Monsters! Ink!

Lesson One

Are you a monster, or of a monstrous persuasion? It's time to start a tale as old as slime and create our own 3D 'pulp fiction'! We'll be crafting perfectly monstrous characters and fantastic beasts and then crafting tales with 3D settings and flippable 'story boards' that will keep 'bored' far from these stories! Students will truly be able to visualize their monsters and dive into their world as they quite literally build them.

Storytellers were our first magicians, our first history keepers, society builders, culture shapers and spiritual and emotional filters, making sense of the world long before written communication.

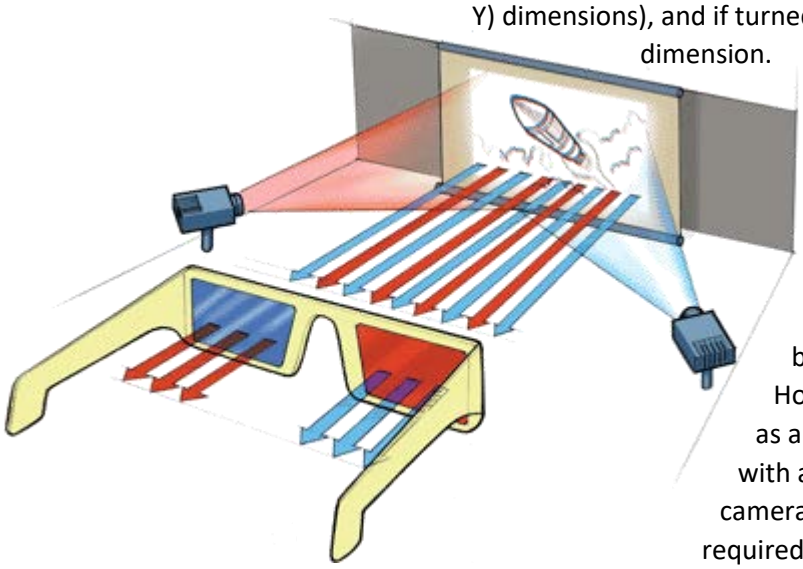
For all our sophisticated technology and mass electronic entertainment, we still need those voices in the dark, by the fire, in the hall.

But first of all, we must begin with our quest with a question.

What is 3D?

3D means three-dimensional, i.e. something that has width, height and depth (length). Our physical environment is three-dimensional and we move around in 3D every day.

If something is 2D, a common example is a piece of paper, you can only measure the width and height. The image, or object has only two dimensions ("flat", using the horizontal and vertical (X and Y) dimensions), and if turned to the side becomes a line. 3D adds the depth (Z) dimension.



The term "three-dimensional" also is sometimes used to describe a physical item such as a sculpture or mobile, which could be described as three-dimensional art, in comparison with a two-dimensional painting.

The terms 3D and 2D first came into popular use because of the film industry. During the 1950s, Hollywood filmmakers experimented with 3D movies as a marketing gimmick. These movies were filmed with a variation on the stereoscopic dual-camera (two-camera) setups. They were expensive to produce and required viewers to wear special glasses to experience the

3D effect. Only a few of these movies became lasting classics, most in the horror/suspense genre, such as *House of Wax*, *Creature from the Black Lagoon* and Alfred Hitchcock's *Dial M for Murder*.

A second wave of 3D films in the 1980s had similar results. The earliest video games, meanwhile, also had 2D graphics, but in the 1980s and 1990s, rapid advances in computer processing and memory made more realistic images possible. By the 21st century, computer-generated imagery (CGI) could create 3D and 2D effects for big and small screens alike. In 2009, James Cameron's film *Avatar* pioneered a new wave of cinematic 3D by combining cutting-edge CGI and digital filmmaking technology. Soon, many of Hollywood's big-budget effects films were following suit (some more successfully than others according to viewers and critics.)

In real life, there is another crucial difference between 3D and 2D vision. Three-dimensional vision contributes to depth perception, or the ability to estimate an object's distance. This fact has been humorously pointed out on the science fiction television series *Futurama* because one of the show's main characters, Leela, has only one eye. Despite being the pilot of an interstellar space ship, Leela often complains that she has no depth perception. Ironically, Andre de Toth, the director of the famous 3D film *House of Wax*, also had only one eye, and he could not see in 3D.

3D Vision?

Tip: You may wish to have some View Masters available for students to try, as many students have never experienced one. Find them here. Option, you may want to compare the retro style with the modern iteration, View-Master Virtual Reality.

In order to see things in **3D** each eye must see a slightly different picture (which is why people with only one working eye have trouble seeing in 3D). This is done in the real world by your eyes being spaced apart so each eye has its own slightly different view. The brain then puts the two pictures together to form one **3D** image that has depth to it.

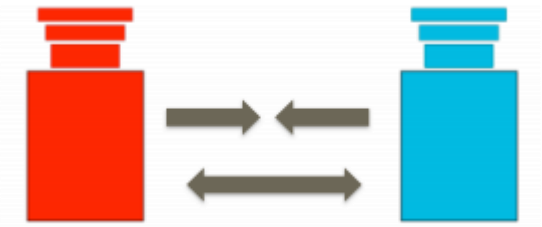
The mode of 3D presentation you

are most familiar with are the paper glasses with red and blue lenses. The technology and science behind 3D, or stereoscopic, movies is actually pretty simple. They simply recreate the way humans see normally.

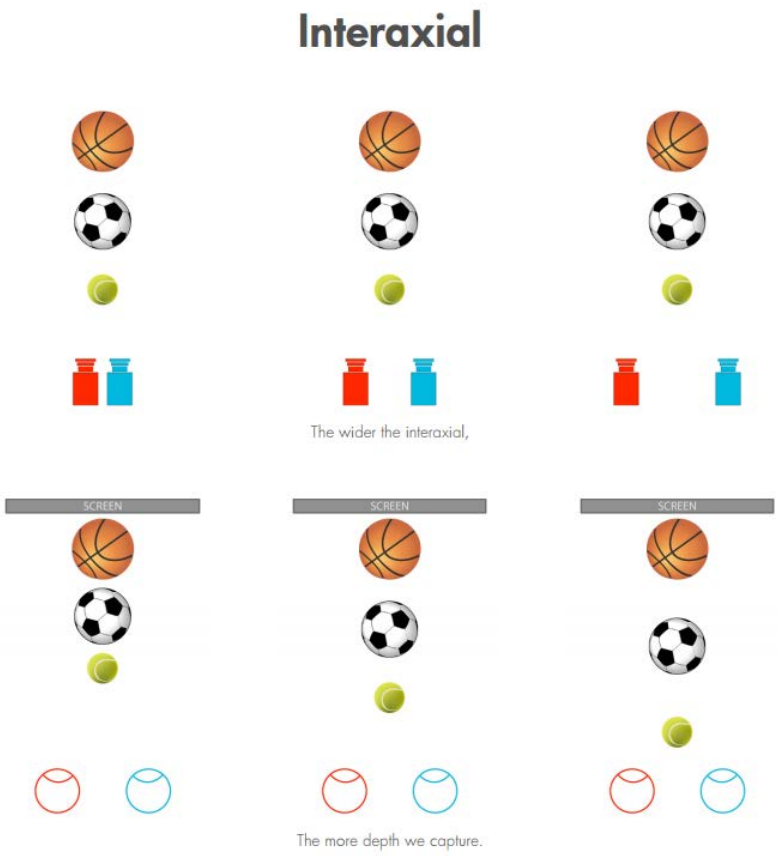
Stereoscopic: Concerned with, or relating to, seeing space three-dimensionally because of binocular disparity.

Since your eyes are about two inches apart, they see the same picture from slightly different angles. Your brain then blends these two images in order to gauge distance. This is called binocular vision - ViewMasters™ and binoculars mimic this process by presenting each eye with a slightly different image.

If you've ever used a ViewMaster™ or a stereoscopic viewer, you have seen your binocular vision system in action. In a View-Master, each eye is presented with an image. Two cameras photograph the same image from slightly different positions to create these images. Your eyes can correlate (blend-or recognize that they go together) these images automatically because each eye sees only one of the images.



When shooting a 3D image, two cameras are used to capture separate images of the same object from slightly different angles at one fixed viewpoint.



Interaxial: The distance between the left and right camera is called the ‘interaxial’. By adjusting the interaxial distance (the space) between cameras, we can dynamically increase and decrease the apparent depth in a scene.

A 3D film viewed without glasses is a very strange sight and may appear to be out of focus, fuzzy or out of register (and gives some people a headache).

3D glasses make the movie or television show you're watching look the events are happening right in front of you. With objects flying off the screen and careening in your direction, and creepy characters

reaching out to grab you, wearing 3-D glasses makes you feel like you're a part of the action - not just someone sitting there watching a movie. Considering they have such high entertainment value, 3-D glasses are amazingly simple.

The reason why you wear 3-D glasses in a movie theater is to feed different images into your eyes just like a View-Master does. So, the screen actually displays two images projected simultaneously from two different angles in two different colors, red and cyan (or blue or green). When played back, (with the help of the glasses which act like filters-- the colored filters separate the two different images so each image only enters one eye) the left image is shown only to your left eye and the right image only to your right eye. Your brain then fuses these two images to give you a perception of depth. Your brain puts the two pictures back together and now you're dodging a flying meteor!

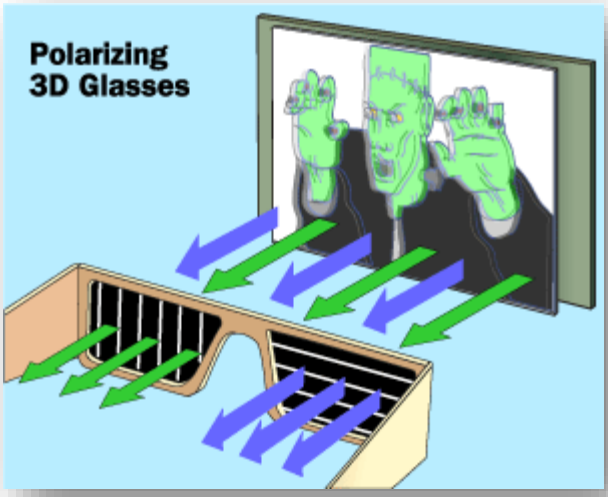
There are two common systems for doing this: The Red/Blue system and the Polarized system.

The red/green or red/blue system, which we just explored, is now mainly used for books and television 3-D effects, and was used in many older 3-D movies. One issue with this system is that you cannot truly have a full color movie when you are using color to provide the separation, so the image quality is not nearly as good as with a different style-called the polarized system.

At Disney World, Universal Studios and other 3-D venues, the preferred method uses polarized lenses because they allow color viewing. Two synchronized projectors project two respective views onto the screen, each with a different polarization (the phenomenon in which waves of light are restricted in direction of vibration, ex. one might be vertical and the other horizontal). The glasses allow only one of the images into each eye because they contain lenses with different polarization.

Think of the polarizing filter as a window with bars across it: light oriented (polarized) vertically easily passes between the bars and reaches your eye, while light oriented horizontally can't get through the bars and gets reflected away. With the "bars" over each eye pointing in different directions, each eye picks up a different image, and your brain interprets the two images as a single 3D image. Unlike the red-blue glasses, this image can contain any number of colors so you can have a fully and realistically colored movie—just like the real world.

Which method would students prefer to watch? Why? Which might be more/less expensive to make? Why do they think that?



Brainstuff—Did You Know?

To say 3D has made a comeback would be an understatement. The onset of 3D televisions, networks, and gaming systems has brought theatre thrills to the comforts of home. But how does 3D impact our eyes?

Many people who go to see a 3D movie get a headache about 20 minutes into the movie (some even get eye fatigue & nausea too!) And even if you don't get a headache, you may notice that your eyes don't feel right. It could be anything from excessive tearing to an achiness that makes you take off the glasses and rub your eyes every 10 minutes. Have you ever wondered what causes this problem? Here is one possible answer.

“One of the biggest problems with 3D is the "convergence/focus" issue. A couple of the other issues -- darkness and "smallness" -- are at least theoretically solvable. But the deeper problem is that the audience must **focus** their eyes at the plane of the screen -- say it is 80 feet away. This is constant no matter what.

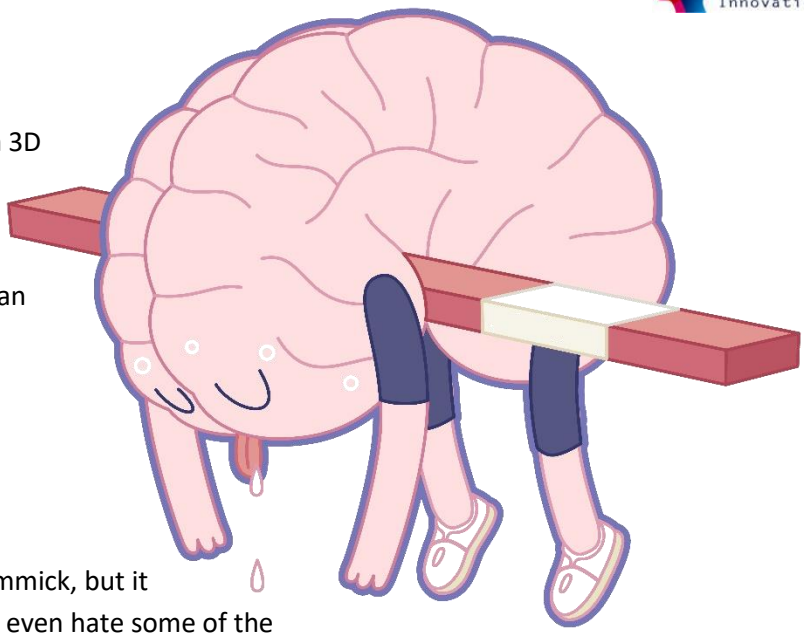
But their eyes must **converge** at perhaps 10 feet away, then 60 feet, then 120 feet, and so on, depending on what the illusion is. So 3D films require us to focus at one distance and converge at another.”

This is a nice, succinct summary of the problem. You can understand the problem in the following way. Hold your hand about three inches away from your nose and look at it. Two things are happening.

- First, the muscles that control your eyeballs are rotating your eyeball so your pupils are pointing toward your nose. If you were to look at someone who is looking at his/her hand three inches away from his/her face, the person would look cross-eyed. **The point of convergence is the distance of the object away from your face.**
- Second, the muscles that control the lenses in your eyes are manipulating the lenses so that you can focus on something so close to your face.

That is completely normal. Anytime you look at anything in the real world, the muscles controlling the convergence point of your eyeballs and the muscles controlling the lenses are working in harmony. The two distances are the same.

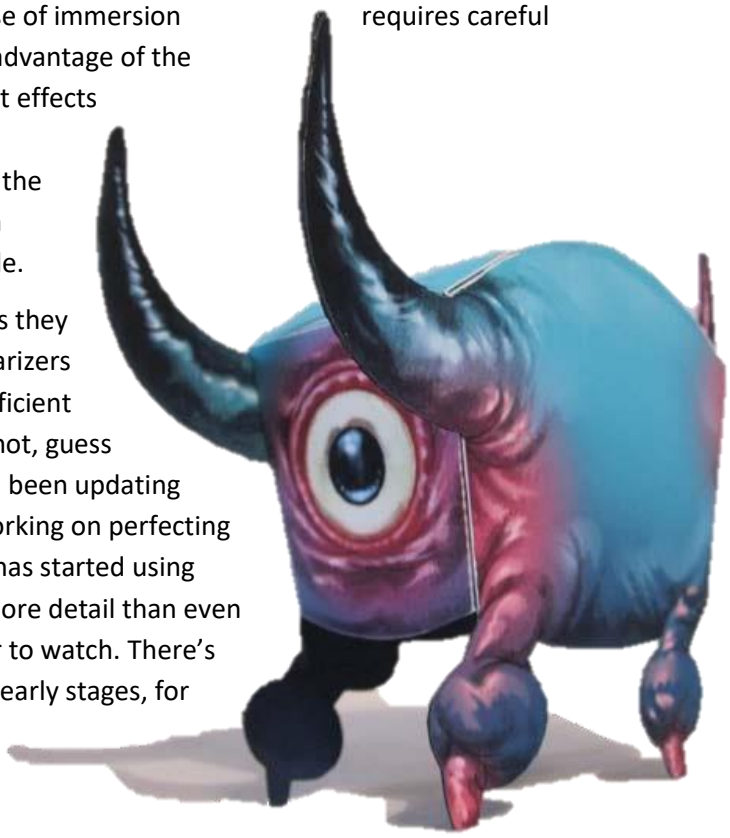
In the 3D movie however, you have to do something different. The focal length is constant, as mentioned in the quote. Your eyes have to stay focused on the plane of the screen. Meanwhile, you have to change the convergence angle constantly to get the 3D effect to work. This is not the way the system expects the world to be, and it takes extra effort. And sometimes that effort makes your brain hurt.



There are two ways to make a 3D movie: film with 3D cameras, or film in 2D and convert to 3D after. Conversion is cheaper, but leaves room for human error — lag time between frames that our eyes pick up. And less-than-seamless results can leave us with headaches.

Working to make things better...

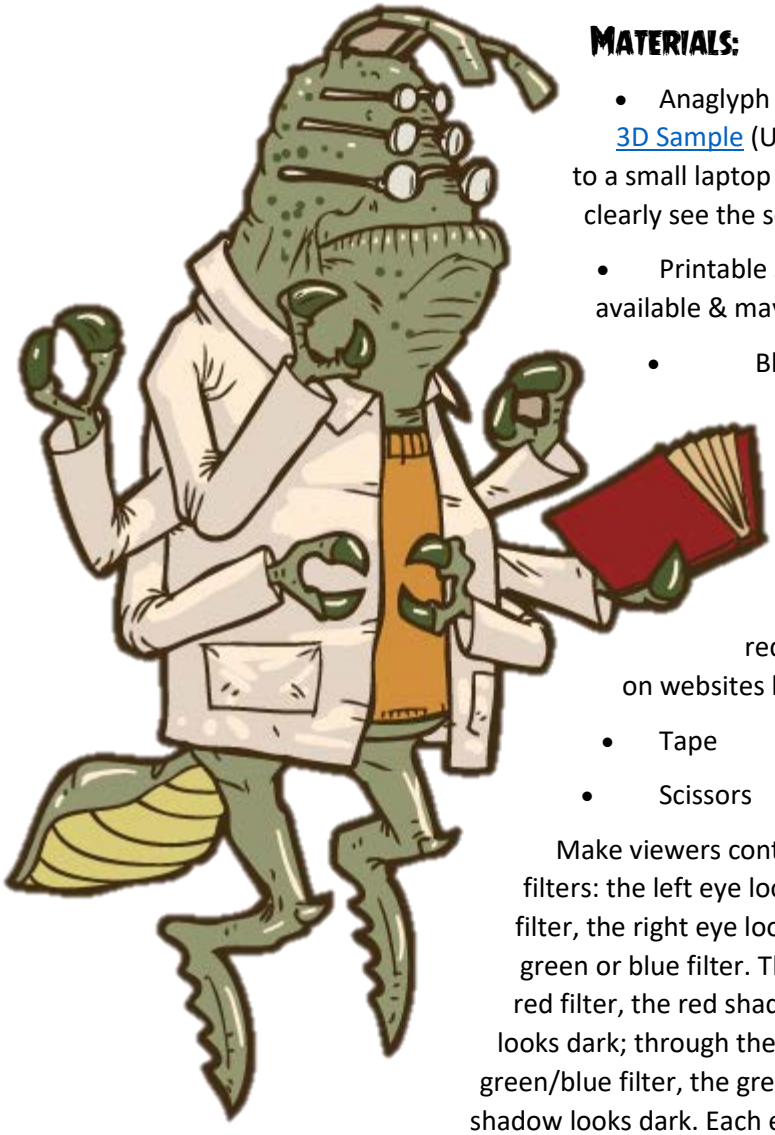
Hollywood knows you think 3D is just a novelty gimmick, but it wants you to know it's working on it. You may not even hate some of the 3D movies coming out these days — if only because the technology is less headache-inducing. The format, he said, is at its best when it helps to immerse an audience in some fantastical location, like Pandora, Mars or Neverland. Creating that sense of immersion requires careful consideration from the outset for how to take advantage of the technology without creating the clumsy pop-out effects that strain our eyes and give us headaches. The goal now is not to jolt you out of your seat, à la the 3D rendition of "Jurassic Park," but to create an experience that is more organic and comfortable.



Even screening 3D films requires special care, as they need a lot more light than regular 2D reels. Polarizers and 3D glasses dampen light, requiring more efficient digital projectors to make up the difference. If not, guess what, it's harder on the eyes. But theaters have been updating equipment for a few years now. And they're working on perfecting something even better: laser projectors. IMAX has started using lasers to provide brighter, sharper colors and more detail than even digital projectors can, making the picture easier to watch. There's also talk of glasses-free projectors, now in very early stages, for people who are turned off by 3D specs.

EXPERIMENTAL?

We're going to put our theories to the test and see what our brains can see when we try and see 3D!

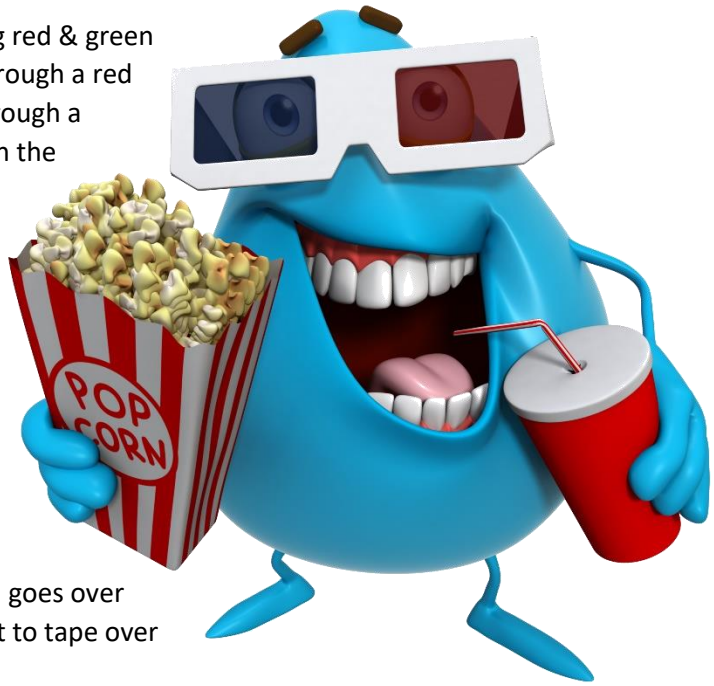


MATERIALS:

- Anaglyph films & images, ex. Big Buck Bunny or Monsters, Inc 3D Sample (Use a large projector or tv screen if possible as opposed to a small laptop or tablet screen to enable all students to be able to clearly see the screen.)
- Printable 3D Drawing paper (included, or 3D drawing pads are available & may be cost-effective depending on printing costs)
- Black markers or thick black pens

PER STUDENT

- 3D glasses template
- 1 small square of red and 1 small square of blue color filter/lighting gels approx. 40 mm x 30 mm (e.g. www.mutr.co.uk CS6020A and CS6020B) Note: red and blue lighting gels are also available in 12 packs on websites like Amazon.com.
- Tape
- Scissors



Make viewers containing red & green filters: the left eye looks through a red filter, the right eye looks through a green or blue filter. Through the red filter, the red shadow looks dark; through the green/blue filter, the green shadow looks dark. Each eye sees a differently placed shadow of an object. The brain combines these two shadows and sees a single, fused image in 3-D space. Thus, all the objects between the projectors and the screen are reproduced as shadows floating in space between the viewer. Did it work?

Remember! Red goes over the **LEFT** eye, and blue (cyan) goes over the **RIGHT**. Tape the lens to the frame, and take care not to tape over the lenses themselves, or you'll get a fuzzy image.

I Spy with my little eye!

Have students use the printable 3D paper with anaglyph red-cyan 3D glasses: Have them draw on it with a thick black pen, and their drawing will appear to float above the paper. *The included 3D paper features a five line-per-inch grid (and there is also a 2nd sheet with a 10 line per inch) with a relatively large offset between the two different colored grids. The large offset can create the deepest 3-D effect (compared to the small and medium offset variations) but for some viewers is less enjoyable and causes more eyestrain.*

It relies on very simple, but effective idea to get the kids attention and interest them in 3D technology.

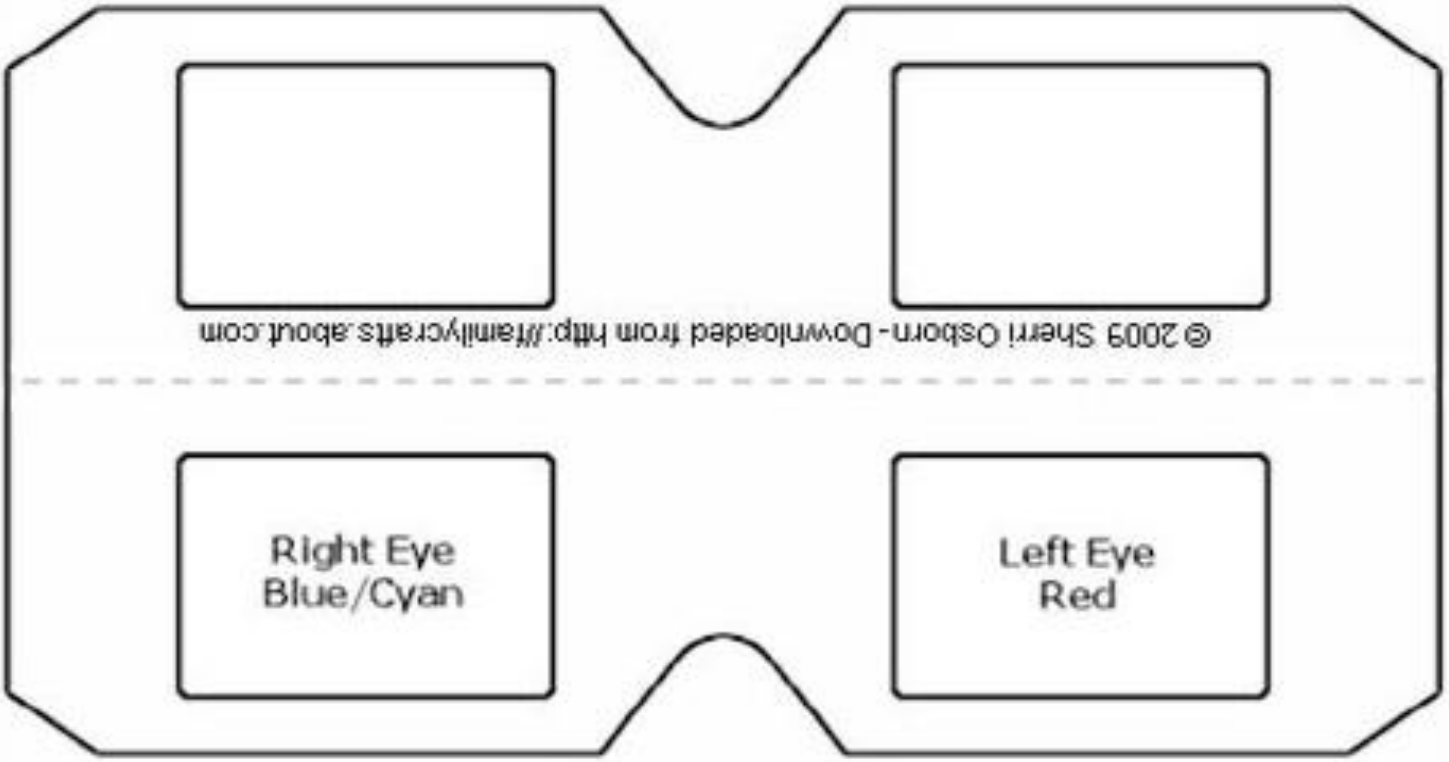
Keep Both Eyes on the Screen and Your Glasses in Place!

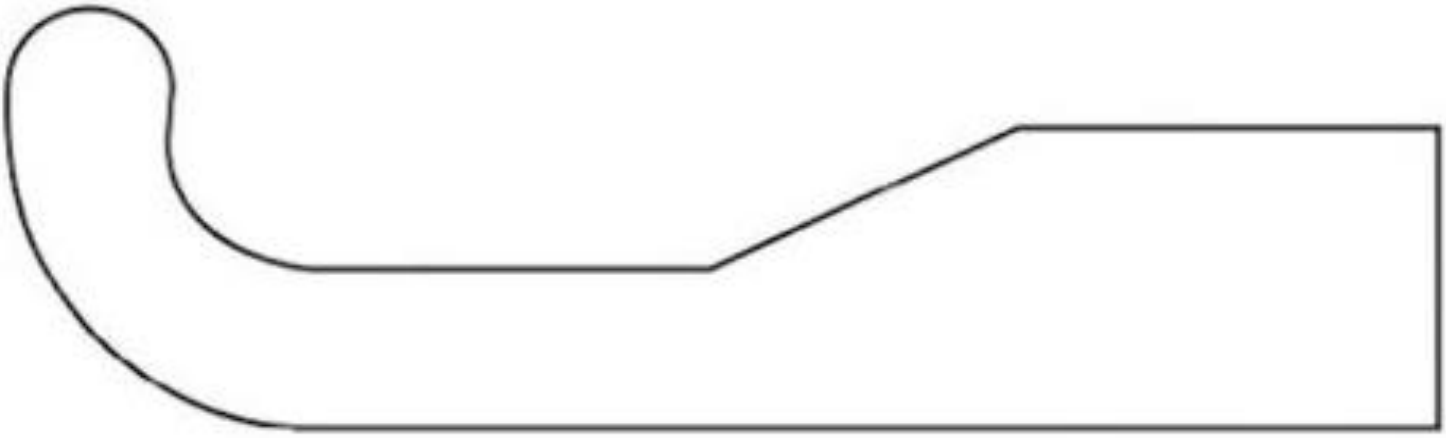
Watch clips of an anaglyph movie such as Big Buck Bunny with and without the 3D glasses. Do the students notice a 3D effect? When and what appears different? How does the movie look without the glasses?

