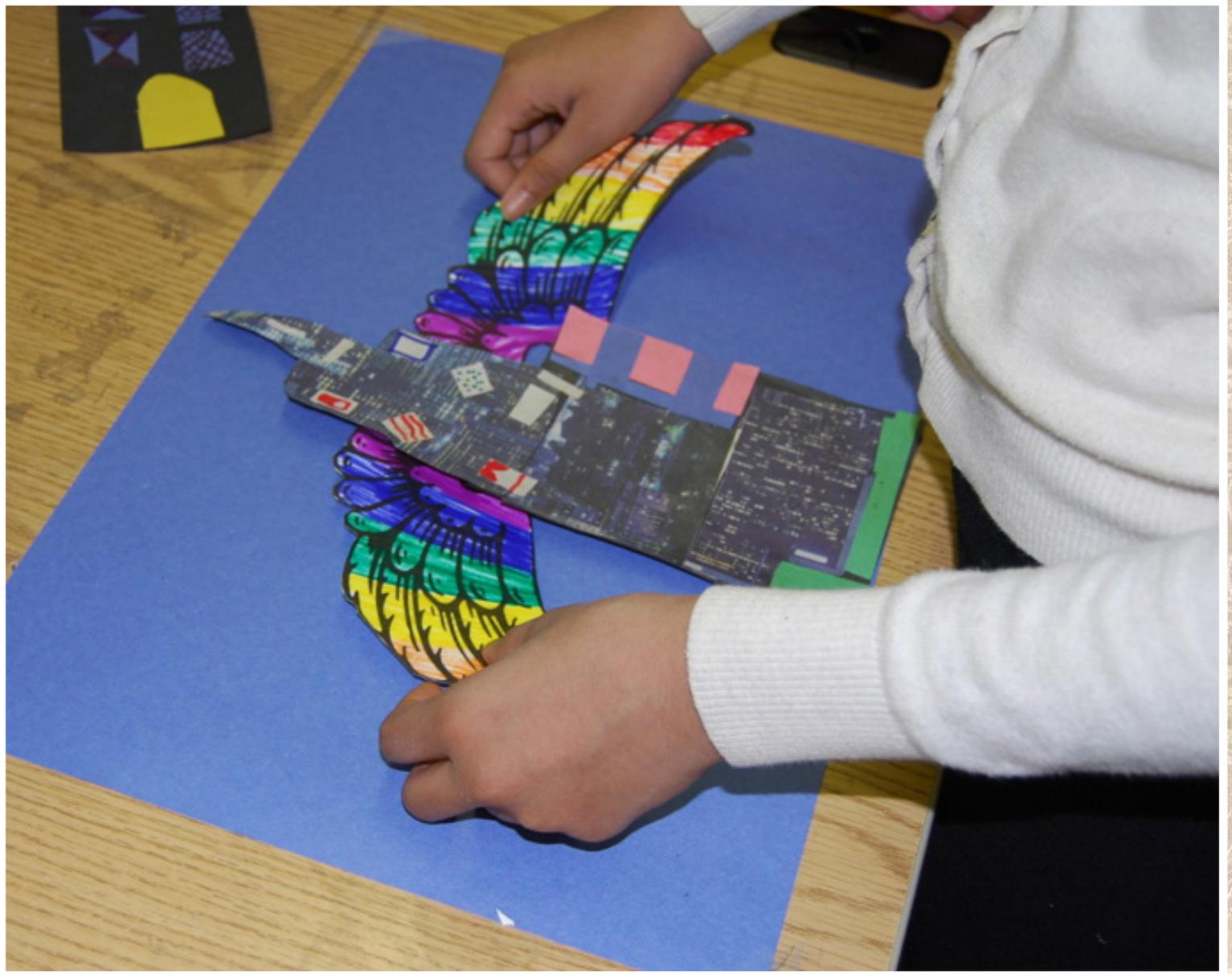




# PUPPETRY IN PRACTICE



## STOP-MOTION ANIMATION:

Activating Imagination and Literacy in a Visual World

PS 193 and IS 240

For the 2014-2016 school years, Puppetry in Practice is honored to be the recipient of special funding through multiple school partnerships made available through two new initiatives developed by the New York City Department of Education, through the office of Schools Chancellor Carmen Fariña.

The Department of Education's Arts for English Language Learners and Students with Disabilities is a program that funds arts partnerships that serve a diverse group of student participants, including ELL and Special Education students. The DOE's Arts Continuum is a new arts partnership initiative designed to bridge arts learning between the elementary and middle schools.

Under the umbrella of the Arts for ELLs and Students with Disabilities, school recipients working with Puppetry in Practice include PS 217, PS 159 and PS 228 in Brooklyn, and Junior High School 185 in Queens and the Joan Snow Pre-K Centers in Brooklyn. For the Arts Continuum programs, Puppetry in Practice is working with PS 193 and IS 240 Hudde Middle School.

Through these new initiatives Puppetry in Practice is enlarging its reach to language learning student populations, incorporating a variety of art forms through dynamic, interactive programming.

## STAFF

Founder/CEO - Dr. Tova Ackerman  
Art Director - Xun Ye  
Education Director - Jason Leinwand  
Program Development Director - Michael Perreca  
Resident Puppeteer/Pre-K Specialist - Luciano Cohen  
Resident Author/Illustrator - Angelo DeCesare

### Teaching Artists

Nadine Grisar - Storyteller  
Meredith Holch - Animation and Puppetry  
Andrew Murdock - Puppetry and Film  
Thierry Remion - Music

## Puppetry in Practice

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# PUPPETRY IN PRACTICE



## STOP-MOTION ANIMATION: ACTIVATING IMAGINATION IN A VISUAL WORLD

Puppetry in Practice's Stop-Motion Animation residencies are among our organization's most requested programs and address 21st century literacy needs with excitement and imagination. This innovative approach to supplementing classroom learning provides students with the essential tools to bring their learning to life with fun and engaging animation techniques. Students use laptop computers and webcams, animation software and their imaginations to create high-quality animated shorts and features they can share with their peers or broadcast to the world via social media. This residency develops creative problem solving, critical thinking, and communication and collaboration skills through hands-on learning with technology. Students work together in groups and discover it takes teamwork to succeed beyond their expectations.

**History Immersion:** Students can explore the history of animation through multimedia presentations and discussions with the teaching artist. After learning basic film vocabulary and technique, small groups of students work together to write and illustrate complete storyboards around the topic of the residency. Students then create their scenery and characters through traditional drawing and collage techniques before venturing into the world of animation with digital tools and software. The residency often culminates in a school-wide auditorium screening of students' work. This residency can address New York City neighborhoods, monuments and leaders, or other history-based topics.

**Literacy Immersion:** Stop-motion animation techniques have successfully been applied to bringing poetry and short stories to life. Using dynamic, student-created imagery, along with written and spoken words, stop-motion animation can support the examination of poetry and literature in a visceral way. This visual approach is particularly effective for English Language Learner and Special Education populations.

## **BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 3: Connections**

Students develop a deeper understanding in other content areas by creating animation projects.



A group of diverse students are gathered around a wooden table in a classroom, working on a stop-motion animation project. One student is holding a white circular object under a flexible desk lamp. Another student is pointing at a laptop screen. The table is covered with various materials like paper, scissors, and a laptop. A sign with the equation  $2 \times 2 = 4$  is visible on the table. The word "POETRY" is overlaid in large, bold, yellow letters with a black outline.

# POETRY

## Using Stop-Motion Animation to Interpret the Symbolic Language of Poems

Stop-motion animation is a fantastic tool for students to deepen their involvement with poetry and share their unique understanding of the poem. Interpreting the rich, symbolic language of poetry taps into an individual's emotions, aesthetics and imagination. Through stop-motion animation, the written words are transformed into moving pictures, and students are able to visually represent what an author's words conjure up in their own minds in order to share and express their ideas to each other.

# RESIDENCY TIMELINE

Stop-Motion Animation Residency for Elementary and Junior High School students  
One class period, once-a-week for 10-weeks: Spring 2015  
Artist-in-Residence: Jason Leinwand

Pre-Production	<b>Week 1 – Introduction to Animation and a NYC Poem</b>
	<b>Week 2 – Storyboarding/Visualization</b>
Production Projects	<b>Project 1 – Text and Title Projects</b>
	<b>Project 2 – “Creating a City” Collage Project</b>
	<b>Project 3 – Whole Class Projects</b>
	<b>Project 4 – Pixilation Projects</b>
	<b>Project 5 – NYC Landmark Projects</b>
	<b>Project 6 – Green Screen Projects</b>
Post-Production	<b>Week 9 – Sound Recording and Credits</b>
	<b>Week 10 – Final Viewing</b>

## LESSON 1 - Introduction to Animation and a NYC Poem

### OBJECTIVE

To introduce stop-motion animation, the basics of film making and how to begin interpreting a poem into visual language.

### The focus of the lesson is for students to:

- Become familiar with a variety of stop-motion animation techniques and vocabulary
- Discuss a poem, its meaning and how students visualize it
- Make comparisons between the language of poetry with the language of animation

### CCSS.ELA-Literacy.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

### CCSS.ELA-Literacy.RL.5.7

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

### MATERIALS

Various animation samples for presentation and discussion, NYC poem, laptop, tripod, webcam

### Sample Animations:

- **Gumbasia** by Art Clokey - <https://www.youtube.com/watch?v=gQL84yXnd4k>
- **Born Free** - <https://www.youtube.com/watch?v=HySMqyTDY5k>
- **Elephant Trap** by Tiny Circus - <https://www.youtube.com/watch?v=ZsiGnd1knyw>

### KEY TERMS/CONCEPTS

Stop-motion animation, claymation, pixilation, green screen, persistence of vision, teamwork, pre-production, production and post-production, metaphor

### PROCEDURE

1. Greetings and introductions
2. Discussion with students about stop-motion animation accompanied by animation samples made by students and professionals
3. Using the animation samples, focus on narrative vs. non-narrative filmmaking
4. Breakdown the basic process of creating an animation from start to finish:
  - Storyboarding
  - Background settings (colored paper collage)
  - Characters/Puppets
  - Animating with computers, software and webcams
  - Audio recording
  - Editing
  - Viewing and sharing
5. Demonstrate how to set up hardware (computers, tripods and webcams) and use software to create a simple animation
6. Introduce a poem about NYC pre-selected by classroom teacher
7. How can we transform this poem into a stop-motion animation?
8. Wrap up, pack up and clean up!

### SUGGESTIONS FOR FOLLOW-UP

Research animation at home and bring in a video or a link for the class to watch, discuss and analyze.



The following poems were selected by 6th grade teachers for their students to study in IS 240 Hudde Junior High School.

## ***City* by Langston Hughes**

In the morning the city  
Spreads its wings  
Making a song  
In stone that sings.

In the evening the city  
Goes to bed  
Hanging lights  
About its head.



