



BUILDING STORIES

AN EIGHT DAY ADVENTURE!

DAY ONE



IT'S TIME TO START OUR ADVENTURE!

**FIRST OF ALL, WE
BEGIN WITH A
QUESTION.**





WHAT IS 3D?

Explore with students just what it means when something is called three-dimensional or 3D and how the terms 2D and 3D came into use because of the film industry!

3D VISION

Explore how our eyes work, get experimental, and become a view master as we figure out just what's going on in our minds when we pop those 3D glasses on during movie time!



BIG BUCK BUNNY!



Put your vision to the test! Which way does a 3D movie look best?

Students use 3D glasses they've made to see if a 3D film really looks different when they use, or don't use, 3D glasses.



BIG BUCK BUNNY!

[3D anaglyph version](#)



WHY TALK ABOUT 3D?

3D is a theme throughout the unit as students take 2D or flat concepts, characters, and ideas from their minds and turn them into three-dimensional stories that truly 'come to life.'

They also work in partnerships and each person brings a different, and important, perspective, just as the glasses need both sides (with slightly different perspectives) to make something look truly three-dimensional and come alive for the audience.

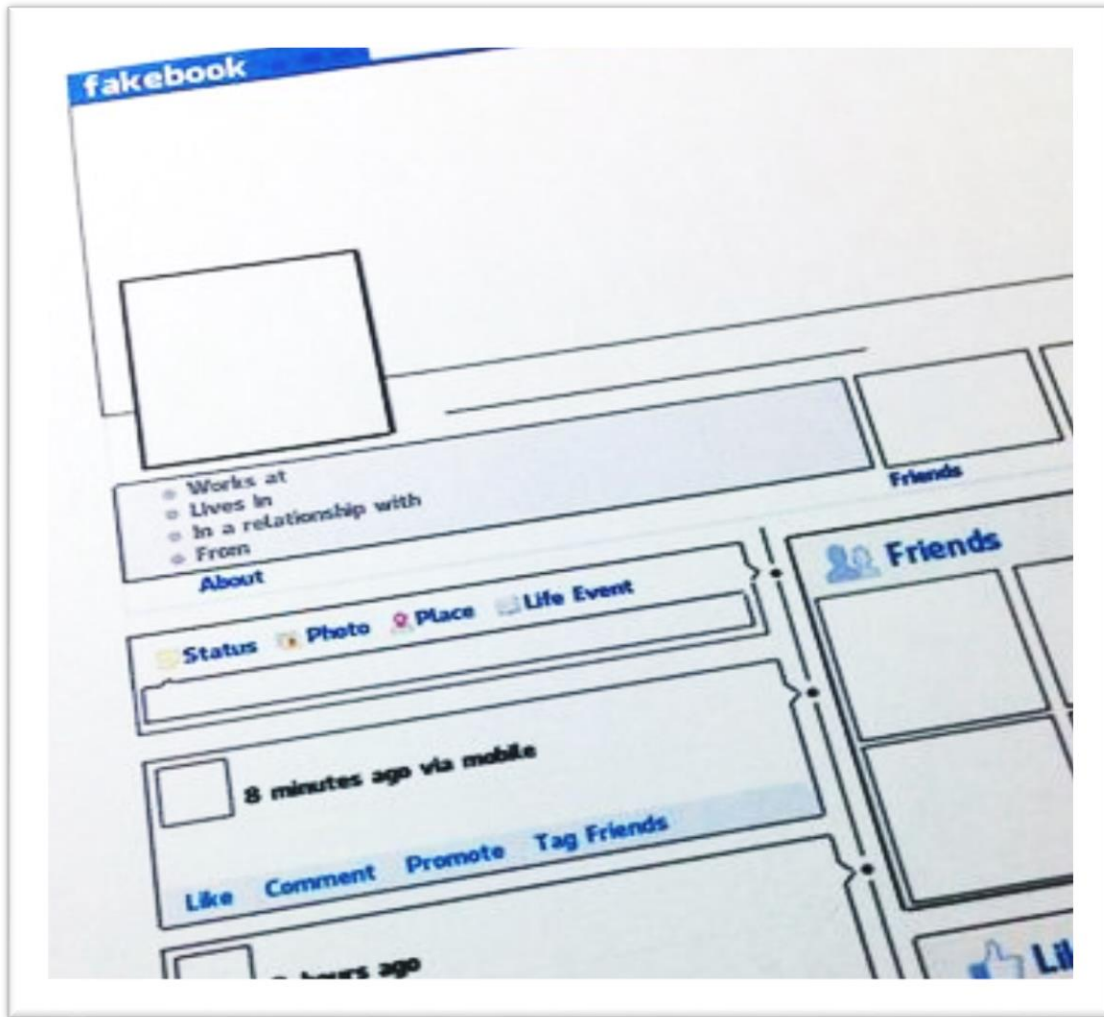


IT'S ALIVE! BUILDING CHARACTERS

Using paper templates and their own imaginations students craft 2D paper into an array of marvelous 3D monsters and creepy creatures to populate their stories!



FAKEBOOK PAGES



A new twist on the character sketch! Facebook has become so much part of our lives that relating class material to social networking can ground certain concepts into students' reality.

Students create Fakebook Profile pages for each of the important characters in their story, which will later be used to help them build their stories.

DAY TWO



BUILDING SETTINGS

Ok, we've gotten our characters together and gotten to know them a little. Now, it's time for students to build their story's setting!



A MIND OF ITS OWN

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

- A heart and soul
- A presence
- A strong influence on the events of the story (think of your favorite story, how would it be different if it took place somewhere else or at some other time?)



DAY THREE



PRE-TEST



Is it a character, setting or plot?
Which one fits the description
you've got?

How do we know what students
know? We've got a quick test to
find out what aspects of story-
building students know all about!

CREATIVITY

Explore with students how creativity isn't some sort of magical thing that strikes randomly and simply "delivers" us (or those other lucky people who seem so 'creative') a brilliant idea.



CREATE YOUR MOST RECENT WORST VERSION!