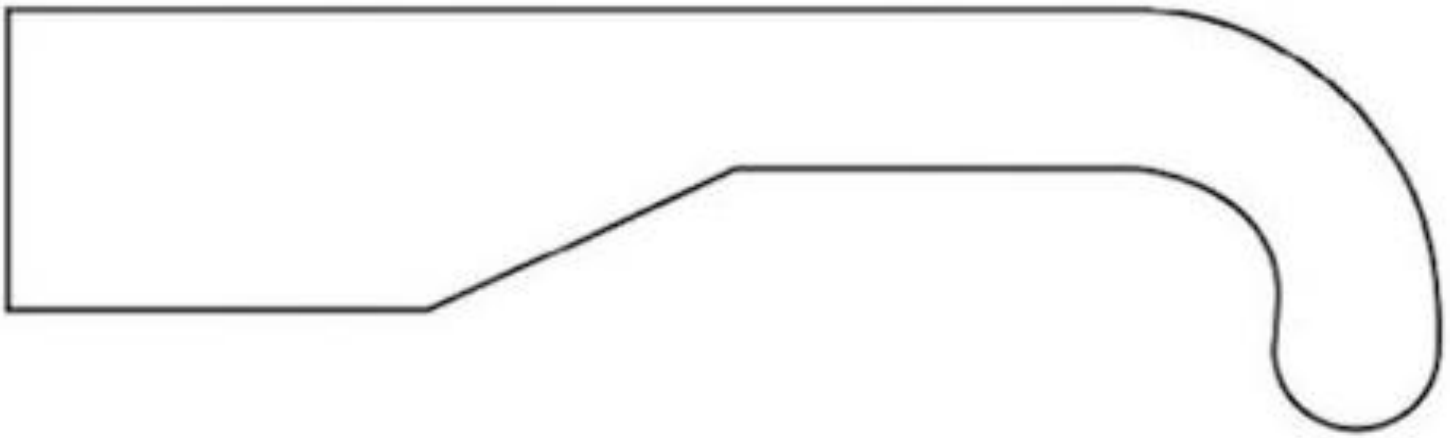
Note:

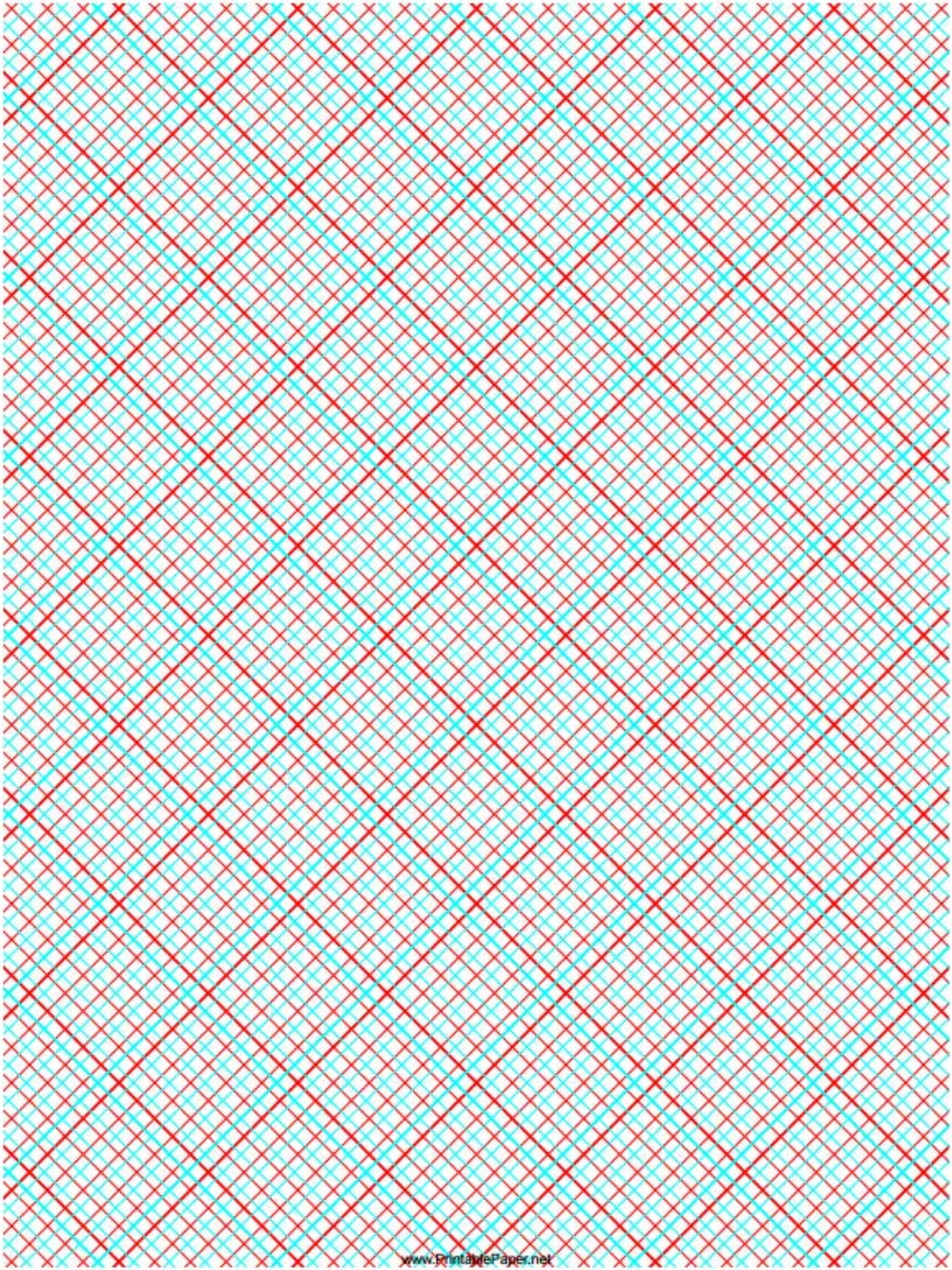
Colored filters from educational catalogues produce the correct shade of red and blue light. These filters can also be cut up and used for the students' 3D glasses.

Make your room as dark as possible to get the full effect of the 3D movies.





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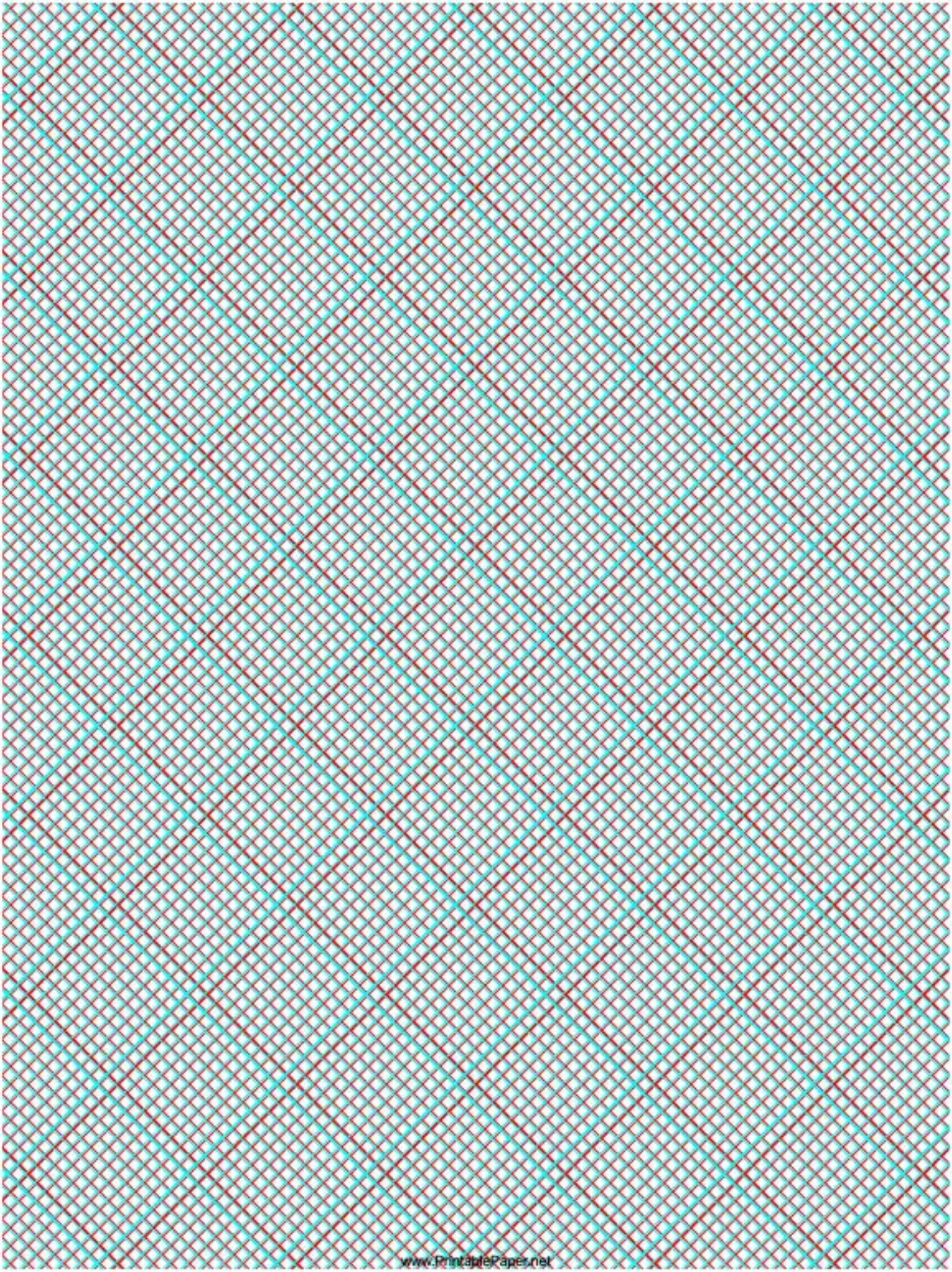
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Monsters! Ink! Lesson 1 Supply List

Lesson One

Materials:

- 1 red and 1 blue color gel/ Color Effects Lighting Filters (e.g. www.mutr.co.uk CS6020A and CS6020B)
- Printable 3D drawing paper
- Dark black, ex. felt tipped, pens
- Access to anaglyph films and images and a way to show them, ex. projector and laptop
- Tip: You may wish to have some View Masters available for students to try, as many students have never experienced one. Find them here. Option, you may want to compare the retro style with the modern iteration, View-Master Virtual Reality.

Per student

- 3D glasses template
- 1 small square of red and 1 small square of blue color filter approx. 40 mm x 30 mm
- Tape
- Scissors

Pacing Guide:

This lesson has been designed to take one 75-minute session to complete. It may take more or less depending on the needs of your classroom and the abilities of your students.

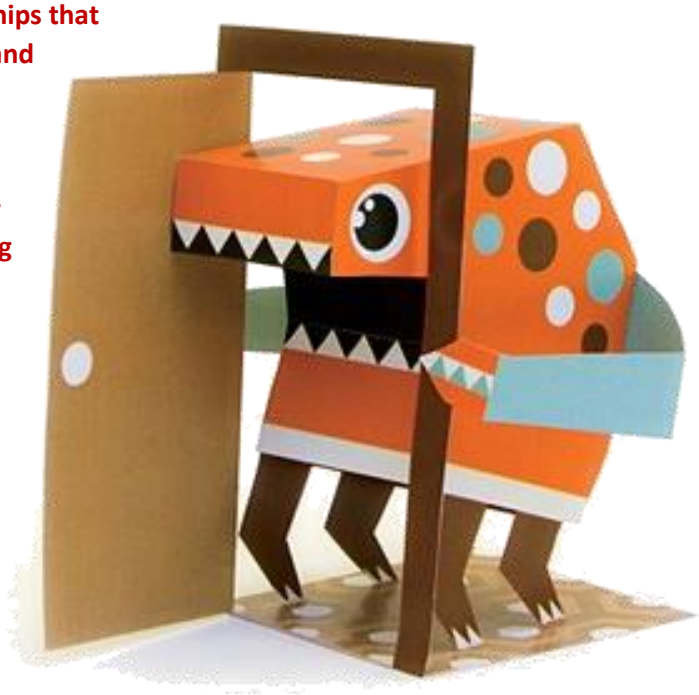
Monsters! Ink!

Lesson Two

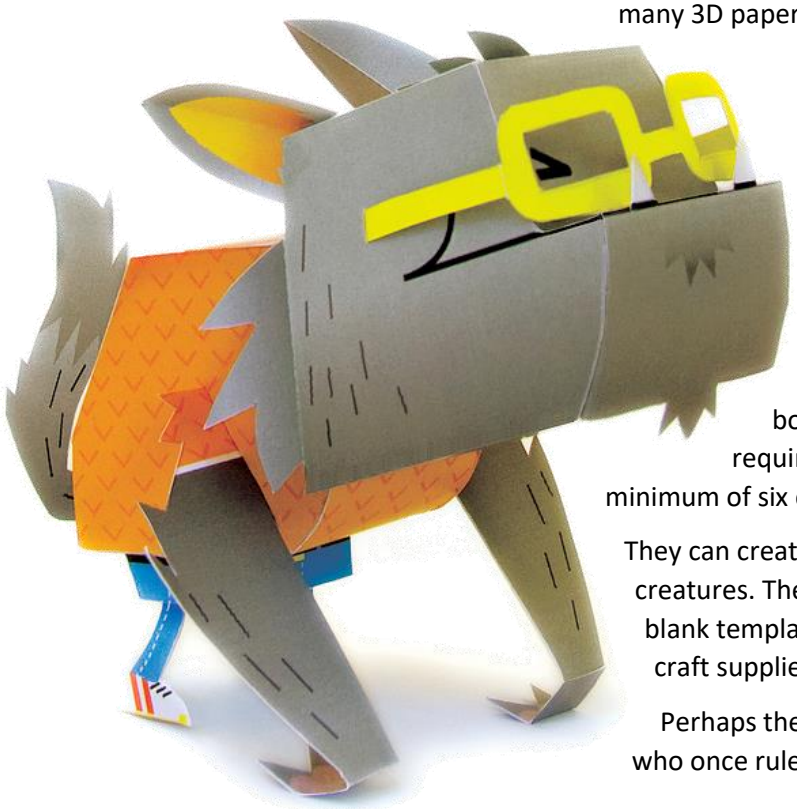
It's Alive! It's Alive!

Okay, maybe not. But story characters sure come alive in our minds when we read about them on the page or hear a story told (Our minds are like 3D drawing paper. We take the 2D words and make them into 3D images in our minds) Characters are even more alive when they're our very own creations. And each of them have distinctive personalities.

This unit/project works best when students are in partnerships that work together throughout the whole process. Like the red and blue filters in 3D glasses each partner brings a slightly different perspective to the project. By blending their perspectives through compromise & discussion (and bouncing ideas off each other) the partnership adds greater depth, resulting in a more three-dimensional and interesting story in the end.



Using paper templates and their own imaginations students will work with their story partner and are going to craft as many 3D paper Monstrous Characters as they want to populate their story (and to set free from the pages of the book.) It is recommended that EACH partner is required to make at least three characters, for a minimum of six characters per partnerships.



They can create an array of marvelous monsters and creepy creatures. They can even come up with their own using blank templates or their own wild ideas and some basic craft supplies.

Perhaps they'll make (and meet) Pharaoh Thoth Amon, who once ruled Egypt but is now a mummy who practices

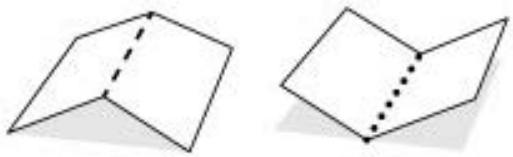
magic in his sarcophagus. Some, like Lil Vamp, may be inspired by a folktale but brought up to the modern day, but others, like Polyphemus, could be identical to their original source (in this case, The Odyssey). Or Zumbie the Zombie, who loves nothing more than a nice plate of brains and yams. NotSoScary, a little monster so useless at frightening people that he has to wear a scary mask. Yucky Chuck, the lunchbox creature born in the deepest depths of your school bag. Or Zeke, the monster under your bed, Nom Nom, eater of cities, and Grumpy Gramps, the hairy grandpa monster with his very own moustache collection.

Materials:

Now, turn two-dimensional paper into three-dimensional creatures by punching out shapes, folding and gluing them, and then taking over the world. Just cut out the templates, fold where marked, follow the instructions and glue all the corresponding numbered gray areas (or numbered gray areas to each other) in numerical order (1,2,3…) as directed in the instructions.

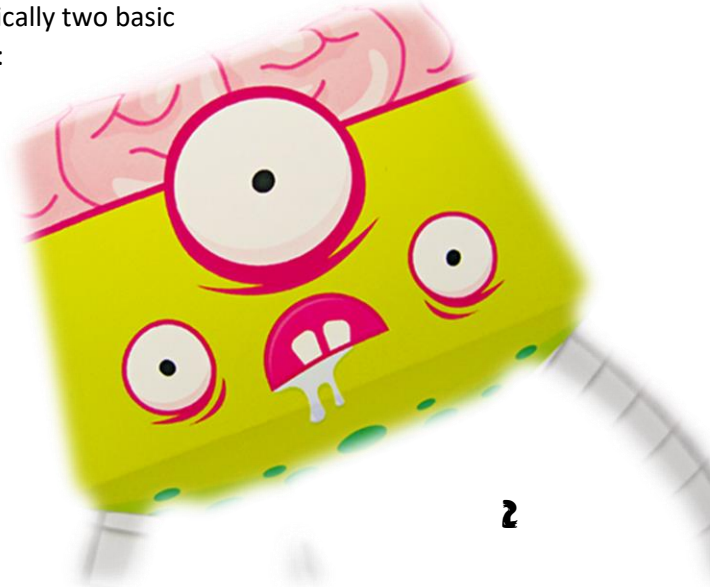
- Access to papertoy template books & sites such as *Papertoy Monsters, OiDroids Pop-out Papercraft Robots, Paper Monsters and Curious Creatures,* the Billy Sweet Monster Collection by Togui, The Diary of Inhuman Creatures templates, etc.
- Glue sticks (high quality)
- Tacky Glue
- Coloring materials (if using blank templates to design their own creatures)
- Scissors
- Option: X-acto knives—**for adult use ONLY**

It's incredible how a flat piece of paper can become a complicated sculpture of maximum awesomeness with just a few folds.



There are typically two basic types of folds:

- Normal folds—or mountain folds—look like a mountain, or an uppercase A.
- Valley folds look like a valley, or the letter V.



Tips: Take care in punching things out, especially the pointy bits and thin sections. Pay attention to the directions, and

ADDITIONAL FREE DOWNLOADABLE PAPERTOY TEMPLATES CREATED BY TOUGUI

glue in the designated order. You may need to glue several tabs at once.

The number of numbered tabs a monster or creature has is a good indication of the difficulty. The higher the number, the greater the difficulty.

BIKER MICE FROM MARS

YETI TIME!

THE HIPSTER VAMPIRE & THE MUMMY GUIDE

FAT BANKER

PIRATE BEAR!

Monsters! Ink! Lesson Two Supply List

Materials

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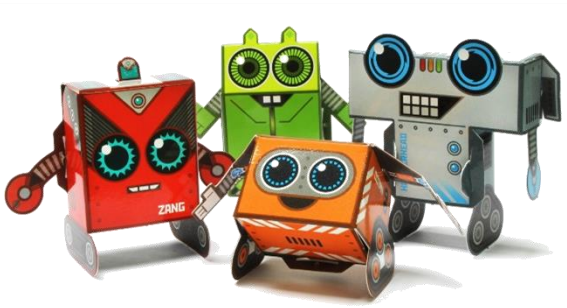

Pacing Guide:

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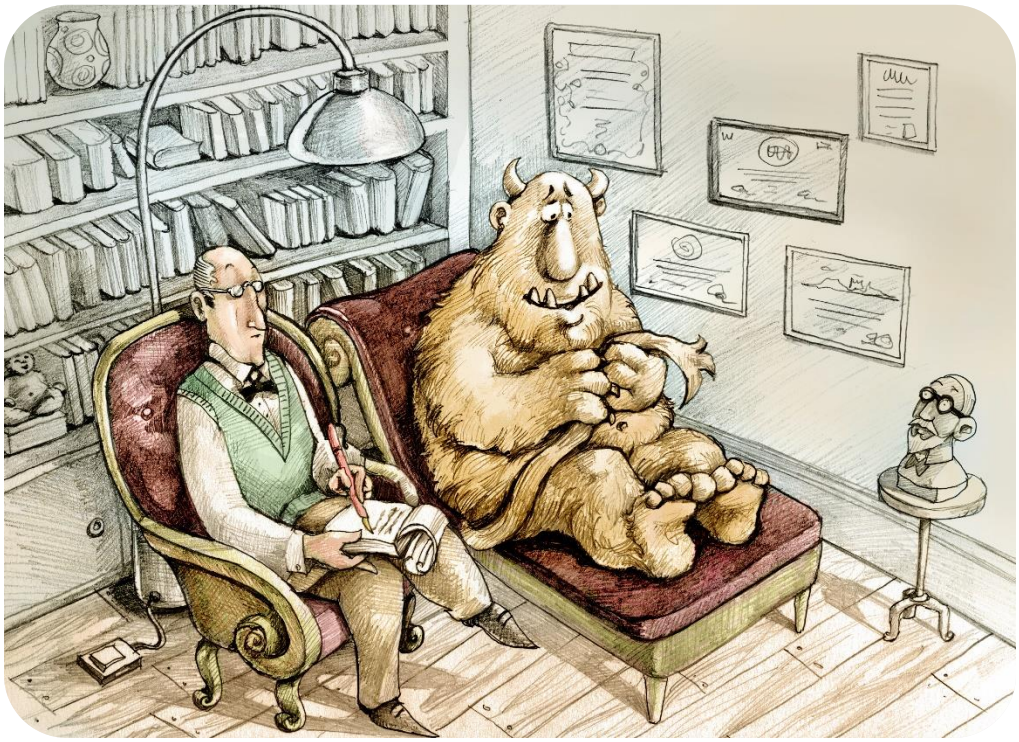
Monsters! Ink!

Lesson Three

Who Are You?



Characters are the central element in any kind of storytelling. You may have built them, but like Dr. Frankenstein you want to breathe life into your creation! How do we do it? Well, we won't use lightning bolts like the master monster maker, but instead breathe life into our characters through description. So, how would you describe them? Describing characters well means having a good hold on the descriptive words in our (or any) wonderful language, as well as visualizing the character as fully as you can. Let's start first by talking about how "character description" might refer to:

- **Physical appearance:** height, hair color, eye color, scars, etc.
- **Clothing:** puffy winter coat and goggles, leather pants, plaid jacket, etc.
- **Behavior:** twitchy, quiet with a lowered gaze, shifty eyes, etc.
- **Attitude:** "take no prisoners," friendly, distracted, etc.
- **Impression:** (i.e., How does a character make the point of view (POV) character *feel*?) scared, happy, attracted, etc.

When we look at that list, we can see that some types of description are more important for sharing insights into a character, and some are better at creating a visual image of a character. Think of it like you're a witness or an informant and you need to give an accurate description. What did they look like? What did they act like? How did they make you feel?

Remember, it's always best to show, don't just tell your audience a laundry list of traits. You don't want to describe your characters to death, but you also want to describe them so readers can get an idea of what they look like.

The key is to describe when it's **relevant** to the:

- story,
- character,
- target audience.

If we want readers to think our characters are prepared for the impending snowstorm, we *do* need to mention their hats, gloves, and jackets (i.e., relevant to the story). If we want readers to get a feel for a character's quirky personality, we can mention their funky socks. *Those* details **add** to readers' understanding of the story or characters.

What characters **do** also tells a lot about them. For example, your character may walk with a slouch or may strut with bravado. She may nibble daintily or tear into food with hedonistic abandon. He may make direct eye contact or move his eyes nervously about the room. The way your character moves paints a portrait. You can also use action words to describe physical features. For example, a nose can be "twitchy" and a mouth can be "playful."

Reporting for the Slime Times!

Getting into Character!

Teacher Tip: With the right guidance, students can work and learn together — pushing each other farther, faster. Warm-ups, particularly collaborative writing, get better over time. Students need to develop the skills associated with it. So, don't be surprised if the first few times are difficult and result in so-so writing or answers. Like any form, students need to practice warming up to get good at it.

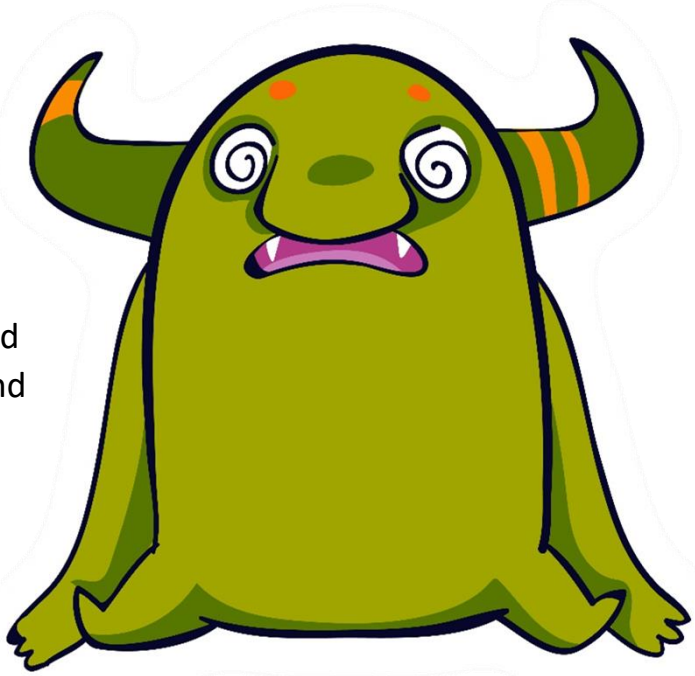
A surefire method for getting into a story is to get into a character. Getting to know a character sometimes requires reading between the lines

and “imagining” how the character would react in a given situation, or what would make them sad, angry, or happy. As all great writers know, the interview process is the best way to get to know someone.

The included questions are frequently used in interviews so you may want to have students work with their story partner (or switch things up and have them work with a new partner who interviews them about the characters they built) and have them pretend they are reporters that are interviewing the (author as their) character(s) or the author about their characters. (They will switch roles and interview each other.)

Depending on the level of your class, you may want to start with a 5-10-minute brainstorming session to allow students to begin to come up with (and write down) answers for their characters before having them begin. They can write out their partner’s/their own answers during the interview and hand this in to you afterwards.

Activity Strategy: Give a time limit. (Do this multiple times within the activity time frame, decreasing the time amount as students get more familiar and comfortable within the activity.) Encourage the answerers to never hesitate, but instead use ‘stream of consciousness’ answering, think quickly and spontaneously (they can always go back and edit their character and refine answers later, this is simply to help them start thinking and expanding their knowledge and ideas about their characters).



Tip: Encourage participation with the spirit of competition! A good reporter needs to be able to get the answers they need and a good informant needs to give all the information they can! Give student pairs two points for each question asked that has a complete answer (“I don’t know” doesn’t count!)

The team with the most effective interviews/most points (questions asked with complete answers) within the timeframe wins!

As any good reporter does, to warm up their informant and get the pertinent facts, they might start with questions that address the basics about a character:

- What is your character's name? Does the character have a nickname?
- What is your character's hair color? Eye color?
- What kind of distinguishing facial features does your character have?
- Does your character have a birthmark? Where is it? What about scars? How did he get them?
- Who are your characters friends and family? Who does she surround herself with? Who are the people your character is closest to? Who does he wish he were closest to?
- Where was your character born? Where has she lived since then? Where does she call home?
- Where does your character go when he's angry?
- What is her biggest fear? Who has she told this to? Who would she never tell this to? Why?
- Does she have a secret?
- What makes your character laugh out loud?
- When has, your character been in love? Had a broken heart?

Now dig deeper by asking more unconventional questions:

- Is your character more of a hunter or a gatherer?
- Your character is a new addition to the crayon box. What color would they be and why?
- What was the last gift they gave someone?
- What did your character want to be when they grow up?

- What is in your character's refrigerator right now? On her bedroom floor? On her nightstand? In her garbage can?
- Look at your character's feet. Describe what you see there. Does he wear dress shoes, gym shoes, or none at all? Is he in socks that are ratty and full of holes? Or is he wearing a pair of blue and gold slippers knitted by his grandmother?
- When your character thinks of her childhood kitchen, what smell does she associate with it? Sauerkraut? Oatmeal cookies? Paint? Why is that smell so resonant for her?
- Your character is doing intense spring cleaning. What is easy for her to throw out? What is difficult for her to part with? Why?
- Its Saturday at noon. What is your character doing? Give details. If he's eating breakfast, what exactly does he eat? If she's stretching out in her backyard to sun, what kind of blanket or towel does she lie on?
- What is one strong memory that has stuck with your character from childhood? Why is it so powerful and lasting?
- Your character is getting ready for a night out. Where is she going? What does she wear? Who will she be with?

Proust was a famous author who developed these questions for writers to interrogate their characters. Try using them on each other in their character interviews, to develop fully rounded monsters.

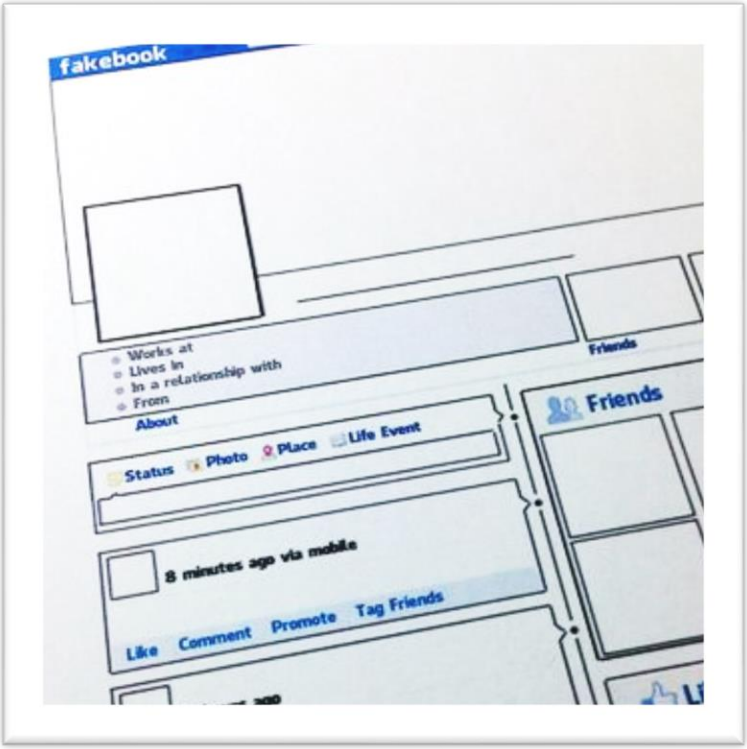
- What do you consider your greatest achievement?
- What is your idea of perfect happiness?
- What is your current state of mind?
- What is your favorite occupation?
- What is your most treasured possession?
- What or who is the greatest love of your life?
- What is your favorite journey?
- What is your most marked characteristic?
- When and where were you the happiest?

- What is it that you most dislike?
- What is your greatest fear?
- What is your greatest extravagance?
- Which living person do you most despise?
- What is your greatest regret?
- Which talent would you most like to have?
- Where would you like to live?
- What do you regard as the lowest depth of misery?
- What is the quality you most like in a man?
- What is the quality you most like in a woman?
- What is the trait you most deplore in yourself?
- What is the trait you most deplore in others?
- What do you most value in your friends?
- Who is your favorite hero of fiction?
- Whose are your heroes in real life?
- Which living person do you most admire?
- What do you consider the most overrated virtue?
- On what occasions do you lie?
- Which words or phrases do you most overuse?
- If you could change one thing about yourself, what would it be?
- What are your favorite names?
- How would you like to die?
- If you were to die and come back as a person or thing, what do you think it would be?
- What is your motto?

Optional Extension Activity

Fakebook--Updating character Profiles

A new twist on the **character sketch**! Facebook has become so much part of our lives that its lingo has even become part of everyday speech, such as a relationship becoming "Facebook Official". Thus, relating class material to social networking can ground certain concepts into their reality.



Have students create Fakebook Profile pages for each of the important characters in their story/stories as they build them (and will later be used to help them build their stories) using the included templates.

Encourage each student to think about who the last five or six people/creatures (e.g., their other characters) to post on that character's wall would be and what they would say.

Option: On the back of their Profile page, have them write an "About Me" paragraph, and maybe add boxes for "Favorite Movies" "Music" and other things that are on the Info page. This forces them to think about their characters deeply.

There are some great nuances to this activity that show just how deep the students can go into character analysis and character interaction (which are essential standards and some of the most tested types of questions).

YOUR NAME: DATE: PERIOD:

Fakebook.com **Home** **Profile** **Account**

(Profile Picture)

NAME:_____

Lives in:_____

Relationship status:_____

Original home:_____

Born on:_____

Works as:_____

Friends

(Profile Pic)
Name:_____
Lives in:_____
Original home:_____
Works as:_____

(Profile Pic)
Name:_____
Lives in:_____
Original home:_____
Works as:_____

(Profile Pic)
Name:_____
Lives in:_____
Original home:_____
Works as:_____

Share: Status Photo Link

What's on your mind? (Write below):

_____
_____
_____
_____
_____
_____
_____

Comments from Friends

(Pic of Person)

→ Name of this person:
_____

Comment from this person:

_____
_____
_____
_____
_____
_____
_____

People you may know

(Profile Pic)

_____
(Name of person)

Events

(Day of Month)

Event Title/Description:
_____
_____
_____
_____

Event Date: ____/____/_____ (Month / Day / Year)

RSVP: Yes • No • Maybe

(Day of Month)

Event Title/Description:
_____
_____
_____
_____

Event Date: ____/____/_____ (Month / Day / Year)

RSVP: Yes • No • Maybe

Fakebook.com

Home Profile Account

(Another Profile Picture)

My Top Personality Traits

My top personality trait is...