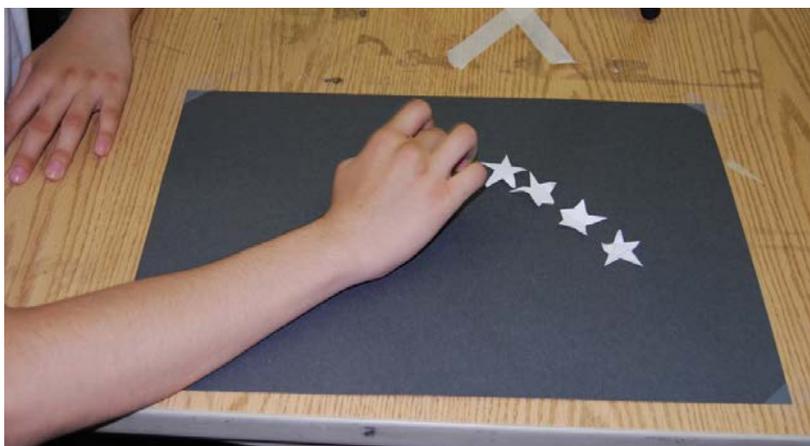
## ***Our City* by Francisco Alarcon**

Our City  
at night  
it shines

from afar  
it looks like

a constellation  
of stars

fallen  
to the ground

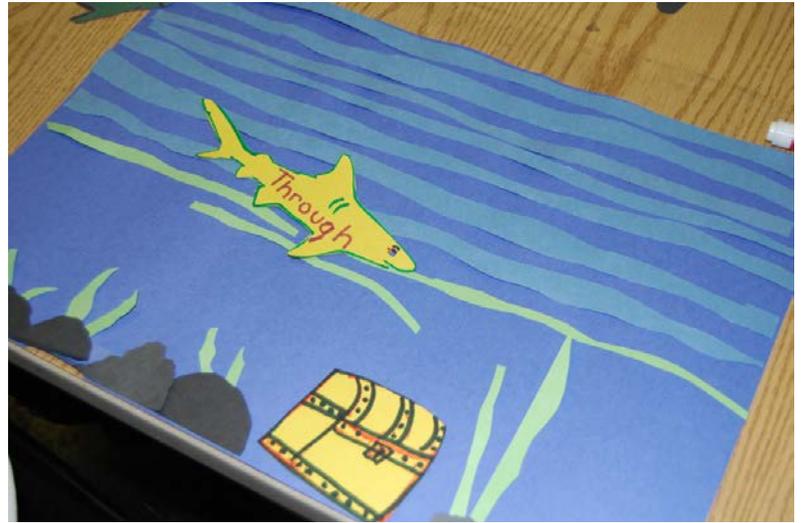


## ***The New York City I See* by radicalhonesty**

People striding, eyes on their destination  
They walk with purpose, trusting only the concrete protectors  
The skyscrapers are the guardians of this bold city  
They are the products of American ambition and ingenuity  
They were built to reach the sky, crafted out of hope and determination  
But they are not what defines this city  
Could it be Times Square, a pocket of bright lights, standing proudly amongst a forest of grey?  
Some say it's the Statue of Liberty, the symbol that rises up out of dark waters, bringing hope to immigrants  
Some say it's Broadway, transforming dreams to a reality  
Others insist it is the food, a mix of cultures, feeding the soul  
Still others decide it must be the chain of underground subways that bears all the burdens and secrets of the civilians  
But I say it is the people, the hearts beating below the buildings  
The things that appear at night, the thespians living above Broadway, the hardworking people, all Americans, old and new, define this city  
New York City has always been the emblem of dreams, the place that makes things happen  
When I think of New York City, I think of the people who work every day to keep the dream alive  
When I think of New York City, I think of America and what it has to offer.

## *Sharks in the New York Aquarium* by Charles Martin

Suddenly drawn through the thick glass plate  
And swimming among them, I imagine  
Myself as, briefly, part of the pattern  
Traced in the water as they circulate  
Endlessly, obeying the few laws  
That thread the needle of their simple lives:  
One moment in a window of serrated knives,  
Old-fashioned razors and electric saws.  
And then the sudden, steep, sidewinding pass:  
No sound at all. The waters turning pink,  
Then rose, then red, after a long while clear.  
And here I am again, outside the tank,  
Uneasily wrapped in our atmosphere!  
Children almost never tap on the glass.



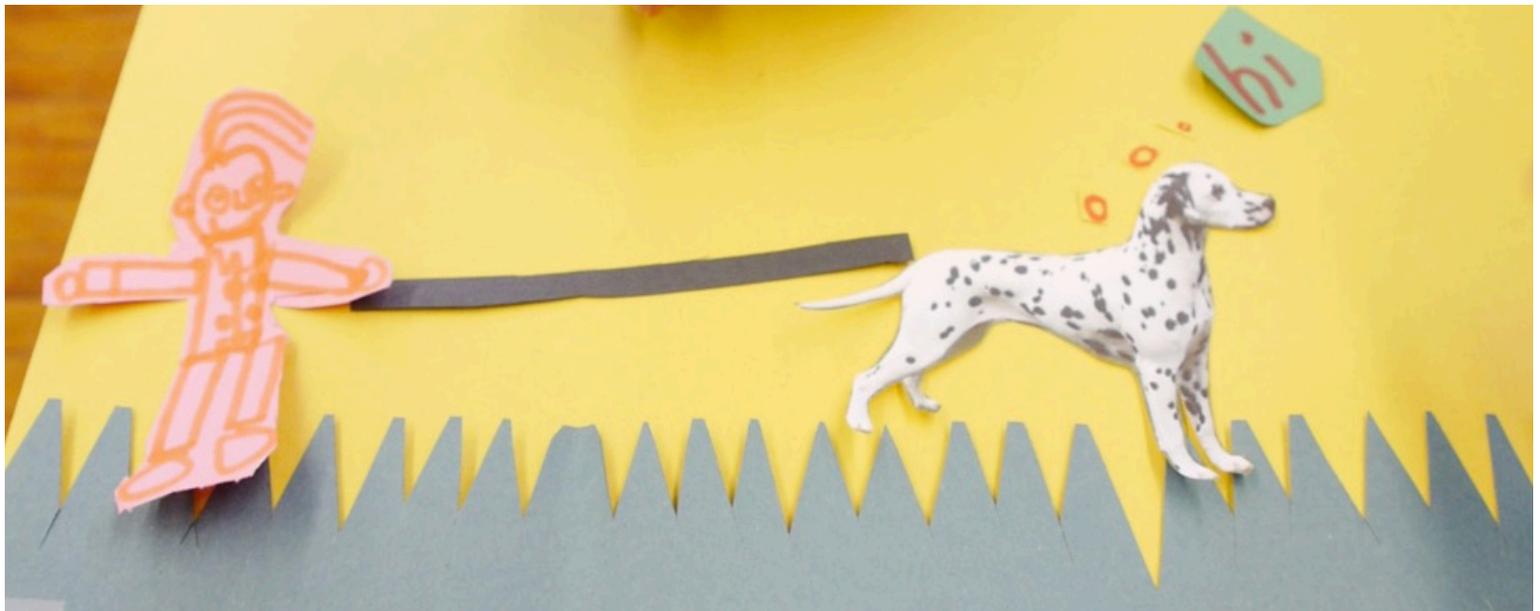
*The following poems were selected by 3rd, 4th and 5th grade teachers for their students to study in PS 193.*

## *Crossing the Park* by Ilene Bauer

The air was crisp, the trees were bare;  
The paths were shoveled clean.  
In Central Park today it was  
Delightful and serene.

A lonely jogger trotted by;  
A nanny pushed her charge.  
Some dogs on leashes sniffed and strained;  
The cloud-filled sky loomed large.

But mostly it was only me  
A'stroll across the park,  
Enveloped by the vista  
Which was anything but stark.



# *Last Night, I Saw the City Breathing* by Andrew Fusek Peters

Last night, I saw the City breathing  
Great gusts of people,  
Rushing in and  
Puffing out  
Of Station's singing mouths

Last night, I saw the City laughing,  
Take-Aways got the giggles,  
Cinemas split their sides,  
And Living Rooms completely creased themselves!

Last night, I saw the City dancing.  
Shadows were cheek to cheek with brick walls.  
Trains wiggled their hips all over the place,  
And the trees  
In the breeze,  
Put on a show for an audience of windows!

Last night, I saw the City starving,  
Snaking Avenue smacked her lips  
And swallowed seven roundabouts!  
Fat office blocks got stuffed with light  
And gloated over empty parking lots.

Last night, I saw the City crying.  
Cracked windows poured like falling stars  
And the streets were paved with mirrors.

Last night, I saw the City sleeping  
Roads Night-dreamed,  
Street Lamps quietly boasted,  
'*When I grow up, I'm going to be a star!*'  
And the Wind,  
Like a cat,  
Snoozed in the nooks of roofs.



## *Once More, The Lower East Side* by Matthew Anish

I live on the fabled  
Lower East Side  
Spanish people hanging out  
and playing dominoes for money  
Children playing ball  
in the schoolyard  
An Orthodox man  
complete with black hat  
ambles past the House of Sages  
A young Chinese couple  
passes by  
They look like they are in love  
From my apartment I see  
light from other apartments  
where the people in those apartments  
are living the Lower East Side lifestyle  
As I ride on the bus  
I note people crossing themselves  
when they pass the Roman Catholic church  
I hear music coming from car stereos  
In the park squirrels scurry up trees  
A small sparrow  
stops momentarily  
to eat a piece of food  
then flies off into  
one of the trees  
which is growing in the park  
in this most urban of neighborhoods

## *New York* by Paul Fowler

I walk these busy streets and awestruck am I,  
As I look up and up, at buildings that scrape the sky,  
A city so alive it'll surely entice,  
A city so good, they had to name it twice.

Iconic landmarks appear everywhere,  
Rebuilding Ground Zero, a moving place there,  
Taking a ferry to Staten is surely a fave,  
And on the way back, give Liberty a wave.

Aromas of vendor's wares on the avenue,  
Everywhere you look, an experience anew,  
And when the bustle of the city begs for release,  
Stroll through Central Park for a little bit of peace.

To get the best view of this city so great,  
There's no better way than atop Empire State,  
And when it seems nothing else will fit into the day,  
Times Square's lights and a show on Broadway.

This vibrant city inspires writers, artists and singers to sing,  
Bountiful experiences one city can bring,  
New York is, of course, this magical place,  
There's no better city a person could grace.



## LESSON 2 – Storyboarding/Visualization

### OBJECTIVE

To work collaboratively in groups, and to develop and illustrate a completed storyboard representing one stanza of a poem.

### The focus of the lesson is for students to:

- Describe a storyboard and its purpose
- Complete a basic plan and outline for many future lessons
- Working collaboratively

**BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 3: Connections to English Language Arts**  
Students use the communication skills needed to create scripts and reports for animation.

### CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

### MATERIALS

Blank storyboard templates, sample storyboards, pencils, markers, crayons, animation project folder

### KEY TERMS/CONCEPTS

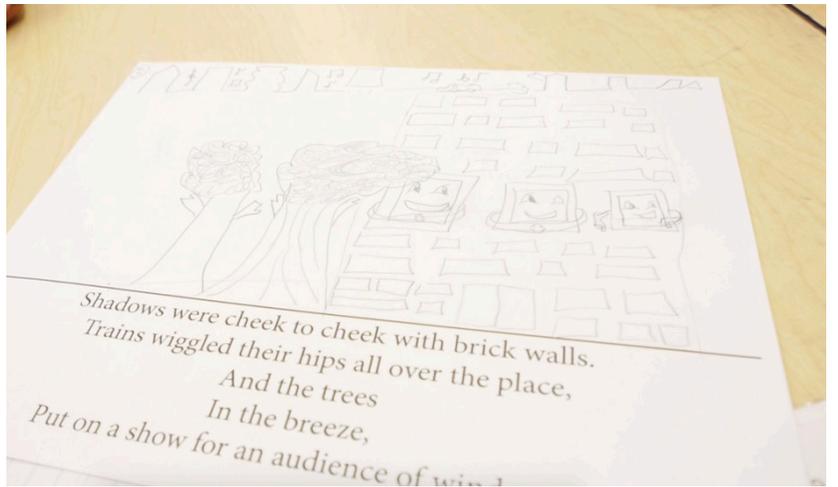
Storyboard, plan, backgrounds, collaborate, communicate, compromise, teamwork

### PROCEDURE

1. Introduce the storyboard and its function
  - “How can we make a plan for our animation?”
  - “What do we want it to look like?”
  - “How do we transform the words of the poem into pictures?”
2. Discuss how the poem was divided up by stanza. Each group will be assigned one stanza, which they will be responsible for animating
  - “How can we make a plan for our animation?”
3. Discuss completing the illustrations with a lot of details
4. Provide students with strategies for sharing ideas, taking turns writing and drawing, and working as a team
  - “How can we all work on the same piece of paper?”
  - “What are some ways we can work cooperatively?”
5. Place students in their groups and provide each group with their storyboard template, markers, pencils and crayons
6. Work with students to promote positive teamwork and inclusivity
7. Complete the storyboards and put them in the animation project folder
8. Wrap up, pack up and clean up!