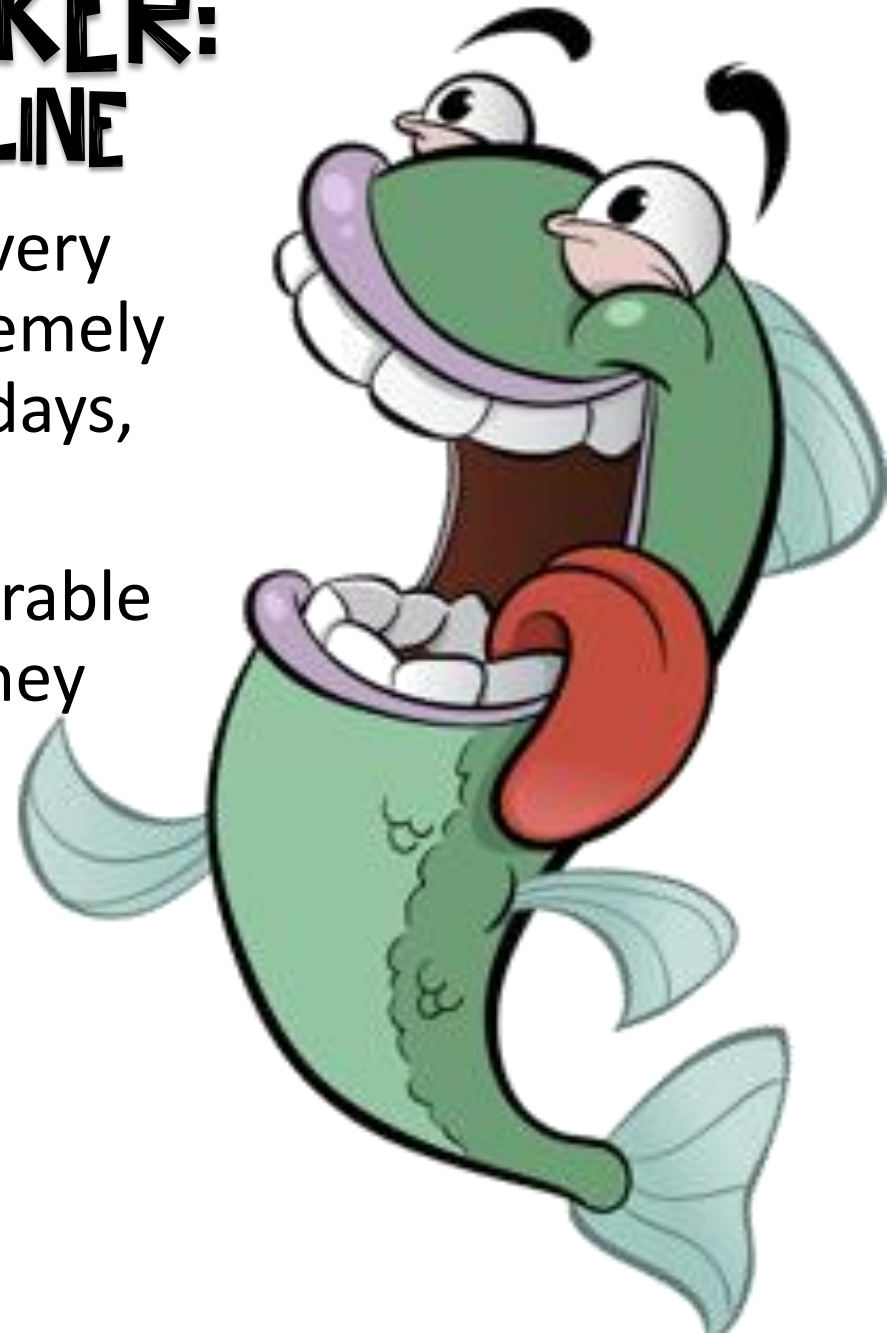
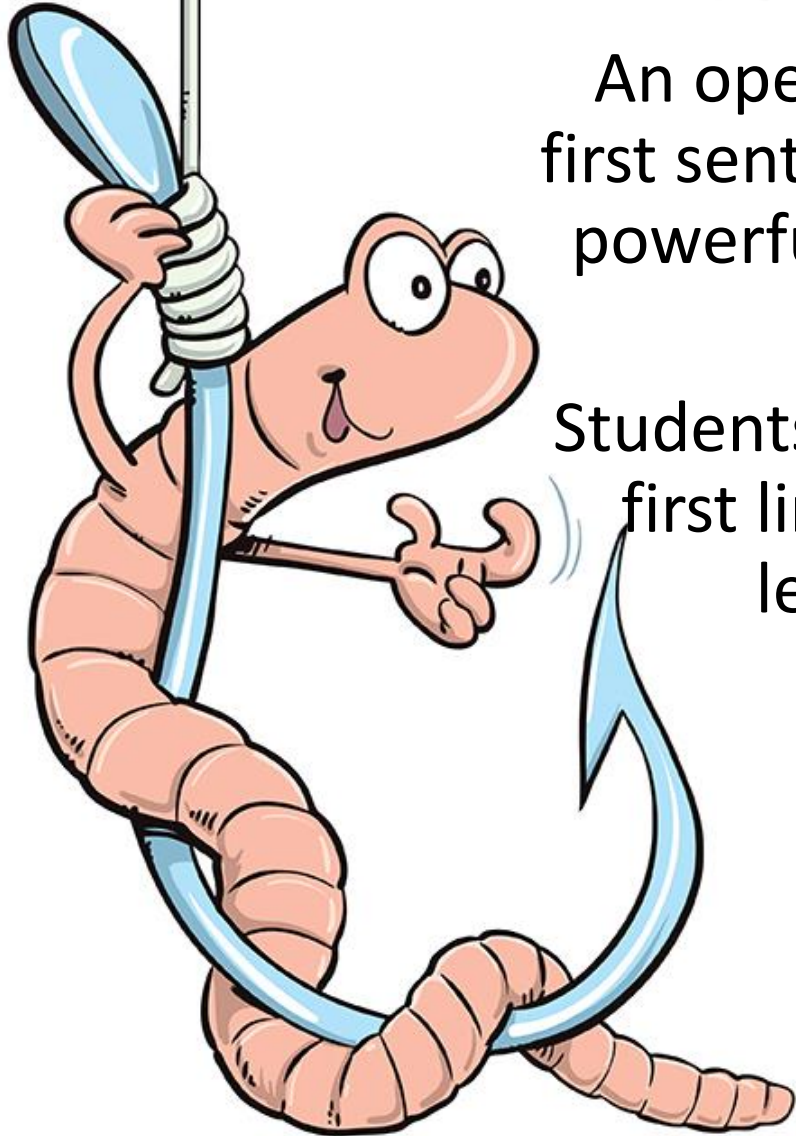
Creativity is a process, and often a messy one. Discover the three big keys that we can use to unlock creativity and inspiration and explore just how hard some of the most celebrated 'creative' companies and people work to come up with their ideas!



HOOK, LINE, AND SINKER: CRAFTING A GREAT FIRST LINE

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.