People know I have this trait because..

My second best personality trait is...

People know I have this trait because..

Interests / Hobbies

1st interest / hobby:

2nd interest / hobby:

3rd interest / hobby:

My Important Sayings & What I Meant by Them

A statement that I said:	My analysis of that statement:

Name: _____ Date: _____ Hour: _____

fakebook Search for people, places and things

Timeline | About | Photos 433 | Friends 729 | More

About

- Works at
- Lives in
- In a relationship with
- From

Status | Photo | Place | Life Event

Post

Friends

5 minutes ago near

Like Comment Share

2 minutes via mobile

4 minutes ago near

Likes

11 hours ago near

Like Comment Share

Monsters! Ink!

Lesson Four

A Bit of a Sticky Situation...

Ok, we've gotten our characters created and breathed a bit of life into them. It's time for students to set the stage for their story's events. They're going to literally build their story's setting!

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

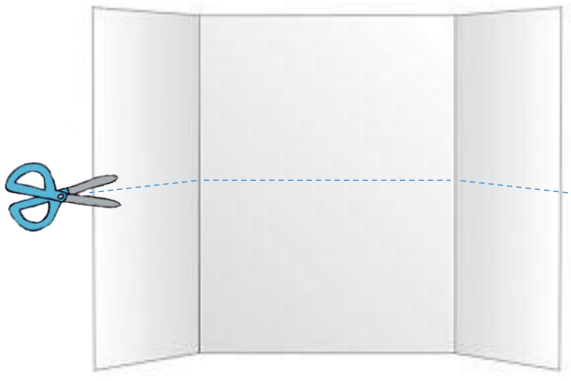
And so it's really no coincidence that you construct a fictional setting in exactly the same way that you create the story's characters...

Just like we're about to do! It's time to set the mood and make a setting with lots of details!

Crafting 3D Settings

Materials:

- Cardboard tri-fold displays
- Box cutters
- Acrylic Paint (washable preferred)
- Paintbrushes
- Paper plates (to use as palettes)
- Mod Podge
- Sponge Paint Brushes
- Printables (suggestions & resources links are below)
- Scissors
- Pencils
- A wide variety of scrapbooking papers
- Glue
- Glue Guns
- Additional art materials: ex. Tissue paper, construction paper, rocks, twigs, fishing line, popsicle sticks, string, moss, dried or fake flowers, paper drink umbrellas, toilet paper tubes, beads, buttons, bottle caps, old newspapers, old catalogs and magazines, stickers, and any other 'junk' you have lying around may inspire a creative burst.
- Paper & ink to print templates
- Access to online templates
- Sample images & teacher-made sample for inspiration
- Completed story characters



Tips

Tri-Fold: Cut the trifold display in half lengthwise with the box cutter. One half will serve as the base and the other half will serve as the background. Now, what kind of place will your characters be in today?

Scrapbook paper These books provide a great starting point in setting construction as with only a few books you can easily gather a collection that contains a wonderful and wide variety of visual images, textures, and shapes that can inspire a bit of confidence even the most 'but I'm not artistic!' of persons.

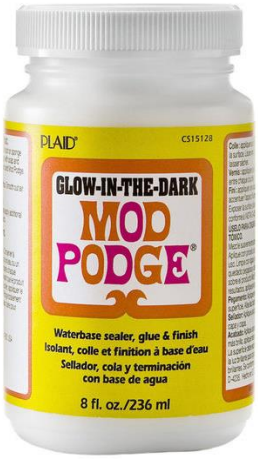
There are natural textures (wood, trees, bark grasses, water, sand, rocks,…and so much more), images, characters, landscapes, travel themes, the possibilities are infinite.

Mod Podge: Seriously, is there anything Mod Podge CAN'T do? Mod Podge is a tool that allows students to easily construct layers. Always start with the underlying design elements and work your way upward (when layering). Experiment with design elements to determine the layout of your piece. Add interest to your design by using large and small pieces, layering and overlapping elements and coordinating colors.

Cut your items to fit your surface. Measure as necessary, with a ruler and a pencil, and trim your items to fit. Students will be much happier with the end results if they cut everything to fit before Mod Podging as opposed to after.

Adhere each element with your Mod Podge using a sponge/foam brush. Remember, <u>always</u> start with the underlying design elements and work your way upward (when layering). Apply a medium coat of Mod Podge to the surface. Too little Mod Podge and you will get wrinkles – and you can always wipe away excess Mod Podge.

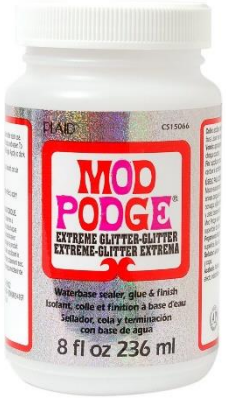
<u>Smooth, Smooth, Smooth</u>. Keep smoothing until all of the bubbles are removed. Then, AND THIS IS IMPORTANT, let your project dry for 15 – 20 minutes. Don't put a top coat on right away.



Tip for working with large pieces: smooth from the center outward.

Add a protective coat of Mod Podge to your project using a sponge or flat brush. Allow to dry and then repeat. The number of coats you finish with is up to you, but we recommend at least two. Let dry and you're done!

Option: When you finish, if you experience any tackiness or just want to add durability, add a clear spray or brush-on sealer to the top.

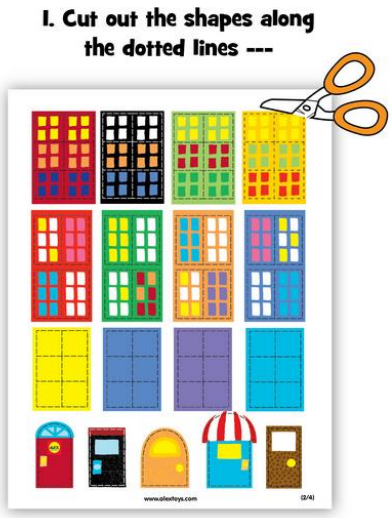


Note: Tissue Paper – There is nothing that you need to do to prepare tissue paper for Modge Podging, but just be advised that because it is so thin, it is very difficult to Mod Podge without wrinkles. The good news is that wrinkles are typically part of the charm of using tissue paper and add a little character to your surface.

Printable Resources:

Note: Some of the following resources are more advanced than others and some are easily constructed by even the youngest of students. Look through and select carefully those that are grade appropriate for your group. For the youngest grade-levels you may choose to do only 2-3 group settings for your whole class in which to base their stories. The more time-consuming larger pieces may be worth constructing even for younger students as they will be used for multiple stories.

Check out the gorgeous resources & printables at The Printable Neighborhood from Vivint **(here)** *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 printable 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 – however many juice boxes you can drink! Take a drive down Orange Lavaburst Lane or see what's happening at Flashin' Fruit Punch Park.

Check out the amazing printable paper model kits at Haunted Dimensions. This is the definitive haunted mansion builder's site. Ray Keim is not only master paper modeler and gingerbread mansion builder, his talents have also been put to use working with Universal Studios Orlando's Halloween Horror Nights. In addition to Haunted Mansion models from the Disney parks in California, Florida and Paris, he has created some of the creepier facades from Universal's Halloween Horror Nights, the Norman Bates home, and Amityville Horror House, among other models. Keim is also in the process of creating an interactive progressive original model, The Knoll. Builders can follow along with the mystery "A Trespasser at Reeves Hall," and discover new downloadable pieces of the model along the way.

Casita /Little house /Kleines Häuschen Lantern printable

Ravensblight: This is probably the most Gothic site listed, but their models are original designs by artist Ray O'Bannon. O'Bannon, has set the site up as an odd little town with free paper toys, music downloads, PC games and more. His structures include Ravensblight Manor as well as a cliff house, two mansions, a Gothic chapel, and several other haunted structures, vehicles, and landscapes. He also offers paper replicas of battle axes, vampire stakes, floating candelabra, flutterbats, swords, and a ray gun.

The Toymaker: Any list would be incomplete if it didn't include artist, author, and geeky mom Marilyn Scott-Waters' wonderful site. Waters has been featured in several parenting and art publications, and is the author of two Paper Toys books. She is also illustrator for the young readers' books *The Search for Vile Things* and *Haunted Histories*. Her goal is for parents for spend more time creating with their kids, and her free downloadable paper crafts encourage this parent-kid partnership. Her Halloween crafts include several easy crafts and her Madame Fortunata's Cottage is an ideal haunted house build for beginners and kids.

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.

Some other sites with fun printables:

Canon Creative Park: Their Halloween crafts and scrapbook item have a nostalgic "old school " vibe to it, and the paper crafts range from beginner to advanced levels such as the interactive Jack and the Halloween Dancers with a pumpkin that opens and closes at the turn of a gear. The effect is great, but it's recommended you get a little model building experience under your belt first.

Martha Stewart: There are some great entomology, biology, and botany-centered Halloween printables. If nothing else, check out the Snake and Frog Vellum Lanterns. You'll want to find a place to hang these year 'round.

Lia Griffith and her haunted house & 3D haunted village will add some spooky fun to any story! To get your hands on our 3D paper haunted village simply download and print. If you are using a cutting machine then you can use the SVG file. If you want to cut these designs by hand then simply download the templates and print onto card stock. Cut the patterns by hand then assemble the pieces as shown. The great thing about this project is that you can print and cut as many little houses, trees or fences as you want!

Tips: Remember some of these models can get pretty big and can look just as nice built half size. They take less ink and paper that way, but may be harder to build.

Many of these sites give you building and materials tips, as well as display ideas and models by fellow crafters.

Note: As free models, these modelers ask that builders don't re-distribute or sell any of their patterns, but that's just common decency.


CR-V
WHERE THE NEXT STEP IS NEVER FAR AWAY
WHERE The Ride MATTERS AS MUCH AS The Race

Monsters! Ink! Lesson Four Supply List

Materials:

- Cardboard tri-fold displays
- Box cutters
- Acrylic Paint (washable preferred)
- Paintbrushes
- Paper plates (to use as palettes)
- Mod Podge
- Sponge Paint Brushes
- Printables (suggestions & resources links are included in the body of the lesson)
- Scissors
- Pencils
- A wide variety of scrapbooking papers
- Glue
- Glue Guns
- Additional art materials: ex. Tissue paper, construction paper, rocks, twigs, fishing line, popsicle sticks, string, moss, dried or fake flowers, paper drink umbrellas, toilet paper tubes, beads, buttons, bottle caps, old newspapers, old catalogs and magazines, stickers, and any other 'junk' you have lying around may inspire a creative burst.
- Paper & ink to print templates
- Access to online templates
- Sample images & teacher-made sample for inspiration
- Completed story characters
- Imagination

Pacing Guide:

This lesson has been designed to take two to three 75-minute sessions to complete. It may take more or less depending on the needs of your classroom and the abilities of your students.

Monsters! Ink!

Lesson Five

Like Lighting, Inspiration Strikes!

'It Just Popped into my head!'

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.

#1: 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 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 except 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.

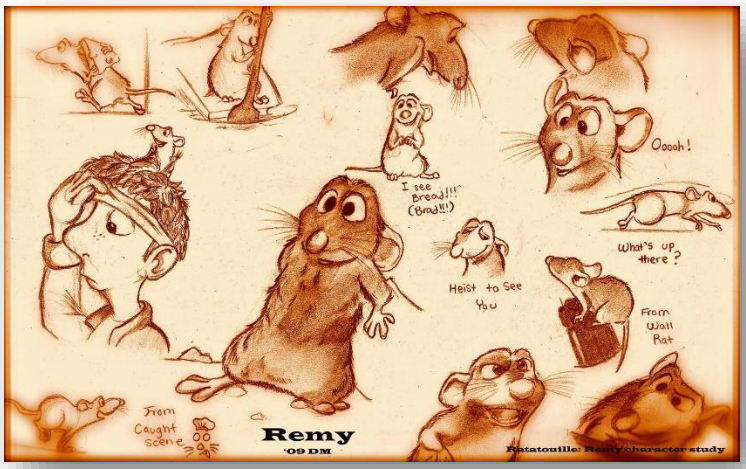
Take away: Innovation is a process that is developed over time. We have to embrace that, and give it time.

#3: Creativity Is a Commitment

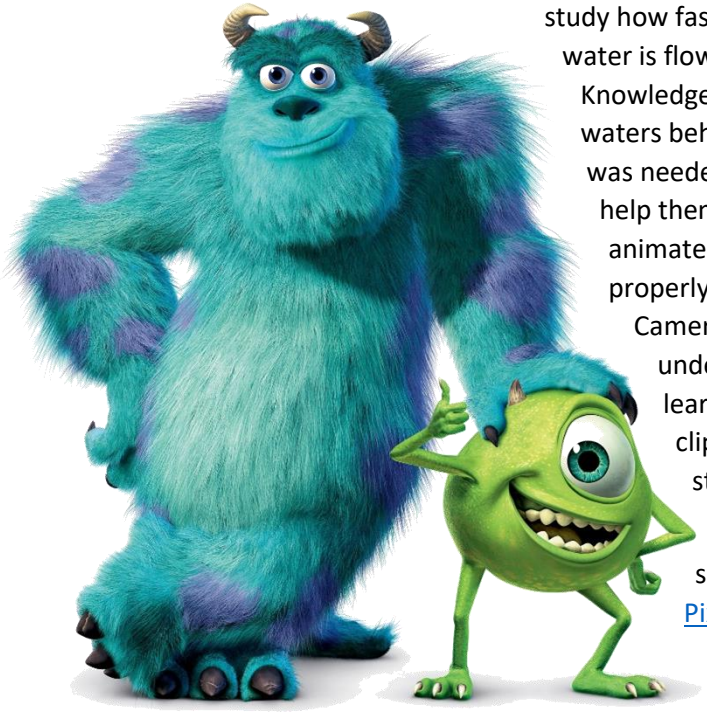
One favorite story from Catmull's book is about the film Ratatouille.

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. Yes, the sewers!

Now that's a commitment!



For Finding Nemo, In order to get the look and the feel of *Finding Nemo*'s characters and atmosphere just right, Pixar's in-house art team was required to take courses and audit lectures in marine biology, oceanography, and ichthyology and enroll in scuba diving classes. Pixar invited a scientist to present lectures on waves, swells and other motions. One of the trickiest problems for Pixar's staff was learning to communicate to each other about actions, textures and other details that are not easy to describe in the English language. A new vocabulary had to be developed in order to communicate. Animators also had to learn to read the surge and swell, and study how fast the water is flowing. Knowledge of waters behavior was needed to help them animate properly.



Did You Know?

While the Pixar team's extensive research on the denizens of the deep yielded a wide variety of spectacular shapes and colors perfectly suited to an animated feature, the underwater populace proved consistently lacking when it came to one anatomical component. The dull eyes of the average finned critter weren't especially conducive to building expressive characters, so Pixar had to look elsewhere for its optical models. The crew chose one of the most openly expressive members of the animal kingdom on which to model the eyes of its fish characters: dogs.

Camera people needed to understand the effects of water on underwater photography. The lighting experts needed to learn how far away one can see underwater. (Option: Select clips and scenes from the documentary Making Nemo for students to watch about this process .)

And watch how a single detail brought the 'Scare Floor' scene together for Monster's, Inc. The Making of Disney Pixar's Monsters Inc: Favorite Scene Roundtable

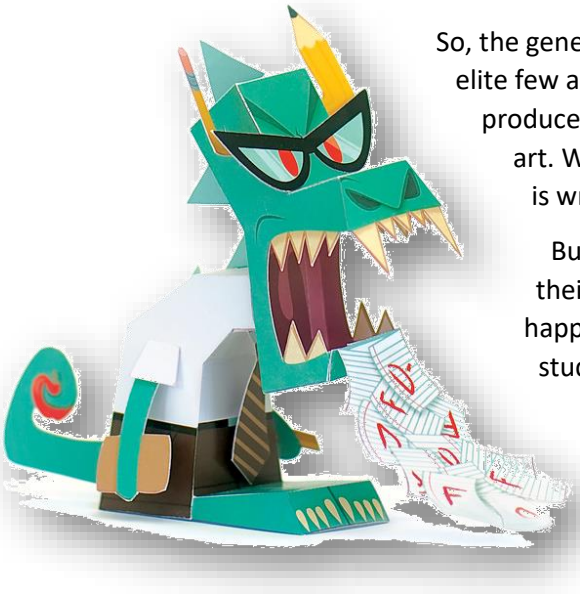
There is a common attention to details like this with those who are 'innovative.' Details matter! This phenomenon is what Pixar producers call "the beautifully shaded penny." This

simply refers to the fact that artists working on Pixar films will frequently care so much about every tiny 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 [the audience will] 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.

Rolling 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 breath-taking 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 (and your student co-authors/story partners) 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 horror of the dreaded monster, Writers Block.

Note: Story dice are recommended to be available for students/co-author groups to use throughout the writing and editing process of this unit series. When students/co-authors practice with the dice, always have them relate it back to their characters, their setting, and their stories. We are working on building their stories and every activity and discussion should relate back to that for them.

Tip: To modify for a group, and for some fun and creative practice before having co-authors use the story dice to start developing ideas for their stories, have each child in the class roll a dice and add to the group's story. It becomes a Team Activity and everyone has to work together to create a crazy group story!

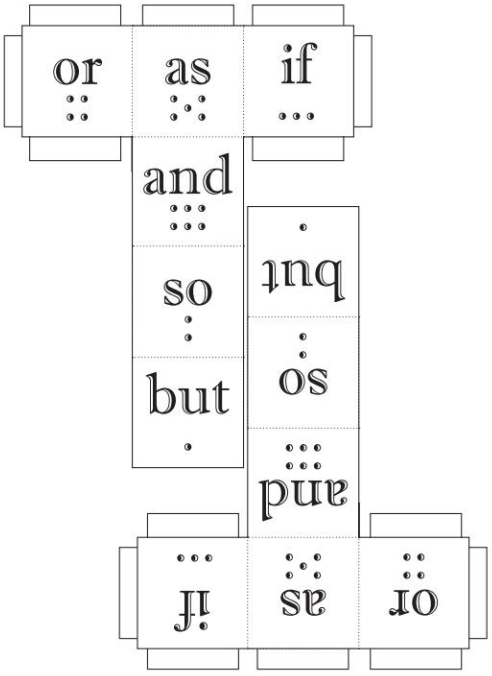
There are tons of variations. And the following are a few to try.

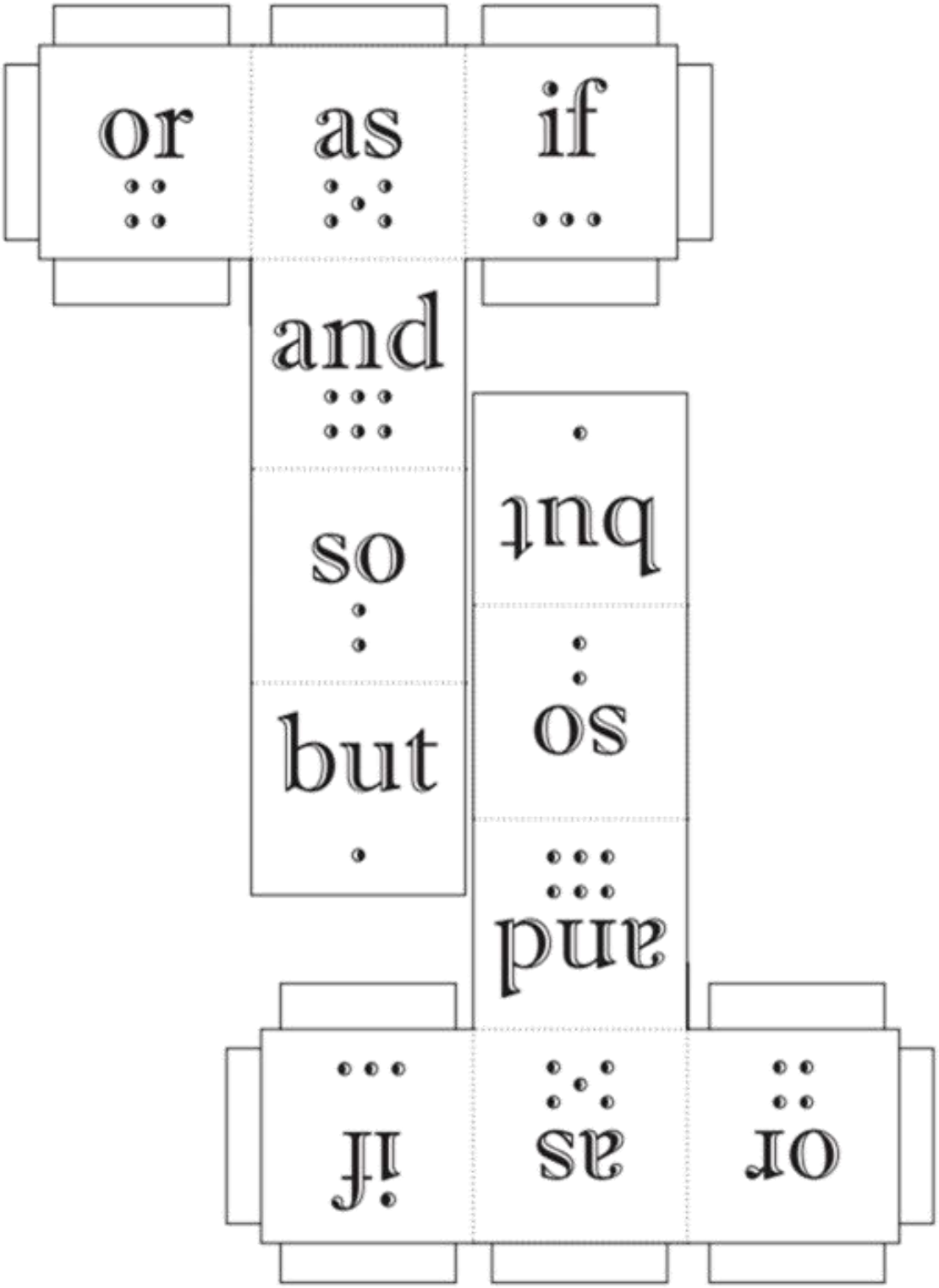
Story Cubes (with all their variations): Made up of 9 six-sided cubes, this creative tool attempts to produce an unconscious expression of what is going on in the mind. Each of the six sides has an image and with a single roll of the nine cubes, the imagination is invoked and a story is created.

**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

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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.

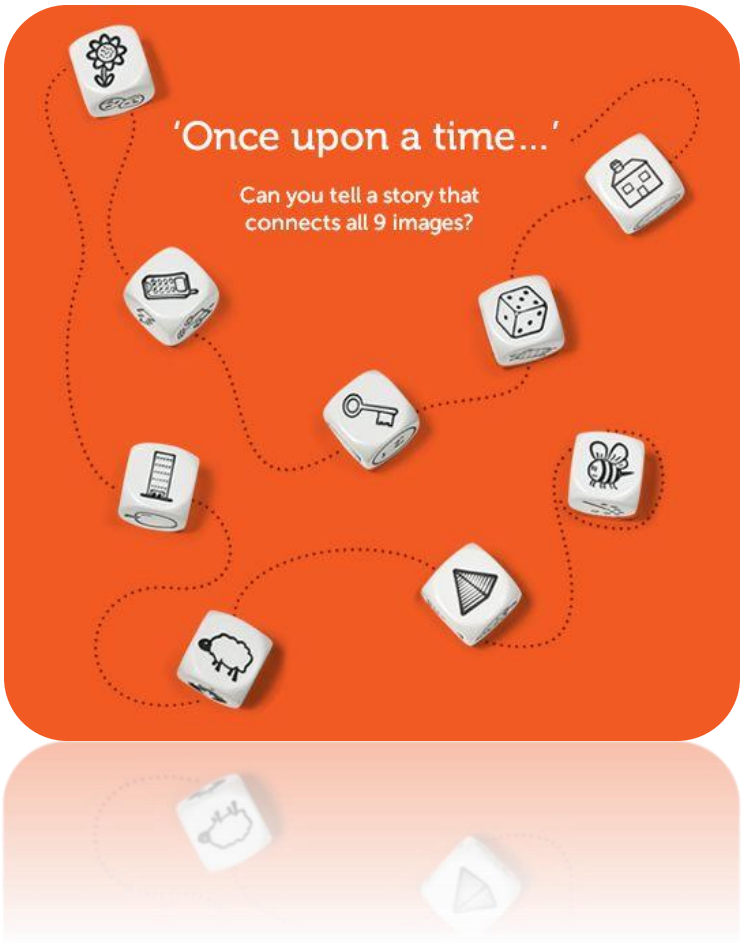
Tips: When folding and using templates…the best choice of paper and glue will depend a lot on the printing method that you choose. Desktop ink prints will be more likely to smear when you apply wet glue to them, so you should look for a low-moisture, tacky glue.

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 of your memories and experiences to try and find a meaningful association.

Monsters! Ink! Lesson Five Supply List

Materials

- Access to videos
- Story Cube Templates
- A variety of story cubes
- Paper
- Pencils
- Imagination
- Completed settings for each co-authorship
- Completed characters for each co-authorship

Pacing Guide:

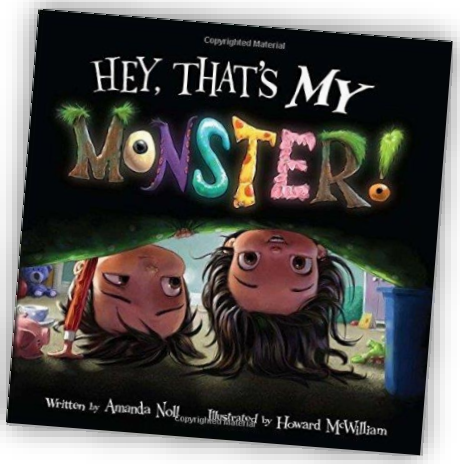
This lesson has been designed to take One 75-minute session to complete. It may take More or less depending on the needs of your classroom and the abilities of your students.

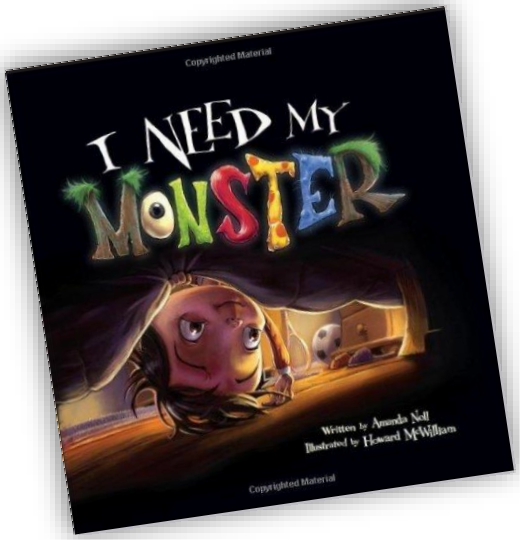
Monsters! Ink!

Lesson Six

Boring or Rooaar-ing?

Using Vivid Verbiage!





Literature Links: The books *I Need My Monster* & *Hey, That's My Monster!* by Amanda Noll may be helpful in illustrating the following concepts and providing students inspiration with the perfect balance of giggles and shivers. – Besides its sheer entertainment value, it includes so many characteristics of powerful narrative writing. Vivid elaborative detail, a sense of suspense, powerful descriptive words…everything we hope our young writers will emulate. Nothing is more satisfying than using a good picture book as a vehicle for capturing the imagination of your young students while teaching some of the important pre-writing concepts which serve as the foundation for narrative writing!

Teacher Tip:

Most picture books fall into the character/problem/solution genre in which a main character struggles with and solves a problem and grows and changes in the process. By summarizing these stories in terms of this character/problem/solution framework, students begin to see the underlying organizational structure of the genre. This understanding will later serve as the foundation on which they will create entertaining narratives of their own. This reading/writing connection is a powerful tool in scaffolding learning!

Discuss the first line of the story. Does it grab your attention? Why or why not? What kinds of questions does it make you ask? (Ex. Do most people need a monster? Why does the narrator have a monster?) As you read it out loud pause before showing the pictures to students. Discuss whether or not they can see what's going on in the story in their minds. Why or why not? What

Images from *I Need My Monster* (Flashlight Press)

words help them see what's happening? (ex. Words like ooze, puddle, quivered, and phrases like rumbled with hunger?)

Suspense! Suspense is portrayed throughout this story using the technique of questioning. What is great about this story is that the suspense starts on the third page (Would a new monster appear? What would he be like? Would his snorting be as cheerful as Gabe's?) Remember, if the character is wondering or worrying, so is the reader.

Discuss: Is suspense something you want in a story? How does it help you want to keep reading?

Option: Add to the fun by watching (and doing a compare/contrast) the animated film version of *I Need My Monster* from CU Denver Digital Animation Cent

Shivery Sensations

Descriptive writing has a unique power and appeal, as it evokes sights, smells, sounds, textures, and tastes. What descriptive words did students notice in the story/stories? Using description in your writing brings the world within your text to your reader.

Read a (very vague) sentence about a character and have everyone draw it. Ex. *The person went by.*

Does anyone's drawing look the same? Why or why not? What do we know about the person? Do we know how they moved? Do we know what they looked like? What mental image of them did students have? What else do we need?

Now, let's add descriptors and words to the sentence and have students draw a picture from this description. Ex. *The old troll was stooped and bent, his back making the shape of a C and his head bent so far forward that his beard would nearly have touched his knobby knees had he been just a bit taller.*

Does everyone's picture look a bit more similar? Why or why not? What mental image did you have?

It would be wise to go through the pictures from *I Need My Monster* and talk about the description of each pictured monster.

The sensory details you select in your writing and in your character descriptions should create for your reader the same picture you have in your mind. In the book do the illustrations match what you had in your mind?

After reading the story have the children identify description of the monsters from the story. Reread to the children, chart their responses. Some ideas from the story to chart:

• ragged breathing • nose-whistling • scrabbling of his uncut claws • low breathy voice • high, silky voice • jagged and dark and razor sharp • sleekly brushed fur with smooth, shiny claws • familiar scary noises and spooky green ooze

"Loch Ness Monster Girl" by the Gorgonist. "This is Nessa, she has a rubber ducky to play with in the mysterious loch where she lives."

Instead of using vague, general words, your sensory language should be concrete and sensory-packed. This makes the difference between vivid and vague language. Take a look at the following comparison between vague and vivid sentences.

Vague	**Vivid**
The food was unappetizing.	The pale turkey slices floated limply in a pool of murky fat.
The sprinkler was refreshing.	The cool water from the sprinkler sprayed our hot faces.
The traffic was heavy.	Our old car puffed as Main Street became clogged with a line of clamoring motorists.

.

Ordinary? No, Extraordinary!

Now that we've explored some examples, on the included "Ordinary, No Extraordinary!" sheet, individually and/or as a group have students write down a list in each column of nouns, adjectives,

adverbs and verbs they might ordinarily use (or have already used) to describe their characters they built (tall, strong, short, fast, hair, ran, jumped…) or the settings they've constructed (pretty, spring, dark, night, . Then, in the next columns, have students look in a thesaurus for vivid synonyms to those words that could be used instead, to spice up their stories and their descriptions.

Let students know that they will use as a resource in the following fun and competitive game(s).

They will be using the word banks they create through this process to help write their stories and character descriptions..

Ordinary? No, Extraordinary!