### SUGGESTIONS FOR FOLLOW-UP

Create a storyboard in reverse! Watch a finished animation or movie that students are familiar with already. Ask students to create a sample storyboard that could have been used in the pre-production phase of that movie. How simple or complex the storyboard becomes will inform students about their own storyboard and plan. This kind of lesson also gives students an idea of how professionals create intricate storyboards for the movies they see.



## PROJECT 1 – Text and Title Projects

### OBJECTIVE

Gain familiarity with stop-motion animation hardware and software while creating titles and moving text animations.

### The focus of the lesson is for students to:

- Work collaboratively with a group
- Get hands-on experience with animation hardware and software
- Create movement out of a collage of letters and words
- Focus on specific vocabulary in the poem (*primarily for ELL classes*)

### MATERIALS

Newspapers, printed letters, scissors, markers, construction paper, masking tape, Scotch tape, laptops, animation software, tripods, webcams, animation project folders

### BLUEPRINT for the MOVING IMAGE: 8th Grade ANIMATION | STRAND 1: Making Moving Images

Students work collaboratively to create scripts and shoot and edit cel animation or stop-motion to express their feelings or opinions.

### CCSS.ELA-Literacy.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

### KEY TERMS/CONCEPTS

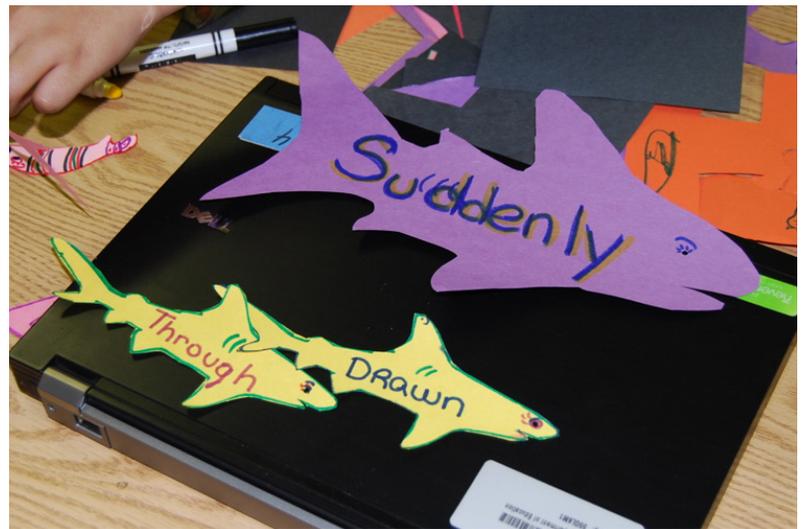
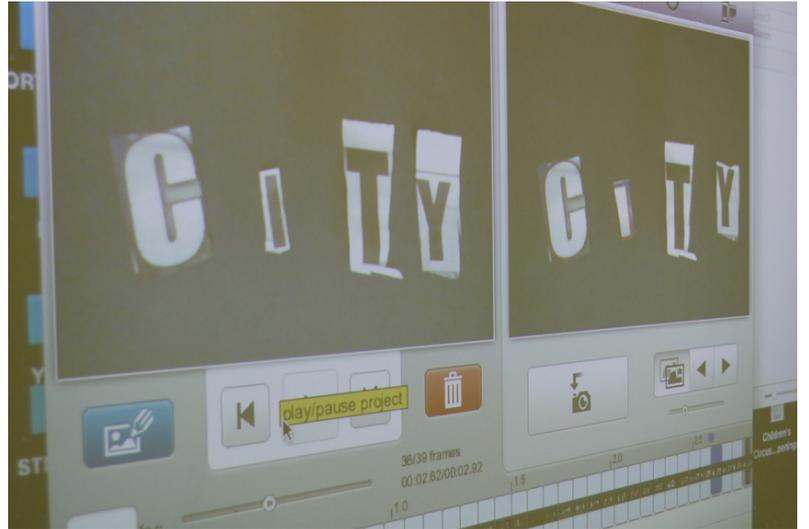
Collage, animation, stanza, titles

### PROCEDURE

1. Review the poem with the class
2. Make decisions with the class about how to create “word animations” for either the title or stanzas of the poem
3. In the case of longer poems, it may be advantageous to select specific words in the poem to animate. Have a discussion with the class about what words have more importance within the poem or which words lend themselves to being activated through animation. **For example:** In the poem *Crossing the Park*, the line “The air was crisp...” is a good place for students to begin understanding how words can be pulled from the poem and animated to illustrate the meaning the poet intended. “How would these letters move to reflect the crisp air the poet is talking about?”
4. Students may choose to find letters from within a variety of newspapers and magazines to use for their animations
5. Colored papers and collage allows students to stylize their work
6. Upon selection or completion of agreed upon text, students set up their animation station (laptop, webcam, tripod) and begin to explore the process of animating within their group
7. Students take turns and brainstorm a variety of ways to activate the text of the poem
8. Students save their work and the group with the most frames has their work displayed on the SmartBoard for class discussion and analysis
9. Put all materials into the animation project folder
10. Wrap up, pack up and clean up!

### SUGGESTIONS FOR FOLLOW-UP

This project works especially well for shorter poems, specifically *City* by Langston Hughes. Students who are studying Langston Hughes will hopefully learn about his relationship to the Harlem Renaissance. Several collage artists from the same time period who also explored city themes were Jacob Lawrence and Romare Beardon. A closer study of these two artists, collage and the materials they used to create their artwork can provide both historical content for the poetry unit as well as inspiration for the artistic quality and explorations within students animated work throughout this residency.



## PROJECT 2 – Creating the City Collage Project

### OBJECTIVE

Use collage and collaboration to create a city and animate the city as it corresponds to the whole idea of the poem.

#### The focus of the lesson is for students to:

- Use collage techniques to design buildings
- Think about the variety of sizes and shapes found in the NYC skyline
- Work collaboratively
- Express the main idea or mood of the poem in animation

#### **BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 3: Connections**

Students develop a deeper understanding in other content areas by creating animation projects.

#### **BLUEPRINT for the MOVING IMAGE: 8th Grade ANIMATION | STRAND 3: Making Connections**

Students rely on their knowledge of other subject areas (math, science, social studies, etc.) when creating animation projects.

### MATERIALS

Newspapers, colored construction paper, scissors, markers, crayons, masking tape, Scotch tape, laptops, animation software, tripods, webcams, animation project folders

### KEY TERMS/CONCEPTS

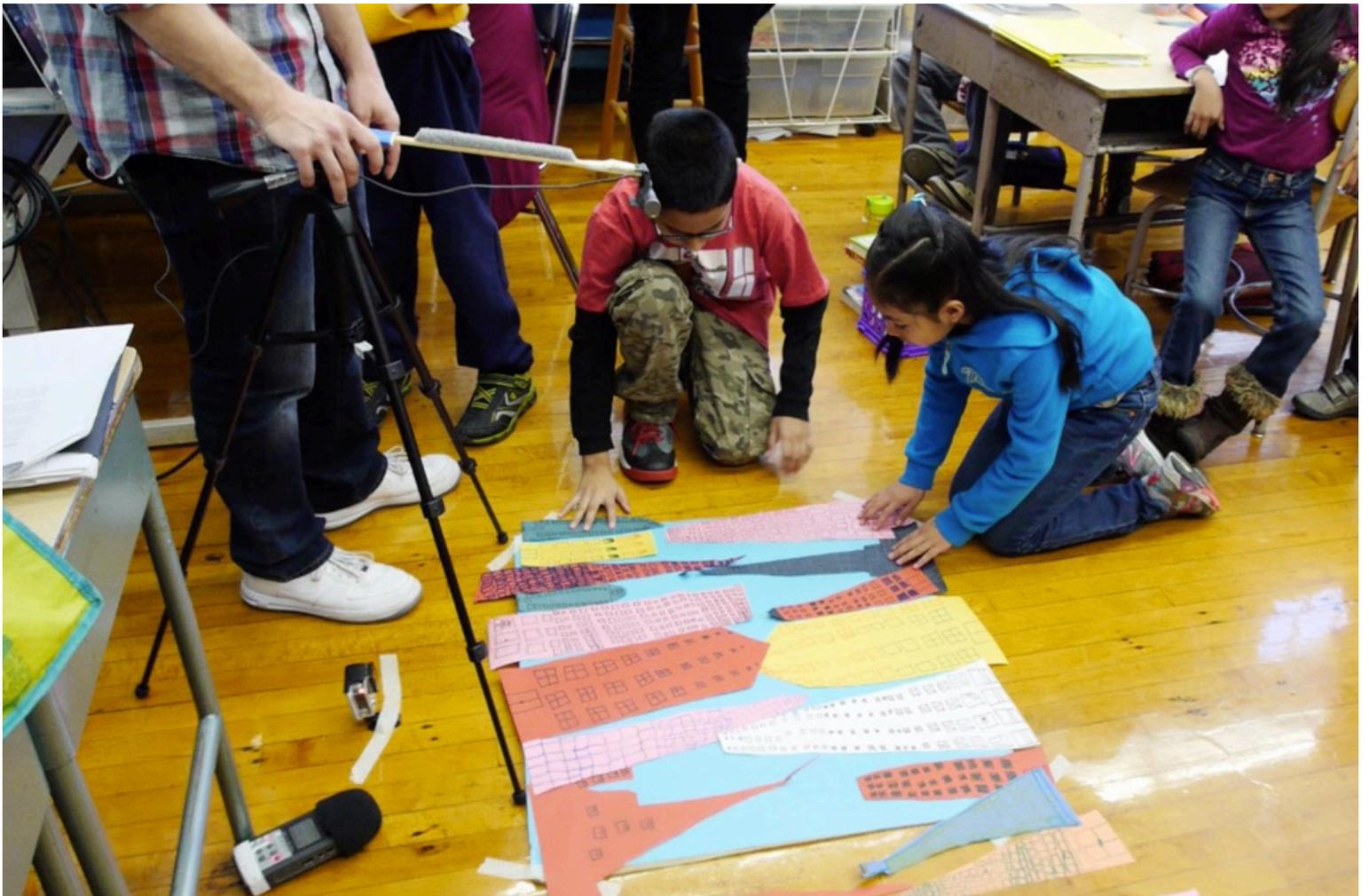
NYC skyline, collage, main idea of the poem, symbols

### PROCEDURE

1. Begin the class with a review of the poem
2. Dialogue about how the city is characterized in the poem (i.e. sleeping, dancing, waking up, etc.)
3. Slideshow investigation of the NYC skyline (observations out the window if possible)
4. Distribute collage materials (paper, scissors and glue)
5. Students work in groups to collage buildings to create a skyline exploring shape, scale and details
6. Students refer to the poem to create additional “props” for their animation. For example, if the city is sleeping students should discuss the best way to represent a “sleeping city.” If the group decides that “ZZZZs” best symbolizes a sleeping city, students will use colored paper to create “ZZZZs”
7. Using prior animation experience from the previous lessons, student groups set up their animation stations and create scenes of the city, as it is characterized in the poem
8. **Essential questions:** How do we introduce the city as a character in the animation? How do we symbolize the character of the city?
9. Display the student’s work on the SmartBoard for discussions and analysis
10. Put all materials into the animation project folder
11. Wrap up, pack up and clean up!