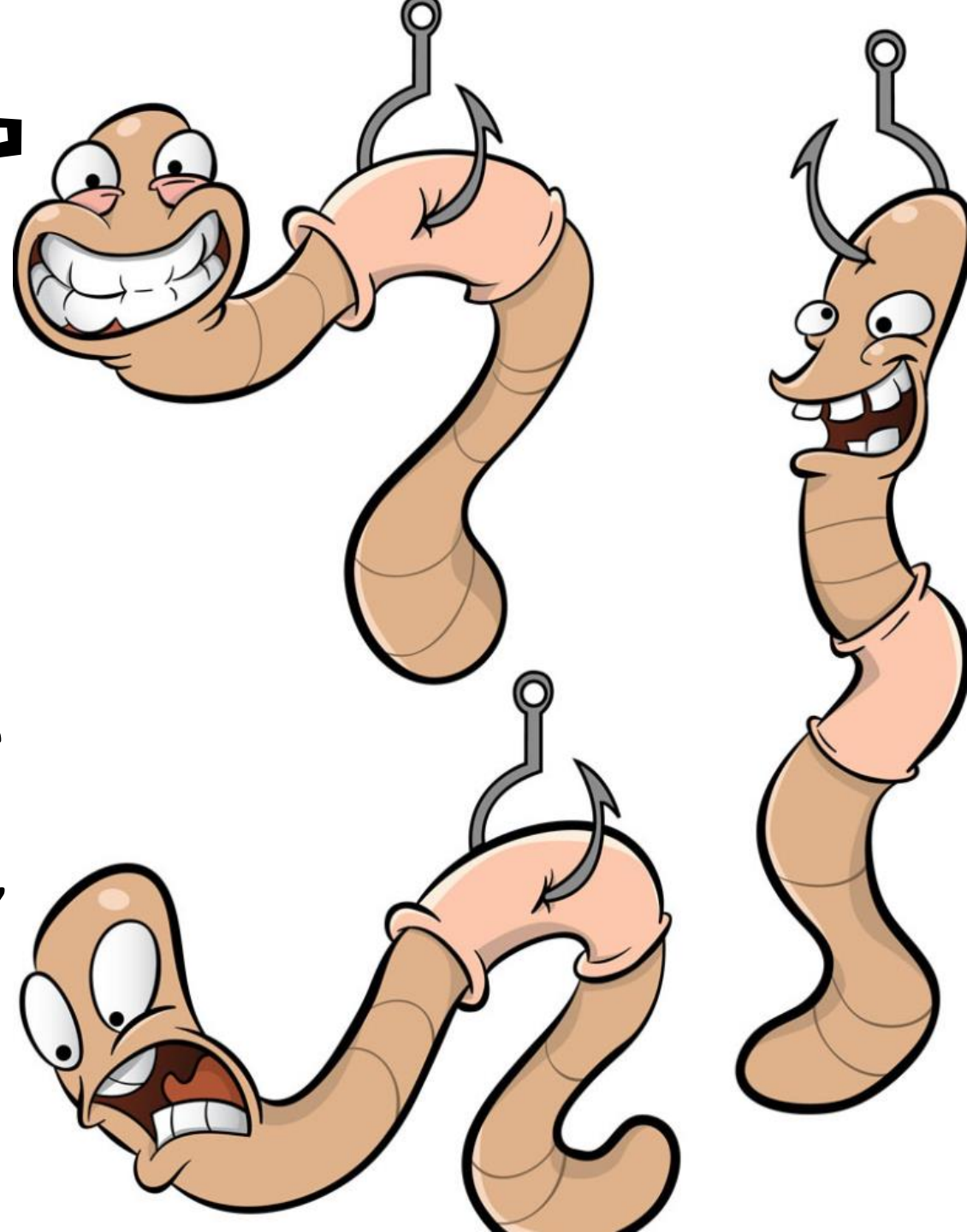
Students explore samples of memorable first lines before applying what they learned to their own story!



HOW ABOUT ANOTHER ONE?

Students brainstorm and write down at least 5 ideas for their own first lines for their own story.

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! Encourage them to be silly, daring, wild, odd, and imaginative! Practice, Practice, Practice!

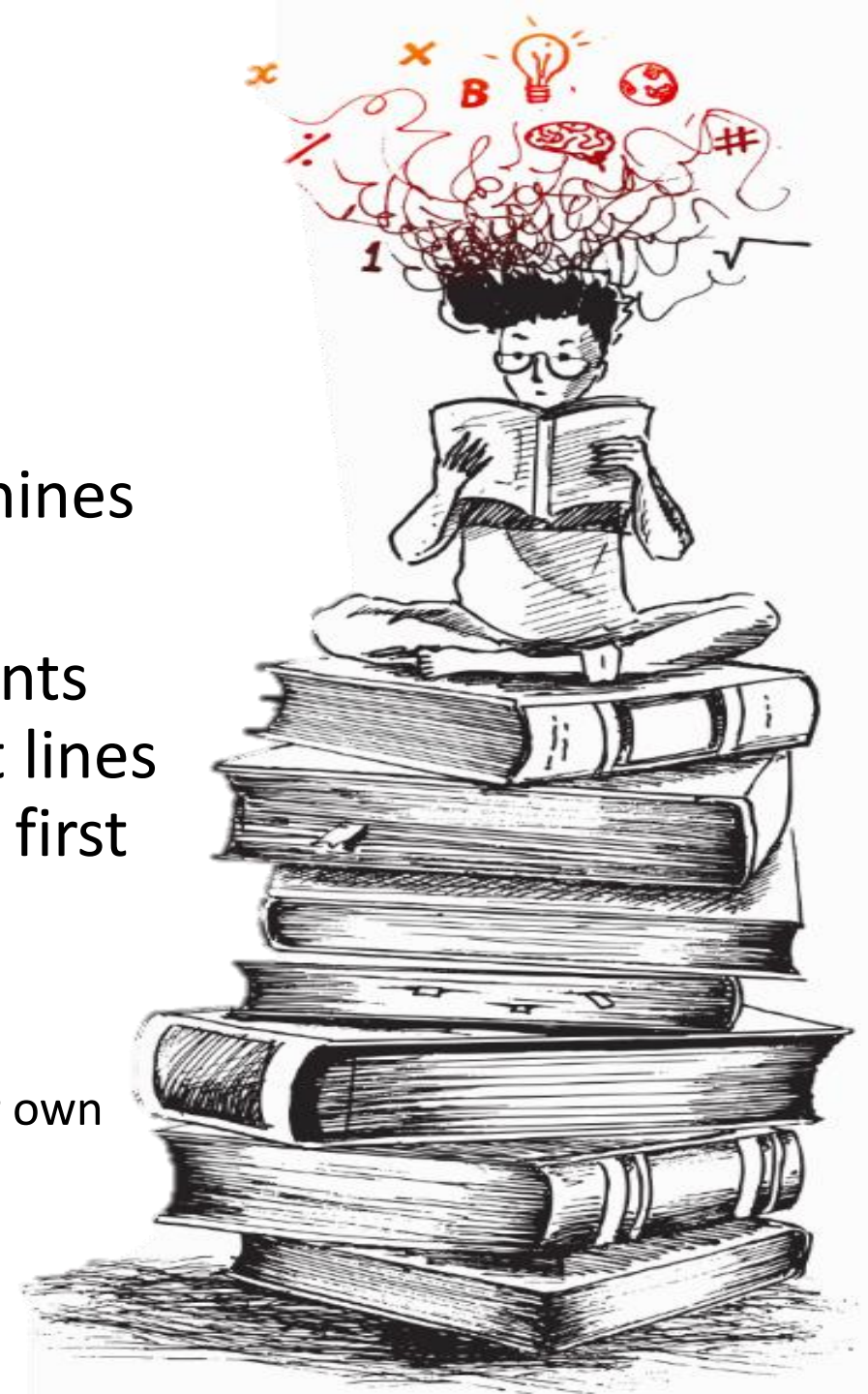


THE PAPERBACK GAME

The best group games often need no special equipment to play: no dice, cards, tiles or machines that bleat at wrong answers.