Noun	Vivid Synonym(s)	Verb	Vivid Synonym(s)	Adjective or adverb	Vivid Synonym(s)

Vivid Vocabulary Game!

1. Divide students into two teams. Each team should choose a team leader. The team leader will record answers on a white board.

2. Call out a word.

3. Each team should write as many synonyms as possible for the given word. Note: the synonym must be a **more vivid word or phrase**. Teams should work quietly so they don't reveal words for the opposing team. Note: Depending on your students' skill level and ability decide whether or not reference sources may be used.

4. Allow three minutes for brainstorming, then say "Stop."

5. Each group leader calls out the words from their group one at a time. If the other team does not think the word is a good synonym, or if they don't think the word is a more vivid word, they may call out, "Challenge!"

6. If a challenge is called, a group vote determines the outcome. Vote by counting one…two…three…thumbs up or down. The group in question does not vote. The teacher has the final decision.

7. Keep a tally on the front board of total words accepted.

8. Try several rounds.

Determine which team has the most points.

A few ideas for Words students use all the time in writing:

a lot	fun	little	cold
good	said	black	sick
nice	mad	walk	red
fast	slow	old	young
big	happy	mean	pretty

TIPS: What to Avoid When Using Sensory Detail

- Too many adjectives—retain only the most powerful words in your writing, deleting any unnecessary words.
- Too many adverbs—verbs are stronger than adverbs

She strolled into the room is more powerful than She walked casually into the room.
Clichéd figures of speech—overused language, such as green with envy, signals a lack of imagination. Use fresh, descriptive words that go against rote thinking.

Variation for Verbs!

Students are divided into four groups. Each group will have a group of similar words and will generate a list of as many vivid verbs as they can. They are allowed to use a thesaurus and/or dictionary. The groups of words are as follows:

Team 1 – say/said/tell
Team 2 – like/love/want
Team 3 – movement (walk, run, play, jump, etc.)
Team 4 – feelings (laugh, cry, mad, etc.)

You can add more teams using another grouping of your choice, e.g. eat/drink. Or add in adjectives and/or adverbs.

After the teams have their lists ready, the challenge commences. One team will start the activity by giving a vivid verb. For example, if Team 1 gives a word, it may be informed, articulated, expressed, divulged, remarked.

The other teams have a minute (more or less depending upon the difficulty of the word) to come up with a sentence using that vivid verb. The groups then orally give their sentences (or they could write one on a dry erase board). The team that gave the word will vote on the best sentences. The teacher also gets a vote, so for every challenge, there are two votes.

Whiteboards

Use plastic plates as economical white boards! Just make sure they are large and smooth.

Option: To add to the game play some music (similar to a game show music) while the students are creating their sentences.

For the final round, the students are allowed to use their more difficult words to stump the other teams. If no one gets a correct sentence, then the point(s) for that round are awarded to the team that gives the word.

Penning Your Creatures In!

As authors describe a critical character or object, they first ask questions. Create a class list of questions that the students can use to help them describe their monsters.

Examples:

- What kind/color of eyes?
- What kind/color of fur?
- What were its claws like? vvvv
- What size/shape/color of nose?

After you have a complete list of open-ended questions that will help describe a monster, have your students give **descriptive phrases** in response to each question. As the children are giving you descriptive phrases of the monsters from the pictures of the story, from their characters they've built, or from their own imaginations, chart their responses.

Example: *(to help build vocabulary, you will want to write down as many responses as you can for each question)*

What kind of eyes?

- Three sets of bulging yellow eyes

Images from *I Need My Monster!* (Flashlight Press)

- Ping-pong ball-like eyes

What kind of fur/scales?

- Purple shaggy fur
- Green dragon-like scales running down its back and tail

What are its claws like?

- Long, dagger-like fingernails
- Manicured fingernails polished in shimmering hot pink

What kind of ears or horns?

- Long horns that reminded me of a bull
- Curly horns that twisted like a tornado

What kind of mustache or beard did it have?

- A fine, black handlebar mustache
- A long, white beard that comes to a point at the end

What Kind of Lips does it have?

- Pink worm-like lips that slithered and flopped
- Puffy red lips like king-sized pillows

What is its tongue like?, What kind of teeth does it have, what kind of tail does it have?...Etc.

From Phrases to Fiction

Now MODEL an elaborative segment for the children using the responses that you charted to create a paragraph describing an imaginative monster.

Example: Under my bed was an unusual monster. His large body was covered with purple shaggy fur, dotted with light blue spots. I couldn't believe that he had two sets of ping-pong ball-like eyes bulging out of his face. Two large horns that reminded me of a bull protruded out from the sides of his enormous round head. My

Image from *Hey, That's My Monster!* (Flashlight Press)

heart raced as I saw his razor-sharp dagger claws. His long scaly tail thumped on the ground as his long tongue licked his pink worm-like lips.

Have the children try crafting a short tale of their own using the phrases you've gathered on the board.

Sample Supply List Lesson Six

Materials

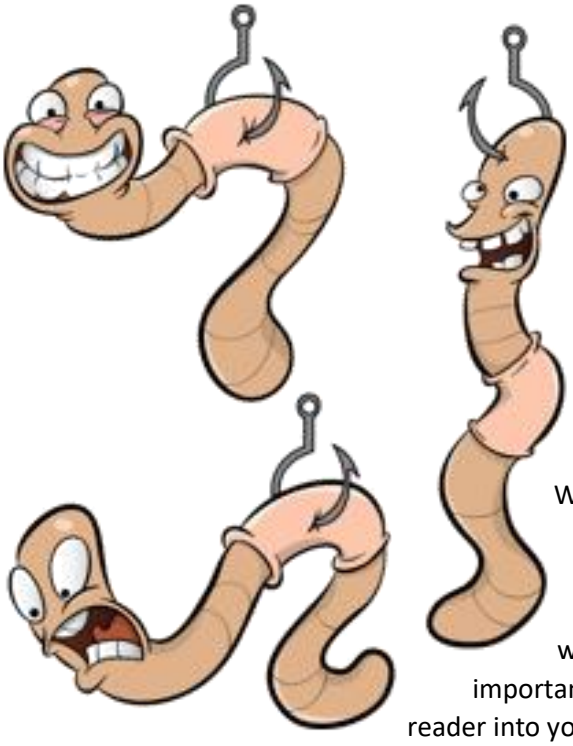
- *I Need My Monster* & *Hey, That's My Monster!* by Amanda Noll
- Optional: video version of *I Need My Monster*
- Printouts
- Pencils
- Thesauruses
- Completed settings
- Completed characters
- Story ideas from the dice sessions

Pacing Guide:

This lesson has been designed to take One to Two 75-minute sessions to complete. It may take More or less depending on the needs of your classroom and the abilities of your students.

Monsters! Ink!

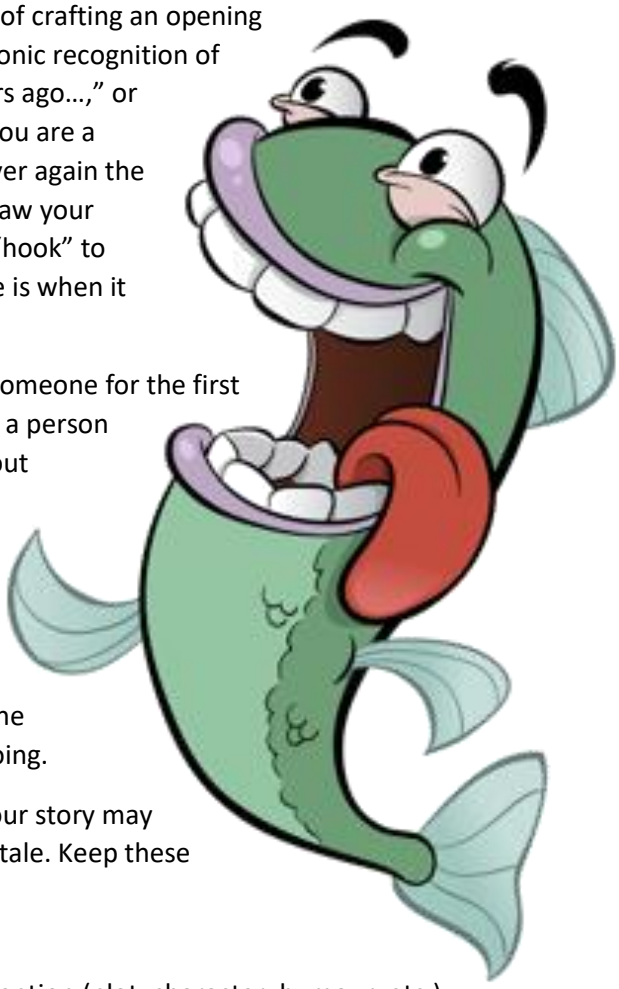
Lesson Seven



Hook, Line, & Sinker!

An opening line can do a lot. The very first sentence of a story can be extremely powerful. It can stick with you for days, weeks, even years.

What author doesn't dream of crafting an opening line that will achieve the iconic recognition of "Fourscore and seven years ago…," or "Call me Ishmael," When you are a writer, you hear over and over again the important job of the first line: to draw your reader into your story. The first line is a "hook" to grab the reader. But another important aspect of the first line is when it grabs you as a writer.



Think of opening lines and paragraphs as being like meeting someone for the first time. You probably wouldn't be interested in getting to know a person who immediately began telling you absolutely everything about themselves or tried to drag you into personal drama right away. Instead, you learn just enough about the person that you want to ask a question, and then another.

Think of the opening of your story as a similar opportunity to lead your reader into the rest of the paragraph and the next page. They don't have to fall in love with your story on the first sentence, but they need to be curious enough to keep going.

The first page, the first paragraph and the first sentence of your story may be more heavily revised than any other part of your monster tale. Keep these points in mind as you work on the beginning of your story:

- Be specific and vivid.
- Ask yourself what you're using to get the reader's attention (plot, character, humour, etc.)

- Ask yourself what questions you are raising in your opening sentence and paragraph. Will they draw readers on?

While revision is important, and will be important, for the entire short story — you should rip it apart and massage it and mold it until you have it right —paying special attention to the first paragraph or three is definitely recommended.

"Out of the air, the ax." How can a reader not love a first line like that? That's the opening of Joyce Carol Oates's thriller, "Jack of Spades," and it does exactly the work first lines should: It makes us want to know what happens next.

That's the key. **The only purpose of the first sentence is to get us to read the second sentence.** If the opening line works, we're likely to give the author a chance to impress us.

A great first line invites the reader immediately into a small, private and very realistic world, hinting that something amazing has just happened or is about to. After reading, "The truth is, if old Major Dover hadn't dropped dead at Taunton races Jim never would have come to Thursgood's at all."

Already we are worried about what will become of Jim at whatever the mysterious Thursgood's might turn out to be.

If you're browsing, first lines still matter. Picking up these books in a store or library, teased by the author's prose, it would take an effort not to keep reading, just to discover what brought about the challenges already inherent in the cleverly crafted first line.

Some of the greatest first lines in modern fiction are short.

Here's Renata Adler, "Speedboat": "Nobody died that year."

And some are very long, as this memorable beginning from John Irving: "I am doomed to remember a boy with a wrecked voice -- not because of his voice, or because he was the smallest person I ever knew, or even because he was the instrument of my mother's death, but because he is the reason I believe in God; I am a Christian because of Owen Meany."

And for a short story it’s even more critical. A short story is like a chess game: The opening is a huge part of whether you win or lose. The first sentence of a short story doesn't just "hook" readers, it also sets the tone and launches the plot.

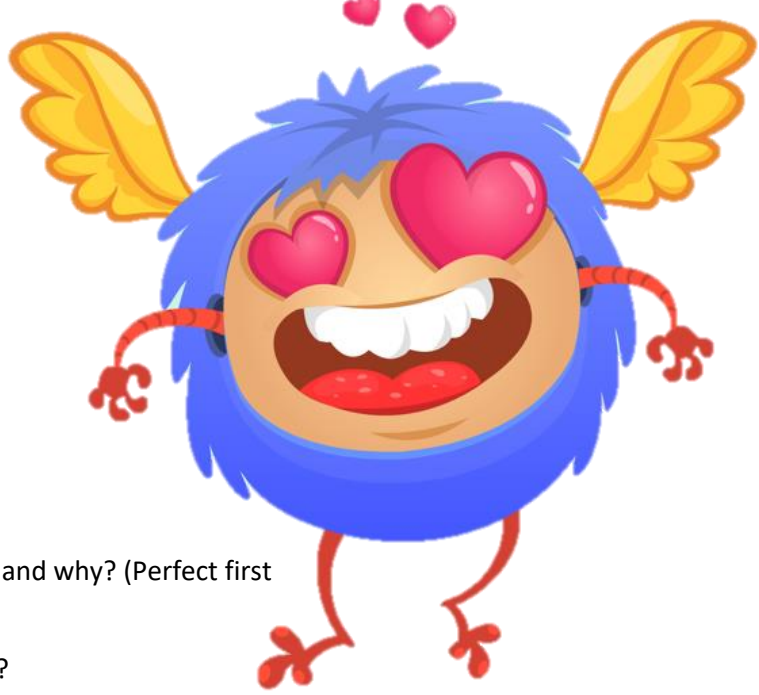
Long or short, whether a book is found on a shelf or on a screen, a great first line can still draw us swiftly into the author's world.

Read sample opening lines from the following list or some of your own personal favorites and use the questions at the end, and others, to get students thinking and analyzing the lines.

Questions:

Ask students to make predictions for the reading based on the first sentence.

Engage the class in discussion about the predictions. **Be an example yourself and model for students your thoughts as you read them (ones that you like, what you like about it, ex.).**



- What sort of questions do these opening lines raise?
- What kind of promises do they make to the reader?
- What do they tell you about the story that's to come?
- Which one do you like best? Why?
- What do you think?
- We haven't heard from you yet. Do you agree?
- Did any of them surprise you in any way? Which ones and why? (Perfect first lines are often surprising in some way.)
- Did you find any of them funny? Which ones and why?
- I think/believe that… It seems to me that… In my opinion…
- After we read through the list, are there any that still especially stick out in your mind?

Note: It's a silly way to judge a book, of course; plenty of books with quiet first lines are absolute treasures. But book lovers are drawn to first and last lines.

Samples of Memorable First Lines!

- "I've confessed to everything and I'd like to be hanged. Now, if you please." Franny Billingsley's *Chime*
- 'I disappeared the night before my twelfth birthday.' Kensuke's Kingdom, Michael Morpurgo
- "The man in black fled across the desert and the gunslinger followed." *The Gunslinger* by Stephen King.
- 'Okonkwo was well known throughout the nine villages and even beyond.' , Chinua Achebe
- "It is impossible to know who you really are until you spend time alone in a cemetery." -- *BLOOD MAGIC* by Tessa Gratton
- "It has been sixty-four years since the president and the Consortium identified love as a disease, and forty-three since the scientists perfected a cure."-- *DELIRIUM* by Lauren Oliver
- 'The island of Gont, a single mountain that lifts its peak a mile above the stormracked Northeast Sea, is a land famous for wizards.' *A Wizard of Earthsea*, Ursula Le Guin
- "On Thursday, when Imogene woke up, she found she had grown antlers." -*Imogene's Antlers*, David Small
- 'The girl with the gun crouched, waiting.' *The Honours*, Tim Clare
- "In an old house in Paris that was covered in vines lived 12 little girls in two straight lines." Madeline, Ludwig Bemelmans
- "On the morning I was scheduled to die a large barefoot man with a bushy red beard waddled past my house." -*Seven Wonders Book 1: The Colossus Rises*, Peter Lerangis
- "It was a dark and stormy night." – *A Wrinkle in Time*, Madeline L'Engle
- Karen Cushman's *Catherine, Called Birdy* begins, "I am bit by fleas and plagued by family."

- *A Drowned Maiden's Hair* by Laura Amy Schlitz starts thusly: "On the morning of the best day of her life, Maud Flynn was locked in the outhouse singing 'The Battle Hymn of the Republic.'"
- "The Herdmans were absolutely the worst kids in the history of the world." -*The Best Christmas Pageant Ever* by Barbara Robinson
- "Not every thirteen-year-old girl is accused of murder, brought to trial and found guilty." -*The True Confessions of Charlotte Doyle* by Avi
- "Well the Sasquatch girls are hip, I love their fur all splotched with crud…" - *Falcon Quinn and The Crimson Vapor* by Jennifer Finney Boylan
- "If you are interested in stories with happy endings you would be better off reading some other book." -*A Series of Unfortunate Events* by Lemony Snicket
- How about M.T. Anderson's beginning to *The Game of Sunken Places*? "The woods were silent, other than the screaming."
- And another—he is a formidable formulator of first lines—comes from *Whales on Stilts*: "On Career Day Lily visited her dad's work with him and discovered he worked for a mad scientist who wanted to rule the earth through destruction and desolation."
- "Ma, a mouse has to do what a mouse has to do." - *Ragweed* by Avi
- "The first Wednesday in every month was a Perfectly Awful Day — a day to be awaited with dread, endured with courage and forgotten with haste." –*Daddy Long Legs* by Jean Webster
- "Like most of the students at the Blatt School for the Insanely Gifted, Daphna Whispers had her share of quirks."-- *The School for The Insanely Gifted* by Dan Elish
- 'Aubrey Fitzwilliam hated being dead; it made things much harder than they needed to be.' *Blaze of Glory* – Michael Pryor
- "I sold my cell phone to the devil." -- Rachel Vail's *GORGEOUS.*
- "When the doorbell rings at three in the morning, it's never good news." - *Stormbreaker* by Anthony Horowitz
- "The twelve Lords of Death were bored." *THE END OF THE WORLD CLUB* by J&P Voelkl
- "When I was nine years old, I hid under a table and heard my sister kill a king." Frances Marie Hendry's opening line to *Quest for a Maid*
- "There was a boy called Eustace Clarence Scrubb, and he almost deserved it." - *The Voyage of the Dawn Treader* by C. S. Lewis
- "Every summer Lin Kong returned to Goose Village to divorce his wife, Shuyu." — Ha Jin, *Waiting*

- “If you really want to hear about it, the first thing you’ll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don’t feel like going into it, if you want to know the truth.” — J. D. Salinger, *The Catcher in the Rye*
- “Once upon a time, there was a woman who discovered she had turned into the wrong person.” — Anne Tyler, *Back When We Were Grownups*
- “It was a bright cold day in April, and the clocks were striking thirteen.” — George Orwell, *1984*

Applying it Back to Their Own Story!

Have students brainstorm and write down <u>at least</u> 5 ideas for their own first lines for their monster story. Encourage them to be silly, daring, wild, odd, and imaginative! Practice, Practice, Practice!

There is really no such thing as the perfect first line. There is only a perfect first line for your story. Be patient as you look for it. It might take longer than you think to find it. You may discover it, and then find another, then discard that one for something better still.

Remember, a great first line can hook your reader through the rest of your story. Keep searching for it. It’s worth it.

It often takes several tries and attempts to clear out the stale ideas, over-used ideas, or ideas from other people and get the creative juices flowing on your own unique ideas!

You may wish to adjust the number required according to grade level and skill, but it’s always best to require multiple options instead of settling on a single idea.

It’s Nice to Meet You!

Tips for Creating a Great Opener

Here are some suggestions for creating a great beginning to your story:

What effect are you going for? In a short story, you have a limited time to create an effect in the reader’s mind. Think of our example, A Tell-tale Heart … and think of what effect it creates in your mind by the end. You can be sure that Poe was going for that effect, and that he worked hard to craft it … and you can see that he began that effect in the first paragraph. Think about your desired effect, and then

see how you can begin the process of creating it in your first couple of paragraphs. Every sentence, every word, should somehow contribute to that effect.

Grab their attention. This is one of the main jobs of the short story opener — get the reader's attention. Imagine that your story is being published in a magazine — you're competing for the reader's attention with feature articles about how to win a man or how to please her in bed. You've got to get that attention immediately.

Get them curious. Beyond just getting their attention, you have to arouse their curiosity, so that you can hold their attention, and get them to want to read more. Be different. Raise a question in the reader's mind. Draw them into your world.

Be true to the story. While the last two points above are important, it's also not good to try to have a flashy opener when your story is more subdued. If you get the reader's attention and draw them in, and the story turns out to be completely different from the opening, you've broken an implied promise to the reader. The opening is a promise about what the story will be like. Be true to the spirit of the story, or you'll break that promise.

Poe's A Tell-tale Heart … a classic. Here's the opening paragraph:

> *"True! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses – not destroyed – not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily – how calmly I can tell you the whole story."*

Within a few words — just the first three or five words really — Poe sets the tone of the story, and brings the insanity of the narrator to the opening sentence. He catches our attention and makes us curious to read more. It's hard to beat an opening like that.

Have something happen immediately. You don't need to do this in every story opening, of course, but it's good to start in the middle of the action rather than in the beginning, when nothing is happening. For example, "I woke up that morning with no idea that today would be different from any other" is not as interesting as if you started in the middle of the action: "So things started going downhill after I accidentally tripped the bank's alarms and the guards began shooting at me." Actually, that's past tense — if you were to rewrite that opening, it would be fun to begin in the present tense, describing the tripping of the alarm and the bullets flying by.

Don't add too many adjectives. The novice writer adds a whole bunch of adjectives to achieve the desired effect. They're a shortcut, but they're telling instead of showing. Don't tell the reader that the character is wacky or tough. Show him, through action and dialogue.

Consider dialogue. Sometimes the best openings are dialogue. Not always, but sometimes. It's an option to think about, at least.

Describe an interesting character. While description can be a boring way to start a story, if the character is incredibly interesting, such a description can definitely help create the story's desired effect, and catch the reader's attention and curiosity.

Be concise. Cut out all unnecessary words. You don't have a lot of time to create your desired effect, to catch the reader's attention, to draw him into the story. (Don't worry about this as much on the first rough draft, we'll work on this during editing!)

Don't be trite. You probably have to read a bunch of short stories to know what's trite, but if you've seen it in bad stories before, avoid it. Describing the weather ("It was a dark and stormy night") is but one example.

Feel free to break the rules. The rules spelled out above were meant to be broken, as are all writing rules. They're guidelines, really, so if you have something that breaks the rules and works, go for it.

And always ALWAYS always rewrite. No matter what your first attempt, chances are it can be improved. Look over the points above and see if there's some way you can make it better. Can you put the reader even more in the middle of the action? Can you cut out unnecessary words? Would present tense be better? Can the dialogue be improved? Do several rewrites if you can.

Teacher Helps: Accountable Talk

Students often struggle finding just the right words to explain, describe, and clarify what they are thinking. One way to help students, and further engage English language learners in class discussions, is to provide sentence frames on the board for students to help organize their thoughts. Some sample ones are listed below according to category. Select some based on your students grade and skill levels, display them, and model using those sentences in your own responses and during discussion.

Agreement

- "I agree with _____ because _____."
- "I like what _____ said because _____."
- "I agree with _____; but on the other hand, _____."

Expressing Disagreement

- "I disagree with _____ because _____."
- "I'm not sure I agree with what _____ said because _____."
- "I can see that _____; however, I disagree with (or can't see) _____."

Clarifications

- "Could you please repeat that for me?"
- Paraphrase what you heard and ask, "Could you explain a bit more, please?"
- "I'm not sure I understood you when you said _____. Could you say more about that?"
- "What's your evidence?"

Confirmation

- "I think _____."
- "I believe _____."

Confusion

- "I don't understand _____."
- "I am confused about _____."

Extension

- "I was thinking about what _____ said, and I was wondering what if _____."
- "This makes me think _____."
- "I want to know more about _____."
- "Now I am wondering _____."
- "Can you tell me more about _____?"

Review

- “I want to go back to what _____ said.”

Expressing Opinions

- I liked _____ about that opening line. It made me want to _____ (ex. keep reading/find out what happened next/to _____) because _____.
- I disliked _____about that opening line. It didn’t make me want to _____ (ex. keep reading/find out what happened next/to _____) because _____.
- I preferred the _____ because _____.
- My favorite _____ (line, word, etc) was _____because _____.
- I believe that _____.
- In my opinion _____.

Making Predictions:

- Because the character ____, I predict s/he will _____.
- Because it says _____, I predict _____.
- At first I thought _____, but now I believe _____.
- I think _____ will _____ because _____ usually ____.
- Since _____, I can assume that _____ will _____.
- My idea is _____.
- My theory is _____.

Compare and Contrast:

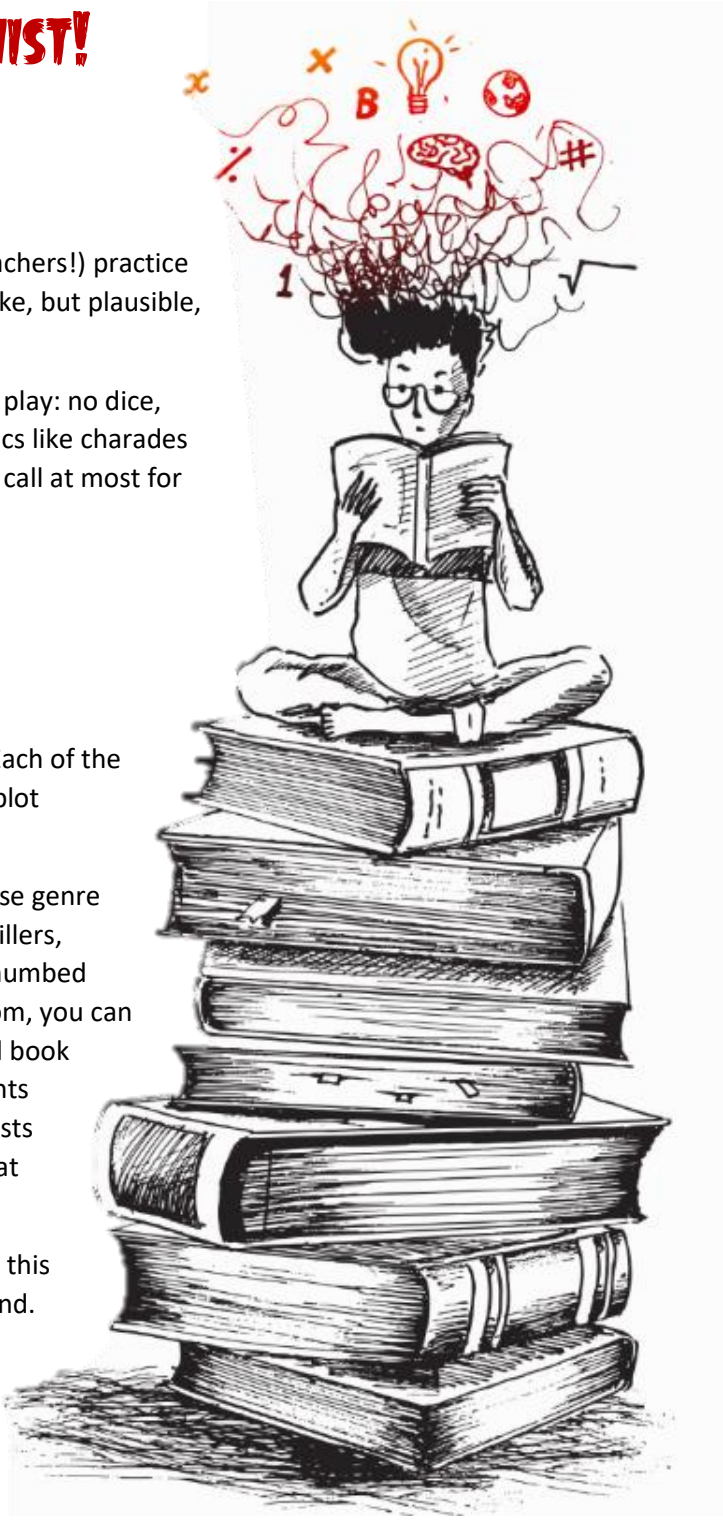
- ….._____ and _____ are _____.
- … Both _____ and _____ have _____.
- ….___and ___ are both similar because they both _____.
- ….There are several major differences between ___ and ___. The most notable is _____.

Monitor and Clarify

- The part about _____did not make sense so I reread and now I know _____.
- I didn’t know the word _____ but I used context clues to figure out that it means _____.
- The part about _____ confused me so I _____ to figure it out. *reread / read ahead / used context clues / used the dictionary / used pictures*

Ex Libris with A Novel Twist!

AKA the paperback game!



As described by Dwight Garner for the NY Times

Use this fun game as a great way to have students (and teachers!) practice writing interesting first lines as you attempt to compose fake, but plausible, first lines for real books.

The best group games often need no special equipment to play: no dice, cards, tiles or machines that bleat at wrong answers. Classics like charades and the dictionary game — sometimes called Fictionary,— call at most for paper and pencils.

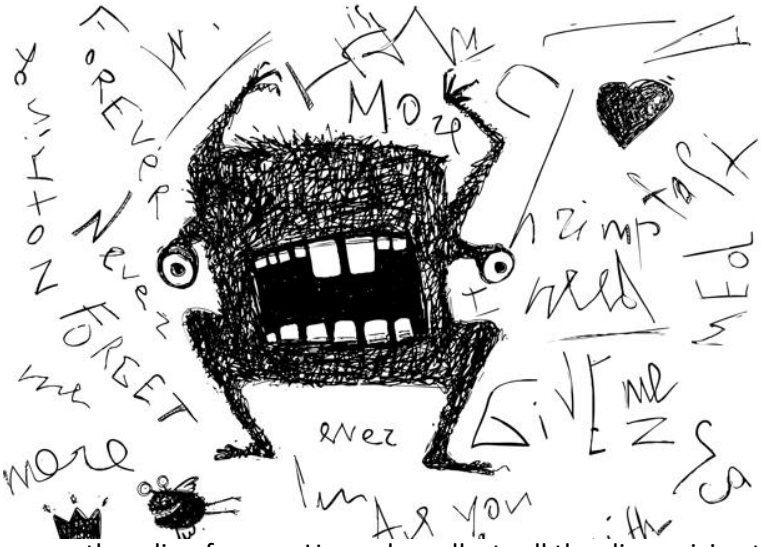
Here's what you'll need to play:

- slips of paper (index cards work well),
- a handful of pencils or pens
- a pile of paperback books*
- Or get a deck of *Ex Libris* cards by Oxford Games- Each of the one hundred cards gives you the title, author and plot summary of a different novel or short story.

*Any sort of book will do, but it's especially rewarding to use genre books: mysteries, romance novels, science fiction, pulp thrillers, westerns, the cheesier the better. If you don't have well-thumbed mass-market paperbacks in your house, library, or classroom, you can usually buy a pile from your library, or from a thrift or used book store, for roughly 50 cents a pop or less. Sometimes students (and adults) flee from games they fear will be public I.Q. tests or will expose gaps in their literary knowledge, this isn't that kind of game.

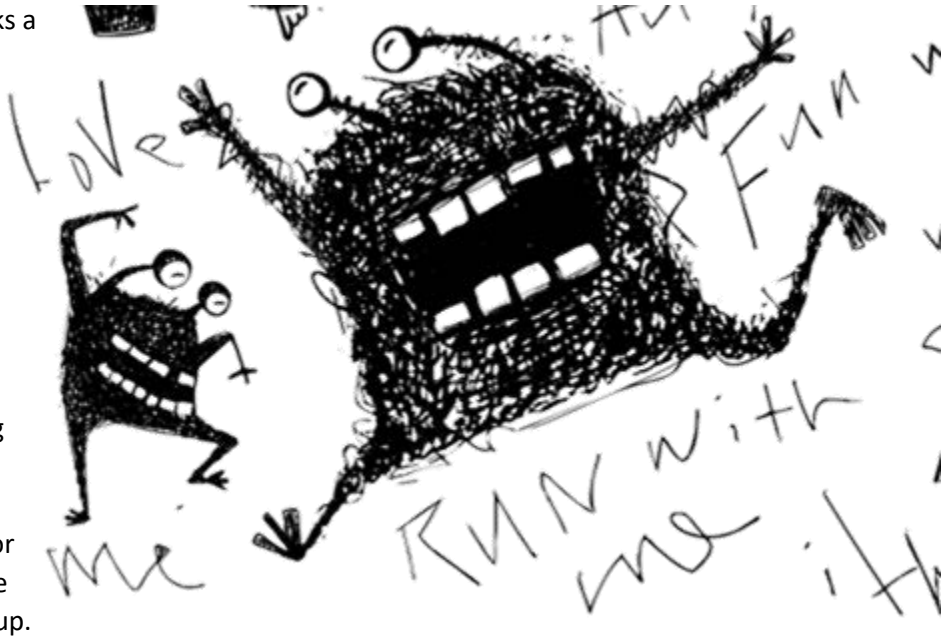
Here is how the game unfolds. One player, the "picker" for this turn, selects a book from the pile and shows its cover around. Then he or she flips it over and reads aloud the often-overwrought and sometimes outright silly publisher supplied description on the back cover. Hearing these descriptions read aloud is among the game's distinct joys.