### SUGGESTIONS FOR FOLLOW-UP

A great social studies extension would be to learn more about the history of some of NYC’s most famous skyscrapers. Creating a generic skyline is great for young kids, but providing more knowledge on the Chrysler Building, the Empire State Building, the World Trade Center, the Freedom Tower and the Time Warner Building, among others, can provide deeper content knowledge as well as a better appreciation for the uniqueness of NYC’s skyline and history.



## PROJECT 3 – Whole Class Project

### OBJECTIVE

To create a large-scale animation project that requires the efforts of the entire class rather than a small group.

### The focus of the lesson is for students to:

- Work collaboratively as one large team
- Explore the range of possibilities between a large-scale and a small-scale animation project
- Divide and assume a variety of roles
- Consider part-to-whole relationships

### BLUEPRINT for the MOVING IMAGE: 8th Grade ANIMATION | STRAND 2: Literacy

Using the vocabulary of animation and an understanding of the history of the art form, students analyze and validate their own animation creations.

### CCSS.ELA-Literacy.RL.7.5

Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

### MATERIALS

Newspapers, colored construction paper, scissors, markers, crayons, masking tape, Scotch tape, laptops, animation software, tripods, webcams, animation project folders

### KEY TERMS/CONCEPTS

Whole class animation, large-scale vs small-scale, teamwork

### PROCEDURE

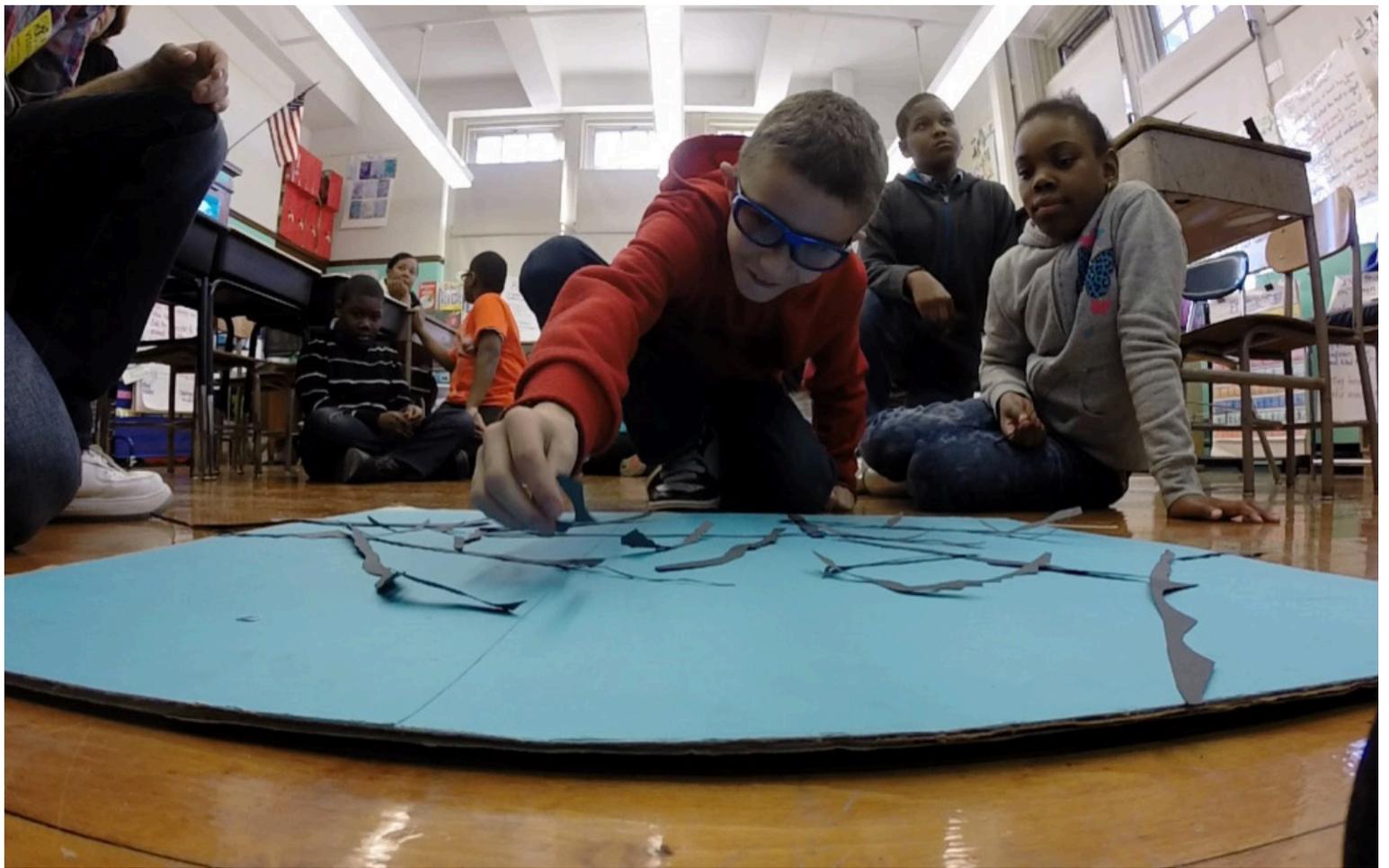
1. **Essential question:** “How can we make an animation of one of the BIG ideas found in the poem?”
2. Review the poem with the class
3. With teacher support, discover a “big idea” in the poem
4. Present to the class the idea of doing a whole-class animation to highlight this “big idea”
5. Students and teachers devise a plan to represent the idea

**Example:** Students studying *The New York City I See* concluded that the main idea of the poem was that New York City represented America in general. In the poem, America represents dreams and possibilities for a broad range of people, cultures and ethnicities. This class consisted of students who were predominately newcomers to America. They thought a flag of the United States showing all their countries of origins written in the stripes that would animate to reveal their names on the other side would show the idea in the poem and also provide insight into their personal experience immigrating to America.

6. Materials are distributed and made accessible to students
7. An animation station (webcam, tripod and computer) is set up on the SmartBoard
8. Students collage, draw or construct the necessary artwork for the animation
9. In small groups or one by one, students bring their materials to the animation station and begin the process of creating the animation
10. Upon completion, use the SmartBoard to view the work and lead the class in discussion about what they created
11. Save the animation
12. Wrap up, pack up and clean up!

### SUGGESTIONS FOR FOLLOW-UP

Use this lesson to consider part-to-whole relationships. Investigate the poem with the idea that all the pieces contribute the overall meaning, similar to the whole class animation project.



## PROJECT 4 – Pixilation Project

### OBJECTIVE

To explore pixillation and body movement to deepen the understanding of the different possibilities of animation.

### The focus of the lesson is for students to:

- Use their bodies as the “material” in an animation
- Create choreography that expresses an idea within the poem
- Explore spatial relationships

**BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 1 - Making Moving Images**  
Students explore abstract forms of video and animation.

### MATERIALS

Webcam, tripod, laptop, animation software

### KEY TERMS/CONCEPTS

Pixillation, choreography

### ANIMATION SAMPLE

*Numbers* by Tiny Circus - <https://www.youtube.com/watch?v=oJicEXcfeL4>

### PROCEDURE

1. Re-read and review the poem
2. Discussion and questions about the variety of materials that could be used to create animations
3. Definition and examples of pixilation; animating with the body
4. Brainstorm with the class how we can use pixilation to capture some aspect of the poem. **Examples:** *Great gusts of people, Rushing in and Puffing out Of Station's singing mouths*
5. Set up webcam and computer on the SmartBoard so the entire class can view the project in real time
6. Establish a rhythm of movement, freezes and frame capture so students can work effectively and as one unit
7. Students suggest different choreography for the class to follow while students take turns directing the class
8. Try as many different ideas as possible within the class period
9. View the pixilations on the SmartBoard, make comments and decide which ones best capture the experiences or feelings described in the poem
10. The teaching artist might take this opportunity to demonstrate how to edit these different clips together using the editing feature on the animation software.
11. Save the work
12. Wrap up, pack up and clean up!

### SUGGESTIONS FOR FOLLOW-UP

Frame by frame pixilation is essentially dance in slow motion. Most students have very little interaction with dance, either on stage or practicing it themselves. There are a lot of ways to incorporate dance (just like the visual arts) into curriculum and lesson planning. It builds spatial and body awareness, improves kinesthetics and is can ultimately be a good physical activity for students to engage in. Some good examples of places to start can be found here: <https://www.teachingchannel.org/videos/elementary-school-dance-curriculum>



## PROJECT 5 – NYC Landmark Project

### OBJECTIVE

To create an animation about a NYC landmark and capture the essence of its importance to NYC

### The focus of the lesson is for students to:

- Make connections between the animation project and social studies curriculum
- Create symbolic representations of a NYC landmark
- Explore collage with printed images and handmade designs

### BLUEPRINT for the MOVING IMAGE: 8th Grade ANIMATION | STRAND 3 Making Connections

Students rely on their knowledge of other subject areas (math, science, social studies, etc.) when creating animation projects.

### MATERIALS

Newspapers, printed images of NYC landmarks (ex. Statue of Liberty, Broadway posters) colored construction paper, scissors, markers, crayons, masking tape, Scotch tape, laptops, animation software, tripods, webcams, animation project folders

### KEY TERMS/CONCEPTS

NYC landmark, collaging with printed images, symbolic representation, “*What makes this landmark famous?*”

### PROCEDURE

1. Review the poem to discover any famous places in NYC that are mentioned
2. Brief discussion about famous NYC landmarks and historical overview
3. Class conversation about their experiences with the landmarks of NYC and why they think they are important
4. **Essential question:** *Using animation, symbols and collage, how will you represent a famous NYC landmark to show its significance, beauty and function?*
5. Distribute materials, including printed images of referenced landmark
6. Students set up their animation station and work in their groups
7. Assist groups that struggle to find ways of using symbolic representation by asking questions about their understanding of the landmark. *ELL students may choose to use text and words as symbols to help build language and vocabulary skills.*
8. Display the student’s work on the SmartBoard for discussions and analysis
9. Put all materials into the animation project folder
10. Wrap up, pack up and clean up!

### SUGGESTIONS FOR FOLLOW-UP

Living in NYC affords students the option of seeing these places up close and personal, and nothing beats an actual visit to whatever landmark the class is studying. It is understood that planning a field trip with a class is both difficult and involved, however sometimes a famous landmark is closer than you think. A visit will only make the animation project stronger by providing a perspective much more personal than pictures on the SmartBoard. Additionally, many students new to this country who have not grown up in NYC will have had even less opportunities to visit these great places.



## PROJECT 6 – Green Screen Project

### OBJECTIVE

Gain insights and experience with green screen technology.

### The focus of the lesson is for students to:

- Understand the process of green screening
- Make connections to media and movies they see on TV that utilize green screen
- Explore the relationships between the various animation/filmmaking techniques used throughout the residency
- Interpret point of view within the poem

### BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 1 - Making Moving Images

Students explore abstract forms of video and animation.