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.

*Then take what you/they learned and apply it back to their/your own stories!



DON'T FORGET THE TOOLS WE'VE BUILT!

If the dreaded writer's block strikes your students, don't forget the dice! They've also got their Fakebook pages, their settings, their characters, their first line notes, and their partners to pull from too!

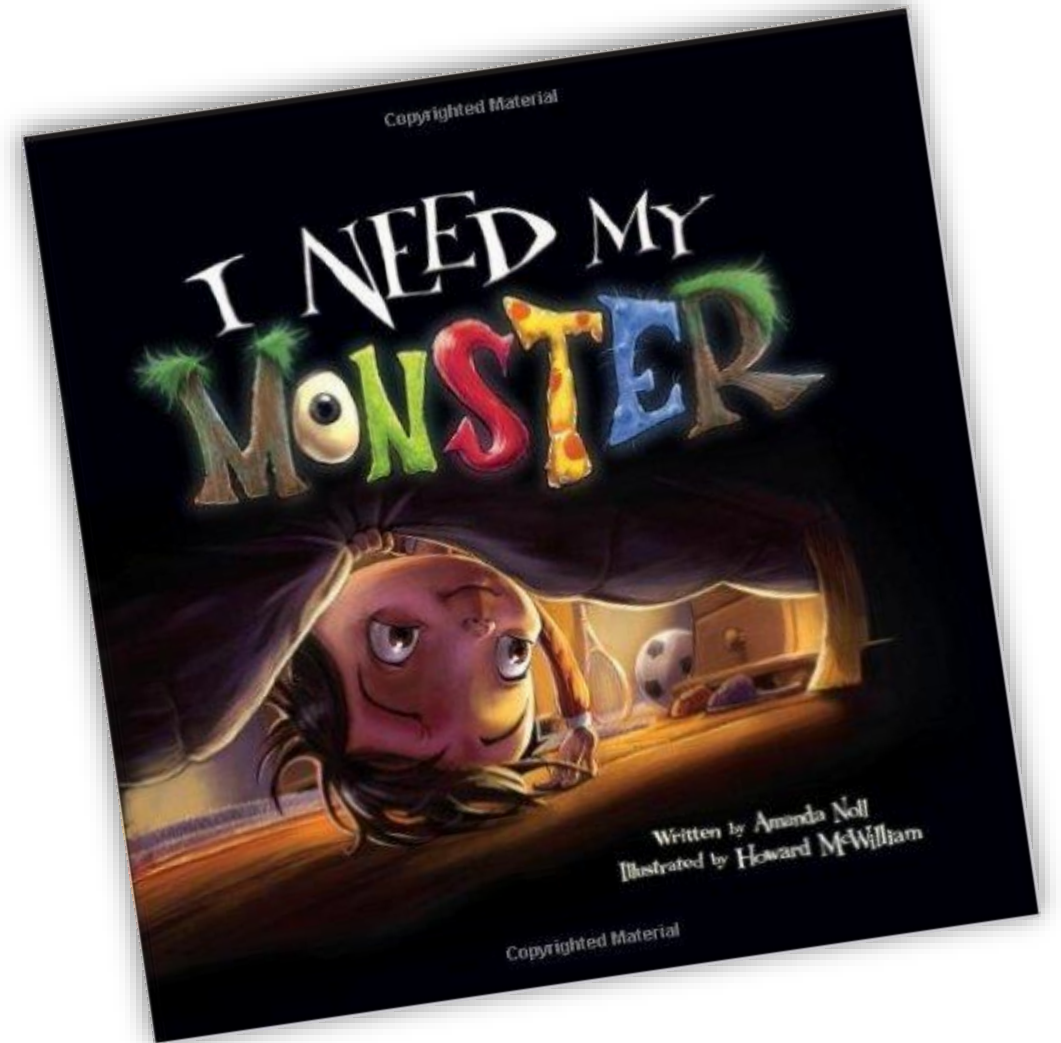


DAY FOUR

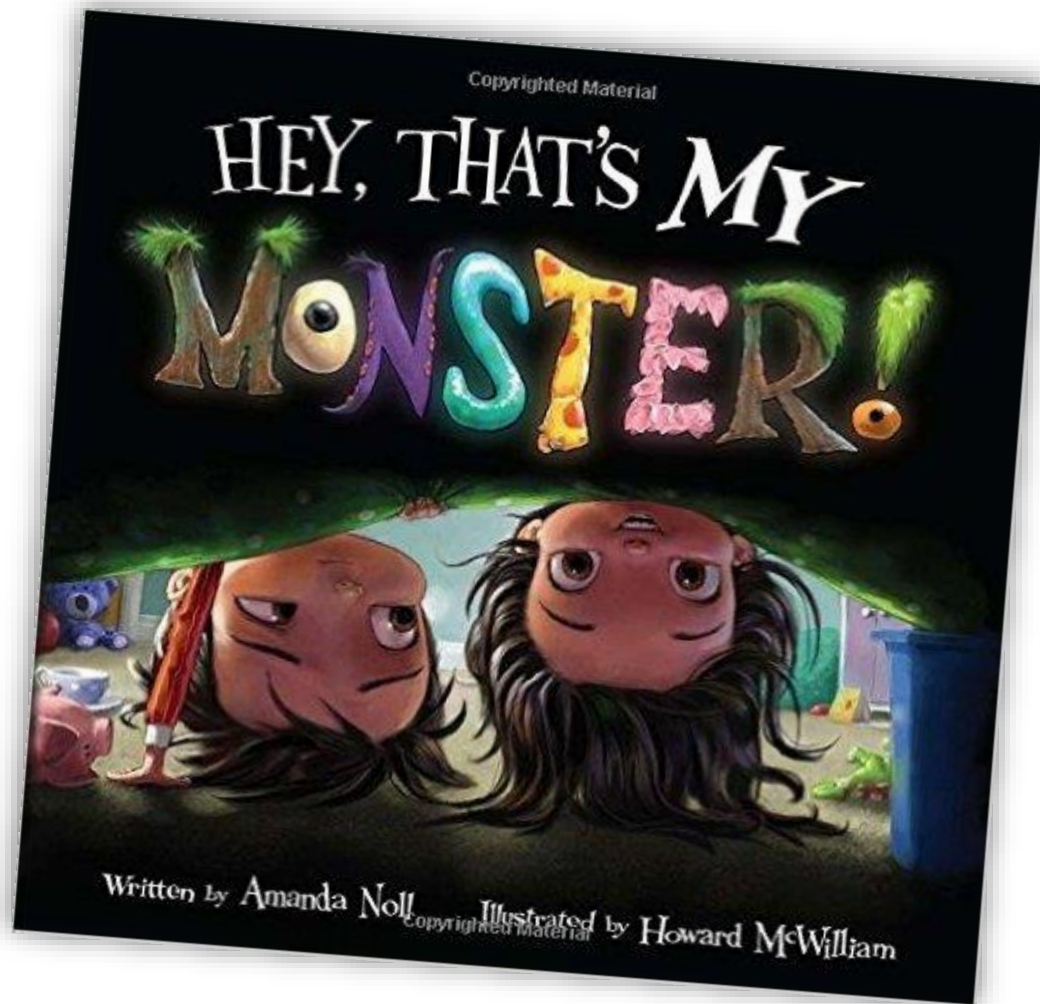


BORING OR ROARING? VIVID VERBIAGE GAMES AND DISCUSSION

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!