Try to imagine the following recited in the voice of the fellow who does the husky voiceovers for coming attractions in theaters, "A wellborn Boston beauty, Corinne Barrows has traveled halfway around the world in search of Jared Burkett — a dashing rogue and a devil; a honey tongued charmer...She has found him on the lush and lovely island of Hawaii."



The other players absorb these words, and then write on their slips of paper what they imagine to be a credible first sentence for Ms. Lindsey's novel. Essentially, they need to come up with something good — or bad — enough to fool the other players into thinking that this might be the book's actual first sentence. Players initial their slips of paper and place them upside down in a pile at the center of the table. Meanwhile the picker — the person who read the back cover aloud — writes the book's actual first sentence on another slip of paper. He or she collects all the slips, mixing the real first sentence with the fakes, and commences to read each one aloud. Each person votes on what he or she thinks is the real first sentence.

Here's how score is kept: If someone votes for your bogus sentence, you get a point. If you pick the real first sentence, you get two points. (The picker doesn't vote in this round.) Now go around the table clockwise. Someone else picks a book, and you repeat the process until a round ends – that is, until each person has had a turn at being the picker.



What, by the way, is the actual first sentence of Johanna Lindsey's "Paradise Wild" ? Here goes: "The tall, slender, golden-haired young woman fidgeting by the hall table fastened her startling green eyes on the closed door at the left of the hall." It's the kind of stuff you can't make up. Or can you?

Another excellent variant of the paperback game involves obtaining a poetry anthology and reading, say, the first three lines of a rhyming quatrain aloud. Players then compete to write a fake fourth line.

Applying it Back to Their Own Story Again!

Have students brainstorm and write down at least 2 more ideas for their own first lines for their monster story and add them to their previous list.

Then, have them circle two to three of their favorites for future reference. They may change it later during the editing and revising process, or even simply while writing, but it's always best to require multiple options instead of settling

You may wish to adjust the number required according to grade level and skill, but it's always best to require multiple options instead of settling

Sample Supply List Lesson Seven

Materials

- Sample story first lines from the list or other selected favorites
- Accountable talk sentence frames
- Completed Vivid Verbiage Word Banks for each pair from Lesson Six
- Pencils
- Writing Paper
- Completed settings for each co-authorship
- Completed characters for each co-authorship
- Story ideas from the dice sessions
- Story Dice, just in case!
- slips of paper (index cards work well)
- a pile of paperback books*
- Or get a deck of *Ex Libris* cards by Oxford Games- Each of the one hundred cards gives you the title, author and plot summary of a different novel or short story.

Pacing Guide:

This lesson has been designed to take One to Two 75-minute sessions to complete. It may take More or less depending on the needs of your classroom and the abilities of your students.

Monsters! Ink!

Lesson Eight

Like a Good Stew…The Plot Thickens

So now we've got our characters, we've got our setting, and we've got our vivid words, we've got a few options for intriguing starter sentences. Aah, such great ingredients to stew over!

But wait…what about our plot? What happens to our characters? Where do they go? What do they do? What happens next? And who is our main character/narrator? We've gotten some practice with the dice, we've got some vivid words to choose from, and now it's time to put the action into action! (And remember, if you're ever at crisis point in the creative process of a story, you can always use the story cubes to stimulate your imagination.)

Tip: For students who struggle having a place to begin, have them look at and read the background story that comes with the monsters from *Papertoy Monsters* (each comes with background story and plenty of other information) to use as a starting point for their monster stories.)

There are so many monsters and creatures galore, let your imagination be your guide. The possibilities are endless. *Hmm, does your teacher or your dad turn into a dragon when you fail a test?* And remember if you don't have a clue, maybe the dice will give one to you as we go through the following process.

Stage 1: Ideation/Concept

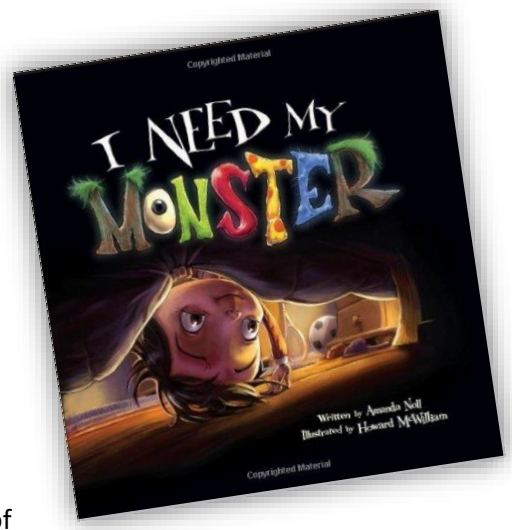
- This is the starting point of plot development. To create a great story you need to first start with a great idea. We know you've got those! Take a look at your characters and your setting and see what you come up with!

Stage 2: Plot Development

- Think of this as the planning stage for how the story unfolds.

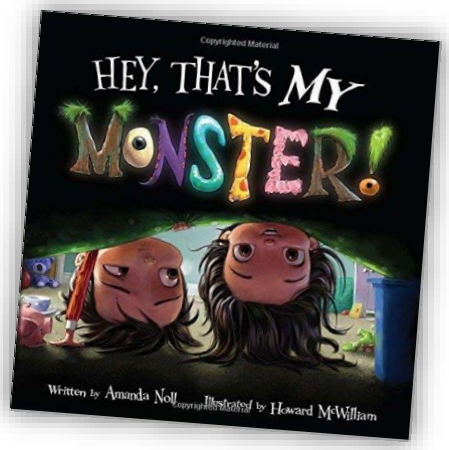
- The basic concept for the story is expanded [by the writer-you] into a workable story outline and then the plot.
- You can more than imagine the story playing out in your mind, take your characters and use them in your setting…what ideas begin to form? All of the story elements are arranged with consideration for pacing and character development.

Get the Picture?



Teaching Plot Structure with Picture Books

Sometimes when having students retell we take an approach that isn't always the most effective at getting students to understand the sweep of a story's plot and how the elements work together. Such as always having students identify elements as individual pieces: Character, Setting, Problem, Solution. We might add in: Character, Setting, Problem, Events, Solution. However, this still doesn't always make sense for kids. Kids can identify (most of the time) the pieces in isolation. But often the connection is never made in their minds that those "Events" consist of the character "Trying" to solve the problem and "Failing" along the way.



So instead, it's helpful to use a retelling format using the classic picture book structure*. And it makes it easier when attempting to write our own fictional stories.

Referencing and going back through the books (and optional animated short film version of) *I Need My Monster* and *Hey, That's My Monster!* by Amanda Noll (among others) may be helpful in illustrating the following concepts.

Teacher Tip: It's always helpful to read a story more than once with students! For your second reading, you may want to try to get another adult to read the story so your students get to hear the book read a different way. A great option for this is to use a video. Here's a fabulous one of Rita Moreno reading the story *I Need My Monster* from Storyline Online (presented by the Screen Actors Guild).

And here's a video of amazing Lily Tomlin reading *Hey, That's My Monster!* for Storyline Online.

Read through the books with students and each time go back through, using the following template, and see how many elements you and they can identify.

Setup- Tells/shows who the characters are, where they are (setting) and what they do. *(ex. We meet Ethan and Gabe, who are they? Where are they? What do each of them do?)*

Inciting Incident- An incident that happens that causes a problem for the main character. This problem forces them to want to try to solve it. *(ex. Gabe leaves a note saying he won't be there and Ethan is worried he won't be able to sleep without a monster under his bed.)*

Events-where they "Try" to solve it and fail each time. (Picture books typically will have three or more.) *(ex. Ethan decides to interview substitute monsters to see if they can fill in while Gabe is gone. Does it work?)*

Try. Fail.

Try. Fail.

Try. Fail.

Climax-Dramatic moment of overcoming or solving problem. (But then…something big happens…and the character makes a choice.)

Result- Building down, wrapping up loose ends, and showing positive consequences of climax.

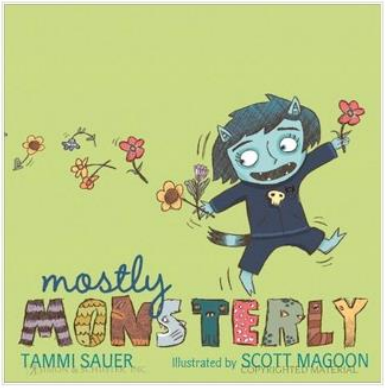
Resolution- Happy or hopeful ending

Teacher Tip:

Many picture books fall into the character/problem/solution genre in which a main character struggles with and solves a problem and grows and changes in the process. By retelling these stories in terms of this character/problem/events/solution framework, students begin to see the underlying organizational structure of the genre. This understanding will serve as the foundation to which you can reference while guiding students to create entertaining narratives of their own. This reading/writing connection is a powerful tool in scaffolding learning!

How did you/they do?

For Further Practice: Many of Tammi Sauer's books follow the classic plot structure. Therefore, her books are fantastic to use with students for retelling and for using as an example for writing their own fictional stories.



Let's take a look at Tammi's book trailer for *Mostly Monsterly* and see if we can use the template to analyze the plot. (All won't be revealed because it's a book trailer.) Of course, we can read the book as well!

***Note- not all books are plot driven books. And even if they are, not all plot driven stories will fit this exactly. Some may not have an "inciting incident" that causes the problem. Some picture books will just jump right into the problem. Often the climax, results, and resolution are very short and can often be squished together at the end. And because picture books are so short, sometimes the results and resolution are the same.**

Stage 3: Plotting Your Plot!

- The writer [you!], using the plot outline as a guide, sketches out your ideas for the full action packed character and plot driven story that will be your base for your 3D tale.
- Aside from tweaks and edits, this is the writer's/your primary window for determining the story. The story is the basis for everything that follows.

Plotting Your Plot!

Setup- Show who the characters are, where they are (setting) and what they do.

Inciting Incident- An incident that happens that causes a problem for your main character. This problem forces them to want to try to solve it.

Events-where they "Try" to solve it and fail each time. (Try to come up with three or more.)

1st Try.

Fail.

2nd Try.

Fail.

3rd Try.

Fail.

Climax-Dramatic moment of overcoming or solving problem. (But then…something big happens…and the character makes a choice.)

Result- Building down, wrapping up loose ends, and showing positive consequences of climax.

Resolution- Happy or hopeful ending

Sample Supply List Lesson Eight

Materials

- *I Need My Monster* & *Hey, That's My Monster!* by Amanda Noll
- Optional: video version of *I Need My Monster*
- Videos of the books being read out loud
- Printouts
- Pencils
- Completed settings for each co-authorship
- Completed characters for each co-authorship
- List of first line ideas from Lesson Seven for each co-authorship
- Story ideas from the dice sessions
- Story Dice, just in case!

Pacing Guide:

This lesson has been designed to take One to Two 75-minute sessions to complete. It may take More or less depending on the needs of your classroom and the abilities of your students.

Monsters! Ink!

Lesson Nine

You've got The Write Stuff!

By now you and your partner have plotted the "basics" of your story

These are the basics of almost all stories:

1. Sympathetic character

2. Who faces a problem

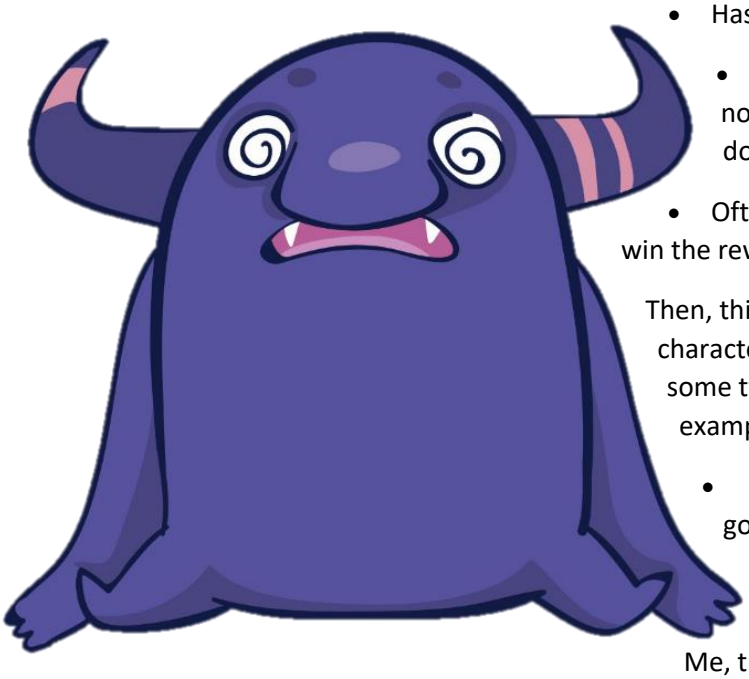
3. Character (eventually) solves problem, often after trying and failing several times

Now, It's Time to Fill in the details!

Character and Conflict

Character

First, let's go back to your main character. Here are important traits of a main character:



- Has a problem or need.
- Has the ability to solve the problem, whether or not he knows it (there's usually more suspense if he doesn't know it).
- Often has a flaw to overcome to solve the problem or win the reward.

Then, think about your secondary characters: the main character's friends and enemies. To get you started, here are some types of secondary characters, along with famous examples of each.

- Villains: Block the main character from reaching goals. (The Green Goblin in Spider-Man)
- Allies: Assist the main character in reaching goals. (Robin in Batman, Minions in Despicable Me, the team and Baymax in Big Hero 6)

- Mentors: Wise characters that help the main character. (Obi-Wan Kenobi in Star Wars, Tadashi in Big Hero 6)
- Jokers: Lighten things up! Often the main character's best friend is a joker. (Donkey in Shrek, Minions, Dory in Finding Nemo)

Tips on creating characters:

- If you already have a plot in mind, think of who needs this plot -- who has a need the plot's reward would fulfill? Who could grow by overcoming the obstacles? That is your main character.
- Combine different types of characters. Examples: a funny villain (ex. the villains in the Despicable Me movies); a mentor who is also a joker (Hagrid in Harry Potter); a villain that becomes an ally and helps the main character solve the real problem (Floop in Spy Kids).

Conflict -- A Storyteller's Best Friend

The stronger the story problem, the stronger the story.

- **DON'T BE NICE TO YOUR CHARACTER!** Create obstacles to the goal. The story is more exciting that way, the character learns more, and the reward is more valuable since the character worked so hard for it.

The Classic Conflicts:

These are some basic ideas to get you started.

- Person versus person: The most popular, since conflicts between people are often the most interesting to readers. (Example: Cinderella and her wicked stepmother)
- Person versus himself: Conflict between good and evil or strengths and weaknesses in a character. This is deep stuff and not usually the main conflict. (Example: Gru from Despicable Me is evil and commits crimes, but he is not evil at heart -- he is like that because someone hurt him. Gru feels inner conflict between the good and evil inside of him.)
- Person versus nature: Usually involves natural disasters or survival skills. This conflict is exciting, but often difficult to write about at length. (Example: The character in Jurassic Park must survive in and escape from a dangerous land of dinosaurs.)

Tips on creating conflict

- Combine different types of conflict. Maybe your characters struggle to survive and fight among themselves.
- Add more conflicts and obstacles if your story seems slow or not "big" enough.
- Before you write, know how the problem will be solved. Don't write yourself into a hole!
- The main character must solve the problem. Don't have someone (or something) enter at the last minute and save the day.

Follow Your Plot: Chain, Chain, Chain!

Character and conflict are the heart of your story. The plot is just the sequence of events that happen as and because the character faces problems and tries to solve (or run away from) them. Here are a few things to remember about plotting:

- A plot is based on cause and effect.
- The plot follows the effects of the character's actions and decisions.
- Avoid simply creating a series of events. You want a chain of events, each affecting the next. Each link in the chain should be necessary to your story!

Reference back to the picture books we've read, how did those authors do it?

Do You Remember What We Talked About with the Picture Books?

Think about the Elements of most plots

Image via *Hey, That's My Monster!* (Flashlight Press)

You've planned scenes for your story and you should be ready to write and expand on them.

Setup- Tells/shows who the characters are, where they are (setting) and what they do.

Inciting Incident- An incident that happens that causes a problem for the main character. This problem forces them to want to try to solve it.

Events-where they "Try" to solve it and fail each time. (You may want to encourage students to try to have three or more.)

Try. Fail.

Try. Fail.

Try. Fail.

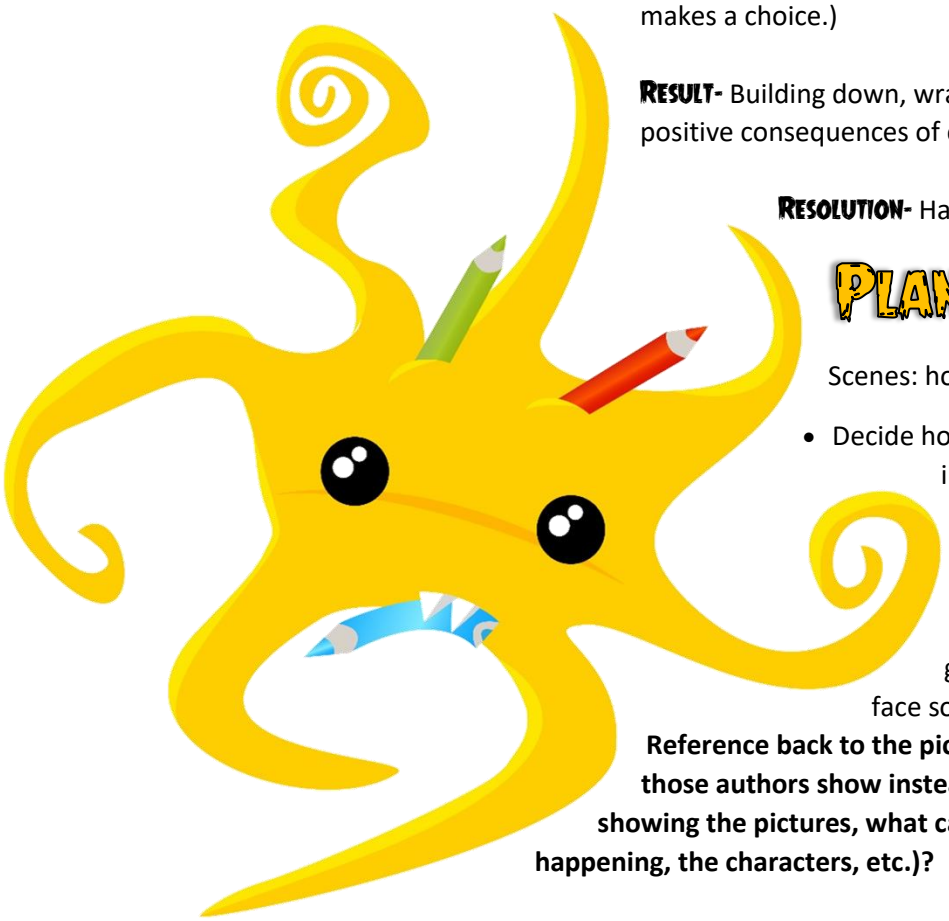
Climax-Dramatic moment of overcoming or solving problem. (But then…something big happens…and the character makes a choice.)

Result- Building down, wrapping up loose ends, and showing positive consequences of climax.

Resolution- Happy or hopeful ending

Teacher Tip

The classroom environment must be designed to support fluency. Students in every writing class constantly ask, "How much do we have to write?" The response to that question needs to be, "I won't tell you `how much,' but I will tell you how long." Setting a timer allows the teacher to impose a limit on students' writing (even if it's his name over and over). This is one way to discourage the "I'm done" syndrome. Being done is not the goal; perseverance is.



Plan Your Scenes

Scenes: how you show your plot

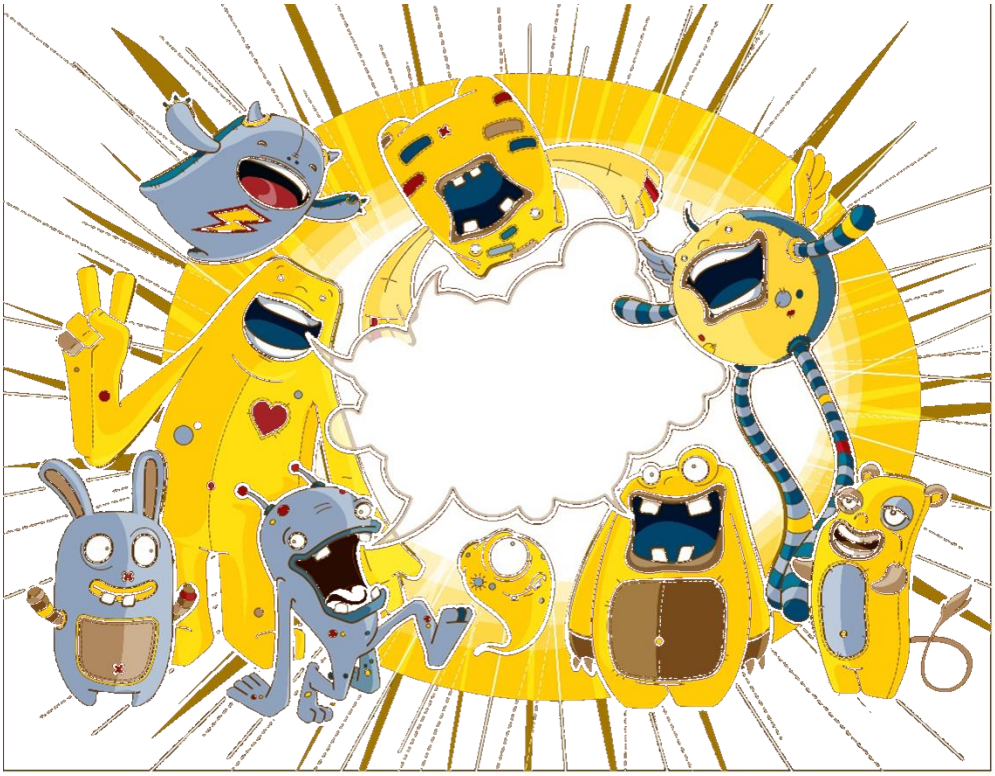
- Decide how to show action, plot, character interactions, lessons characters learn, etc. Example: Don't just say, "Alex was shy." Have Alex demonstrate shyness by the way he interacts with others. Later, show Alex has gotten over his shyness by having him face someone he was previously afraid of.

Reference back to the picture books we've read, how did those authors show instead of tell (ex. read a scene without showing the pictures, what can students 'see' about what is happening, the characters, etc.)?

- Each scene needs a beginning, middle, and end. See if you can use the end of one scene or element (example where they try and failed) to transition to the beginning of another, and so on. **Reference back to the picture books we've read, how did those authors do it? Can students find each of the book's scenes' beginning, middle, and end?**
- Don't write a short scene for a major event, and don't make a scene out of something that doesn't need to be. Example: If several uneventful days go by as a character waits for important test results, don't write several days' worth of boring events. Skip to the test results and show the character has waited for days. **Reference back to the picture books we've read, how did those authors show the passage of time?**

Dialogue: Look Who's Talking Now!

Dialogue does many things for your story.



- Reveals character (especially through reactions)
- Advances plot
- Brings scenes to life
- Adjusts the story's pace
- TAKES UP SPACE!!! (Start a new paragraph every time a new character speaks. This takes up space, which is useful if you need a story of a certain length.)

Tips on Writing Dialogue

- Avoid long greetings and goodbyes. These slow the story and add little.
- Convey character by showing a character's reaction or way of speaking.

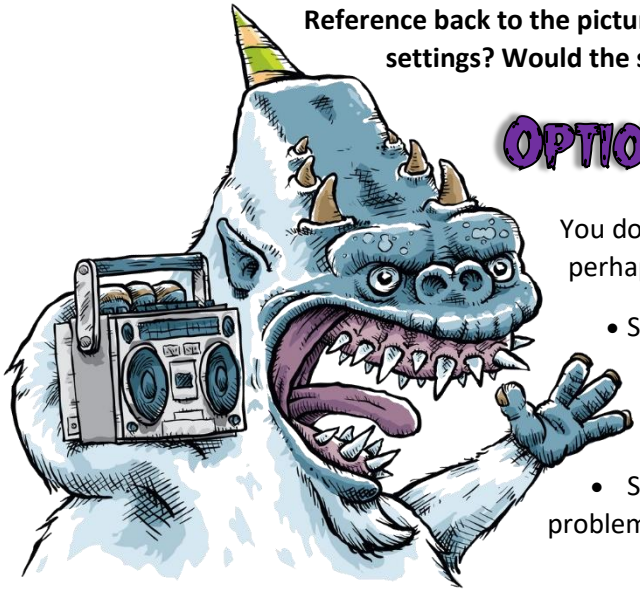
- Don't use dialogue as a substitute for action. Example: If you have an earthquake in your story, write a great earthquake scene with lots of action. Don't have a character say "Oh! An earthquake!" and leave it at that.

Reference back to the picture books we've read, how did those authors use dialogue? What did students like/dislike about the dialogue in the stories you read?

Setting: Where are we?

- Plan your setting (Hey you've done a lot of that already!) Now, you want to know details about it. This makes your story more vivid.
- Setting helps you avoid "floating" scenes -- conversation or action that could be happening anywhere.
- Setting adds atmosphere to scenes. Example: In a beach story, a character might compare Aunt Mary's screeching to a seagull. In a city story, Aunt Mary might remind the character of a burglar alarm.
- In some books, the setting is like a character. Example: Survival stories like Gary Paulsen's *Hatchet*.

Reference back to the picture books we've read, how did those authors do use their settings? Would the story be different in another setting? How?



Option: Start with a Boom!

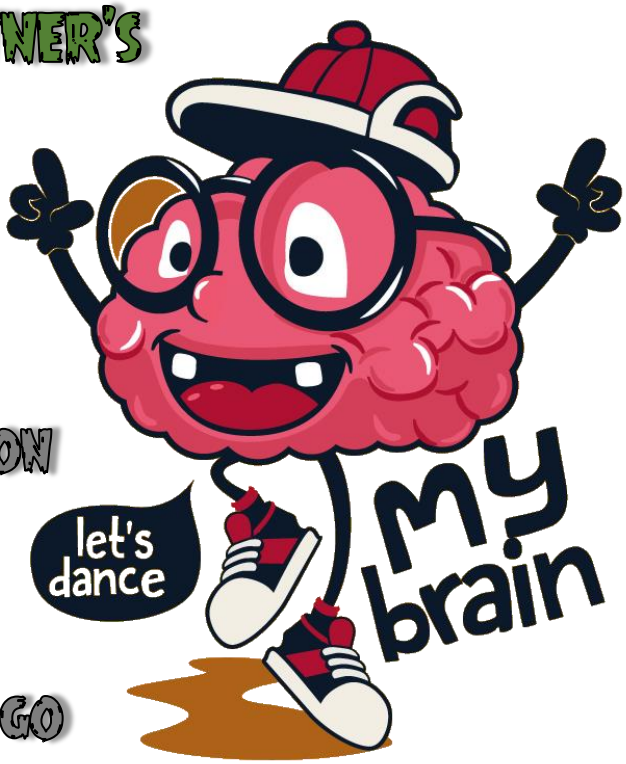
You don't have to, sometimes a calmer start is the way to go, or perhaps you want to Your story's opening scene

- Start with the day that is different -- the day the hero is called to adventure
- Start your story as close to the "big event" as you can
- Show the main character and the problem, or hint at the problem.

- Use action to get your story rolling and make your reader want to see what happens next.

Reference back to the picture books we've read, what did those authors do with their opening scenes? What grabbed students' attention about the beginnings of the stories?

Now, it's you & your partner's turn to put it all together!



In your rough draft, just concentrate on getting it all on paper! Even the stuff that seems silly or crazy or weird! Get it aaaall down. You will go back and fix things later.

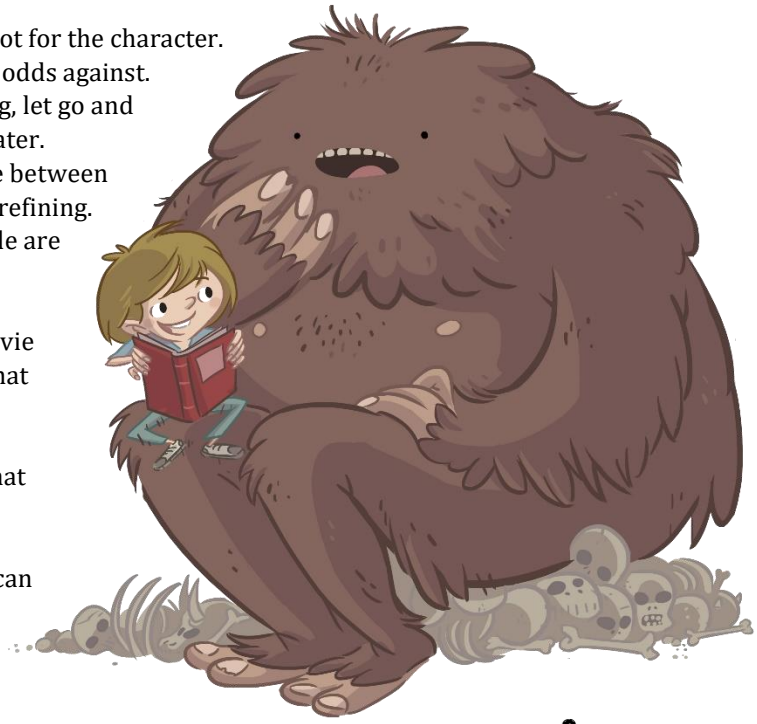
Teacher Tips: It can be helpful to have your student partners Freewrite* for an allocated length of time, ex. 5, 15, 20, 30 minutes, etc. [gradually increase each session] instead of going for numbers of words or Paragraphs or Pages. Set a timer and tell them they MUST write the whole time, even if they're writing 'we have no idea what to write' on their paper at first! Take turns taking a few moments with each group to discuss stories and provide Positive support and suggestions.

Also, try writing with them and share your result. They will be impressed or at least feel you are sympathetic to their experience. It's another way to get to know each other and it works.

*The idea isn't to produce a polished piece of writing, but to simply get in the habit of writing without censoring and editing. In freewriting, "[n]ever stop to look back, to cross something out, to wonder how to spell something, to wonder what word or thought to use, or to think about what you are doing." The only rule to follow in freewriting is to simply **not stop writing**--just write whatever words come out—whether or not you are thinking or in the mood.

