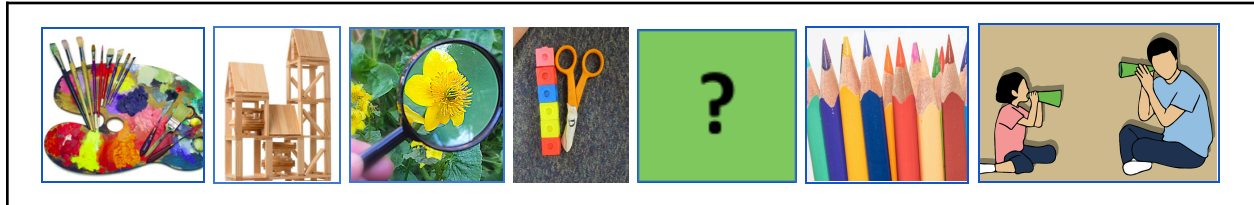


Unit 3: Connecting Places, Connecting People

WEEK 6 Studios



**Following Journeys**

Children continue working on biographical puppets. They consider and invent stories of immigrants and immigration to the US and read a child’s immigration interview. In the Building and Discovery Studios, children consider designs for displaying artifacts. Additionally, work in any studio will be determined according to the Project Plan, initiated during Text Talk Week 6, Day 2, and evolving.

<p><b>Big Ideas</b></p>	<p>Every place has many stories.</p> <p>People and places around the world are linked.</p> <p>Different perspectives offer opportunities for understanding and inspiration.</p> <p>Individuals and communities shape each other.</p> <p>We understand our own identities by thinking about where we are and where we come from.</p>
<p><b>Weekly Question</b></p>	<p>What are some of our stories?</p>
<p><b>Materials and Preparation</b></p>	<ul style="list-style-type: none"> <li>● Our Town Project Planning chart, begun during Text Talk Day 2</li> <li>● new studios prompts Cut apart and replace studios prompts.</li> <li>● Unit 3 Observation Sheet</li> </ul> <p><u>New for the Art Studio:</u></p> <ul style="list-style-type: none"> <li>● materials needed to continue papier-mâché heads:             <ul style="list-style-type: none"> <li>○ tempera paints and brushes</li> <li>○ colored pencils and/or oil pastels</li> <li>○ yarn and glue, for hair, optional</li> <li>○ Beautiful Stuff materials (see description below)</li> </ul> </li> </ul> <p>Notes:</p> <p>Children will continue to work on puppets as portraits of their biography subjects. Dry papier-mâché is painted to show skin color;</p>

facial features are painted or drawn; hair is painted or glued on.

From there, these puppets can be made in a variety of ways. The simplest method is to cut a hole large enough for a child's hand to fit inside of; the child's arm becomes the puppet's body. (The balloon is punctured in this process and can be pulled out through the hole.)

Alternatively, the head is cut with a hole just large enough to insert a ruler, wooden dowel, or stick, and clothing is cut out of construction paper and glued to this handle.

On the very complicated end of the continuum is a marionette with a t-shaped wooden armature (body) and clothing sewn of fabric; second graders can be quite capable with needle and thread.

Materials from a Beautiful Stuff collection could also be useful for various puppet parts. Consider how involved a project is suitable for the classroom community, and plan and proceed accordingly.

New for the Building Studio:

- any materials needed for developing the Our Town Project exhibit
- Kapla blocks
- Beautiful Stuff

New for the Discovery Studio:

- Museum Exhibits images, from Science and Engineering Day 2
- Science and Engineering packets

New for the Math Studio:


- Jump the Line Stage 1 [Gameboard](#)
- Jump the Line Stage 1 [Spinners](#)
- sheet protectors  
Slip the Gameboard into the sheet protectors.
- dry erase markers
- paper clips


New for the Research Studio:



- Interview with Ange, printed
- Grandmother Biographies, from Writing Week 5, Day 1
- Grandmother Biographies slides with audio
- Immigrant Grandmothers Mural Image, printed, from Text Talk Day 3
- Immigrant Grandmothers Mural slides with audio
- *Ryan Adams* informational text, add after use in Text Talk Day 4
- *Safiya Khalid* informational text, add after use in Text Talk Day 5
- tablets or laptops, with headphones