### CCSS.ELA-Literacy.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

### MATERIALS

Green screen, colored construction paper, scissors, markers, crayons, masking tape, Scotch tape, laptops, animation software, tripods, webcams, Final Cut Pro (or another video editing software) animation project folders

### KEY TERMS/CONCEPTS

Green screen, chroma key, special effects, post-production, illusion, superimpose

### PROCEDURE

1. Review the poem
2. Show examples and discuss the properties of green-screen technology
3. Engage in dialogue about how we can put ourselves into the places found within the poem
4. Essential question: *Using green screen, where in the poem could we pretend to be?*
5. Students and teachers devise a plan represent the idea

**Example:** Students studying *Sharks in the NY Aquarium* decided that it would be best to show themselves tapping on the glass of a shark tank in the aquarium. We had pictures and found footage of sharks swimming in the aquarium that matched the idea and could serve as the background to be put in place of the green screen.

6. A green screen is set up in the classroom
7. An animation station (webcam, tripod and computer) is set up facing the green screen and projected on the SmartBoard for the class to see
8. Students take turns capturing frames and acting out their part in front of the green screen
9. If artwork is desired for the green-screen scene, students should work in their groups to create all the necessary props prior to entering the green-screen area
10. Upon completion, the teaching artist uses Final Cut Pro or another editing software to demonstrate how to use chroma keying to erase the green screen from the images and replace it with the desired image or footage
11. The final clip is reviewed and discussed by the class and they decide what additional green-screen scenes could be added to enhance the representation of the poem
12. Display all the work on the SmartBoard for discussions and analysis
13. Put any materials into the animation project folder
14. Wrap up, pack up and clean up!

### SUGGESTIONS FOR FOLLOW-UP

This lesson gives students some ideas on superimposing two images. Explore other ways of superimposing images with collage, or even better, using software like Adobe Photoshop. Students can explore how the meaning of images can change when they are combined with another image.



## WEEK 9 – Sound Recording and Credits

### OBJECTIVE

To record narration, dialogue and sound effects with the whole class. To complete all post-production elements.

### The focus of the lesson is for students to:

- Experience voice recording with a microphone and GarageBand software
- Complete a credits sequence for the animation
- Create a dynamic audio recording that matches the experience of the animation

### CCSS.ELA-Literacy.SL.3.5.

Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

### BLUEPRINT for the MOVING IMAGE: 5th Grade ANIMATION | STRAND 5 - Careers and Lifelong Learning

Students understand the range of careers available in animation.

### MATERIALS

Laptop computer with GarageBand (or other recording software), microphone (built in or plug-in), poem, markers, crayons, colored paper

### KEY TERMS/CONCEPTS

Post-production, narrator, QUIET ON THE SET, reading naturally, performative, titles and credits

### PROCEDURE

1. Set up computer, microphone and recording software on the SmartBoard
2. Demonstrate GarageBand software to students
3. Discuss being QUIET ON THE SET and respectful to readers who are recording
4. Lead discussion and give examples of dynamic readings and narration
5. Begin audio recordings of the poem with group and individual readings
6. Improvise and record sound effects that students feel accompany the animation and poem
7. Play back the recordings to the students
8. Plan a title sequence that goes with the poem. For example, the sequence for *City* by Langston Hughes was the letters C - I - T - Y cut out from a variety of newspapers, replaced one after another creating the word “CITY” as an animated sequence
9. Create a credit sequence by capturing frames of the decorated name cards. Students can invent unique ways to display their names
10. Discuss various jobs in animation or filmmaking to give students an idea of how all the things they have done can be applied to a career

### SUGGESTIONS FOR FOLLOW-UP

In preparation for sound recordings, students need to be familiar with reading the poem out loud. An emphasis on dynamic, performative readings help students understand the nature of narrating or acting in films. As part of this residency, Michael Perreca, a teaching artist who specializes in immersive theater and playwriting, worked with students to generate a stylistic reading of the poems. By using theater games and voice acting techniques, students were able to experience the poem in an additional art form in order to bring a deeper meaning to it. As a result, all students, including ELLs were able to read with confidence, conviction, understanding and clarity.



## LESSON 10 - Final Viewing, Assessment and Evaluation

### OBJECTIVE

To enjoy the final animation and discuss the project's successes, challenges and purpose.

### The focus of the lesson is for students to:

- Gain knowledge in professional editing techniques and software (Final Cut Pro)
- Watch and critique their finished work
- Compare their animation to animations made by their peers in other classes
- Share their work with family and friends via YouTube or other Internet-based video servers
- Provide reflections on the project and ideas for the future

### CCSS.ELA-Literacy.CCRA.W.6

Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

### CCSS.ELA-Literacy.CCRA.SL.5

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

### ANIMATION/Strand 5: Careers and Lifelong Learning (8th Grade)

Students develop strong personal interests and become increasingly articulate about their preferences in animation and the various careers associated with the animation field.

### MATERIALS

Finished animations, YouTube links, DVDs, Final Cut Pro software

### KEY TERMS/CONCEPTS

Post-production, editing, YouTube, internet sharing and responsibility

### PROCEDURE

1. Student work has been edited and pieced together, uploaded to YouTube and burned onto DVDs prior to the start of class
2. On the SmartBoard or projector, a discussion and demonstration of editing with Final Cut Pro is given
3. A feature presentation of the students work is shown
4. Following the animation students and teachers discuss the project providing feedback and assessment
5. A conversation about careers in animation and moviemaking allows students time to reflect on the variety of roles they took on throughout the project
6. Students also view other poem animations created by other students in their school, and compare and contrast each others' work in addition to gaining exposure to a different folktale from a similar country or culture
7. YouTube links are distributed and students are encouraged to share their work with family and friends, in addition to making comments and starting conversation on the YouTube page
8. Students are encouraged to participate in stop-motion animation projects on their own and to understand the value and necessity of group work
9. Time for written reflection concludes the residency

### SUGGESTIONS FOR FOLLOW-UP

Using the techniques that were employed throughout this residency, choose another story or curriculum topic for students to learn and express their ideas about, by creating animations or movies. Students may choose a particular focus area now that they have been exposed to a variety of roles.

Research and discover different animation software or apps.

# PS 193 - Poems of New York City

[https://www.youtube.com/watch?v=\\_TDIm3K6QJo](https://www.youtube.com/watch?v=_TDIm3K6QJo)

# IS 240 Hudde JHS - NYC Poems

<https://www.youtube.com/watch?v=wOgb171Puhw>



## PS 193 - Poems of New York City



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175 views

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8 2

Published on Jun 15, 2015

Several classes of 3rd, 4th and 5th graders from PS 193 in Brooklyn, NY combined to create this stop-motion animation to present 4 different poems all related to New York City.

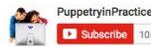
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ALL COMMENTS (23)

Add a public comment...



## IS 240 Hudde JHS - NYC Poems



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4 1

Published on Jun 16, 2015

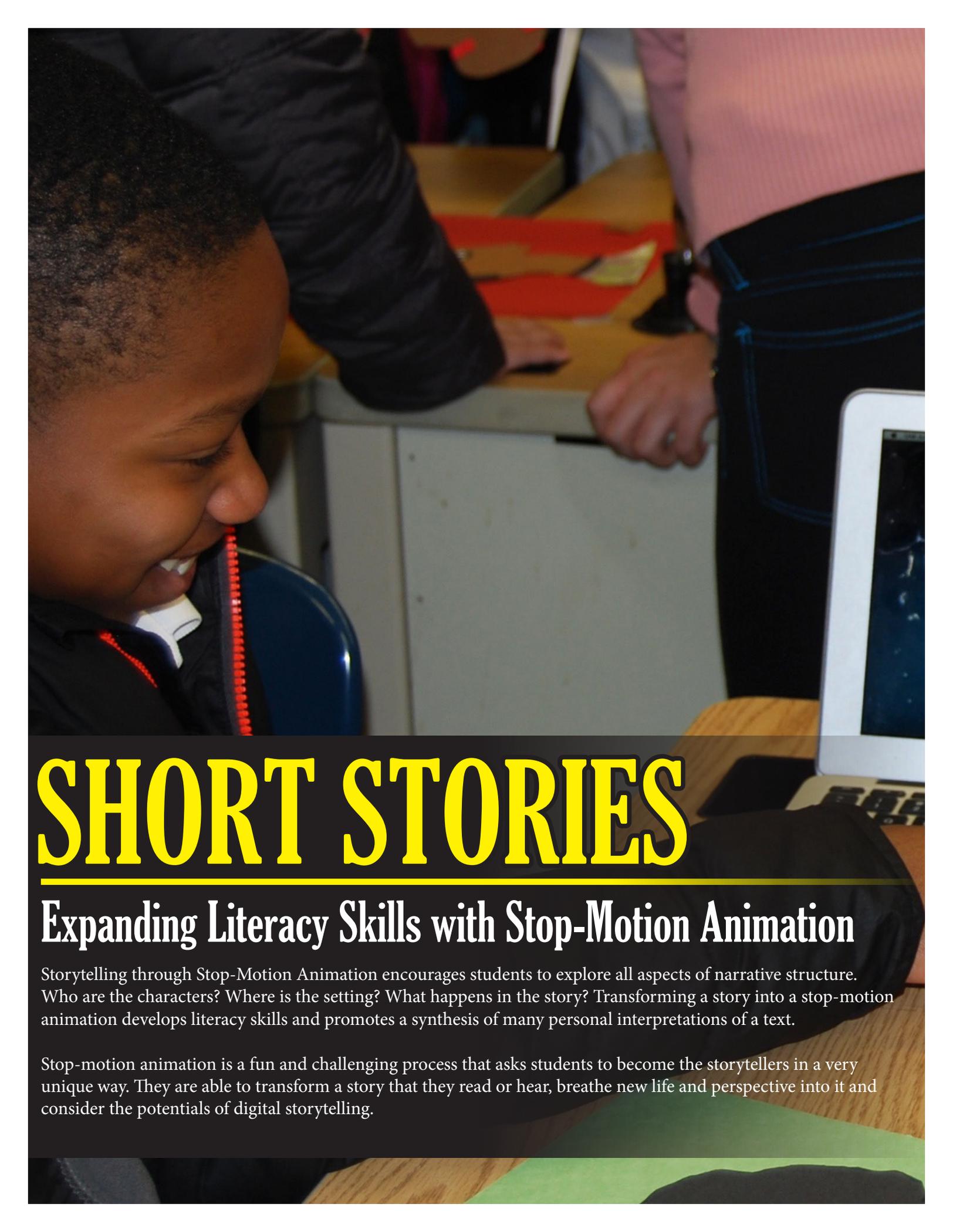
Several middle school classes from IS 240 Andries Hudde JHS in Brooklyn, NY combined to create this stop-motion animation to present 4 different poems all related to New York City.

Music "Out of Control" by The Crossfires (Google Play • AmazonMP3 • iTunes)

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ALL COMMENTS (4)

Add a public comment...

A young boy with dark hair, wearing a dark jacket with a red zipper, is smiling and looking down at a laptop. He is sitting at a wooden desk. In the background, other students are visible, some working on projects. The scene is brightly lit, suggesting a classroom or workshop environment.