22 Good Rules of Storytelling

- #1: You/Audiences admire a character for trying more than for their successes.
- #2: You gotta keep in mind what's interesting to you as an audience, not what's fun to do as a writer. They can be very different.
- #3: Trying for theme is important, but you won't see what the story is actually about 'til you're at the end of it. Now rewrite.
- #4: Once upon a time there was ___. Every day, ___. One day ___. Because of that, ___. Because of that, ___. Until finally ___.
- #5: Simplify. Focus. Combine characters. Hop over detours. You'll feel like you're losing valuable stuff but it sets you free.
- #6: What is your character good at, comfortable with? Throw the polar opposite at them. Challenge them. How do they deal?
- #7: Come up with your ending before you figure out your middle. Seriously. Endings are hard, get yours working up front.
- #8: Finish your story, let go even if it's not perfect. In an ideal world you have both, but move on. Do better next time.
- #9: When you're stuck, make a list of what WOULDN'T happen next. Lots of times the material to get you unstuck will show up.
- #10: Pull apart the stories you like. What you like in them is a part of you; you've got to recognize it before you can use it.
- #11: Putting it on paper lets you start fixing it. If it stays in your head, a perfect idea, you'll never share it with anyone.
- #12: Discount the 1st thing that comes to mind. And the 2nd, 3rd, 4th, 5th – get the obvious out of the way. Surprise yourself.
- #13: Give your characters opinions. Passive/malleable might seem likable to you as you write, but it's poison to the audience.
- #14: Why must you tell THIS story? What's the belief burning within you that your story feeds off of? That's the heart of it.
- #15: If you were your character, in this situation, how would you feel? Honesty lends credibility to unbelievable situations.
- #16: What are the stakes? Give us reason to root for the character. What happens if they don't succeed? Stack the odds against.
- #17: No work is ever wasted. If it's not working, let go and move on - it'll come back around to be useful later.
- #18: You have to know yourself: the difference between doing your best & fussing. Story is testing, not refining.
- #19: Coincidences to get characters into trouble are great; coincidences to get them out of it are cheating.
- #20: Exercise: take the building blocks of a movie you dislike. How d'you rearrange them into what you DO like?
- #21: You gotta identify with your situation/characters, can't just write 'cool'. What would make YOU act that way?
- #22: What's the essence of your story? Most economical telling of it? If you know that, you can build out from there.



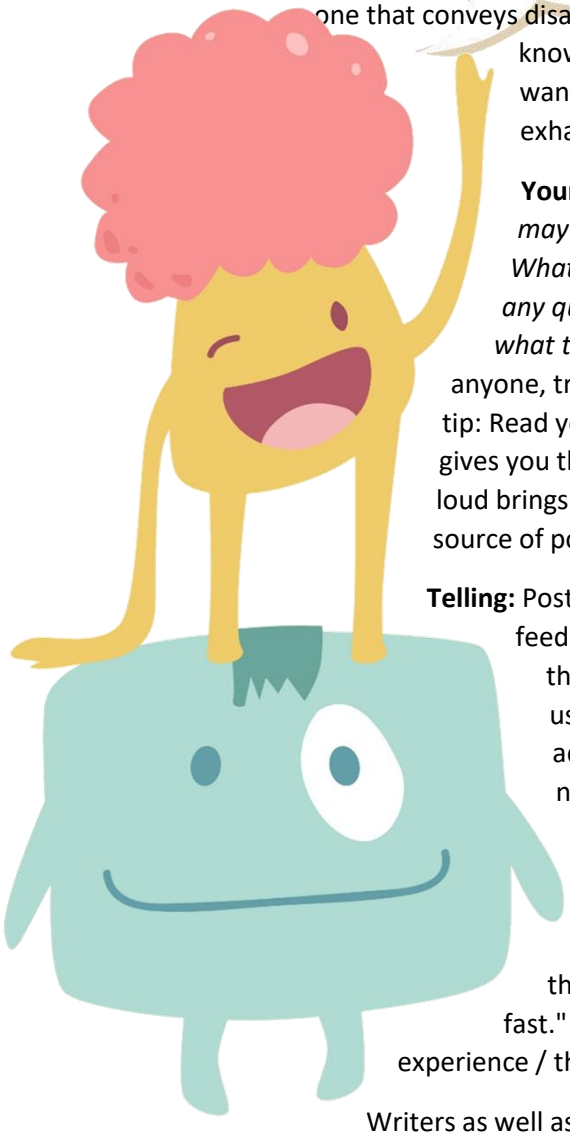
Teacher Rough Draft Review

Materials:

- Rough drafts of student stories
- Rough draft of instructor's (your) story
- Post it notes
- Pencils

Resist the temptation to edit! This is not the time to 'grade their paper' or comment on grammar skills (or the lack thereof). You are not in a 'judge' role, but a 'helper' role at this point. This is the time to **read the story** in its entirety before making a comment, then go back through, unless you are using the 'telling strategy', but that can still be used after a read-through.

Begin by making positive comments; when pointing out weaknesses, use a descriptive tone, rather than one that conveys disappointment or frustration. Ask questions about what you want to know more about, etc. Limit your comments to the central ideas you want to know more about, do not try to cover everything! That's too exhausting for you and the students.



Your turn! Have someone else read through and edit your story! *This may be beneficial to do before you edit review your students' stories. What was helpful in their review? What wasn't? Were you left with any questions about their comments? Were you happy or upset with what they said? Did you agree with their comments?* If you can't find anyone, try to read your story as though it isn't yours and be objective. One tip: Read your story out-loud to yourself. Hearing your own words out-loud gives you the vicarious experience of being someone else." "Reading out-loud brings the sense of audience back into your act of writing. This is a great source of power." What questions are you left with, etc.?

Telling: Post-it Notes make it easier to put into action Peter Elbow's reflective feedback technique, "telling." Telling requires responders to describe their reactions as they read. Telling and other strategies lead to useful feedback for writers. Rather than simply saying, "You should add more details." You might say, as Kathleen O'Shaughnessy notes in her essay, the telling technique sounds rather more like this: "While I was reading your piece, I felt like I was riding a rollercoaster. It started out kinda slow, but you could tell there was something exciting coming up. But then it moved real fast and stopped all of a sudden. I almost needed to read it again the way you ride a rollercoaster over again because it goes by too fast." This response is certainly more useful to describe the audience's experience / the writer than, "I think you could add some more details!"

Writers as well as responders can make use of Post-its. You may want to ask the authors of a piece to attach 2-3 specific questions on Post-It notes about the draft they want help with

before they turn it in. For each question, respond on that post it note and give the authors something specific to consider.

Mark the Powerlines. Use Post-it Notes to tag short passages of effective description. They may be similes, metaphors, or just good writing that is chock full of vivid images. A characteristic of a powerline is the ability to move a reader with a clear mental image whether it's to laugh, smile, or shudder.

Sample Supply List Lesson Nine

Lesson Materials

- *I Need My Monster* & *Hey, That's My Monster!* by Amanda Noll
- Optional: video versions of *I Need My Monster* & *Hey, That's My Monster!*
- Completed Plot Elements Plans for each co-authorship from Lesson Eight
- Opening Line Ideas from Lesson Seven for each co-authorship
- Completed Vivid Verbiage Word Banks for each pair from Lesson Six
- Pencils
- Writing Paper
- Completed settings
- Completed characters
- Story ideas from the dice sessions for each co-authorship
- Story Dice, just in case!

Teacher Rough Draft Review

Materials:

- Rough drafts of student stories
- Rough draft of instructor's (your) story
- Post it notes
- Pencils

Pacing Guide:

This lesson has been designed to take One to Two 75-minute sessions to complete.

Make sure to Give your students [and yourself] Enough time to truly flesh out the Rough drafts of their stories. This process may take More or less Time depending on the needs of your classroom and the abilities of your students.

Monsters! Ink!

Lesson Ten

Make Your Story 'Pop'!

So, you're working on your story and it's got a beginning, middle and an end, but it doesn't yet zing . . . You're still left asking, "So what else can I add to give my story more fun, more fizz, more pop, more pizzazz?"

What can you do? The solution is…plot twists and tension! Mistaken identities, sneaky plans, sleight of hand—it's all grand. Nothing keeps readers glued to the page like plot twists and cliffhangers. Few things make readers happier than a story that pulls the rug out from under them and shows them that their perception of the story up to that point is nowhere near as cool as the reality. But, by the same token, few things annoy a reader more than a story that fools them and then laughs at them—or, worse, thinks it's fooled them when, really, it's only bored them.

Plot twists can bring a whole new dimension to your story. But done with less finesse than not, they can also submarine the whole thing. So, how do we successfully pull the rug out and add a little tension? Let's find out!

Feel the Tension

You may want to do the following demonstration illustrated by Suzanne Linebarger, a co-director of the Northern California Writing Project.

Rubber bands are a fabulous way to explain tension. As you hand them out, tell your students to leave the rubber bands on their desks. "Don't touch them." Of course, they are jittery waiting to get their hands on the bands and "accidentally" shoot them off. As they wait, take a large one and just dangle it on your finger. However, when you stretch it out and point it (not at a student), the rubber band suddenly becomes more interesting. It's the tension, the potential energy that rivets our attention. It's the same in their writing. Too often, students believe humor or fear are the only elements that make writing engaging. Tension is a much better place to start.

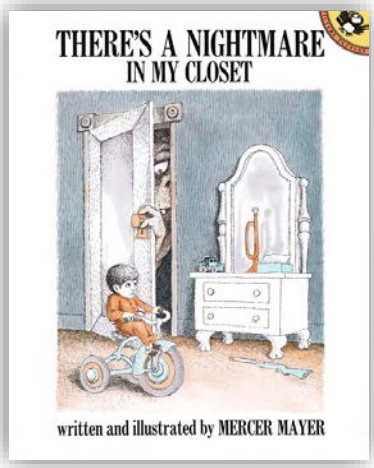
Teacher Tip

The classroom environment must be designed to support fluency. Students in every writing class constantly ask, "How much do we have to write?" The response to that question needs to be, "I won't tell you `how much,' but I will tell you how long." Setting a timer allows the teacher to impose a limit on students' writing (even if it's his name over and over). This is one way to discourage the "I'm done" syndrome. Being done is not the goal; perseverance is.

Tension is inherent in all learning experiences and throughout life. As Suzanne describes, “I tell my students that it's the tension, in my case terror, that keeps me skiing. I'm scared every time I push off and exultant every time I get to the bottom of the hill alive.”

Life is full of tense situations! For example, you might talk with students about how hard it is to stay friends with even your best friend when we're met with a challenge. Students might have times they had let their friends down and times they had been let down. They might talk about they managed to stay friends in spite of their problems. In other words, some tense situations! Tense doesn’t mean negative! There’s just an edge to the situation, or, in other words, the element of surprise.

A great way to demonstrate the use of tension to students is through children's literature. Look for tension and develop ways to bring it into your discussion of a piece. There are plenty of wonderful choices.



Picturing the Twist!

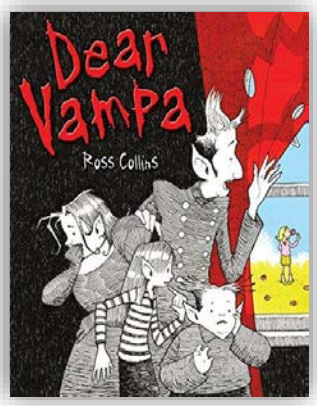
Picture books are quick reads, lots of fun, and often gems of characterization, mood, and dialogue. They are also perfect for demonstrating to young writers how to organize plot logically and how to pull off a plot twist and what tension feels like.

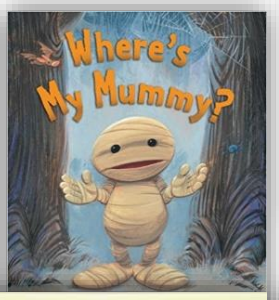
In *Ira Sleeps Over,* by Bernard Waber, Ira wants to bring his teddy bear when he goes to spend the night at Reggie's house. His parents assure him that Reggie won't laugh. His sister says, "He'll laugh." The tension is set and all young writers get it. *The Wednesday Surprise,* by Eve Bunting, develops a secret between Grandma and Anna. Everyone believes that Grandma is babysitting, but the reality is that Anna is teaching her to read. The Mercer Mayer

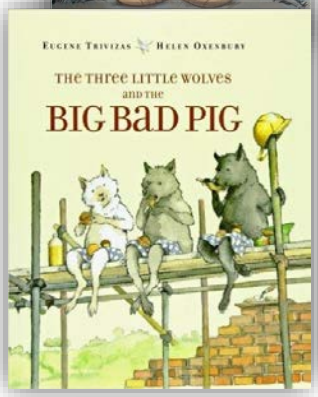
classic, *There's a Nightmare in my Closet,* is a natural for any discussion of tension with writers of all ages.

Explore some of the following, or a few of your favorites, that have a great plot twist, and demonstrate tension, with your students. As you read them look for what they have in common. Ex. Not all the twists are sudden, but they will all be surprising in some way. As you read think aloud and model your thought process as a reader for students. What surprised you? What do you think might happen? Etc.

Additional Samples of Stories with Fun Plot Twists & Tension



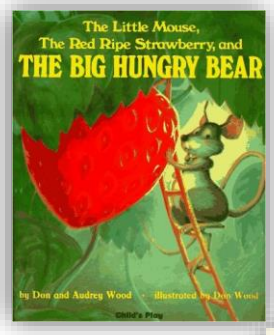


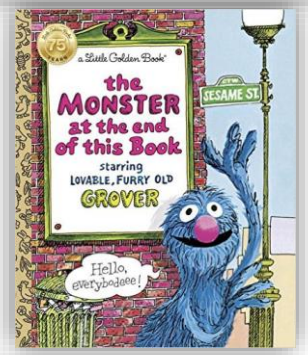


Dear Vampa by Ross Collins: The Pires are cursed with new neighbors. Things were just fine on Nostfer Avenue until the Wolfsons arrived. There seems to be no end to the new family's strange rituals. They stay up all day long, lock their windows at night, and bathe—in sunshine. What's a nice vampire family to do? The fun story's carefully-laid clues culminate in a twist ending that will have young children clamouring for it to be re-read.

Where's My Mummy? by Carolyn Crimi Little Baby Mummy does not want to go to bed. Demanding one more game of "Hide and Shriek," he runs outside to conceal himself in the graveyard, but Mama Mummy doesn't join him. He sets off to find her, heading into "the deep, dark woods, the spookery woods" and encountering several creepy creatures…but what is it that will really spook our cute little mummy? And will Mama be there in time to help?

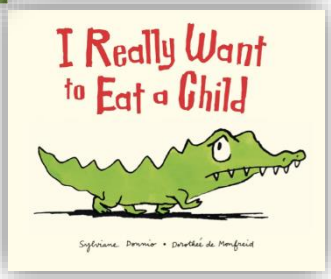
Saving Sweetness by Diane Stanley: The sheriff is bound and determined to rescue the little orphan, Sweetness, before she runs into that desperado, Coyote Pete.This story, with a traditional rising action plot, has lots of twists and turns and a humdinger of an ending.





The Paper Bag Princess by Robert Munsch: One of the best princess stories ever told, Elizabeth turns the princess stereotype on its head.

I Really Want to Eat a Child by Donnio and De Monfreid: This crocodile . . . needs to eat *bananas t*o get big and strong after all – not a child!



The Little Mouse, The Red Ripe Strawberry, and The Big Hungry Bear Note: Older kids will get the funny ending, but very young children may not quite understand yet.

The Three Little Wolves and the Big Bad Pig by Eugene Trivizas, and the classic, *There's a Monster at the End of This Book* by Jon Stone.

To Name Just a Few!

Note: For older students, while picture books work equally well for all ages, there are also 'short stories' that demonstrate the power of a well-executed plot twist and excellent use of tension such as the following.

The Lottery | Shirley Jackson

A small town prepares for its annual ritual–a lottery–that is supposed to ensure a good harvest. Read "The Lottery"

The Necklace | Guy de Maupassant

A woman borrows an expensive necklace from a friend, but she loses it and works to set things right. Read "The Necklace"

The Last Leaf | O.Henry

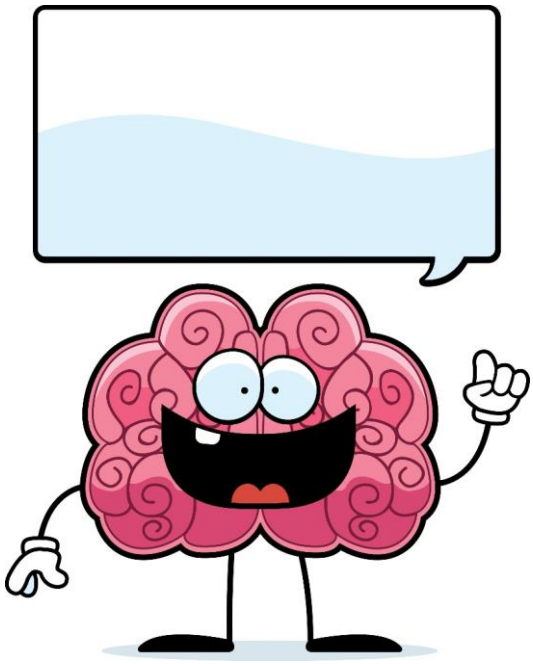
A woman with pneumonia can see an ivy vine through her sickbed window. She counts down the leaves as they fall and tells her roommate that when the last one falls, the pneumonia will kill her. Read "The Last Leaf"

Charles | Shirley Jackson

A boy who just started kindergarten, Laurie, comes home everyday with stories of a classmate, Charles, who's disruptive, disobedient, and violent. Laurie's parents are concerned that Charles is a bad influence on their son. Read "Charles"

To Serve Man | Damon Knight

Earth is visited by an alien race, the Kanamit, who look like a cross between pigs and people. They have brought valuable knowledge for producing power, increasing food supply, and other things, at no charge. Some question the purity of their motives, but when the Kanamit are subjected to a lie-detector test, they pass. Read "To Serve Man"



Among Many Others!

Think Out Loud!

As you read and explored, what did you like? What did you dislike about any of the twists? Did you see any commonalities between the stories? Could you see any of them coming? How? Did any catch

you completely by surprise? Did you see the clues after it was revealed? Did any of them give you any ideas for your own stories?

Don't Stop! Make it POP!

Have students brainstorm with their partners and write down <u>at least</u> 3-5 ideas for their own plot twists and tension makers for their monster story. Encourage them to be silly, daring, wild, odd, and imaginative! Practice, Practice, Practice! Model this for students by coming up with plot twists for your own story and sharing several with the class!

You can come up with your own twists by taking your basic plot idea and asking 'What if...?'. Then ask 'What if...?' again. Then ask "How could this get worse?' Keep going until you start coming up with a few out-of-the-box scenarios. It's when you keep pushing that you'll come up with the 'surprises' that the reader loves. It often takes several tries and attempts to clear out the stale ideas, over-used ideas, or ideas from other people and get the creative juices flowing on your own unique ideas! *Twist then twist again* ***(like you're playing with your gum!)***. When you come up with your first 'twist' idea, keep tweaking it. Pull it this way, then that way, see how big of an idea bubble you can get!

You may wish to adjust the number required according to grade level and skill, but it's always best to require multiple options instead of settling on a single idea, no matter how brilliant that idea seems.

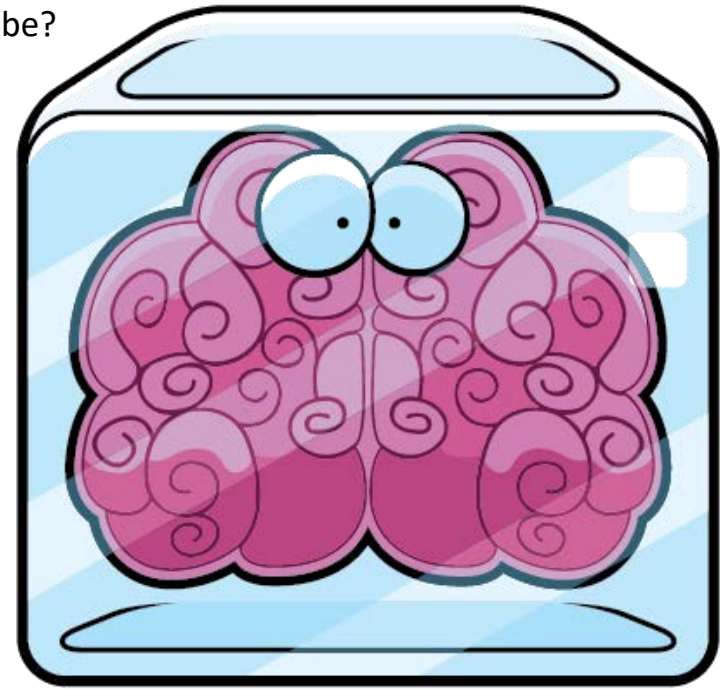
Your Write!

Now that we've discussed a bit more about plot and gathered a few mind-blowing plot twist ideas…it's time to twist and turn and churn out a plot with lots of thought! Keep working on writing the full action packed character driven story that will be your base for your 3D tale! Keep in mind, in your rough draft, you're just concentrating on getting it all on paper. You can go back and fix things later.

Teacher Tip: Hot Spots!

Give students a hot-colored highlighter while they're drafting. Anytime they have to pause to guess how to spell believe or fascinating, or to wonder if they need a comma or if they should use "I" or "me," have them highlight that spot in the draft **and keep writing**. Later, when they're ready to consider mechanics, they go back to the "hot spots" and double-check their guesses with a dictionary, grammar handbook, or proofreading partner.

Quick Tip: Unfreeze Your Brain

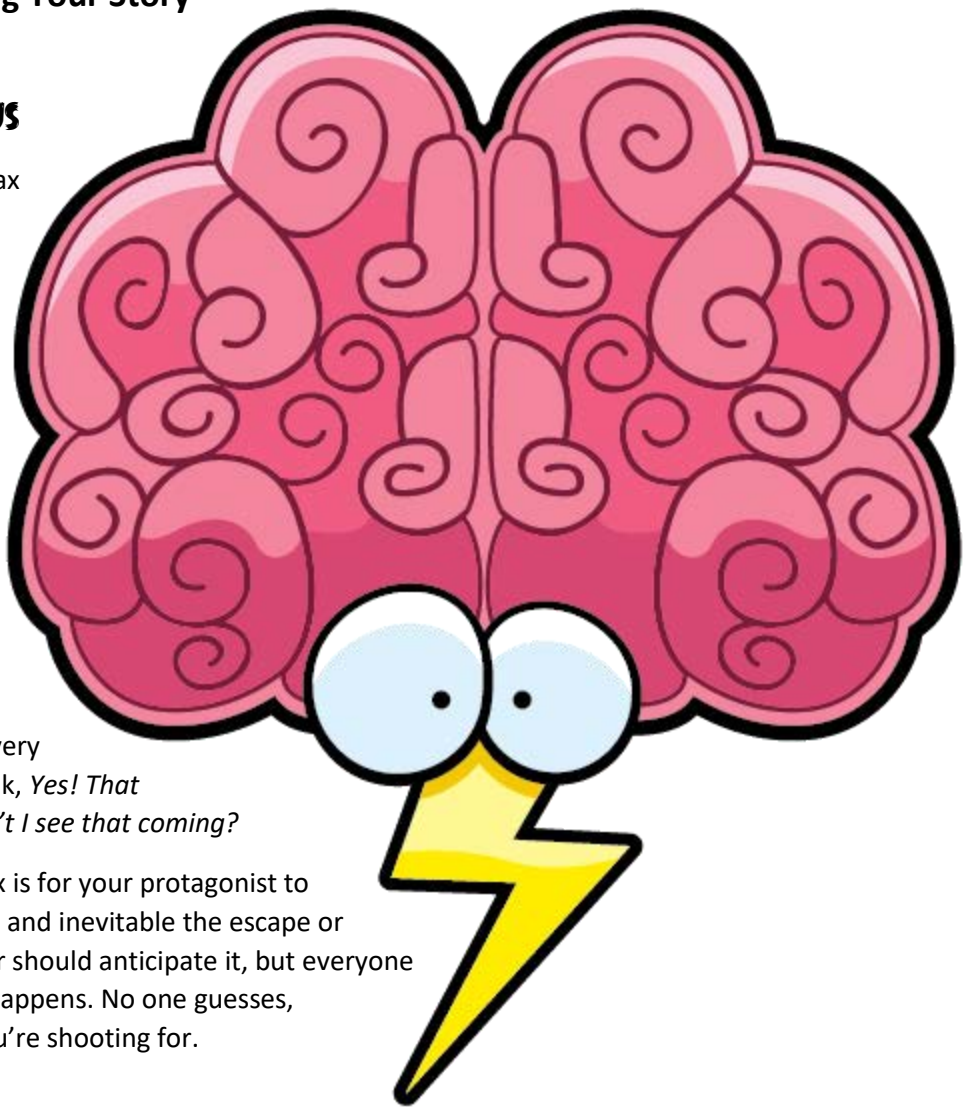


Feel like your brain is stuck in a frozen cube? Remember, you can use story cubes to help you craft plot twists for your tale! Just pick a couple of dice at random, roll 'em, and interpret the symbols as you see fit. Rinse and repeat until your story reaches a fitting conclusion.

Story dice won't change the way you write, except to sometimes make it faster and easier to come up with interesting descriptions & plot events/twists 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.

Plots, Pops, and Twists

Practical Steps to Making Your Story 'Pop!' for older writers



1. Eliminate the obvious

When coming up with the climax to your story, discard every possible solution you can think of for your protagonist to succeed. Discard them.

Then think of some more.

<u>And discard those, too.</u>

You're trying to create an ending that's so unforeseen that if a million people read your story, not one of them would guess how it ends (or how it will get to the end), but when they finally come to it, every one of those people would think, *Yes! That makes perfect sense! Why didn't I see that coming?*

The more impossible the climax is for your protagonist to overcome, the more believable and inevitable the escape or solution needs to be. No reader should anticipate it, but everyone should nod and smile when it happens. No one guesses, everyone nods. That's what you're shooting for.

2. Redirect suspicion

When you work on your narrative, constantly ask yourself what readers are expecting and hoping for at this moment in the story. Then keep twisting the story into new directions that both shock and delight them.

To keep readers from noticing clues, bury them in the emotion or action of another section. For example, in an adventure novel, offhandedly mention something during a chase scene, while readers' attention is on the action, not the revelation. Use red herrings, dead ends, and foils. Bury clues in discussions of something else.

While writing, ask yourself:

How can I do a better job of burying the clues readers need to have in order to accept the ending? Where do I need to bring those clues to the surface?

How can I play expectations based on genre conventions against readers to get them to suspect the wrong person as the villain or antagonist?

3. Avoid Gimmicks

Readers want their emotional investment to pay off. The twist should never occur in a way that makes them feel tricked, deceived, or insulted. Great twists always deepen, never cheapen, readers' investment in the story.

This is why dream sequences typically don't work—the protagonist thinks she's in a terrible mess, then wakes up and realizes it was all just a dream. These aren't twists because they almost never escalate the story but often do the very opposite, revealing to readers that things weren't really that bad after all (de-escalation). Showing a character experiencing a harrowing or frightening experience and then having him wake up from a dream is not a twist; it's a tired cliché.

How do you solve this? Simply tell the reader it's a dream beforehand. It can be just as frightening without de-escalating the story's tension, and it can also end in a way that's not predictable.

While writing, ask yourself:

Will readers feel tricked, deceived, or insulted by this twist? If so, how can I better respect their ability to guess the ending of my story?

Have I inadvertently relied on clichés or on any plot turning points that have appeared in other books or movies? How can I recast the story so it's fresh and original?

4. Write Toward Your Readers' Reaction.

The way you want your readers to respond will determine the way you set up your twist. Three different types of twists all result in different reactions by readers: (1) "No way!" (2) "Huh. Nice!" and (3) "Oh, yeah!"

When aiming for the "No way!" response, you'll want to lead readers into *certainty*. You want them to think that there's only one possible solution to the story.

The more you can convince them that the story world you've portrayed is exactly as it appears to be—that only one outcome to the novel is possible—the more you'll make their jaws

drop when you show them that things were not as they appeared to be at all. If the twist is satisfying, credible, and inevitable based on what has preceded it, readers will gasp and exclaim, “No way! That’s awesome! I can’t believe he got that one past me.”

With the “Huh. Nice!” ending, you want to lead readers into *uncertainty*. Basically, they’ll be thinking, “Man, I have no idea where this is going.” When writing for this response, you’ll create an unbalanced, uncertain world. You don’t want readers to suspect only one person as the villain but many people. Only when the true villain is revealed will readers see that everything was pointing in that direction all along.

Finally, if you’re shooting for the “Oh, yeah!” reaction, you’ll want to emphasize the *cleverness* with which the main character gets out of the seemingly impossible-to-escape-from climax. Often we do that by allowing him to use a special gift, skill, or emblem that has been shown to readers earlier but that they aren’t thinking about when they reach the climax. Then, when the protagonist pulls it out, readers remember: “Yes! That’s right! He carries a can of shark repellent in his wetsuit! I forgot all about that!”

Relentlessly escalate your story while keeping it believable, surprising, and deeper than it appears.

While writing, ask yourself:

If I want to shock readers with the twist, have I led them into certainty as they try to predict the ending?

If I want readers to suspect a number of different endings, have I satisfactorily built up all the potential outcomes?

If I want readers to cheer at the ending, have I (1) created a seemingly impossible situation for the protagonist to escape from or conquer or (2) allowed the protagonist to persevere through wit or grit rather than with the help of someone else (that is, deus ex machina)?

Sample Supply List Lesson Ten

Lesson Materials

- Selected picture books
- Post-it notes
- Rough drafts from Lesson Nine, with review notes from the instructor, for each co-authorship
- Completed Plot Elements Plans for each co-authorship from Lesson Eight
- Opening Line Ideas from Lesson Seven for each co-authorship
- Completed Vivid Verbiage Word Banks for each pair from Lesson Six
- Pencils
- Writing Paper
- Completed settings for each co-authorship
- Completed characters for each co-authorship
- Story ideas from the dice sessions for each co-authorship
- Story Dice, just in case!

Pacing Guide:

This lesson has been designed to take One to Two 75-minute sessions to complete.

Make sure to give your students [and yourself] enough time to truly flesh out the rough drafts And incorporate several Plot Twists into their stories. This process may take More or less Time depending on the needs of your classroom and the abilities of your students.

Monsters! Ink!

Lesson Eleven

Falling in Love with Revision

The following is based on an essay, "Four Principles Toward Teaching the Craft of Revision," by Mark Farrington, with the Northern Virginia Writing Project, published in The Quarterly, Vol. 21, No. 2.

The beautiful part of writing is that you don't have to get it right the first time, unlike, say, a brain surgeon. -Robert Cormier

Good writing is essentially revision. I am positive of this. –Roald Dahl

Most of us understand the value of revision, but that understanding doesn't always make it easier to teach revision to our students (or to do it with our own writing!)

It can become easy to believe that first-graders, fifth-graders, or even older students are incapable of revision. First-graders might rush up when they have finished their work, shouting "I'm done!" while waving their papers in front of your nose. Gentle questions such as "Is there anything else you could add to your story?" are invariably answered with a blunt "No." (Because they have the complete stories in their heads, students (and even we as writers) often believe that those stories have therefore been rendered perfectly on the paper before them.)

So perhaps we end up not pressing the issue, thinking that students have enough work to do in learning how to match sounds to letters, form the letters, and figure out the difference between letters and words,

not to mention learning how to generate topics for their writing. Asking them to then revisit their work, analyze it in terms of its effectiveness in communicating their thinking, and change it accordingly might seem to be pushing things.

At the same time, however, we might also believe that when students of any age are given appropriate support and structure, they are capable of deep thinking and learning, seeing evidence in the classroom that they can comprehend sophisticated stories, solve math problems using elegant strategies of their own devising, and write with great imagination and surprising insight. If they are capable of so much higher-level thinking in every other area, why shouldn't they be able to handle revision? With the right support and structure, they can.