	<p><u>Writing and Storytelling Studio:</u></p> <ul style="list-style-type: none"> <li>● evolving work from Writing Days 2-5</li> <li>● Interview with Ange</li> <li>● Storytelling Books</li> <li>● writing and drawing tools</li> </ul> <p>Make sure the Our Town Project Planning chart is visible from the meeting area.</p> <p>In the Opening Basket, place the Studios Planner, a few sample materials from each studio, and prompts.</p> <p>Plan to bring the Art Studio bin to the whole group, along with examples of children’s work from previous weeks.</p> <p>Have sufficient copies of the Observation Sheet on clipboards.</p> <p>Decide which day(s) to host a Thinking and Feedback meeting, and plan Studios time accordingly.</p>
<p><b>Opening</b></p>	<p><i>If you made a papier-mâché head last week, now you can begin to paint it to look like the person you are writing your biography about. Begin by thinking about what color the skin should be. You will need to mix paints to get the right color. Once that is painted and dry, you’ll add eyes, nose, mouth, hair, and other features. You can also offer to help a friend who has not yet made a papier-mâché head.</i></p> <p><i>We are thinking about ways to display different kinds of artifacts, such as in a museum. In the Discovery Studio, you can look at the images from museum exhibits to continue your work from our design lesson. You can also build museums and exhibits in the Building Studio. Either way, think about what kinds of artifacts you want to display and what might be the best way to do so.</i></p> <p><i>In the Research Studio, you can read all the biographies and interviews of people. Here is a new immigration story: an interview with Ange, a ten year old child!</i></p> <p><i>In the Writing and Storytelling Studio, you can continue to work on your writing. Check in with a classmate to get some feedback, if you like. You could also use your Storytelling Books</i></p>

	<p><i>to write and draw your own story where someone travels from one place to another.</i></p> <p>Review the Our Town Project Planning chart.  <i>Take a moment to make a plan for today.</i></p> <p>Give children time to share their plans with a partner or small group.  Dismiss children to work.</p>
<p><b>Facilitation</b></p>	<p>If children have not already made a puppet head, prioritize that work so that the project can continue from there as children identify their biography subjects.</p> <p>Encourage children to refer to the Our Town Project Planning chart and to add notes to update it, as appropriate.</p> <p>Observe children’s use of space and materials.</p> <p>Observe children’s interactions with each other and their habits of asking for and offering help and feedback.</p> <p>Use the Studios Guiding Questions and refer to the Weekly Question to understand and extend children’s thinking.</p> <p>Collect samples of children’s work for use during Thinking and Feedback and/or for planning purposes.</p>

<p><b>Art</b></p> 	<p><b>Biography Puppets</b></p> <p><u>Content Objective:</u>  I can represent important qualities about a person through art, as well as through writing.</p> <p><u>Process:</u>  Children begin painting papier-mâché heads to represent the subjects of their biographies.  Children who have not done so already follow papier-mâché directions to create heads for the puppets.</p> <p><u>Facilitation:</u>  With painting, as with papier-mâché, make a connection to previous science lessons by exploring children’s ideas about evaporation: What do they think about ideal drying conditions? Are ideal conditions similar to those for papier mache?</p>
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	<p>Refer to Week 5 Studios lesson for notes about the papier-mâché process.</p> <p><u>Thinking and Feedback Possibilities:</u> Children may wish to explore strategies for mixing appropriate colors to represent different skin tones.</p> <p><u>Ongoing Assessment:</u> Use the observation sheet to record what children are working on, what understandings and misconceptions are revealed in their work, and how they are interacting.</p> <ul style="list-style-type: none"> <li>What connections are children making to the biographies they are writing?</li> <li>How are children identifying the important qualities they wish to represent in their puppets?</li> <li>What connections do they make to previous science experiences?</li> <li>To what degree do children collaborate and share strategies?</li> </ul>
<p><b>Building</b></p> 	<p><b>Building Exhibits</b></p> <p><u>Content Objective:</u> I can design places and structures for displaying specific kinds of artifacts.</p> <p><u>Process:</u> Children build models of a museum and/or exhibit displays. They talk together about how they are making display decisions. They may also build the environment or town surrounding the museum. Alternatively, children may work on structures related to the Our Town Project plans.</p> <p><u>Facilitation:</u></p> <ul style="list-style-type: none"> <li><i>How are you making decisions about the design of your museum or display?</i></li> <li><i>What kind of artifacts might be displayed in this space?</i></li> <li><i>Who will come to look at these artifacts?</i></li> <li><i>Where would this museum be located? What would it be called?</i></li> </ul> <p><u>Thinking and Feedback Possibilities:</u> Take and project photographs of a constructed museum or exhibit. Peers ask questions about the builders’ intent and offer feedback about the effectiveness of a display for a particular kind of artifact.</p>