EMULATE THIS!



Besides its sheer entertainment value, a great picture book 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.

SUSPENSE! & SHIVERY SENSATIONS



Explore examples of suspense and descriptive writing and also get fun practice summarizing stories in terms of the character/problem/solution framework.

This reading/writing connection is a powerful tool in scaffolding learning!

ORDINARY? No, EXTRAORDINARY!

Students craft word banks of they might ordinarily use (or have already used) in their stories, expand the list with vivid synonyms, and use them as a resource in a variety of fun and competitive game(s).



WRITING THE SECOND DRAFT

Have student partners apply what they learned from exploring the picture books, practicing vivid verbiage to their own stories, and the games to craft a more vivid and exciting second draft of their story.





TEACHER REVIEW

It's time to read some tales! This is the time to read each story in its entirety before making a comment, then go back through and put questions on a sticky note letting the authors know what you want to know more about, etc.

RESIST THE RED!

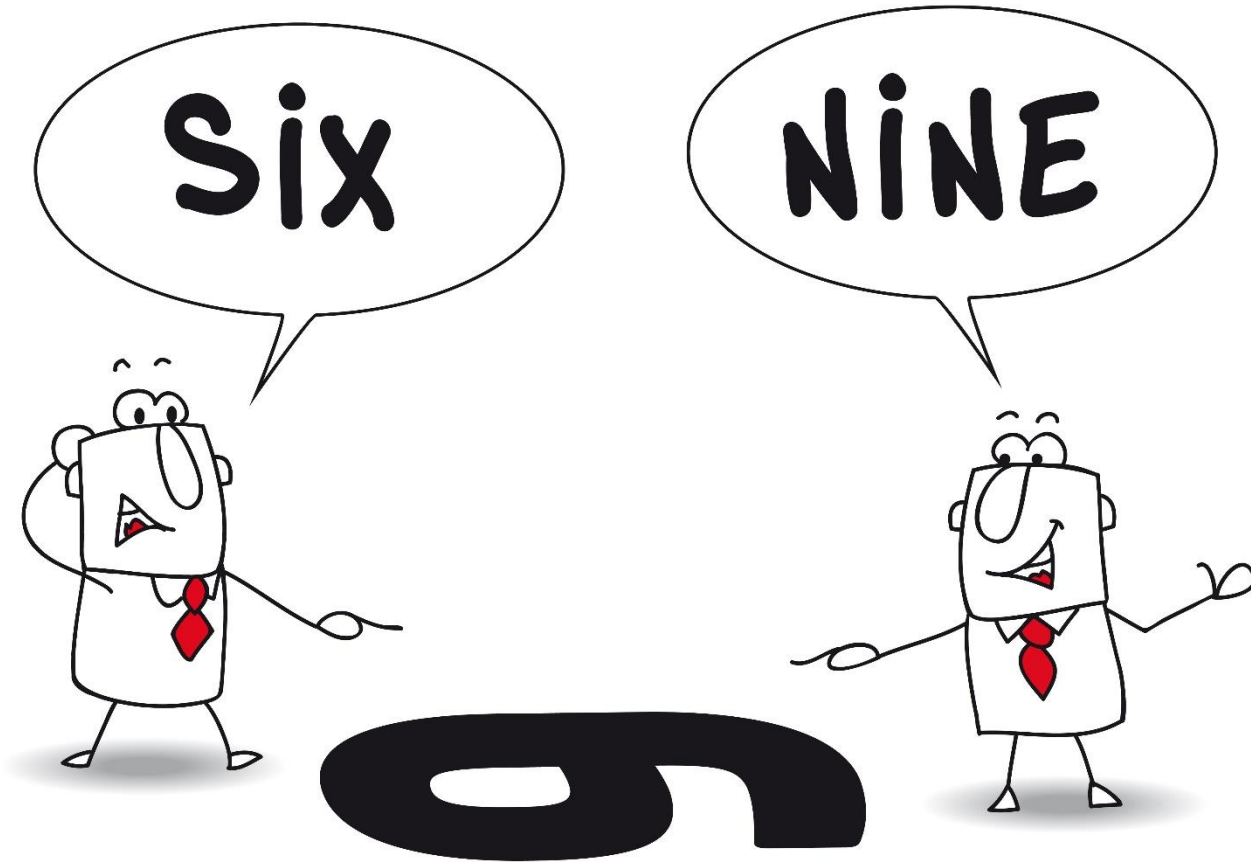
Resist the temptation to edit! This is not the time to 'grade their paper' or comment on grammar skills (or the lack thereof). You are not in a 'judge' role, but a 'helper' role at this point.

Tip: 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.



TEACHER REVIEW TIPS: GET A DIFFERENT PERSPECTIVE

Your turn! Have someone else read through and edit the story you've written! This can be very beneficial to do before you edit review your students' stories. What was helpful in your reader's review of your story? 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 way? 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.?





PLOT TWISTS: MAKING 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!

PULLING THE RUG OUT!

Mistaken identities, sneaky plans, sleight of hand—it's all grand. Nothing keeps readers glued to the page like plot twists and cliffhangers.

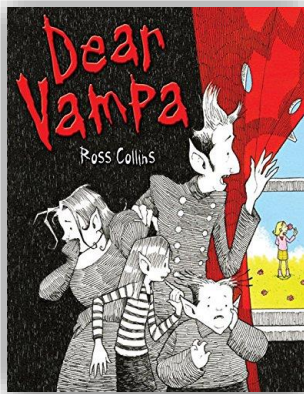
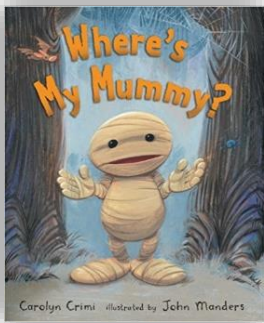
Explore plot twists and ways to incorporate them, then have authors take what they've learned and twist and turn and churn out a plot with lots of thought, tension, and action!



TIP: 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.

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.