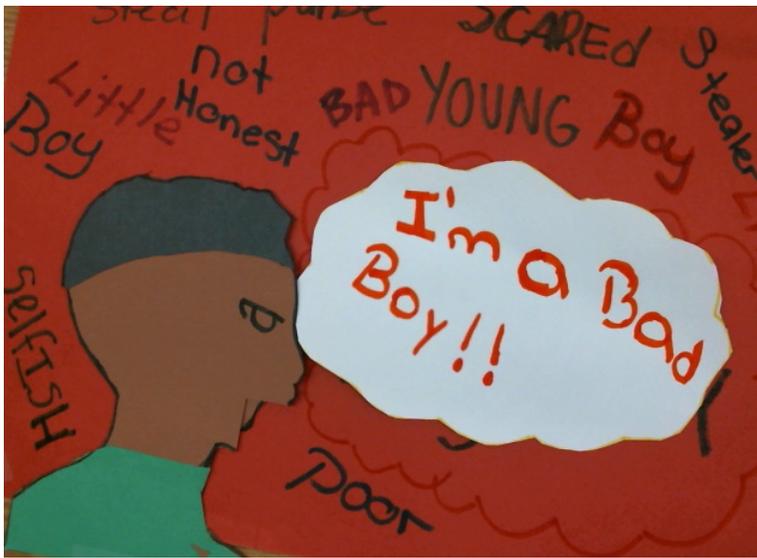
# SHORT STORIES

## Expanding Literacy Skills with Stop-Motion Animation

Storytelling through Stop-Motion Animation encourages students to explore all aspects of narrative structure. Who are the characters? Where is the setting? What happens in the story? Transforming a story into a stop-motion animation develops literacy skills and promotes a synthesis of many personal interpretations of a text.

Stop-motion animation is a fun and challenging process that asks students to become the storytellers in a very unique way. They are able to transform a story that they read or hear, breathe new life and perspective into it and consider the potentials of digital storytelling.





# CHARACTERS





# WHO?

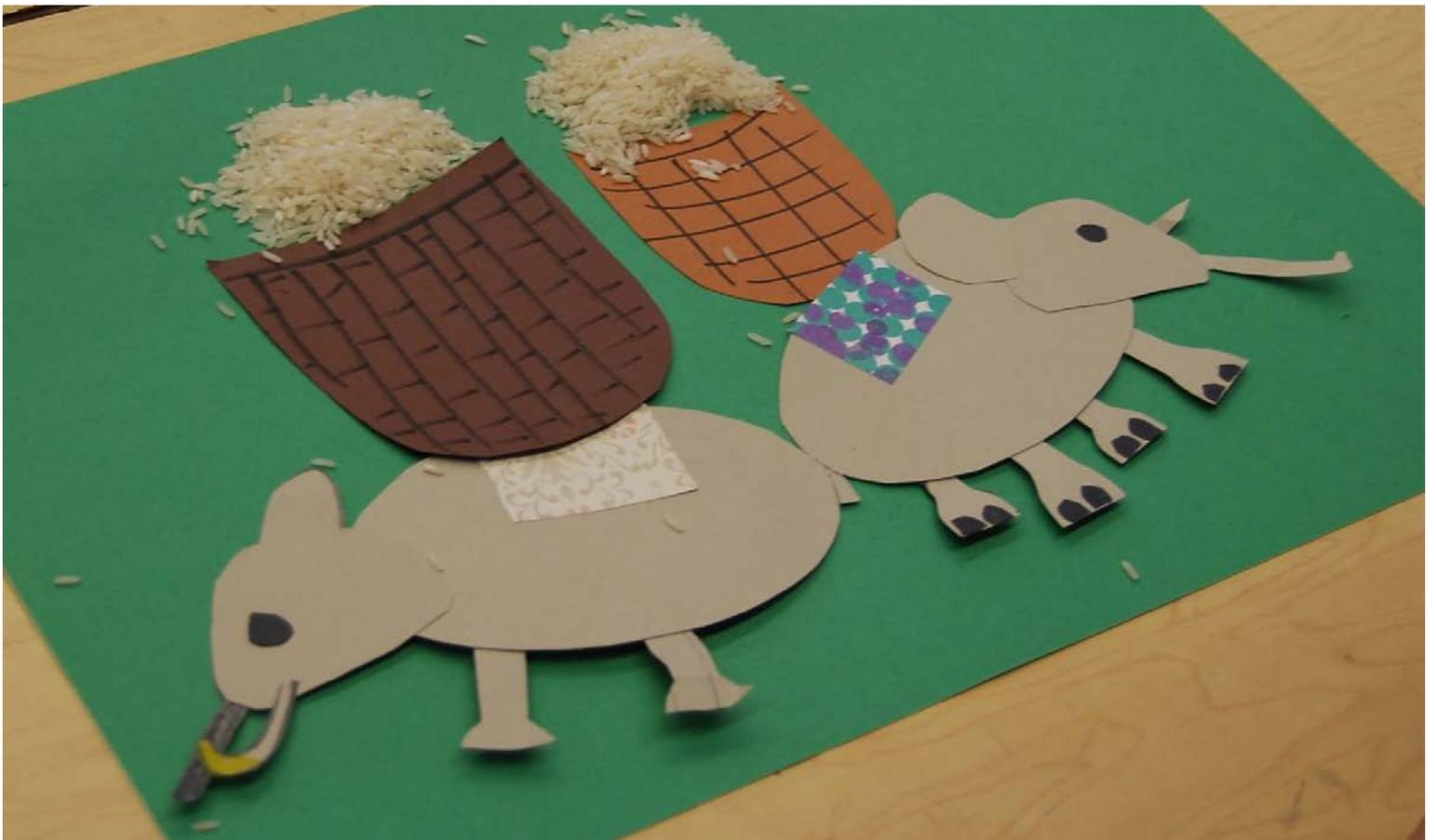
*"Who are the characters in the story?"*

*"Who are the main characters in the story? The secondary characters?"*

*"How will we show different personalities and character traits?"*

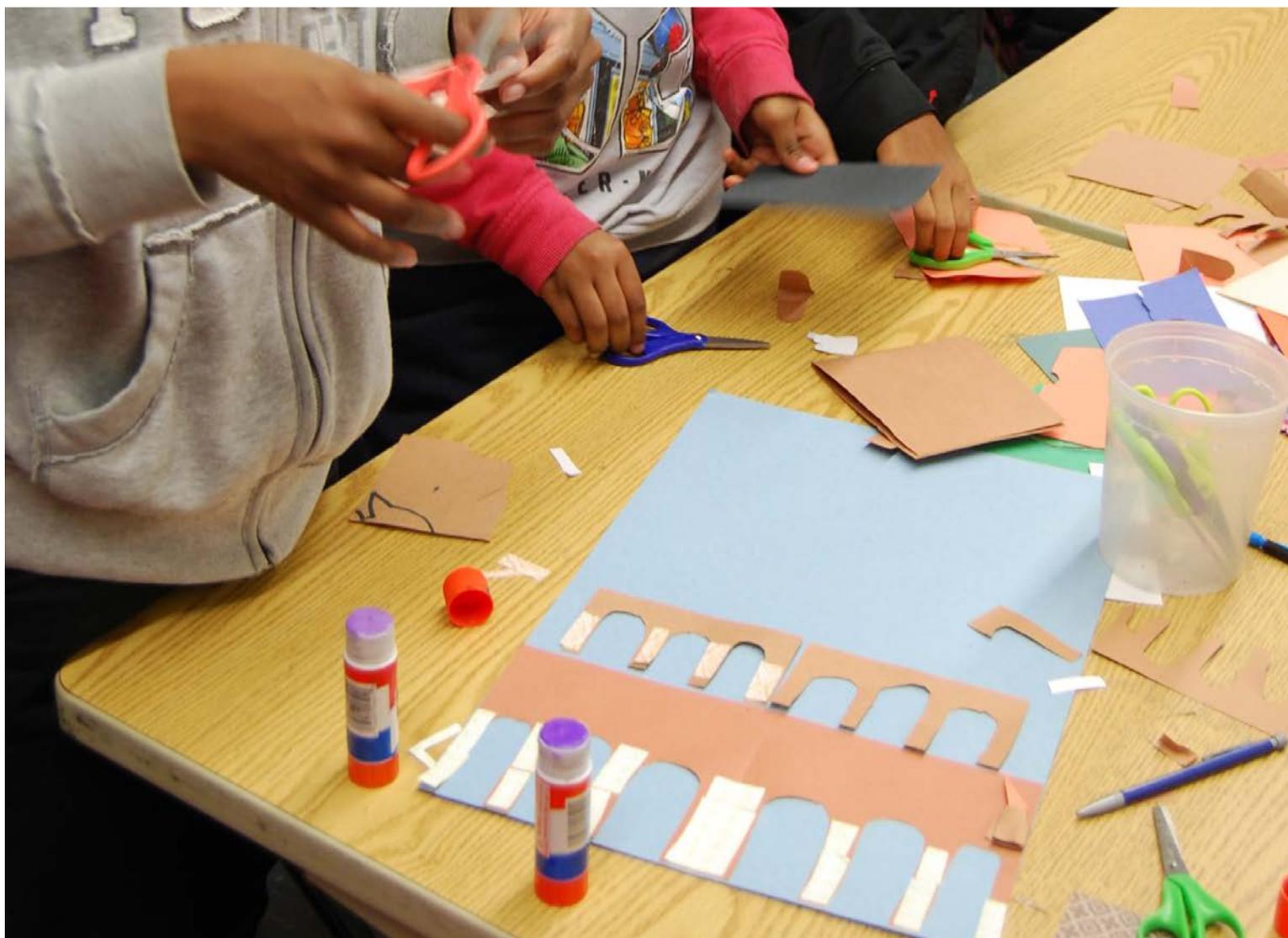
*"How will we make close-ups?"*

A short story can have one character or many. There are main characters and secondary characters, and they are all important to the story. Students are asked to analyze the personality traits of characters and to make decisions about what they look like, how they will move and how they can talk. Focusing on these characteristics, while engaged in art-making activities, enables students to have deeper insights into who these characters are, or could be. Encouraging students to add new traits to the characters allows them to develop a greater ownership of the re-telling of the story through their animation.





# BACKGROUND SETTINGS





*“Where does the story take place?”*  
*“How will we show the inside or the outside of a place?”*  
*“Do different characters come from different kinds of places?”*  
*“How can we show those differences?”*  
*“How will we use paper collage to show where the story takes place?”*

# WHERE?

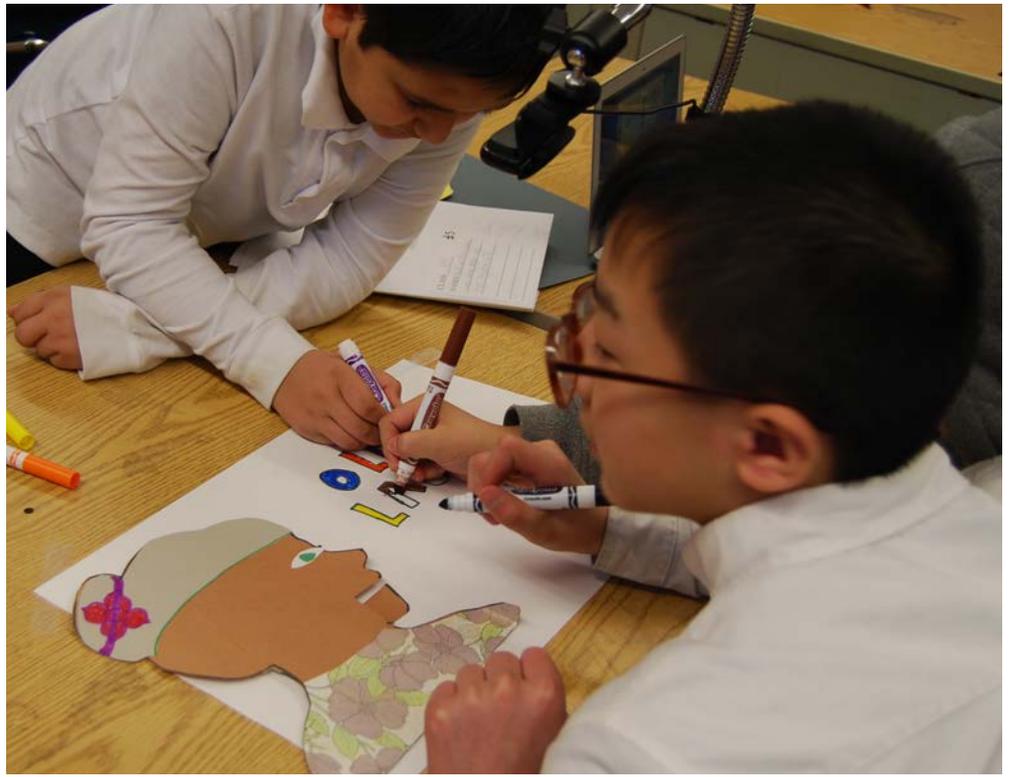
After students complete their puppet characters, they need to create backgrounds. Students work in small groups and collaborate with each other in order to design colored-paper collages that depict the settings for their animation. Colored paper collages not only stand out more in the animation, but promote teamwork skills that will become a more and more important factor as the project progresses.