	<p><u>Ongoing Assessment:</u> Use the observation sheet to record what children are working on, what understandings and misconceptions are revealed in their work, and how they are interacting. How are children connecting kinds of artifacts to displays and spaces?</p>
<p><b>Discovery</b></p> 	<p><b>Ongoing Investigations</b> <u>Content Objective:</u> I can design solutions for displaying different kinds of artifacts. I can discuss, present, and evaluate my own and my classmates' ideas.</p> <p><u>Ongoing Assessment:</u> How are children making decisions? What resources, experiences, and text-based information are they considering?</p>
<p><b>Math</b></p> 	<p><b>Jump the Line</b> <u>Content Objective:</u> I can make strategic choices about numbers to add or subtract to reach target numbers.</p> <p><u>Process/Directions:</u></p> <ul style="list-style-type: none"> <li>• Children work in partnerships. Each will need a gameboard (in sheet protector), dry erase markers. and 2 paper clips.</li> <li>• Each partner selects 3 target numbers and marks them on the number line.</li> <li>• Children begin at the start of the number line.</li> <li>• Partner A spins all three spinners. Partner A decides which of the three moves to make.</li> <li>• Partner B repeats.</li> <li>• The goal is to try to land exactly on the target numbers. The first player to land exactly on two target numbers wins.</li> </ul> <p><u>Facilitation:</u> <i>How are you making decisions about which spinner move to make?</i> <i>How will you land on your target numbers?</i> <i>What is challenging about this game?</i></p>
<p><b>Research</b></p>	<p><b>Learning from Stories</b> <u>Content Objective:</u> I can use images and text to gather information and develop my</p>

	<p>thinking about the ways immigrants enrich a place.</p> <p><u>Process:</u> Children read short biographies and interviews to find out about and discuss the stories and contributions.</p> <p><u>Facilitation:</u> <i>What are you learning about this person?</i> <i>What connections do you make to this person’s story?</i> <i>How does this person enrich the community where she or he lives?</i> <i>What questions would you like to ask this person?</i> <i>What do you think you would like to do together with this person if you met?</i></p> <p><u>Thinking and Feedback Possibilities:</u> This activity is not well suited to a whole group Thinking and Feedback process.</p> <p><u>Ongoing Assessment:</u> How are children approaching new and familiar text? What personal connections are they making? What do they understand about the contributions of people with immigration stories?</p>
<p><b>Writing and Storytelling</b></p> 	<p><b>Continuing Writing, Inventing Stories</b></p> <p>Children use the studio to continue their individual construction of biographies (from Writing lessons) and to talk together about their work.</p> <p>Children may also choose to retell or invent stories in which people move from one place to another, including Ange’s journey, from her interview in the Research Studio.</p>
<p><b>Standards</b></p>	<p>Some standards addressed will depend on the studios in which children work. Some possibilities include work towards those listed in the Studios Introduction (Part 1) and the following studio-specific standards.</p> <p><u>Math:</u> <b>2.MD.B.6</b></p> <p><u>Research:</u> <b>R.4.2</b> Ask and answer questions about who, what, when, where, how and why.</p>

	<p><b>R.11.2.c</b> Explain how specific visuals contribute to and clarify the meaning of a text.</p> <p><b>R.11.2.d</b> Compare and contrast the information presented by two texts on the same topic.</p> <p><b>SL.2.2.a</b> Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p> <p><u>Writing and Storytelling:</u></p> <p><b>W.3.2</b> Use a combination of drawing and writing to communicate a topic with a beginning, middle (including details), and an end.</p> <p><b>W.1.2.b</b> Gather information from provided sources and/or recall information from experiences in order to answer questions.</p>
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**Notes**