TO NAME JUST A FEW

Dear Vampa by Ross Collins

Where's My Mummy? by Carolyn Crimi

Saving Sweetness by Diane Stanley

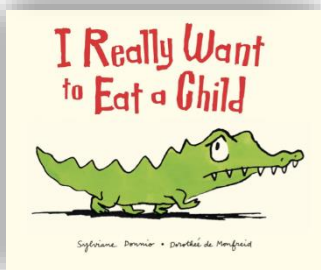
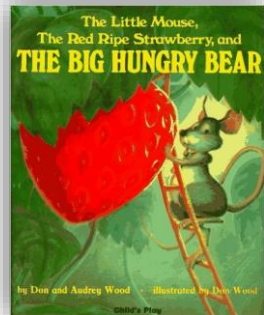
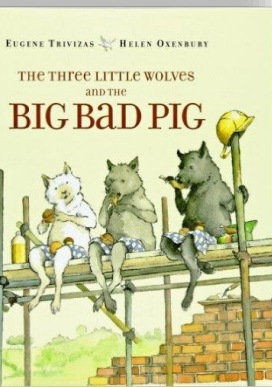
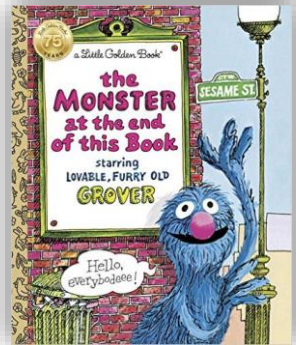
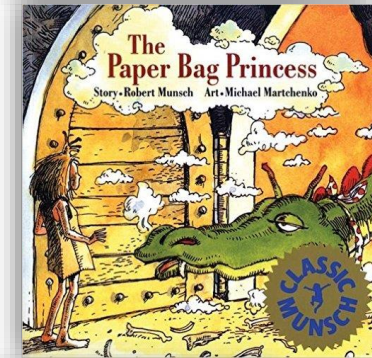
The Paper Bag Princess by Robert Munsch

I Really Want to Eat a Child by Donnio and De Monfreid

The Little Mouse, The Red Ripe Strawberry, and The Big Hungry Bear

The Three Little Wolves and the Big Bad Pig by Eugene Trivizas

There's a Monster at the End of This Book by Jon Stone.



TEACHER TIP: DEMONSTRATING TENSION



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. Not too exciting, right?

Now, we add some tension.

TEACHER TIP: DEMONSTRATING TENSION

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.

Tense doesn't mean negative! There's just an edge to the situation, or, in other words, the element of surprise.



PEER EDITING AND HIGHLIGHTER EDITING

It's time for students get a little more perspective*! The editor and editing process is the last line of defense for finding errors and ensuring that it is a quality story.

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.



*Using strategies from both the unit and supplementary articles

FANTASTIC FEEDBACK!

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.

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.)

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.

TEACHER TIP: FALLING IN LOVE WITH REVISION



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.

CONQUERING 'I'M DONE!' SYNDROME



But if we believe 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!

REVISION WORKS BEST WHEN

- **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.
- **The writer believes the writing can be made better.** Interaction is a key to motivation, and it's the interaction that keeps everyone writing. Hearing four or twenty-four voices saying similar things carries weight.



REVISION WORKS BEST WHEN

- **The writer has some reason to make it better.** Revision is hard work and everyone needs a reason to do it.
- **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!



SAMPLE PEER-EDITING STRATEGIES



- The Five-Highlighter Exercise
- Tell Me Somethin' Good ('Telling' or Post-It Note Feedback)
- Marking Powerlines
- The Author Uses Post-It Notes to Ask Questions of the Reader
- Blind Conference
- Swap Meet
- 'Gossipy' Reading or 'interrupted reading'
- 'Speed Dating' or QuickTime Peer-Review

SAMPLE SELF-EDITING STRATEGIES

- The Five-Highlighter Exercise still works!
- Color Changing Dialogue: Instruct students to 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 SELF-EDITING STRATEGIES

- Highlighting Sentence Structure
 - 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.
 - Counting Verbs: Ask students to highlight all the verbs in a draft, then check each sentence for highlighted spots. A sentence with more than two verbs may be a run-on or it may need careful punctuation, as in a compound sentence.



FINAL POLISHED DRAFTS



The final stage in the revision/writing process—polishing—consists of editing and proofreading.

The goal is not to make major revisions (or writing an entirely new story!) but simply to smooth off the edges of the work for its final presentation—making only slight alterations, incorporating editing and proofreading suggestions from peers, as well as their own final edits, while carefully writing or typing the final draft to ready the story for presentation.

TEACHER REVIEWS EACH FINAL DRAFT!



GETTING IN MOTION WITH STOP MOTION



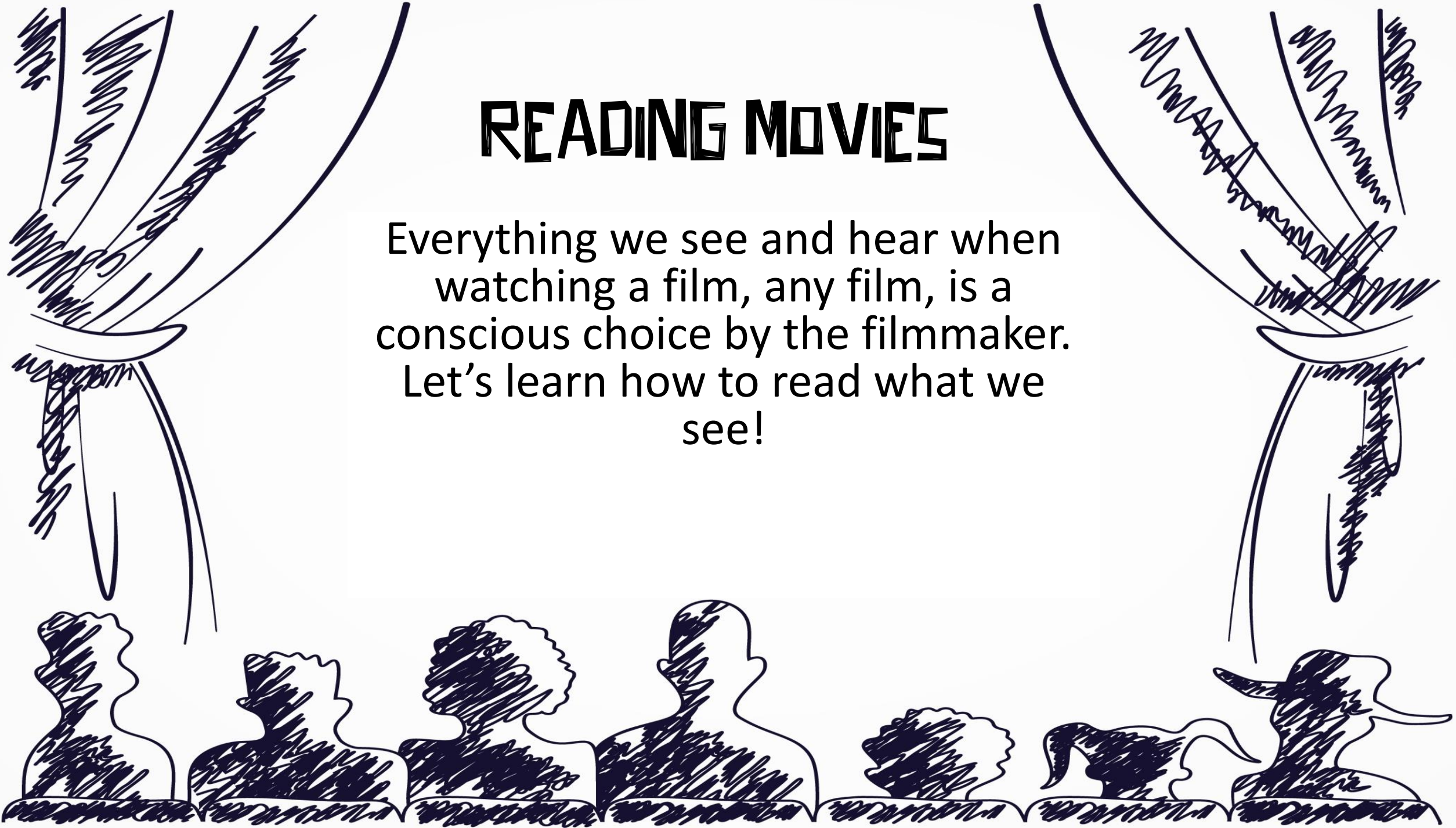
Kids are immersed in animated media, and even stop-motion animation (ex. [Kubo and the Two Strings](#)) but few kids think about how it's created until given an opportunity to do so themselves!

