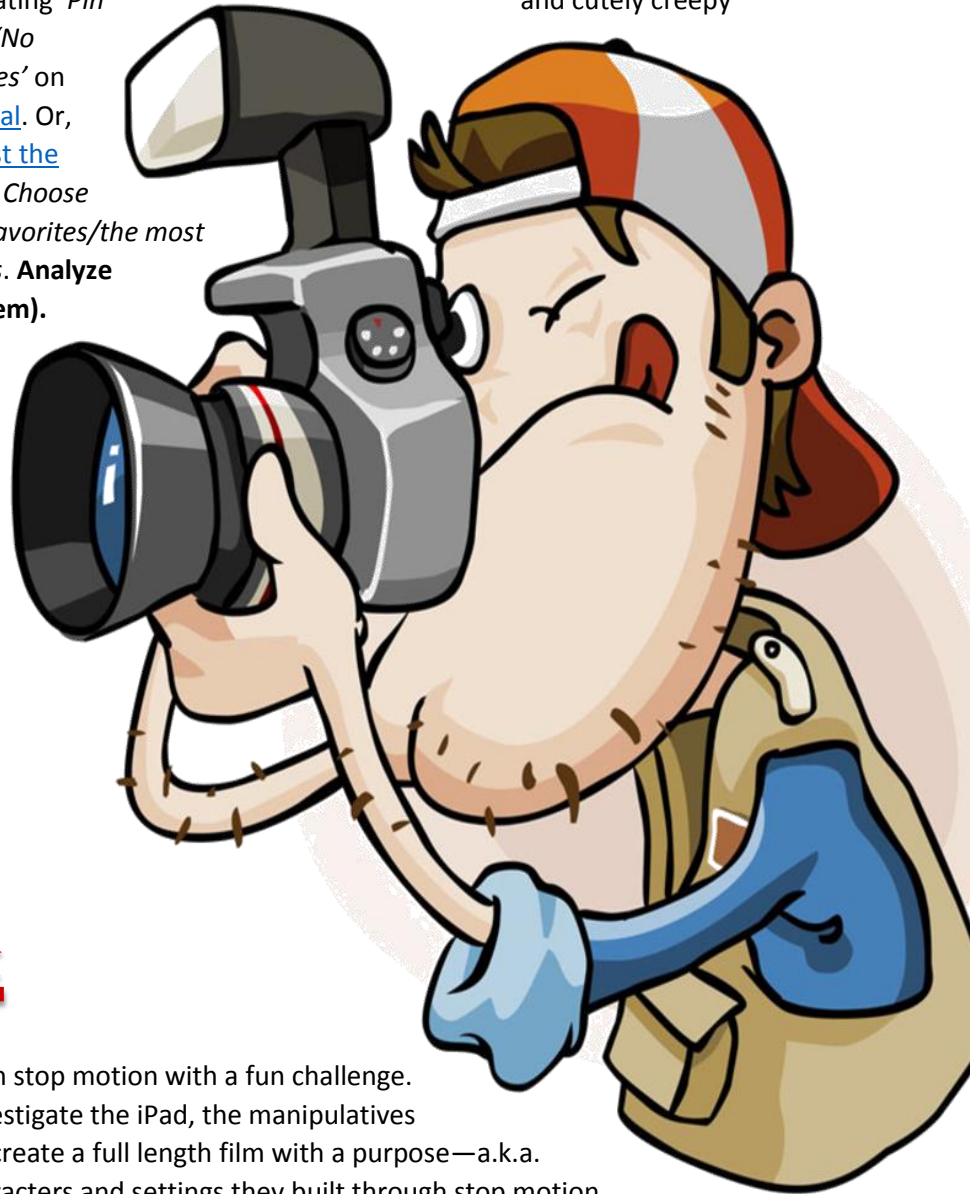
short 'No Noodles' on [Colossal](#). Or, [Against the Grain](#), Choose your favorites/the most

appropriate ones to show your students. **Analyze each of the film(s) after you watch (them).**

What was used for the title sequence? How many different objects/types of objects did they notice being used? What techniques did they notice were used? **Examine how filmmakers characters using the most simple of shapes, especially in 'Pin.'** Etc. Do they inspire students with any ideas?

STOP MOTION CHALLENGE

Give students hands on experience with stop motion with a fun challenge. (Children need time to explore and investigate the iPad, the manipulatives and [the app](#) before expecting them to create a full length film with a purpose—a.k.a. tell the story they wrote about the characters and settings they built through stop motion animation.) Collect random items and have them work in groups to create their own fun [and short] stop motion movie!