# STORYTELLING





# WHAT?

*“What happens in the story?”*

*“What do the characters say?”*

*“What are key elements in the narrative that we have to show?”*

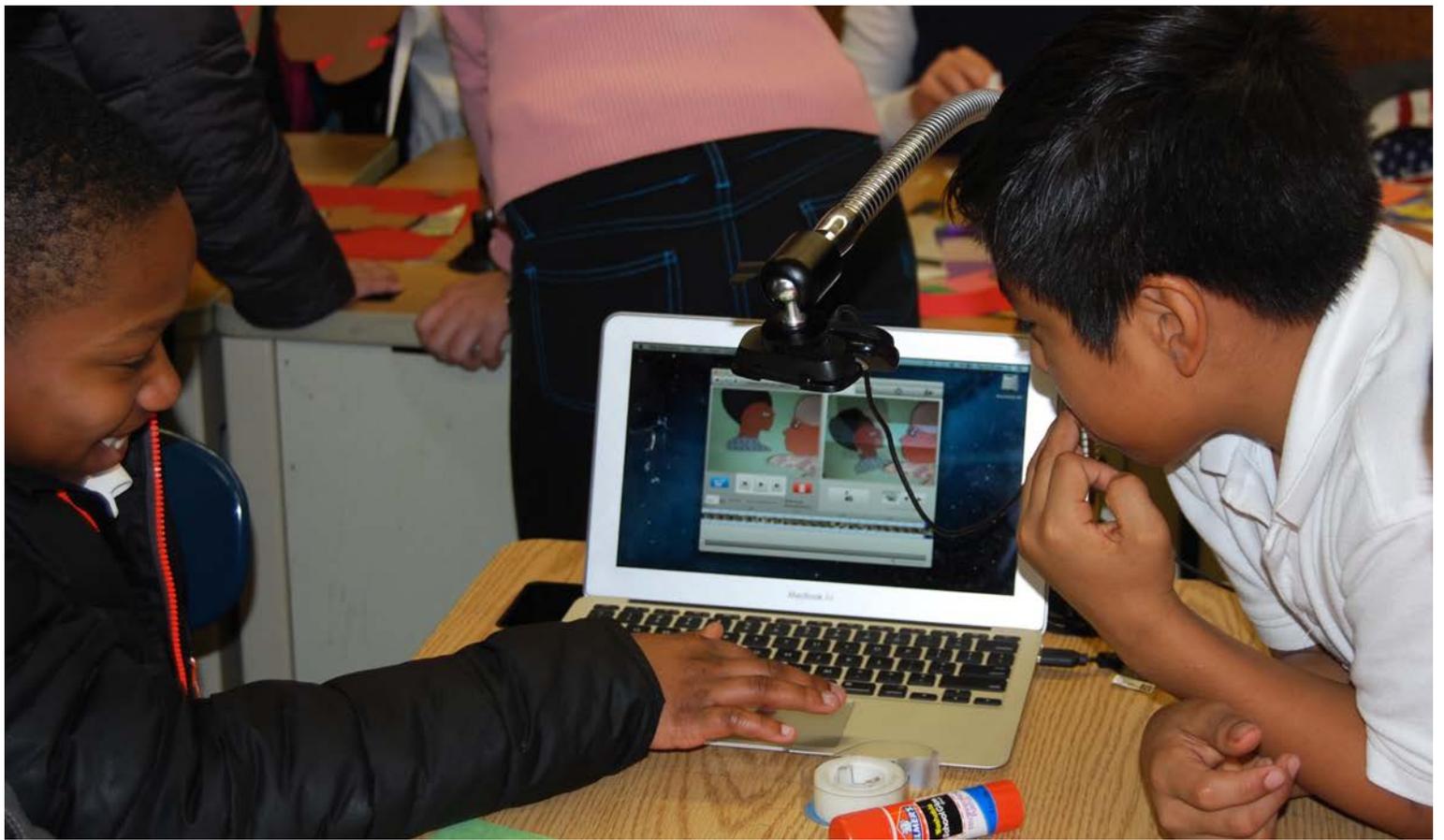
*“What are some additional props we will have to make, or find, to animate?”*

*“What are different jobs we can have while we are animating?”*

With completed puppets and backgrounds, students begin animating and bringing the story to life. A story can be divided up into different scenes and each scene can be assigned to a different group of students to animate. A series of animation assignments can also be generated from the story that help students explore the variety of techniques used in animation and filmmaking. Assignments include:

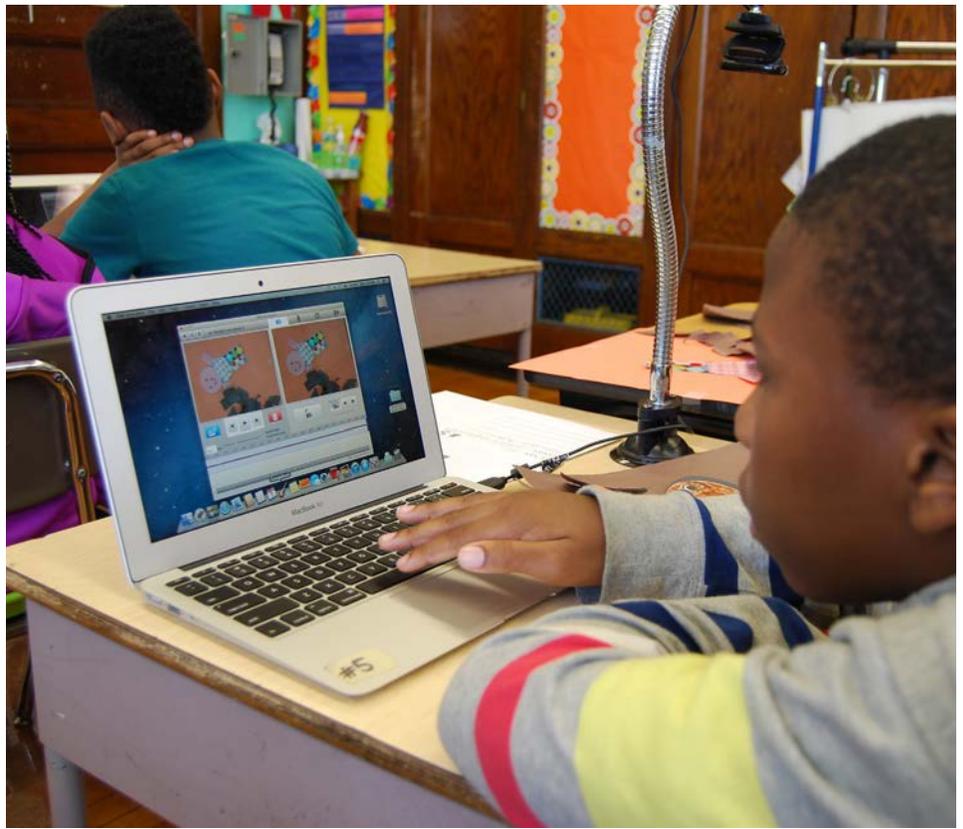
- Character Close-ups
- Talking/Thinking Bubbles
- Pixilation
- Claymation
- Time Lapse
- Using Onion Skin/Replacement
- Green Screen Projects
- Titles/Credits





# ANIMATING

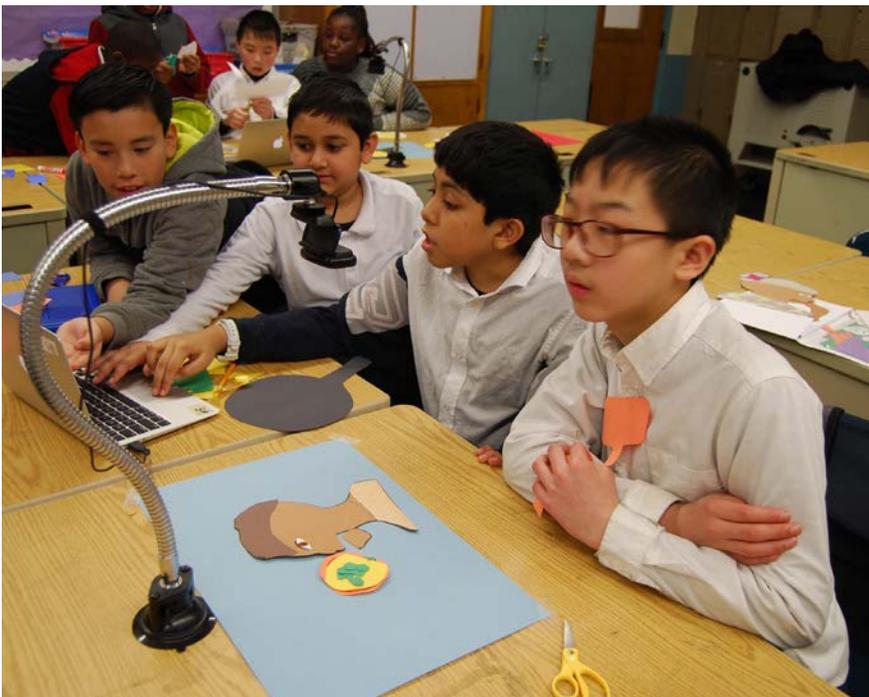




- “How will we use animation to tell this story?”*
- “How will we make this story our own?”*
- “How will we work as a team to complete the animation?”*
- “How will we know when we are finished?”*
- “How will we write and record the narration and dialogue?”*

# HOW?

As students progress through the project, it is important to emphasize what animation affords and how to best use the medium. What kinds of things can be done with animation that we can not do with regular filmmaking? More importantly is the need for constant collaboration and communication. In each group, every team member needs to play an active role in the creation of the animation in order to find success. The more involvement from everyone, the greater the possibilities.