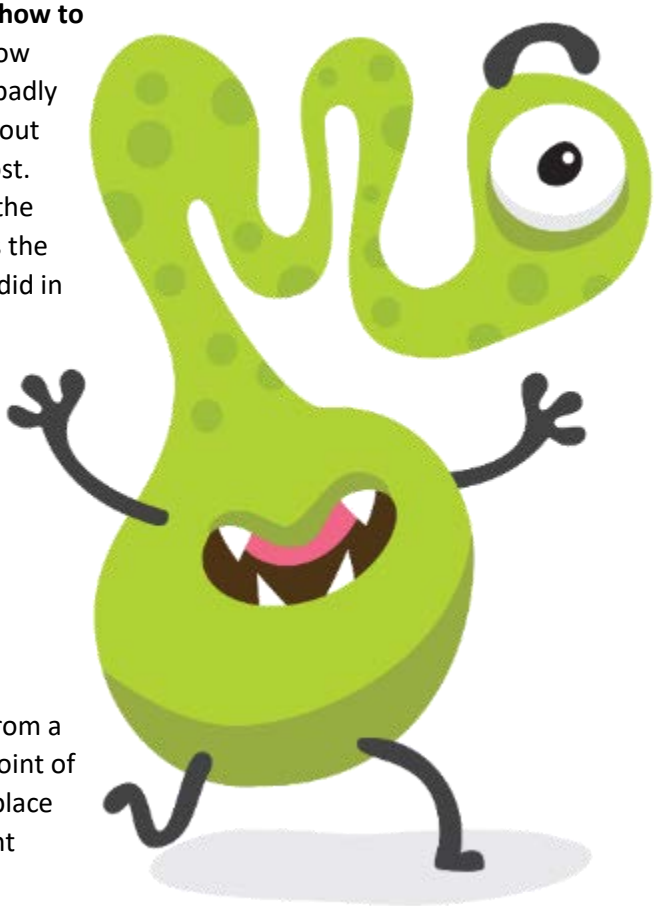
As anyone who works with students knows, to say that you are going to do something does not mean you can turn around and do it. So where do we start? Well, how do *we* use revision, or another question, how do professional writers use revision? What drives anyone to revise? Responses from professional writers suggest the following key principles about revision.

Revision works best when:

1. **The writer believes there is some good in their original piece.** If the writer believes there's nothing good in the piece, the trash basket is the only place he/she/they will want to put it. However, if the writer believes there is some good, he or she might want to work a little harder.
2. **The writer believes the writing can be made better.** A writer who believes a piece is totally perfect, or at least beyond their ability to improve, is not ready to revise. Sometimes the author(s) just need a little time away from the piece, a little distance. Providing that time or space to leave and come back to a piece in classroom can be a challenge at times. (Sometimes portfolios allow students to achieve some distance.) If you can't provide that time it falls to peers or the instructor to convince the author that the piece can be better. Interaction is a key to motivation, and it's the interaction that keeps everyone writing.

Small groups or even whole-class workshops are best for this, such as the activities we are going to do in this lesson. Hearing four or twenty-four voices saying similar things carries weight. If it's coming from the teacher, the role that the teacher has chosen to play becomes critical. Is teacher judge or helper? Students respond much better when they view the instructor as someone who genuinely wants to help with improving a piece of writing for the story's sake, not someone who just wants to evaluate and 'fix' it and/or rewrite it the way they would have done it.

3. **The writer has some reason to make it better.** Revision is hard work and everyone needs a reason to do it. Sometimes that reason is pride, a grade, publication, or sometimes that reason is even simply practice. Teaching revision sometimes means practicing the techniques of revision. *Samples of fun exercises and ideas follow*. Playing at revision often brings fun surprises where we learn more about characters, change the significance of events by changing pace, etc. When they come, revision doesn't seem like such hard work anymore.
4. **The writer has some plan for figuring out how to make it better.** If you (or your student) know the piece can be improved and want very badly to improve it but don't know how to go about doing it you'll just end up frustrated and lost. This is where teacher and peer input, and the teacher's role, can become critical, such as the input they received from the activities we did in Lesson Eleven.



Playing with Revision

Students can benefit from a variety of eclectic, classroom-tested techniques.

Exercises like, "Write the beginning of your story from a different character's point of view, or a different point of view, just to see if you can do it" or "find another place other than the first sentence where you story might begin," are valuable.

They show student writers that possibilities that exist in writing. Writing is flexible and alive and often the result of decisions the writer has made, consciously or not. **Realizing they have the power to go back, change decisions, and then witness the consequence of those changes is a valuable experience for all writers (of any age or experience level) to have.**

Part of the groundwork is getting young writers into the habit of rereading their writing. This is one habit to encourage from the start because a writer needs to see the effect of the words he already has on paper before he can think about whether and how to change them.

In his fiction writing class, Farrington asks students to choose a spot in the story where the main character does something that is crucial to the rest of the story. At that moment, Farrington says, they **must** make the character do the exact opposite. That doesn't mean you have to get rid of your idea entirely…but see where a different direction takes you, at least temporarily, *Ex. Your character is approaching a wall, and he/she going over the wall is the critical point of your story, what they discover on the other side sets everything in motion. By making them walk away from the wall, what happens? Do they have inner turmoil? Do they feel like they have to go back, is something pulling at him/her that can't be explained? When they then turn back and head towards the wall (see, you don't have to totally give up your original idea if you don't want to—just have your character do the opposite of what you had them do, at that moment) how do they feel? Are they frightened? Excited?* What happened with that revision? What was added? Ex. tension, the audience learned a little more about the character, significance was added to them climbing the wall so the reader is as anticipatory of what's on the other side as the character is.

Practice can also sometimes turn into play. For example, you might ask students to: add five colors, add four action verbs, add three sensory details, add two transitional words or phrases, add one metaphor. If they can't do it with their own work, have them switch stories and try.

Peering Deeper

Sometimes we have ideas that make perfect sense to us, but seem to lose or confuse readers when we put them on the page. (Remember that because they have the complete stories in their heads, students (and even we as writers) often believe that those stories have therefore been rendered perfectly on the paper before them.)

Once students have a complete draft of a story, they need interesting and effective ways to share their ideas to learn points where their ideas need further development. With feedback from an audience, students are better able to see the final decisions they still need to make in order for their ideas to reach someone. These decisions may be ones of word choice, organization, logic, evidence, and tone. Keep in mind that this juncture can be unsettling for some students. Having made lots of major decisions in getting their ideas down on the page, they may be reluctant to tackle another round of decision-making required for revising or clarifying ideas or sentences. Remind students that ideas don't exist apart from words, but in the words themselves. They will need to be able to sell their ideas and tell their story through the words and arrangement of words on the page.

Time for Story Editing

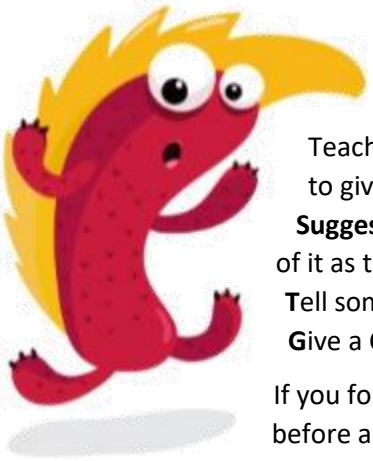
- The co-authors/you work with a partner or multiple partners to refine the story and get feedback and suggestions.
- The editor and editing process is the last line of defense for finding errors and ensuring that it is a quality story.

Tip: Show students how to revise specific aspects of their writing to make it more coherent and clear by modeling. Model this by reading your own writing and do a think aloud about how you could add more details and make it clearer. Teach students to reread their own work more than once as they think about whether it really conveys what they want to their reader. Reading their work aloud to classmates and other adults helps them to understand what revisions are needed. Hearing your own words out-loud gives you the vicarious experience of being someone else.

'Plussing' a.k.a. Constructive Feedback

Peer review refers to the many ways in which students can share their creative work with peers for constructive feedback and then use this feedback to revise and improve their work. Interaction is a key to motivation, and it's the interaction that keeps everyone writing.

When editing stories (or coming up with new story ideas) the general rule is that you may only criticize an idea if you *also add a constructive suggestion*. Hence the name *plussing*. The practice has been built on the core principles from improvisation, which are: accept all offers (accept the idea, don't reject it), use "yes, **and** …" instead of "yes, but …", and make your partner look good.



Teach students to use these three steps to give peer feedback: **Compliments, Suggestions, and Corrections,** or think of it as the TAG method if that's easier. **T**ell something you like, **A**sk a Question, **G**ive a Compliment.

If you follow these principles, dialogue before and during the editing process becomes more like a structured debate that's both serious and yet constructive. It's not an attempt to gloss over the hard stuff. Discussions still involve challenging problems, like possibly rejecting initial ideas, but this is done always with a view to replacing them with a better solution.

Teacher Tip: Learning the Lingo

With younger students use a sharing circle or author's chair as a time to expose them to language they can use when discussing writing. After writing time is over, children take turns reading their work to the class and taking compliments, questions, and comments from their audience. I sit in the audience, too, and raise my hand, hoping to be called on. The great thing about being a teacher is that even if you don't get called on, you still get to make your point: "I love how you added so many details to your writing. You made a picture in my head." Or "I like how you used describing words to tell what your toy looks like." Or "I'm confused about this part of your story. Can you tell us more about it?" Before long the students begin mimicking you, using this language themselves.

A key element achieved is respectful listening, and ongoing respect for the talents and abilities of the storyteller.

The true task is to eliminate the language that destroys creativity – language like "yes, but …" or "that'll never work …" and replace these with language that shifts the focus to adding value – language like "yes, and …" or "what if …" or "how might we do this? …". This is how the practice of plussing begins.

One of the core principles is to separate the people from the problem, and thus take the focus off personal issues to avoid negativity. People often can feel that a rejection of their idea is a rejection of *them*. Once that new behavior is recognized as a *required* behavior, it can then evolve into a standard

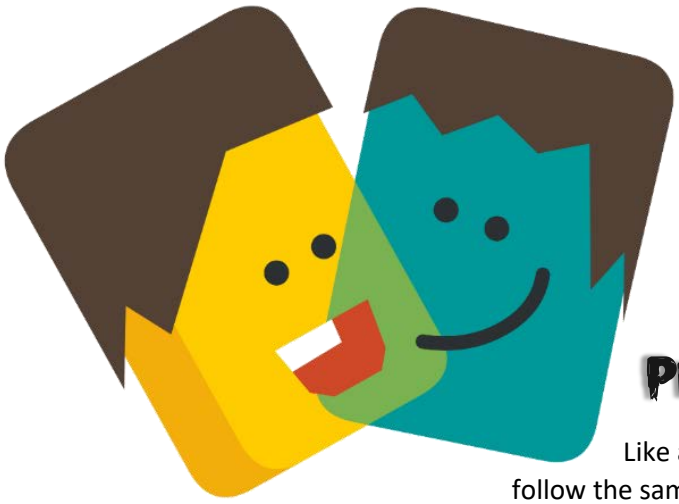
practice for students. But it must be required and practiced, first and foremost, by the leaders, in other words, modeled by the teacher.

Note, it is not uncommon for at least one member of the writing group to say, "I don't have any questions" or "I can't think of any suggestions" when reading a story. In response to this, give prompts such as, "Was there anything you wanted to know more about?" or "Was anything confusing to you?"

Also, remember, the editor has no final authority. This is crucial: the writer does not have to follow any of the specific suggestions given, but also, they have to keep the question of what's best for the story in mind. It is up to him or her to figure out how to address the feedback, taking the time and space necessary to think through challenging problems and solutions at length.

Sometimes, children incorporate all the suggestions they receive. Sometimes, children will identify their own goals for revision and make changes accordingly. The expectation is that they will make at least one change, either based on a suggestion from the group or on one of their own ideas. More often than not, they'll follow through on one of the suggestions.

Do not expect that every child will transform every piece he or she writes. That's unrealistic, given both the developmental range that shapes the nature of teaching and learning in the primary classroom, and the fact that not every piece of writing needs to be transformed. Instead, the ultimate goal is that every child gains a deeper understanding of what it means to be a writer. Writing is more than merely putting words down on paper: it is an interaction between the author and his audience. It is a complicated process to teach and to learn. But with time, some thoughtful planning, the expectation that it will happen, and the helpful advice of peers in a writing group, revision can be done, and done well—even in first grade.



Pick & Choose!

Peer Editing Methods:

Like any classroom activity, editing can grow stale if we always follow the same format. Several methods are outlined below. Find which ones work for your group! Any gimmick that has kids begging for revision strategies is a keeper. And use several different methods and allow for multiple trades. Hearing 4 or 24 voices saying the same thing about your story has a lot more impact than just one.

The Five-Highlighter Exercise

Ask students to assign a different color of highlighter to each of the five senses, then create a key at the top of a draft so they can remember which is which. Or create a standard one as a class and make a poster as a reminder up on the board for students to use as a reference guide, ex. blue is for visual, pink for hearing, yellow for touch, etc. As students read their own or a partner's draft, they mark sensory details with the corresponding color. After the draft is marked, students hold it up and look at it as if it were an abstract painting. If there's very little color, the draft needs more sensory detail. If one color predominates, the student should try to incorporate more of the other senses. If it looks like an undiscovered Jackson Pollock, perhaps the student has gone overboard with description.

Kathleen gives the following example in her essay, "Jesse's story of a fight on the playground was a masterpiece of blue, his sense-of-sight color, but the other senses were scarcely represented. So to his

original sentence, "All I can remember was me getting on top of him and punching him in his face," he added a pink, hearing detail, "and hearing the kids yell, 'hit him in his face' and his heavy breathing and groaning." Challenged by his peer editors to use senses other than vision and handed a green and orange highlighter, Ian enhanced his description of football practice: "We were having our first practice in full gear on the hottest day of the summer. The heat made us dizzy." He added, "The adrenalin built up inside me like a bottle. I got set and my senses were at their highest level. My hearing alerted me to Coach inhaling to blow on the whistle."”

Tell Me Somethin' Good!

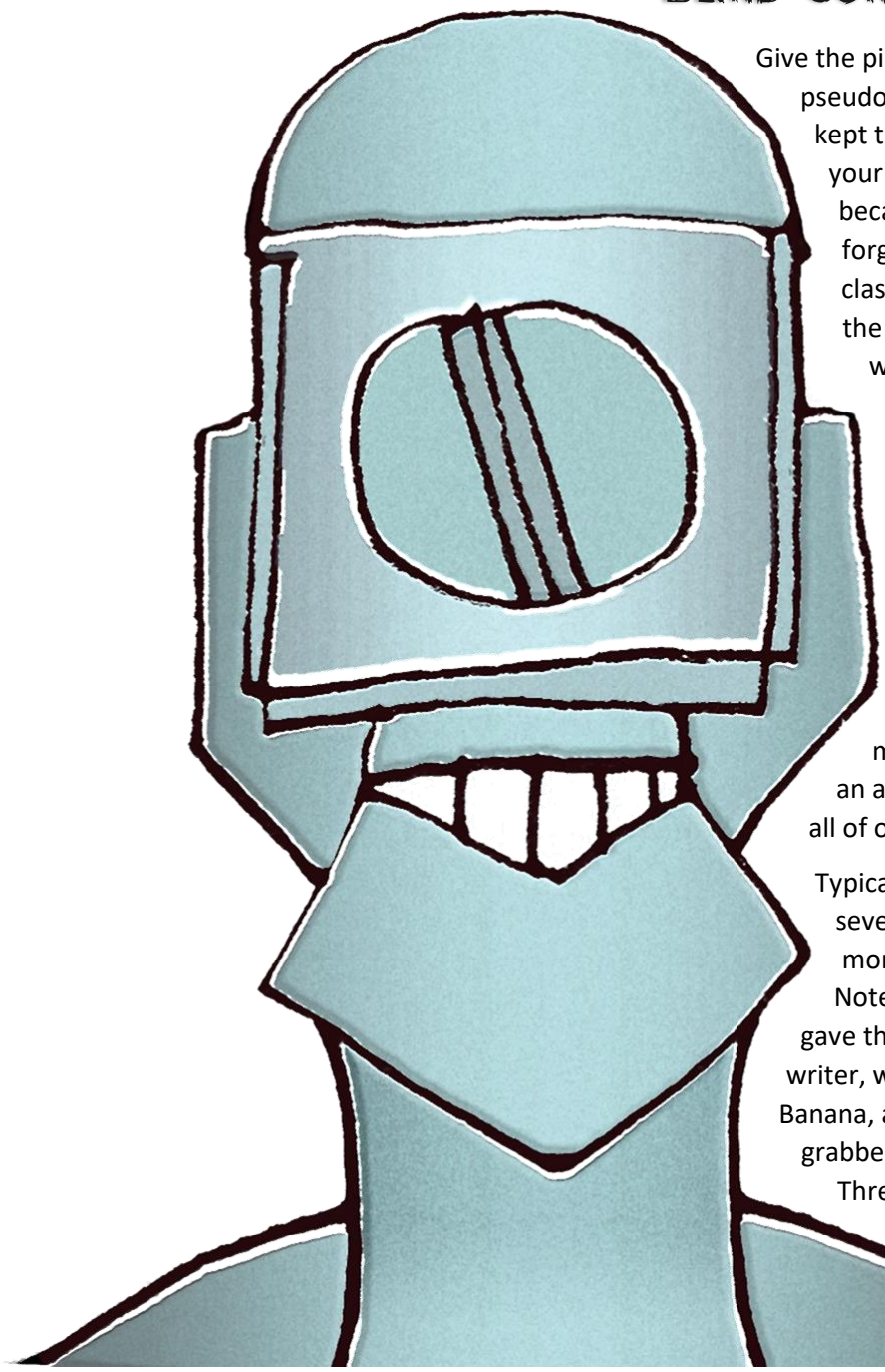
Post-it Notes make it easy to put into action Peter Elbow's reflective feedback technique, "telling." Telling requires responders to describe their reactions as they read. Telling and other Elbow strategies tend to make students' feedback more useful than the usual, "I liked it; it was good" that you end up with regularly if you don’t direct student responses. Often when you require a written response on a Post-it instead of merely allowing students to respond verbally, the responders take their duties more seriously and, with practice, the quality of their remarks improves.
So, for instance, as Kathleen O'Shaughnessy notes in her essay, a student demonstrates the telling technique with this on a Post-It note: "While I was reading your piece, I felt like I was riding a rollercoaster. It started out kinda slow, but you could tell there was something exciting coming up. But then it moved real fast and stopped all of a sudden. I almost needed to read it again the way you ride a rollercoaster over again because it goes by too fast." This response is certainly more useful to the writer than the usual, "I think you could like, add some more details, you know?" that is often overheard in response meetings.

Also, you may want to have students m**ark the powerlines.** Encourage them to use their Post-it Notes to also tag short passages of effective description. They may be similes, metaphors, or just good writing that is chock full of vivid images. A characteristic of a powerline is the ability to move a reader with a clear mental image whether it’s to laugh, smile, or shudder. Ex. "She had a voice like slow thunder and sweet rain,"—Patricia Polacco.

What do you think of my...?

Writers as well as responders make use of Post- its. Ask the author of a piece to attach specific questions about the draft. They can do this to prepare for a "blind conference" in which students use pseudonyms to identify their drafts. For each question, editors should respond on that post it note and give the authors something specific to consider. If someone has already commented, they can say whether they agree, disagree, and add more.

Blind Conference



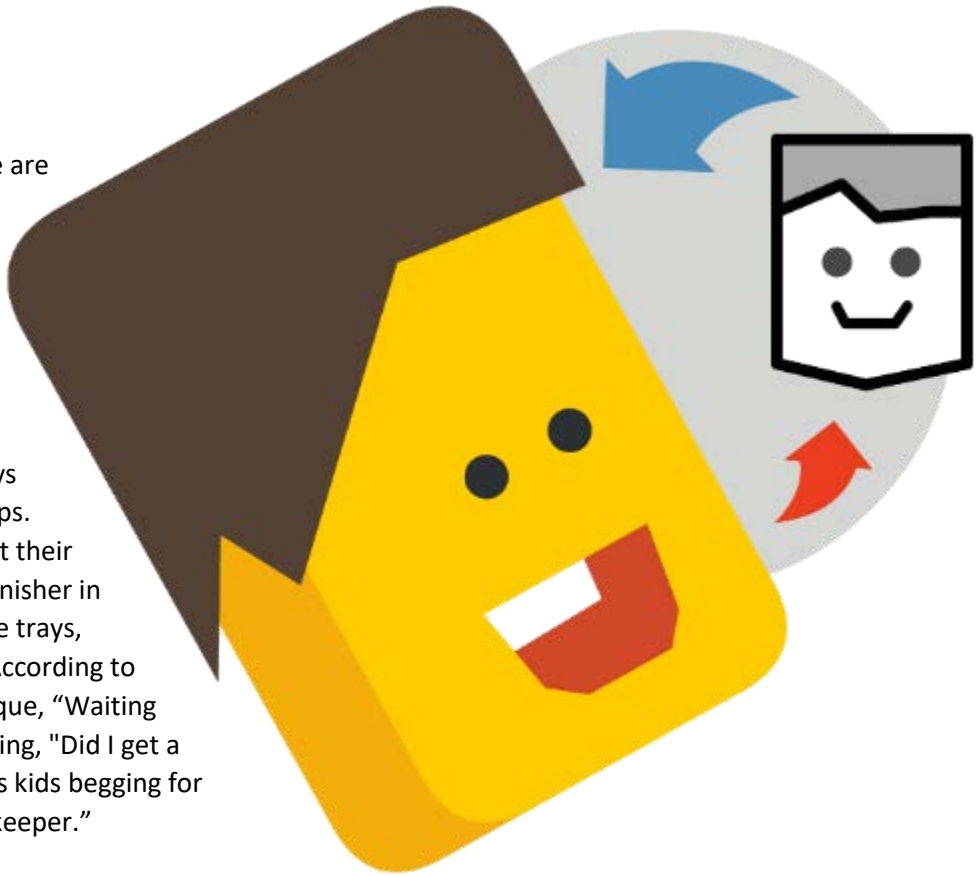
Give the piece (under a pseudonym that you, the instructor, have kept track of! You'll want to make a list of your co-authorships and their pseudonyms because the authors themselves may forget!) to a responder in a different class. This method attempts to remedy the circumstances in which students who work together every day are sometimes uncomfortable giving what might be seen by the author as negative feedback, or in other cases, giving, because of personal feelings about the author, nothing but negative feedback. Blind conferences create a level of objectivity that might not exist in face-to-face meetings and provide a more genuine experience of writing for an audience, since most of us don't know all of our readers personally.

Typically, a draft will get handed around to several readers, and the author will get more than one answer to each Post-It Note question. Kathleen O'Shaughnessy gave the example from her class that one writer, working under the pseudonym Orange Banana, asked, "Do I have a good attention grabber here?" and got four responses. Three were generic: "It's okay," "No. Be more specific," and "Yeah, it was good." But one was calculated to get the writer thinking in

new directions: "Say how nervous you were before the game." Now Orange Banana has something specific to consider.

Responders are only required to answer the author's questions on the same Post-it Note, but they often attach new ones to add further, unsolicited advice. G.I. Joe's story about a baseball game came back with a yellow note with this advice: "The story doesn't feel over. What did you gain from the experience? What did you lose? Learn? Did you get a moral? What happens next?" Encourage responders to critique the other critiques. On a hot-pink Post-it, four different students responded. The first student wrote, "Explode the moment when you were running at him." Others added, "I agree," "I agree also," and "Whoever wrote this was right. What did you feel?" According to Kathleen, the final draft that G.I. Joe later turned in, under his real name, was quite different from the draft he'd submitted to his unknown responders.

Swap Meet



If you have multiple classes, or there are multiple classes in your program, orchestrate whole-class swaps, requiring everyone to turn in a draft with two or three questions attached that you will then hand out to a different class later in the day or the next day. Or make this activity voluntary. Keep stacking trays labeled with the different class groups. Students who want feedback can put their drafts in their class's tray. An early finisher in another class can wander over to the trays, take out a draft, and respond to it. According to Kathleen, when she uses this technique, “Waiting authors will enter class each day asking, "Did I get a response yet?" Any gimmick that has kids begging for revision strategies is, in my book, a keeper.”

'Gossipy' Reading!

This method, as described by Peter Kittle, is a transformation of interrupted reading into peer response.

Notes & Tips: *This type of peer response works best when students have at least some experience with interrupted reading strategies (described in the text box on the next page). As some students might also take the "gossipy" aspect of the strategy a little too literally, you might want to address the issue of appropriate topics for ‘gossiping’ prior to the revision workshop, to allow things to go more smoothly.*

Ask your participants to form groups of three, or four. One person/co-authorship will offer their story for scrutiny, which will be read aloud by the remaining pair.

As with the interrupted reading strategy, one person should read aloud, while the other should stop the reading to call attention to details, raise questions, predict, make connections, etc. Through this process, the readers would talk about the paper, how it was working, what meaning they were making, what they found confusing, and so on. The pair doing the reading, in other words, would "gossip" about the paper.

Sample Conversation:

Monica: Stop for a second. I don't get who's talking here.

Jenn: Me either.

Monica: And who's Williamson?

Jenn: That's Louis!

Monica: It is?

Jenn: Yeah—last name.

Monica: Oh. But I still don't know who's saying this.

Jenn: Let me keep going. It'll probably tell in a second.

What is 'interrupted reading'?

Teachers using this cold-reading strategy put students into pairs, and the students then take turns reading aloud to one another. The nonreading student is encouraged to stop the reader at any point in order to make predictions, ask questions, clarify meanings, draw inferences, summarize points, make connections, visualize ideas, point out discrepancies, and so on. Because in practice this means that the reader is often disrupted, as a group we began referring to this particular strategy as simply "interrupted reading." -Peter Kittle

The paper's writer(s), meanwhile, listened and reads along, but are not allowed to respond in any way to the comments made by the gossiping pair. The writer is forced to listen to the ways readers constructed meaning from the text he or she or they have produced. When the paper has been read, and discussed in its entirety, then—and only then—is the writer free to join the conversation.

Through this reading-as-revision process, writers have the opportunity to hear the thoughts that go through the heads of their papers' readers as they work out a story's meaning for the first time.

As a result of the interchange in the example, Louis was able to focus on the way he began his paper. He not only knew that the introduction needed work, but he also knew what effect its original form had on readers. The process had shown him what he had to do to meet his readers' needs.

Insight into what needed revision simply arose by hearing the readers talk about what did and didn't make sense. Wrap-up

discussions among all group members help writers clarify and gain advice about how to go about the revision process itself.

'Speed Dating' or QuickTime Peer-Review

The format is pretty simple, though it requires some preparation and classroom reorganization.

Set up:

1. Each student needs a copy of their story.
2. Move the chairs (and, if the room has them, tables) so that there are two concentric rings of chairs. The chairs in the inner ring should face the chairs in the outer ring. Make sure students sit in the rings.
3. Bring some music to class—a song that plays for approximately 4 minutes. It can be instrumental, it can be the Jeopardy count down song, just choose something appropriate that won't distract students. You can even simply use a kitchen timer.
4. Students need to get out their printed introductions, one piece of paper, and a pen or pencil.

After this preparation, the process is pretty simple. When the music starts, facing pairs of students exchange stories. *You may choose to have students focus on just one part of the story (ex. The introduction paragraph), two sections (the introduction and conclusion), or have them review the whole story.*

They read each other's stories and then give their partners one specific piece of advice (using the strategies of 'plussing' and Compliments, Suggestions, & Corrections) about how to improve their (ex. introductions, introductions & conclusions, or the whole story). Have them give the best tip that they could or ask specific questions about the piece and try to get a good answer within the time limits. This advice is delivered aurally, and students write down their partner's advice on their papers. **The teacher can and should model this process. The teacher can even participate in the exercise itself, especially if numbers are uneven.**

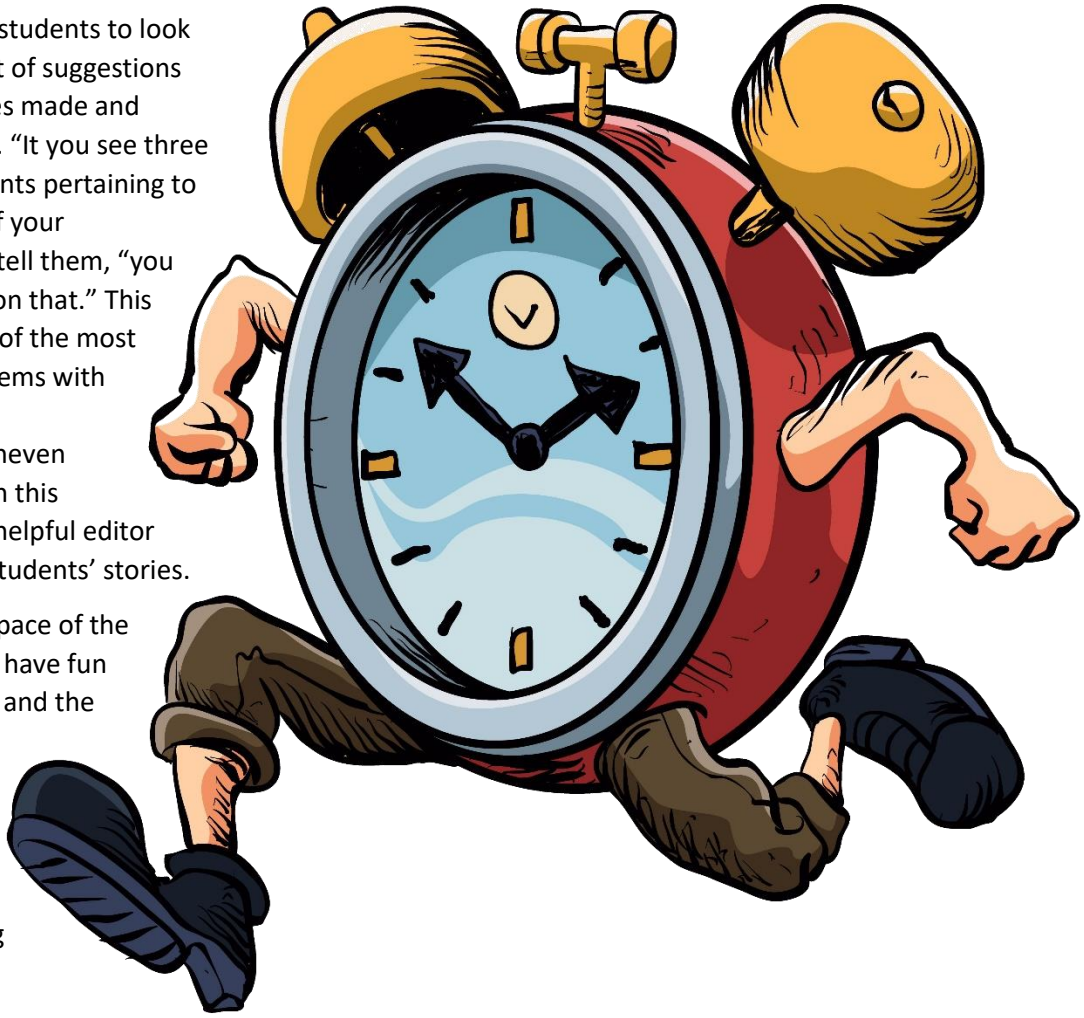
Hopefully they can do this before the song ends (which doesn't always happen in the first round but almost always happens within a few rounds).

When the music stops, the students in the inner ring stand up and rotate to the next partner. Restart the music and they begin the process again.

Ex. In one classroom, the teacher asked students to review the whole story in 5 minutes and they each did 4 "dates" and then flipped roles.

This format is helpful for several reasons:

1. It's focused. Students hone in on a single aspect of their papers, which makes the workshop less overwhelming, especially for less confident writers.
2. It's cumulative. At the end of the workshop, tell students to look through the list of suggestions their classmates made and identify trends. "It you see three or four comments pertaining to one element of your introduction," tell them, "you know to work on that." This addresses one of the most common problems with peer review workshops—uneven partnerships. In this format one unhelpful editor does not sink students' stories.
3. It changes the pace of the class. Students have fun with the music and the frequent movement and there are usually moments of laughter during the "shifts."