Find a spot in your room that can be undisturbed. You want to plan for leaving it up for each group or several groups per station, so it needs to be out of the way where other children won't disturb the setting. This will also allow your students to focus on the animation process without distractions.

For an easy stop animation station, (for each one), for example, use a White Foam Tri-Fold Presentation Board as walls for a station and a White Foam Board as a base.

Next, set the iPad up in a stand, so that it can be hands-free for the kids.

Finally, have a small collection of materials for the kids to get started with. Ex. Even a simple collection of blocks will work, but of course the children will quickly add their own additions. This is where students get to learn from themselves that more is better!

A few Ideas for Materials/Approaches:

1. **Everyday objects Stop Motion:** Look around you. Any object that can be moved can be used to make a stop motion. Sometimes it's as simple as reaching out to a nearby object and creating an engaging animation. You can use toys or figurines also which can bring such stop motions to life.
2. **LEGO – Stop Motion:** Probably the most popular method of stop motion among beginners, this is also well with the top 10 stop motion ideas for beginners. There are millions of Lego stop motions or "brickfilms" as they are sometimes called all over Youtube. There is no end to the ideas that can be found out there for this particular format.
3. **Sticky Notes - Stop Motion** This approach has some really intricate examples made by animation students and professional studios.
4. **Human – Stop Motion** Even though "humans" are animate by nature you can use your friends to create stop motions. Simply asking your subject to take small movements between frame snapshots can give some really interesting results.

SAMPLE STOP MOTION PROJECT CHECKLIST:

Video Quality

- ✓ Break down the animation movements into small "frames". (*Which we did through our storyboards!*)
- ✓ There should be at least 3 to 5 frames for each second of the finished movie and up to around twelve.
- ✓ Your finished movie should be approximately 30 seconds (more or less depends on grade levels, skills, and plot). This means that you need to film from 90 to 150 frames of animation if doing 3 to 5 frames per second with a desired final length of 30 seconds.



- ✓ Your final movie will look choppy if you use fewer frames per second. However, if you use a lot of frames per second, you will have a lot more work.
- ✓ Find a happy medium (which is why 3 – 5 frames per second works well, especially for younger students and beginning filmmakers.)
- ✓ Avoid changes in the background that will detract from the animation effect.

Sound Quality:

- ✓ Add music to make the movie more interesting.
- ✓ Add appropriate sound effects or voice-overs if desired.

MORE PICTURES! MORE! MORE! MORE!

Seriously, the more pictures you take showing slight movements of your toys and materials, the smoother your film will be. Many stop motion apps allow you to speed up and slow down the images, and the more pictures taken, the easier it is to create the look you are going for.

WHAT TALE WAS TOLD?

When all the films are created have students watch each other's films. And have student filmmakers describe their tale, including title, purpose, key concept behind what they did, characters, setting, plot, events, etc. Even if the plot (the events that make up a story or the main part of a story) was extremely simple what was it? Have them describe their creative thought process, what structure they used to organize what they did, and how each successive part/scene/change builds on earlier sections in their short film.

TIP: BACKUP OFTEN!

Nothing could be worse than creating an amazing Stop Animation film only to have the app stop working on you or your hard drive fill up. You do NOT want to learn this the hard way. Make it a habit to back up your work often while were working on your project.

There are devices and jump drives/USB drives, even for iPads & iPhones, such as the Leef iBridge, the SanDisk iXpand™ or the Aizbo I-Flash Drive With Micro SD-- Requires inserted SD card for storage.



DAY 19 AND 20 K-2 STANDARD ALIGNMENT

K

- W.K.6. With guidance and support from adults, explore a variety of digital tools to produce and publish print and digital writing and stories, including in collaboration with peers.
- RL.K.7. With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story a scene or snapshot in a film depicts).

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together to create their story.

1

- W.1.6. With guidance and support from adults, use a variety of digital tools to produce and publish print and digital writing and stories, including in collaboration with peers.
- RL.1.7. Use illustrations and details to describe a story's characters, setting, or events.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together to create their story.

2

- W.2.6. With guidance and support from adults, use a variety of digital tools to produce and publish print and digital writing and stories, including in collaboration with peers.
- RL.2.5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together and were put together to create their story. We'll discuss what choices they made as filmmakers and the reasonings behind them.

3

- W.3.6. With guidance and support from adults, use technology to produce and publish print and digital writing and stories as well as to interact and collaborate with others.
- RL.3.5. Refer to parts of stories and films when writing or speaking about a print or digital text, using terms such as scene; describe how each successive part builds on earlier sections.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together and were put together to create their story. We'll discuss what choices they made as filmmakers and the reasonings behind them.