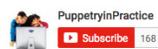




# P.S. 193 Gil Hodges Elementary Short Story Animations



PS 193 The Empty Pot 5-507



109 views

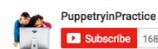
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Published on Jun 1, 2016  
5th Grade students in PS 193 in Brooklyn, NY worked with PuppetyrinPractice artists to create this stop motion animation based on the short story The Empty Pot by Demi.  
Over a 10-week in-school program, students worked in small groups to create puppets, background scenery, and the animated scenes included

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PS 193 Liang and the Magic Paintbrush 4-505



73 views

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Published on Jun 1, 2016  
5th Grade students in PS 193 in Brooklyn, NY worked with PuppetyrinPractice artists to create this stop motion animation based on the short story Liang and the Magic Paintbrush by Demi.  
Over a 10-week in-school program, students worked in small groups to create puppets, background scenery, and the animated scenes included

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## PS 193 The Empty Pot 5-507

<https://www.youtube.com/watch?v=Tnv251VaWBC>

## PS 193 Liang and the Magic Paintbrush 4-505

<https://www.youtube.com/watch?v=vONasHSWi1c>



PS 193 Rain School 4/5-401



25 views

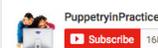
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Published on Jun 1, 2016  
4th and 5th Grade students in PS 193 in Brooklyn, NY worked with PuppetyrinPractice artists to create this stop motion animation based on the short story Rain School by James Rumford.  
Over a 10-week in-school program, students worked in small groups to create puppets, background scenery, and the animated scenes included

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PS 193 One Grain of Rice 5-513



72 views

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Published on Jun 1, 2016  
5th Grade students in PS 193 in Brooklyn, NY worked with PuppetyrinPractice artists to create this stop motion animation based on the short story One Grain of Rice by Demi.  
Over a 10-week in-school program, students worked in small groups to create puppets, background scenery, and the animated scenes included

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## PS 193 Rain School 4/5-401

<https://www.youtube.com/watch?v=Rd9c5KLM9dg>

## PS 193 One Grain of Rice 5-513

<https://www.youtube.com/watch?v=wz8At-Y3m3c>

# I.S. 240 Andres Hudde Junior High School Short Story Animations



I.S. 240 Hudde - Harrison Bergeron

PuppetryInPractice  
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90 views  
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Published on Mar 2, 2016  
6th Grade students in IS 240 - Andries Hudde Junior High School in Brooklyn, NY worked with Puppetry in Practice artists to create this stop motion animation based on the short story Harrison Bergeron by Kurt Vonnegut Jr.  
Over a 10-week in-school program, students worked in small groups to create puppets, background scenery, and the animated scenes included

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I.S. 240 Hudde - THANK YOU, MA'AM

PuppetryInPractice  
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Published on Mar 2, 2016  
6th Grade students in IS 240 - Andries Hudde Junior High School in Brooklyn, NY worked with Puppetry in Practice artists to create this stop motion animation based on the short story Thank You, Ma'am by Langston Hughes.  
Over a 10-week in-school program, students worked in small groups to create puppets, background scenery, and the animated scenes included

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## I.S. 240 Hudde - Harrison Bergeron

<https://www.youtube.com/watch?v=2pPy-QPjke8>

## I.S. 240 Hudde - THANK YOU, MA'AM

[https://www.youtube.com/watch?v=H\\_n2SssB5QA](https://www.youtube.com/watch?v=H_n2SssB5QA)

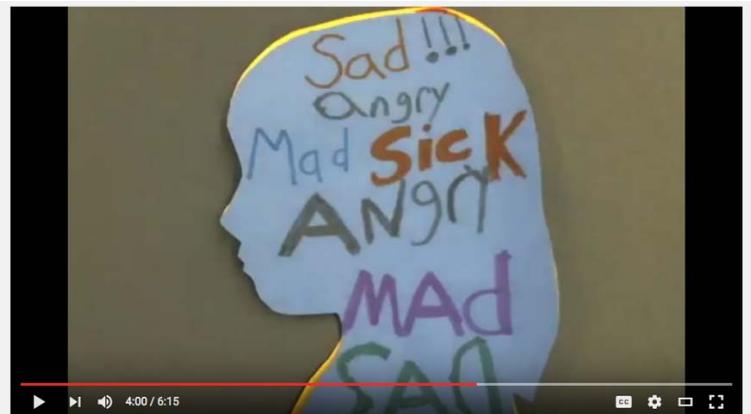


I.S. 240 Hudde -The Lady or the Tiger?

PuppetryInPractice  
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102 views  
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Published on Mar 2, 2016  
6th Grade students in IS 240 - Andries Hudde Junior High School in Brooklyn, NY worked with Puppetry in Practice artists to create this stop motion animation based on the short story The Lady or the Tiger? by Frank Stockton.  
Over a 10-week in-school program, students worked in small groups to create puppets, background scenery, and the animated scenes included

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I.S. 240 Hudde - ELEVEN

PuppetryInPractice  
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Published on Mar 2, 2016  
6th Grade students in IS 240 - Andries Hudde Junior High School in Brooklyn, NY worked with Puppetry in Practice artists to create this stop motion animation based on the short story Eleven by Sandra Cisneros.  
Over a 10-week in-school program, students worked in small groups to create puppets, background scenery, and the animated scenes included

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## I.S. 240 Hudde -The Lady or the Tiger?

<https://www.youtube.com/watch?v=FCdzgioQOZE>

## I.S. 240 Hudde - ELEVEN

<https://www.youtube.com/watch?v=6zsCtb8W734>

# TEACHER REFLECTIONS

## PUPPETRY IN PRACTICE

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FOLKLORE MUSEUM \ 3131 Nostrand Ave \ Brooklyn NY 11229 \ (718) 627-2014 \ www.PuppetryInPractice.org

### TEACHER EVALUATION

PROGRAM: Puppetry in Practice  
NAME: L. Lopez SCHOOL: IS 240 CLASS: 631  
TEACHING ARTIST: Mr. Jason

*It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know your students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.*

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?)

*Students experienced literature being brought to life and gained a greater appreciation for reading a short story.*

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

*Students who may not generally work together were able to navigate through the decision making process.*

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

*This is a great way to draw upon multiple intelligences and various learning styles in the classroom.*

4. What else would you like us to know?

*Looking forward to working with you again next year. This is a great program and Mr. Jason is wonderful w/ all students.*

*Please write any additional comments on the back.*

Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us.

# PUPPETRY IN PRACTICE

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FOLKLORE MUSEUM \ 3131 Nostrand Ave \ Brooklyn NY 11229 \ (718) 627-2014 \ www.PuppetryInPractice.org

## TEACHER EVALUATION

PROGRAM: Puppetry In Practice  
NAME: Jen Palmeri SCHOOL: IS240 CLASS: 631  
TEACHING ARTIST: Jason

*It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know your students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.*

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?)

*Anytime students get to utilize equipment and technology an immediate spark is noticed. Hands-on is the best way to inspire students.*

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

*Interestingly enough certain students became engaged because of their ability to be creative while others regressed, not feeling confident to experiment with the tools they were given.*

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

*absolutely, grouping, infusion of technology, creative freedom ~ all are often used in our classroom.*

4. What else would you like us to know?

*It <sup>was</sup> an amazing <sup>experience</sup> working with all of you. We are so very thankful.*

*Please write any additional comments on the back.*

*Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us.*

# PUPPETRY IN PRACTICE

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## TEACHER EVALUATION

PROGRAM: \_\_\_\_\_

NAME: Joseph Roland SCHOOL: I.S. 240 CLASS: 678

TEACHING ARTIST: \_\_\_\_\_

It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know your students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?)

Students were giving the opportunities to work as a team. At first students weren't working together to complete the tasks. Everyone wanted to do their own work but at the end everyone cooperated and followed instructions. It was very nice to see the students were working in their respective groups as a team. This program helps my students to be confident and to be able to be creative on their own way. (Jason was great and his class management skills were superb!)

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

Some of my students were very quiet and non talkative at first because of the language but at the end I saw they were expressive of their creativity. They were able to share their ideas with the class. They used their "imaginative mind" to create and to express their thoughts through arts.

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

Yes, give students time to create, to present their work in front of the class. This way, students will be confident of who they are. I already used Thank You Ma'am as a play with my class.

4. What else would you like us to know?

It would like to know if we can have this program for all the grades specially the ELL students. This program will help them to foster their ~~and~~ creative and speaking skills. I would like the hours to expand. 10 weeks are not enough.

Please write any additional comments on the back.

Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us.

# PUPPETRY IN PRACTICE

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## TEACHER EVALUATION

PROGRAM: Puppetry in Practice

NAME: Nikacevic SCHOOL: PS193 CLASS: 513

TEACHING ARTIST: Mr. Jason

*It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know your students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.*

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?)

The program overall was an amazing experience for both the children and the teachers.

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

Yes, this class is extremely diverse but we have ELL students as well as SWD's and they were all engaged through-

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

Yes -> Hands on activities as well as incorporating technology and freedom to explore materials to be creative and working together to make a plan. <sup>the entire process.</sup>

4. What else would you like us to know?

This program is great - and I wish we can continue to use this program in all grades + classrooms.

Please write any additional comments on the back.

Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us.

It allows for creativity and exploration, by incorporating all subject areas.

# PUPPETRY IN PRACTICE

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www.puppetryinpractice.org

## TEACHER EVALUATION

PROGRAM: Puppetry in Practice

NAME: E. Donaldson SCHOOL: PS 193 CLASS: 5-507

TEACHING ARTIST: Jason

*It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know your students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.*

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?)

*One of the strengths is students working together to accomplish a goal. I was surprised with how much work they completed in 10 weeks. and how they learned to work together.*

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

*Yes, I noticed that students grew in using their words to express what their ideas were or was frustrating them rather than using the teacher to solve their problems.*

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

*I will use the collaborative group work.*

4. What else would you like us to know?

*The students had a wonderful time in this program. They looked forward to it every week. Many of them are into animation so it was a great way for them to learn more about it but also to learn that to achieve a goal they have to work hard and as a team.*

Please write any additional comments on the back. Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us.

# PUPPETRY IN PRACTICE

RESOURCE CENTER at Brooklyn College \ 2900 Bedford Ave \ James Hall, Room 0712 \ Brooklyn NY 11210 \ (718) 951-4240  
www.puppetryinpractice.org

## TEACHER EVALUATION

PROGRAM: Puppetry in Practice

NAME: Jim Plant SCHOOL: PS193 CLASS: 4-505

TEACHING ARTIST: Jason

It's hard to believe we are at the end of the 10-week residency! What an honor it was to work with you and get to know your students! Puppetry in Practice is truly a literacy-based, process-driven program. We ask that you take a few moments to reflect on the process of the past months. Consider the use of hands-on art processes; working in groups; connections to the curriculum; use of technology; presentation of materials; creative and constructive input by students.

1. What do you determine to be the strengths of the program as related to your students? (Did anything surprise you?)

Engaging creative processes, collaborating w/ peers, allowing students to express themselves in ways they can't in an academic setting. It surprised me how autonomous they were & how quickly they picked up the process.

2. Did you notice significant growth in students by being engaged in this multipronged process? (If so, please give examples. Be as detailed as possible.)

Students were more engaged each session. They became much more adept at taking pictures w/ the computer & creating the scenes each time. There was also impressive collaboration & the time management/organization of the groups improved each session.

3. Did you observe techniques that you could apply to your classroom teaching? If so, what?

I would love the use some of these techniques to have students animate stories they write in class/animate stories they read.

4. What else would you like us to know?

This was an awesome opportunity for students to feel empowered in a creative learning process. Especially ENL/special education students who don't always feel encouraged/empowered in academics.

Please write any additional comments on the back.

Thank you for taking the time to answer these questions. Your feedback is extremely helpful to us.

Mr. Jason was awesome w/ the students & they were so excited to have puppetry every week.



# PUPPETRY IN PRACTICE

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(718) 951-4240 / [puppetryinpractice@gmail.com](mailto:puppetryinpractice@gmail.com) / [www.puppetryinpractice.org](http://www.puppetryinpractice.org)



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