NOTE: You can also use this as a brainstorming activity or strategy. Bring in a kitchen timer and set it for five minutes. Have students discuss ideas with one another and the listener needs to build on the speaker's topic or give alternative suggestions - suggestions can be as outlandish as they want. Have them take turns and share ideas for five minutes then rotate around the room.

Pick & Choose!

'Highlighting' Effective Self-Editing Strategies

The five-highlighter exercise

The five-highlighter exercise, as described above, also works well as a self-editing strategy for authors/co-authors.

Highlighting Sentence structure

We don't know why so many students still write sentence fragments and run-ons in spite of all the red ink their English teachers have spilled in the cause of eradicating them. The following two highlighter tricks from Kathleen O'Shaughnessy are not guaranteed to succeed where all that red ink has failed, but they do make visual a concept that seems too abstract for many students to grasp.

Spot Test: Ask students to highlight the ending punctuation marks in a draft, then put an index finger on the first highlighted spot and put the other index finger on the next highlighted spot. If their fingers are two or three words apart, they may have a fragment. If their fingers are waving to each other from across a vast expanse of ink, they may have a run-on. Ex. When Joey saw the gap between the first and last words of "It was a sunny day in October and everyone at school was at lunch outside playing soccer or talking about what they were doing for Halloween, me, on the other hand, I was at the soccer field watching everyone play.," he recognized for himself that he had a run-on, and I didn't even have to try explaining to him what's wrong with the "me, on the other hand, I . . ." part of his sentence.

Counting Verbs: In another test for run-ons, ask students to highlight all the verbs in a draft, then check each sentence for highlighted spots. A sentence with more th an two verbs may be a run-on or it may need careful punctuation, as in a compound sentence. Ex. When Patrick highlighted and counted six verbs in the following sentence, he knew he needed to edit it:

"Someone all of a sudden *threw* me the ball and when I *looked* up I *saw* the four eighth graders *chasing* me and all I could do was *run* so I *ran*.

Color Changing Dialogue

Here is a query high on the list of life's unanswerable questions: Why is it so difficult to remember that a change of speaker requires a new paragraph? Rather than repeatedly asking your students this question, Kathleen O'Shaughnessy suggests we give these directions: Highlight each character's name the first time it's mentioned in a draft, using a different color for each character. Then, throughout the draft, highlight each character's speeches in his/her assigned color. When it's time for a final draft, don't mix colors in a single paragraph. When the color changes, start a new paragraph.

Sample Supply List Lesson Twelve

Lesson Materials

- Rough drafts from Lesson Ten, with plot twists incorporated, from each co-authorship & the instructor
- Paper
- Pencils
- Post-It notes
- Sets of 5 colors of highlighters for each co-authorship
- Music
- Timer

Pacing Guide:

This lesson has been designed to take Two to three 75-minute sessions to complete.

Make sure to try several styles of peer and self-review and revision Activities and challenges. Give your students enough time to truly edit one or more stories, go through and process the feedback they receive on their stories, and practice revision techniques. Hearing 4 or 24 voices saying the same thing carries a lot more weight than just one.

This process may take More or less Time depending on the needs of your classroom and the abilities of your students.

Monsters! Ink!

Lesson Twelve

Wrap it up! & Make it Shine!

The final stage in the revision/writing process—polishing—consists of editing and proofreading. Working on the final polished draft is an exciting time for any author. Like a marathon runner, the end of the race is nearing and you know that all your hard work is going to pay off soon.

It's an interesting time. It's not just copying your last draft onto clean paper or typing it on a keyboard so it can get printed out, but you aren't writing an entirely new story either!

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, 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 and ready your story for presentation.

Once their texts have been reviewed, and students have feedback from classmates, and instructor, they can incorporate the changes they want to make, polish up their stories, and write the final draft of their text.

It is recommended that each student's story is typed (by them—for those in appropriate grades) for their final draft! This can make adding additional revisions and making final changes during 'polishing' easier rather than having to hand write the text again, or using an eraser, though it can be done!

This final version will:

- Incorporate ideas and language from the peer editing, self/co-authorship editing, feedback, and revision sessions
- Be carefully organized and sequenced
- Be as vivid & interesting as possible
- Have students' incorporated 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 aloud 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, or what you think 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 to you. 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.

It can be hard to look at your story over and over again. Since you wrote it, you know what you meant to say. So sometimes your brain skips over minor errors on the page. That's okay — it happens to all of us! Here's another great trick for finding those pesky mistakes and making your story 'strange' to you again. Read the paper backwards - yes, backwards - from the last paragraph to the first, 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. This way, you're looking less at the content and more at the technical stuff. Your brain switches out of "autopilot" and finds the places where you accidentally wrote "saw" instead of "was" or "te" instead of "the."

Definitely try to get an outside opinion on your writing before you hand in your final draft because "fresh eyes" will almost always find something you overlooked.

Publishing!

Encourage students to understand that their works will be published in a variety of ways, e.g., through their (upcoming stop-motion] movie, on your program 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.

Sample Supply List Lesson Twelve

Lesson Materials

- Rough drafts from Lesson Eleven, with marks and remarks from peer & self-review sessions, from each co-authorship & the instructor, ex. highlighter marks, sticky note comments, etc.
- Pencils
- Computers, if possible, for each co-authorship
- Paper

Pacing Guide:

This lesson has been designed to take One to Two 75-minute sessions to complete.

This process may take More or less Time depending on the needs of your classroom and the abilities of your students.

Monsters! Ink!

Sample Standards Alignment by Activity Groups!

3D Activities: K-12 Standard Alignment

K

- K.G.3. Identify shapes and objects as two-dimensional (lying in a plane, "flat") or three-dimensional ("solid").
- K.G.4. Analyze and compare two- and three-dimensional shapes and objects using informal language to describe their similarities, differences.

These standards will be met and reinforced as we explore the uses of 3D technology in movies and compare the experiences of 2D to 3D. Students will be asked to compare the experience of looking at shadows and images without their 3D glasses and then with the 3D glasses and state whether they see any differences and if they do, what changed and how would they describe it, etc.

1

- 7.1.1 Recognize that living things have parts that work together.
- 7.T/E.1 Explain how simple tools are used to extend the senses, make life easier, and solve everyday problems.

These standards will be met and reinforced as we explore how our eyes see regularly, how our eyes see 2D objects, and what happens in our eyes and brains when we use 3D glasses to look at specialized '3D' images. We'll explore the purpose of 3D technology as well as 3D glasses and why we need them and what problems they solve and what problems they cause.

2

- 7.Inq.1 Use senses and simple tools to make observations.
- 7.T/E.1 Explain how simple tools are used to extend the senses, make life easier, and solve everyday problems.

These standards will be met and reinforced as we explore the uses of 3D technology in movies and compare the experiences of 2D to 3D. We'll explore the purpose of 3D technology as well as 3D glasses and why we need them and what problems they solve and what problems they cause.

Students will be asked to compare the experience of looking at shadows and images without their 3D glasses and then with the 3D glasses and state whether they see any differences and if they do, what changed and how would they describe it, etc.

3

- 7.T/E.2 Recognize that new tools, technology, and inventions are always being developed.

- 7.T/E.1 Describe how tools, technology, and inventions help to answer questions and solve problems.

These standards will be met and reinforced as we explore the uses of 3D technology in movies and compare the experiences of 2D to 3D. We'll explore the purpose of 3D technology as well as 3D glasses and why we need them, why we want them (why do students think that people want '3D'?) and what problems they solve and what problems they cause. We'll look at why some venues prefer to use the polarized light method (ex. They can use more colors in their film) and why others prefer the two color lens style (ex. Cheaper to make?)

4

- 7.10.3 Determine whether a material is transparent, translucent, or opaque.
- 7.10.2 Investigate how light travels and is influenced by different types of materials and surfaces.

These standards will be met and reinforced as we explore the different techniques used to make images appear 3D including the materials used to make 3D glasses. We'll discuss why colored translucent material has to be used or polarized materials (and what happens when light is 'polarized') and how those materials influence our eyes and brains and what we see.

Students will be asked to compare the experience of looking at shadows and images without their 3D glasses and then with the 3D glasses and state whether they see any differences and if they do, what changed and how would they describe it, etc.

5

- 7.T/E.2 Recognize that new tools, technology, and inventions are always being developed.
- 7.T/E.1 Describe how tools, technology, and inventions help to answer questions and solve problems.

These standards will be met and reinforced as we explore the uses of 3D technology in movies and compare the experiences of 2D to 3D. We'll explore the purpose of 3D technology as well as 3D glasses and why we need them, why we want them (why do students think that people want '3D'?), and what problems they solve and what problems they cause. We'll look at why some venues prefer to use the polarized light method (ex. They can use more colors in their film) and why others prefer the two color lens style (ex. Cheaper to make?)

6

- 7.T/E.1 Explore how technology responds to social, political, and economic needs.
- 7.T/E.3 Compare the intended benefits with the unintended consequences of a new technology.

These standards will be met and reinforced as we explore the uses of 3D technology in movies and compare the experiences of 2D to 3D. We'll explore the purpose of 3D technology as well as 3D glasses and why we need them, why we want them (why do students think that people want '3D'?), and what problems they solve and what problems they cause (ex. Headaches, dizziness, increased cost of movie production, etc.)

7

- 7.1.6 Describe the function of different organ systems.

- 7.T/E.3 Compare the intended benefits with the unintended consequences of a new technology.

These standards will be met and reinforced as we explore how our eyes see regularly (and how our eyes and brains work together to form images), how our eyes see 2D objects, and what happens in our eyes and brains when we use 3D glasses to look at specialized '3D' images. Students will be asked to compare the experience of looking at shadows and images without their 3D glasses and then with the 3D glasses and state whether they see any differences and if they do, what changed and how would they describe it, etc.

We'll explore the purpose of 3D technology as well as 3D glasses and why we need them, why we want them (why do students think that people want '3D'?), and what problems they solve and what problems they cause (ex. Headaches, dizziness, increased cost of movie production, etc.)

8

- 1.4.2 Explain polarization of light.
- 1.3.4 Investigate organs for perception of external stimuli.

These standards will be met and reinforced as we explore the different techniques used to make images appear 3D including the materials used to make 3D glasses. We'll discuss why colored translucent material has to be used or polarized materials (and what happens when light is 'polarized') and how those materials influence our eyes and brains and what we see.

Students will be asked to compare the experience of looking at shadows and images without their 3D glasses and then with the 3D glasses and state whether they see any differences and if they do, what changed and how would they describe it, etc.

HS

- 1.4.2 Explain polarization of light.
- 1.3.4 Investigate organs for perception of external stimuli.
- 1.3.5 Identify the structures and functions of the body's sensory organs.

These standards will be met and reinforced as we explore the different techniques used to make images appear 3D including the materials used to make 3D glasses. We'll discuss why colored translucent material has to be used or polarized materials (and what happens when light is 'polarized') and how those materials influence our eyes and brains and what we see.

Students will be asked to compare the experience of looking at shadows and images without their 3D glasses and then with the 3D glasses and state whether they see any differences and if they do, what changed and how would they describe it, etc.

Building Characters]: K-12 Standard Alignment

K

- RL.K.3. With prompting and support, identify characters in a story.
- RI.K.3. With prompting and support, describe the connection between two characters.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, characteristics, etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

1

- RL.1.3. Describe characters in a story, using key details.
- RL.1.7. Use illustrations and details to describe characters.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, characteristics, etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

2

- RL.2.7. Use information gained from illustrations to demonstrate understanding of characters.
- RL.2.6. Acknowledge differences between characters.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, similarities and differences, characteristics, etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

3

- RL.3.3. Describe characters in a story (e.g., their traits, motivations, or feelings).
- W.3.3.b) Use dialogue and descriptions (including actions, thoughts, and feelings) to show the response of characters to situations.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, similarities and differences, interactions, characteristics, etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

4

- RL.4.3. Describe a character in depth.

- W.4.9 a. Describe a character in depth, drawing on specific details and evidence (e.g., from illustrations).

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, similarities and differences, interactions, characteristics, etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

5

- RL.5.3. Compare and contrast two or more characters.
- RI.5.3. Explain the relationships or interactions between two or more individuals/characters.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, similarities and differences, interactions, characteristics, etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

6

- RL.6.3. Describe characters, e.g., how they might and do respond to events or change.
- W.6.3 a) Introduce (and describe) a narrator and/or characters in a story.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, similarities and differences, interactions, characteristics, etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

7

- RI.7.3. Analyze the interactions between individuals, e.g., in a story.
- RL.7.6. Develop and contrast the points of view of different characters.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, similarities and differences, interactions, characteristics, etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

8

- RI.8.3. Make connections among and distinctions between individual characters.
- RL.8.3. Analyze how particular details (e.g., from illustrations) reveal aspects of a character.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, similarities and differences, interactions, characteristics,

etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

HS

- RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- RI.9-10.3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, characters are introduced, how they are introduced and developed, and the connections that are drawn between them.

These standards will be met and reinforced as students build their characters (basically working on their story's 'illustrations' and developing their story's cast of characters) for their story and begin to develop ideas as to their personalities, relationships, similarities and differences, interactions, characteristics, and begin to etc., based on their character's physical features and details on the templates, any provided background/backstory information from the template source, and their own imaginations.

Fakebook Pages]: K-12 Standard Alignment

K

- RL.K.3. With prompting and support, identify characters in a story.
- RI.K.3. With prompting and support, describe the connection between two individuals in a text.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character.

1

- RL.1.3. Describe characters in a story, using key details.
- RL.1.7. Use illustrations and details to describe characters.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character.

2

- RL.2.7. Use information gained from illustrations [and words] to demonstrate understanding of characters.
- RL.2.6. Acknowledge differences in the points of view of characters.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character (and determining what their pages reveal about them as a character.)

3

- RL.3.3. Describe characters in a story (e.g., their traits, motivations, or feelings).
- W.3.3.b) Use dialogue and descriptions (including actions, thoughts, and feelings) to show the response of characters to situations.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character (and determining what their pages reveal about them as a character.)

4

- RL.4.3. Describe a character in depth.
- W.4.3 b) Use dialogue and descriptions to show the responses of characters to situations.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character (and determining what their pages reveal about them as a character.)

5

- RL.5.3. Compare and contrast two or more characters.
- RI.5.3. Explain the relationships or interactions between two or more individuals/characters.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character (and determining what their pages reveal about them as a character.)

6

- RL.6.3. Describe how characters respond to events or change.
- W.6.3 a) Introduce (and describe) a narrator and/or characters in a story.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character (and determining what their pages reveal about them as a character.)

7

- RI.7.3. Analyze the interactions between individuals, events, and ideas in a story.
- RL.7.6. Develop and contrast the points of view of different characters.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character (and determining what their pages reveal about them as a character.)

8

- RI.8.3. Make connections among and distinctions between individuals in a story.
- RL.8.3. Analyze how particular lines of dialogue and details reveal aspects of a character.

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character (and determining what their pages reveal about them as a character.)

HS

- W.11-12.3 d) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- RL.11-12.3. Analyze the impact of the author's choices regarding how the characters are introduced and developed).

These standards will be met and reinforced as students participate in discussion about what character descriptions are, things authors need to include, and then build descriptions of each of their own characters, their relationships with each other, and characteristics (behavior, interests, and more), etc., by creating individual 'Fakebook' pages for each character (and determining what their pages reveal about them as a character.)

[Building Settings]: K-12 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.

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.

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.)

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 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.

HS

- W.9-10.3 d) Use precise words and phrases, telling details, and sensory elements to convey a vivid picture of the setting, and/or characters.
- RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set)

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, particularly theirs. As they choose and build elements we'll work to also develop mental 'pre-write' or 'proto-structure' of their plot and eventual stories concerning what they'll be about, what the main ideas are, who the main characters and events are, etc.

Developing Stories] K-12 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.

HS

- W.9-10.3. Craft narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.9-10.3. a) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

- W.9-10.3. b) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- W.9-10.3. c) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- W.9-10.3. d) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- W.9-10.3. e) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

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.

Vivid Verbiage! K-12 Standard Alignment

K

- L.K.5. With guidance and support from adults, explore word relationships and nuances in word meanings.
- L.K.5 d) Distinguish shades of meaning among words, e.g., verbs describing the same general action (e.g., walk, march, strut, prance), by acting out the meanings.

These standards will be met and reinforced as students participate in the discussion about vague vs vivid words and their effects on stories and audiences. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

1

- L.1.5. With guidance and support from adults, demonstrate understanding of figurative language, word relationships and nuances in word meanings.
- L.1.5. d) Distinguish shades of meaning among verbs, e.g. those differing in manner (e.g., look, peek, glance, stare, glare, scowl) and among adjective, e.g. those differing in intensity (e.g., large, gigantic) by defining or choosing them or by acting out the meanings.

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

2

- L.2.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
- L.2.5. b) Distinguish shades of meaning among closely related verbs (e.g., toss, throw, hurl) and closely related adjectives (e.g., thin, slender, skinny, scrawny).

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words (emphasizing verbs & adjectives) throughout the games and activities.

3

- L.3.5. Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

- L.3.5. c) Distinguish shades of meaning among related words (e.g., knew, believed, suspected, heard, wondered).

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

4

- L.4.4. c) Consult reference materials (e.g., dictionaries, thesauruses) to find, determine the pronunciation and determine or clarify the precise meaning of key words and phrases.
- L.4.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.4.5. c) Demonstrate understanding of words by relating them to their opposites (antonyms) and/or to words with similar but not identical meanings (synonyms).

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. We'll use thesauruses to find and explore synonyms (and antonyms) and discuss whether not they all mean the exact same thing, or what the variations between them are—how they are similar and different from each other and their opposites. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

5

- L.5.4. c) Consult reference materials (e.g., dictionaries, thesauruses) to find, determine the pronunciation of and determine or clarify the precise meaning of key words and phrases.
- L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.5.5. c) Use the relationship between particular words (e.g., synonyms) to better understand each of the words.

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. We'll use thesauruses to find and explore synonyms and discuss whether not they all mean the exact same thing, or what the variations between them are—how they are similar and different from each other. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

6

- L.6.4. Consult reference materials (e.g., dictionaries, thesauruses) to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
- L.6.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.6.5. c) Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., stingy, scrimping, economical, unwasteful, thrifty) to better understand each of the words.

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. We'll use thesauruses to find and explore synonyms and discuss whether not they all mean the exact same thing, or what the variations between them are—how they are similar and different from each other. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

7

- L.7.4 c) Consult general and specialized reference materials (e.g., dictionaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
- L.7.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.7.5 c) Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending) to better understand each of the words.

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. We'll use thesauruses to find and explore synonyms and discuss whether not they all mean the exact same thing, or what the variations between them are—how they are similar and different from each other. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

8

- L.8.4 c) Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
- L.8.5 b) Use the relationship between particular words to better understand each of the words.
- L.8.5 c) Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute) to better understand each of the words.

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. We'll use thesauruses to find and explore synonyms and discuss whether not they all mean the exact same thing, or what the variations between them are—how they are similar and different from each other. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

HS

- RI.9-10.4. Determine the meaning of words and phrases as they are used in a text, RI.9-10.4. a) including figurative, connotative, and technical meanings;
- RI.9-10.4. b) analyze the cumulative impact of specific word choices on meaning and tone in a story and/or in real life.
- L.9-10.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases choosing flexibly from a range of strategies.
- L.9-10.4. a) Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- L.9-10.4. b) Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
- L.9-10.4. c) Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
- L.9-10.4. d) Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

These standards will be met and reinforced as students participate in the discussion about context clues and decoding words as well as vague vs vivid words and their effects on stories and audiences. We'll use thesauruses to find and explore synonyms and discuss whether not they all mean the exact same thing, or what the variations between them are—how they are similar and different from each other. Then we'll continue to reinforce what we discussed and explore shades of meaning between different words throughout the games and activities.

Plot Twists! K-12 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.

These standards will be met and reinforced (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots of their stories, adding in interesting plot twists, and finalizing their rough drafts.
The different story elements we can/should include in order to make a good story (ex. Exciting plot twists) will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

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 (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots of their stories, adding in interesting plot twists, and finalizing their rough drafts.
The different story elements we can/should include in order to make a good story (ex. Exciting plot twists) will be discussed and then reinforced with notes/reminders on the board and shown by example through modeling by the instructor.

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 (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots of their stories, adding in interesting plot twists, and finalizing their rough drafts.

The different story elements we can/should include in order to make a good story (ex. Exciting plot twists) 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 (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots (and adding in plot twists) to their stories and finalizing their rough drafts.
The different story elements we can/should include (vivid adj. & verbs, transitional words, dialogue, 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.

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 (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots (and adding in plot twists) to their stories and finalizing their rough drafts..

The different story elements we can/should include (vivid adj. & verbs, transitional words, dialogue, 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.

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 (and used as guidelines for student work and expected elements and outcomes) as students work on taking their characters and settings and developing the plots of their stories.
The different story elements we can/should include (vivid adj. & verbs, transitional words, 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 (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots (and adding in plot twists) to their stories and finalizing their rough drafts.
The different story elements we can/should include (vivid adj. & verbs, transitional words, dialogue, 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 (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots (and adding in plot twists) to their stories and finalizing their rough drafts..
The different story elements we can/should include (vivid adj. & verbs, transitional words, dialogue, 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.

- W.8.3. 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.8.3. b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- W.8.3. c. 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.
- W.8.3. d Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- W.8.3. e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

These standards will be met and reinforced (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots (and adding in plot twists) to their stories and finalizing their rough drafts..
The different story elements we can/should include (vivid adj. & verbs, transitional words, dialogue, 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.

HS

- RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.9-10.3a) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- W.9-10.3b) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- W.9-10.3c) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- W.9-10.3d) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- W.9-10.3e) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

These standards will be met and reinforced (and used as guidelines for student work and expected elements and outcomes) as students continue to work on taking their characters and settings and developing the plots (and adding in plot twists) to their stories and finalizing their rough drafts.
The different story elements we can/should include (vivid adj. & verbs, transitional words, dialogue, 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.

[Peer Editing] K-12 Standard Alignment

K

- SL.K.2. Confirm understanding of a text by asking and answering questions about key details and requesting clarification if something is not understood.
- SL.K.1. Participate in collaborative conversations with diverse partners about texts with peers and adults in small and larger groups.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other and authors respond to questions and comments about their stories.

1

- SL.1.1. Participate in collaborative conversations with diverse partners about texts with peers and adults in small and larger groups.
- SL.1.2. Ask and answer questions about key details in a text, e.g., one read aloud.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other and authors respond to questions and comments about their stories.

2

- SL.2.1. Participate in collaborative conversations with diverse partners about texts with peers and adults in small and larger groups.
- SL.2.1. c) Ask for clarification and further explanation as needed about the texts under discussion.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other and authors respond to questions and comments about their stories.

3

- SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on texts, building on others' ideas and expressing their own clearly.
- SL.3.1. c) Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- SL.3.1. d) Explain their own ideas and understanding in light of the discussion.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide

constructive feedback to each other and authors respond to questions and comments about their stories.

4

- SL.4.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on texts, building on others' ideas and expressing their own clearly.
- SL.4.1. c) Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- SL.4.1. d) Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other. Then, authors will take the constructive feedback and notes they've received and determine what changes, if any, or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., when creating their final drafts.

5

- SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on texts, building on others' ideas and expressing their own clearly.
- SL.5.1. c) Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- SL.5.1. d) Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other. Then, authors will take the constructive feedback and notes they've received and determine what changes, if any, or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., when creating their final drafts.

6

- SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on texts, building on others' ideas and expressing their own clearly.
- SL.6.1. c) Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
- SL.6.1. d) Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other. Then, authors will take the constructive feedback and notes they've received reflect on them and determine what changes, if any, or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., when creating their final drafts.

7

- SL.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on texts, building on others' ideas and expressing their own clearly.
- SL.7.1. c) Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
- SL.7.1. d) Acknowledge new information expressed by others and, when warranted, modify their own views.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other. Then, authors will take the constructive feedback and notes they've received and determine what changes, if any, or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., when creating their final drafts.

8

- SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on texts, building on others' ideas and expressing their own clearly.
- SL.8.1. c) Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
- SL.8.1. d) Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other. Then, authors will take the constructive feedback and notes they've received and determine what changes, if any, or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., when creating their final drafts.

HS

- SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on texts, building on others' ideas and expressing their own clearly.
- SL.9-10.1 c) Propel conversations by posing and responding to questions; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- SL.9-10.1 d) Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

These standards will be met and reinforced (and used as guidelines for expectations of students during the peer editing process) as students work together to edit stories and provide constructive feedback to each other. Then, authors will take the constructive feedback and notes they've received and determine what changes, if any, or expansions they're going to make to their stories, plots, characters, dialogue, details, order of events, etc., when creating their final drafts.

Polishing Drafts! K-12 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.

HS

- W.9-10.5. Develop and strengthen writing as needed by revising,
- W.9-10.5. c) Develop and strengthen writing as needed by editing,
- W.9-10.5. d) Develop and strengthen writing as needed by rewriting,
- W.9-10.5. e) Develop and strengthen writing as needed by trying a new approach,
- W.9-10.5. f) Develop and strengthen writing as needed by focusing on addressing what is most significant for a specific purpose and audience.

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.

Study Stop Motion: K-12 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).
- RL.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.

HS

- RL.9-10.5. Analyze how an author's choices concerning how to structure a print or digital text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- RH.9-10.3. Analyze in detail a series of events described or shown in a print or digital text; determine whether earlier events caused later ones or simply preceded them.
- RL.9-10.7. Analyze the representation of a subject or a key scene in an artistic medium (e.g., film), including what is emphasized or absent.
- RI.9-10.6. Determine an author's point of view or purpose in a print or digital text and analyze how an author uses techniques to advance that point of view or purpose.
- RI.9-10.5. Analyze in detail how an author's ideas or claims are developed and refined by particular dialogue, scenes, or structure 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.

Stop Motion Practice/Challenge: K-12 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.

HS

- W.9-10.6. Use technology to produce, publish, and update individual or shared writing products.
- W.9-10.6. c) Use technology to display information (including stories) flexibly and dynamically.
- RL.9-10.5. Analyze how an author's choices concerning how to structure a print or digital text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- RH.9-10.3. Analyze in detail a series of events described or shown in a print or digital text; determine whether earlier events caused later ones or simply preceded them.

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.

Storyboarding: K-12 Standard Alignment

K

- SL.K.4. Describe people, places, things, and events and, with prompting and support, provide additional detail.
- SL.K.5. Add drawings or other visual displays to descriptions and stories to provide additional detail.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

1

- SL.1.4. Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
- SL.1.5. Add drawings or other visual displays to descriptions and stories when appropriate to clarify ideas, thoughts, and feelings.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

2

- RL.2.5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- SL.2.5.b. Include multimedia components (e.g., graphics & images, notations about elements of music, dialogue, & sounds, etc.) and visual displays, e.g., in presentations and story outlines, to clarify ideas, thoughts, and feelings

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

3

- W.3.5. With guidance and support from peers and adults, develop and strengthen writing (e.g., story development) as needed by planning.

- SL.3.5. Include multimedia components (e.g., graphics & images, notations about elements of music, dialogue, & sounds, etc.) and visual displays, e.g., in presentations and story outlines, to emphasize or enhance certain facts or details.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

4

- W.4.5. With guidance and support from peers and adults, develop and strengthen writing (e.g., story development) as needed by planning.
- SL.4.5. Include multimedia components (e.g., graphics & images, notations about elements of music, dialogue, & sounds, etc.) and visual displays, e.g., in presentations and story outlines, to enhance the development of main ideas or themes.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

5

- W.5.5. With guidance and support from peers and adults, develop and strengthen writing (e.g., story development) as needed by planning.
- SL.5.5. Include multimedia components (e.g., graphics & images, notations about elements of music, dialogue, & sounds, etc.) and visual displays, e.g., in presentations and story outlines, to enhance the development of main ideas or themes.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

6

- W.6.5. With guidance and support from peers and adults, develop and strengthen writing (e.g., story development) as needed by planning.
- SL.6.5.. Include multimedia components (e.g., graphics & images, notations about elements of music, dialogue, & sounds, etc.) and visual displays, e.g., in presentations and story outlines, to clarify information.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

7

- W.7.5. With *some* guidance and support from peers and adults, develop and strengthen writing (e.g., story development) as needed by planning.
- SL.7.5. Include multimedia components and visual displays, e.g., in presentations and story outlines, to clarify and emphasize salient points.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

8

- W.8.5. With *some* guidance and support from peers and adults, develop and strengthen writing (e.g., story development) as needed by planning.
- SL.8.5. Integrate multimedia and visual displays, e.g., in presentations and story outlines, to clarify information.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft (and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

HS

- SL.9-10.4. Present information, details, storylines, and supporting details clearly, concisely, and logically such that audience can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- W.11-12.5. a. Develop and strengthen writing as needed by planning
- RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) (will) contribute to its overall structure and meaning as well as its aesthetic impact.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students plan their films (getting initial ideas out and narrowing their story line down through Crazy 8s) using sticky notes (with drawings, descriptions, notes, etc.) to craft

(and adjust and tweak and redraft) story boards. Students may then put their storyboards into 'action' by turning them into flip books to get the ideas of how many movements they'll need and how long their film might be.

Filming Stop-Motion Stories (And Final Film Festival) K-12 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).
- RI.K.7. With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what person, place, thing, or idea from the story an illustration 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film.

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 print or digital story's characters, setting, or events.
- RI.1.7. Use the illustrations and details in a text to describe its key 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film.

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.2.7. Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film.

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.
- RI.3.7. Use information gained from illustrations in a print or digital text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).
- 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film.

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.4.7. Make connections between the text of a story or drama and a visual presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
- 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film. We'll discuss whether or not there are any differences between listening to the story and watching the short stop motion versions and the strengths and weaknesses of each medium.

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.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., multimedia presentation of fiction).
- 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film.

6

- W.6.6. Use technology to produce and publish print and digital writing and stories, including interacting and collaborating with others.
- RL.6.7. Compare and contrast the experience of reading a story to listening to or viewing a video or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen and/or watch.
- 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film. We'll discuss whether or not there are any differences between listening to the story and watching the short stop motion versions and the strengths and weaknesses of each medium.

7

- W.7.6. Use technology to produce and publish print and digital writing and stories, including interacting and collaborating with others.
- RI.7.7. Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the format affects the impact).

- 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film. We'll discuss whether or not there are any differences between listening to the story and watching the short stop motion versions and the strengths and weaknesses of each medium.

8

- RI.8.7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
- 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 (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful. We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film. We'll discuss whether or not there are any differences between listening to the story and watching the short stop motion versions and the strengths and weaknesses of each medium.

HS [Standards also apply to film festival and presentations]

- RI.9-10.7. Analyze various accounts of a subject/story (to be) told in different mediums determining which details are/should be emphasized in each account.
- RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) (will) contribute to its overall structure and meaning as well as its aesthetic impact.
- W.9-10.6. Use technology to produce, publish, and update individual or shared writing products.
- W.9-10.6. c) Use technology to display information (including stories) flexibly and dynamically.

- RL.9-10.5. Analyze how an author's choices concerning how to structure a print or digital text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

These standards will be met and reinforced (and used as a guide for discussion points as well as expectations of student outputs) as students (working to assist each other in turn) to animate their written stories/segments of their written stories through stop motion films. Though films will be made of individual's stories, the filming process will be a group effort, as students will work together (as film crews, item movers, etc.) during the stop motion filmmaking process to help each other be successful.

We will watch and discuss our films after they are finalized, write reviews, discuss elements, and describe and analyze how the different parts, images, etc. work together and were put together to create the filmed story. Students will discuss what choices they made as filmmakers and the reasonings behind them and explore how the written story was illustrated through the film. We'll discuss whether or not there are any differences between listening to the story and watching the short stop motion 'previews' of their stories and the strengths and weaknesses of each medium.