4

- W.4.6. With some guidance and support from adults, use technology to produce and publish print and digital writing and stories, including interacting and collaborating with others.
- RL.4.5. c) Refer to the structural elements of drama and film (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a print or digital text.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together and were put together to create their story. We'll discuss what choices they made as filmmakers and the reasonings behind them.

5

- W.5.6. With some guidance and support from adults, use technology to produce and publish print and digital writing and stories, including interacting and collaborating with others.
- RL.5.5. Explain how a series of scenes fit together to provide the overall structure of a particular print or digital story.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together and were put together to create their story. We'll discuss what choices they made as filmmakers and the reasonings behind them.

6

- W.6.6. Use technology to produce and publish print and digital writing and stories, including interacting and collaborating with others.
- RL.6.5. Analyze how a particular scene fits into the overall structure of a print or digital text and contributes to the development of the theme, setting, or plot.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together and were put together to create their story. We'll discuss what choices they made as filmmakers and the reasonings behind them.

7

- W.7.6. Use technology to produce and publish print and digital writing and stories, including interacting and collaborating with others.
- RI.7.5. Analyze the structure an author (including themselves as authors) uses to organize a print or digital text, including how the major sections contribute to the whole and to the development of the ideas.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together and were put together to create their story. We'll discuss what choices they made as filmmakers and the reasonings behind them.

8

- W.8.6. Use technology to produce and publish print and digital writing and stories, including interacting and collaborating with others.
- RI.8.5. Analyze in detail the structure of a specific paragraph, scene, or section in a print or digital text, including the role of particular elements, ex. Sentences, movements, structure; in developing and refining a key concept.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students first study and analyze short stop motion films and then work in small groups or individually to create their own unique stop motion films. We will watch and discuss our films after they are finalized and describe and analyze how the different parts, images, etc. work together and were put together to create their story. We'll discuss what choices they made as filmmakers and the reasonings behind them.

SAMPLES OF ACADEMIC VOCABULARY TO REINFORCE DAYS 19-20

K

- | | | |
|---------------|------------|----------|
| • Author | • Ending | • Speech |
| • Illustrator | • Story | • Title |
| • Beginning | • Sentence | • Read |

J

- | | | |
|------------------|--------------|---------------|
| • Capitalization | • Illustrate | • Punctuation |
| • Character | • Sequence | • Question |
| • Setting | • Predict | |

L

- | | | |
|-------------|--------------|--------|
| • Adjective | • Discussion | • Edit |
| • Adverb | • Main idea | • Plot |
| • Pronoun | • Draft | |

M

- | | | |
|-------------|----------------------|------------|
| • Adverb | • Setting | • Synonyms |
| • Antonyms | • Summarize | • Verb |
| • Character | • Supporting details | • Opinion |

N

- | | | |
|--------------------|---------------------|---------------------------------|
| • Audience | • Making inferences | • Time order/transitional words |
| • Author's purpose | • Outline | |
| • Compare | • Prediction | |
| • Contrast | • Proofread | |

O

- | | | |
|-----------------------|--------------------------|-------------------|
| • Figurative language | • Introductory paragraph | • Personification |
| • Hyperbole | • Main ideas | • Point of view |
| • Interjections | • Narrative | • Onomatopoeia |

P

- | | | |
|-------------|-------------------|--------------------|
| • Hyperbole | • Personification | • Relevancy |
| • Imagery | • Point of view | • Sequential order |
| • Inference | • Relevant | • Symbolism |

R

- | | | |
|--------------------------|----------------|--------------|
| • Interaction with texts | • Juncture | • Accent |
| • Stress | • Onomatopoeia | • Repetition |

- Irony
- Mood
- Foreshadowing

- Flashback
- Tone
- Inferences

- Viewpoint
- Nuance
- Climax

2

- Bias
- Clincher sentence
- Composition
- Debate
- Shades of meaning

- Coherent order
- Composition
- Reliability
- Sensory detail

- Tension
- Mood/tone

SAMPLE SUPPLY LIST WEEK 5

DAY 17

Materials:

- Edit notes and suggestions from peer review process
- Completed rough drafts of stories
- Paper
- Pencils
- Option: Computer access (to type up final drafts) if possible.

DAY 18

Materials:

- Access to video links
- Pencils
- Printed worksheets
- Ball—for extension activity

DAY 19-20

Materials:

- Access to video links
- Stop Motion Recording Devices, ex. iPads & a way to hold them in position
- Steady lighting source
- App for creating stop motion films
- White Foam Tri-Fold Presentation Boards
- White Foam Board (for base)
- Variety of everyday objects/materials to create stop motion films with
- A method to back-up files