Students and teachers explore and analyze modern and classic as well as big budget and independent filmmaker examples of stop motion animation and learn the history of how stop-motion came to be!

FYI: Stop motion animation was key to many of the first special effects in movies!

READING MOVIES

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



SAMPLE STOP-MOTION MOVIES!

FILMS MADE BY TEACHERS LIKE YOU!: ROUND ONE

ROUND TWO! MORE FILMS MADE BY TEACHERS LIKE YOU!

FILMS MADE BY STUDENTS!

THE DRAGON'S TALE PRE-VIEW

A SHORT LOVE STORY IN STOP MOTION BY CARLOS LASCANO

CREATE - A STOP MOTION SHORT BY DAN MACKENZIE

PIN - FROM ELISE FACHON

STOP MOTION APP PRACTICE

Students get hands on experience with stop motion during this fun challenge.

Students need time to explore and investigate the iPad, the manipulatives and MyCreate (the app) before expecting them to create a full length film with a purpose— a.k.a. tell the story they wrote about the characters and settings they built through stop motion animation.





DAY SEVEN

FLIP OUT!

STORYBOARDING A SNIPPET FROM YOUR STORY

A storyboard is a series of still images (also called a graphic organizer) that depict the different scenes of a story and form a visual script for an animation that outline the events and actions.

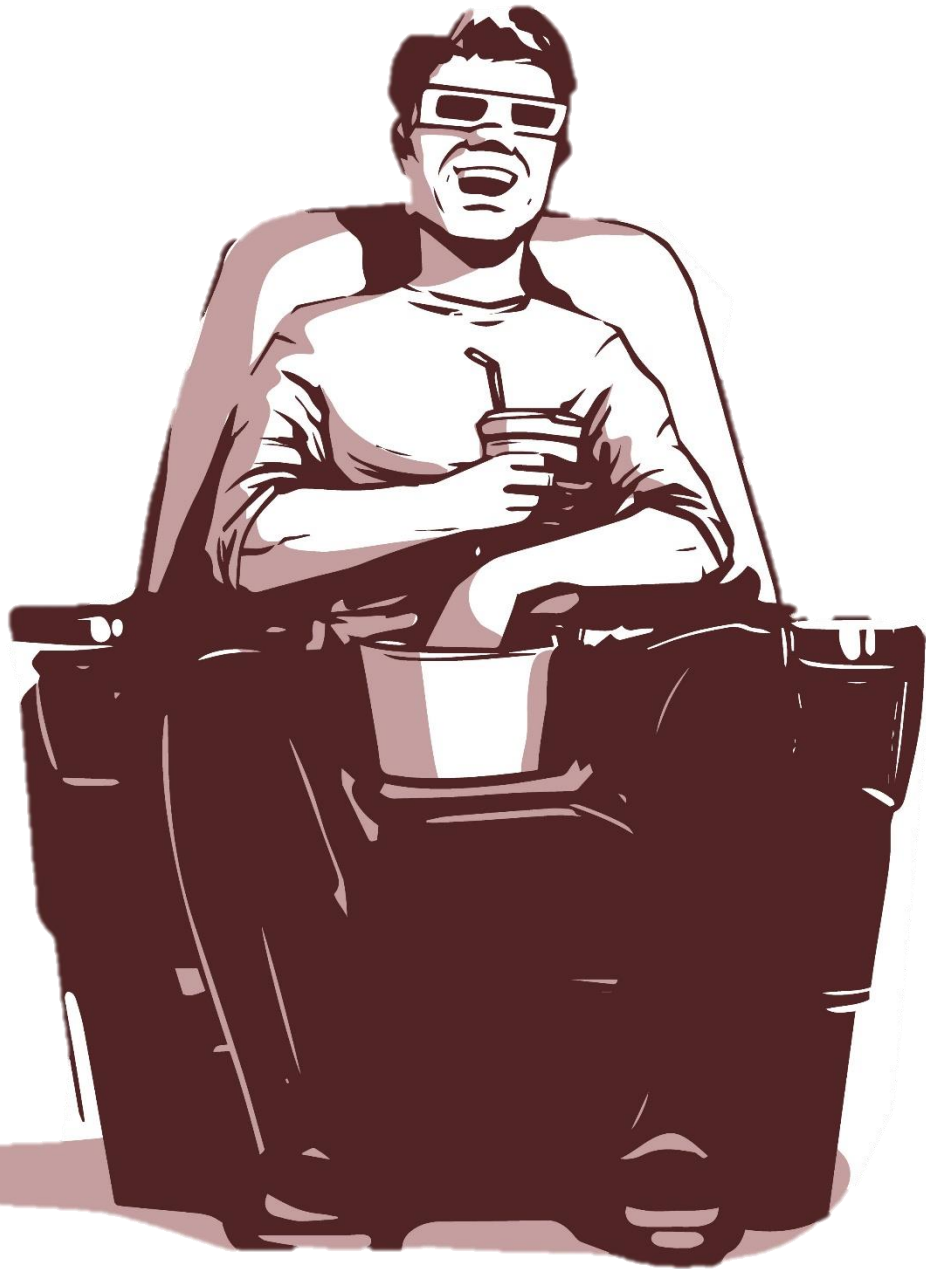
Students learn how 'real' filmmakers use storyboarding and go through the process of storyboarding themselves using sticky notes!



HIGHLIGHT REEL

Think of the stop motion film as a 'movie preview' or 'book trailer' for their story.

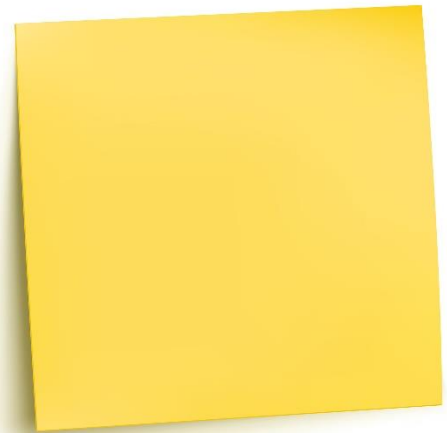
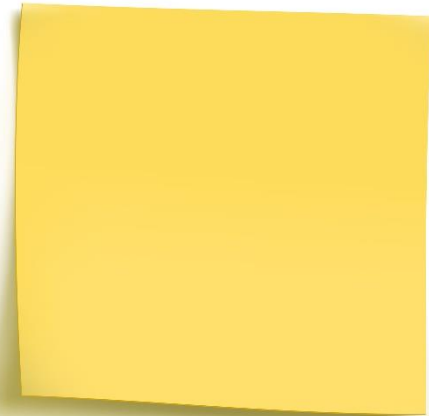
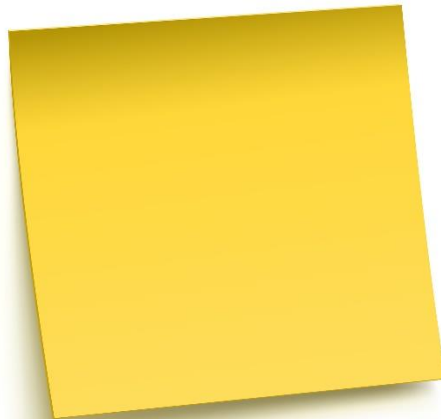
What do trailers do? They build excitement for the story by highlighting the most interesting, funny, or best parts of a film or story.



STICKY SCENES

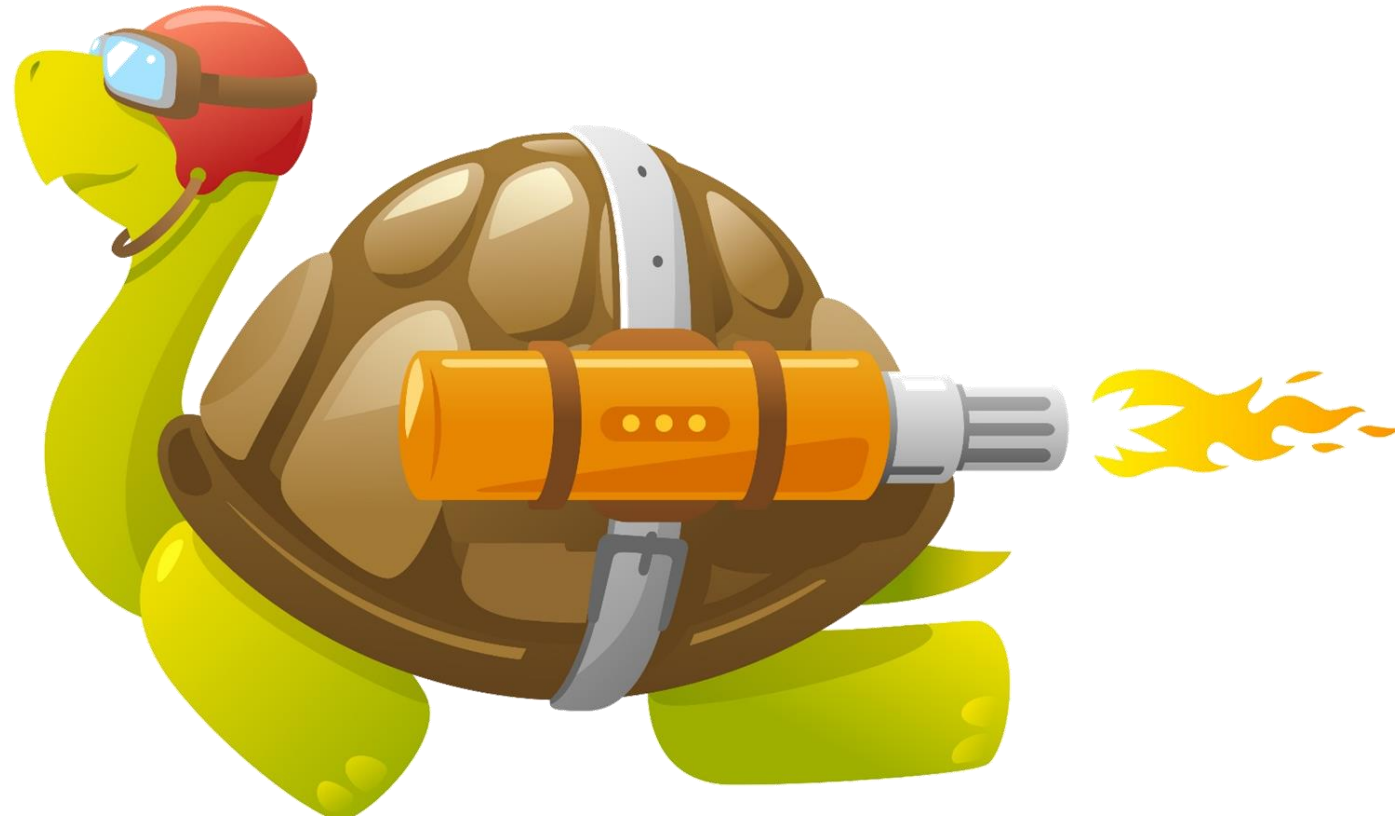
Each sticky note is one frame in the storyboard/one shot or picture/still for your stop-motion film.

It's kind of like a comic book that you're going to fill in by mapping out every scene along with the dialogue/voiceover and/or sound effects to be added.



PACE YOURSELF!

*30 seconds long at 5 frames per second (at least) equals a minimum of 150 pictures. The more pictures you have, the smoother the motion in your final film. For the smoothest action tiny tiny changes between pictures and take tons of pictures!



LIGHTS! CAMERA! ACTION!

Now that they have the perfect station, characters and setting, have explored how to use all of the equipment, have a storyboarded plan, and know how many pictures they need to take students should be ready to create an amazing Stop Animation Film!



GROUP EFFORT!

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 following process to help each other be successful.



DAY EIGHT



FINALIZE YOUR FILM!



- ADD DETAILS
- ADD DRAMA
- ADD DIALOGUE!
- ADD MUSIC!
- EDIT!
- GIVE CREDIT!

The image features a vibrant blue background. At the top and bottom, there are decorative borders consisting of a red and white striped pattern, similar to a circus tent or popcorn bucket. In the center, the text "PREP FOR THE FESTIVAL AND PRESENTATIONS" is written in a bold, black, stylized font with a slight shadow effect. The overall theme is festive and celebratory.

PREP FOR THE FESTIVAL AND PRESENTATIONS

FILM FESTIVAL, REVIEWS, AND PRESENTATIONS!



After all students' films are completed have a lively screening of students' work with a classroom (a.k.a. secret Screening Room) Movie Premiere/Screening Session where students watch their work on the big screen for the first time combined with a 'Meet the Filmmakers!' panel event and a chance for students to review the films and vote for their favorites!



The Inaugural
Stop Motion Film
Festival

FILMMAKER

Title of Film:

VIP PASS

Pass # 6548125 Ticketing by TOPS



CUT!
AND THAT'S A WRAP!

