

SEATTLE OPERA.

EARTH TO KENZIE

TEACHER'S GUIDE



MUSIC BY FRANCES POLLOCK
LIBRETTO BY JESSICA MURPHY MOO

SEATTLE OPERA SCHOOL PROGRAMS

Seattle Opera's school programs are dedicated to introducing the power of the arts to every child. Our programs and performances engage with and inform students' worldview, encourage students to express themselves creatively, and facilitate meaningful dialogue inspired by artistic representation.

BEFORE THE PERFORMANCE

To make the most of this opera experience, it's helpful to spend time exploring the story with your students.

Your students may never have attended a play, dance, or musical performance and it might be helpful to familiarize them with the art form prior to the performance itself. Prior preparation will also allow all students to connect more deeply with the performance.

DURING THE PERFORMANCE

Earth to Kenzie is performed in English. The performance will be 45 minutes followed by a post-show discussion with the cast to deepen the students' engagement with the opera's themes and connect it to the housing crisis that affects our communities.

Seattle Opera is always working to improve our programs to best serve your school. If you have any feedback about your *Earth to Kenzie* performance or this teacher's guide, please contact schoolprograms@seattleopera.org.

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WHAT IS AN OPERA?

Teachers: Ask your students for their ideas about opera. Write OPERA on the board, then list students' answers or make a word cloud. Ask again after the performance to see if their opinions have changed.

At Seattle Opera we believe that **opera** is simply storytelling, using words and music.

An opera is a partnership of words and music with the purpose of telling a dramatic story. While the story may be about everyday situations or historical figures, it usually has a moral or idea that the entire audience understands. Opera can be serious or funny, but most importantly, it unites people of diverse backgrounds by sharing a common experience through music.

The words of an opera are called a **libretto** (the Italian word for “little book”), much like the words of a play are called a **script**. A **librettist** is the person who turns a story or idea into a libretto by writing dialogue and lyrics. The **score** is the combination of the music and words of an opera. A **composer** (the person who writes the music) can use music as a tool to define the personality traits of their characters and to convey the feeling of the story.

One way in which a composer can use music is through the voices of the singers themselves. First, they consider the personality of a character, and then choose a voice type (either high or low) that best suits this type of person. The five most common voice types, arranged from highest to lowest, are **soprano**, **mezzo-soprano** (also called **alto**), **tenor**, **baritone**, and **bass**.

After a composer has chosen the characters' voice types, the composer then interprets the libretto through music.

In an opera production, the ideas of the composer and librettist are expressed by the singers as directed by a **conductor** and **stage director**. The conductor is responsible for the musical aspects of the performance, leading the **orchestra** and the singers. The stage director is responsible for the dramatic movement and the storytelling on the stage. The stage director works with a **design team**—a **scenic designer**, **costume designer**, and **lighting designer**—to determine the visual interpretation of the work. Just as the composer and librettist must work in close communication in the writing of an opera, the conductor and stage director must have a close collaboration with the singers and the design team (and **choreographer**, if dancing is involved).

Adapted from Virginia Opera (2018) *Don Giovanni* Study Guide. Retrieved from <https://vaopera.org/wp-content/uploads/2018/10/Don-Giovanni-18-19.pdf>

THE STORY OF EARTH TO KENZIE

Kenzie and her mother are forced to move out of their home before Christmas, and they have no place to go. Kenzie feels scared about her uncertain future and has trouble breathing due to asthma. To distract herself, Kenzie plays video games. She wants to be just like her video game avatar, Edwin, who can escape bad situations, control his destiny, and breathe in any atmosphere.

Kenzie and her mom find a temporary home in a family shelter, but Kenzie worries about going back to school. She has a homework assignment to write an essay on what she did over the break, but Kenzie doesn't want anyone to know that she and her mom spent Christmas living in their car.

At school, the teacher asks for the essay and tries to introduce Kenzie to Eddie, a new student in the class. Upset, Kenzie runs from the classroom.

After school, a taxi picks Kenzie up to return her to the shelter. She gets in and falls asleep, entering a dream world. In Kenzie's dream, Edwin jumps into the taxi, too, and the taxi transforms into a spaceship. As they fly higher and higher, they land on planet Catulon, where the cold temperature makes Kenzie's asthma act up. Panicked and scared, Kenzie realizes that her mom could help her, and that home may not always be a place, but it exists whenever she is with her mom.

When she arrives at the shelter, Kenzie's mom wakes her from the dream and they head inside. Kenzie is surprised to see her classmate Eddie, who also lives at the shelter. Kenzie and Eddie team up to do their homework together. The opera ends with Kenzie and Eddie sharing their essay with the class.

MEET THE CAST AND CREATIVE TEAM



LAMAR LEGEND

Role: Stage Director

Hometown: New York, NY

Favorite kind of music other than opera: Jazz

Favorite subject in elementary school: Art

First inspirations to become a director: When I was a teenager, on the weekends I went to a community arts center where other kids and I wrote, directed, choreographed, and starred in our own plays.

A fun fact about myself is: I love to knit hats and scarves.



STEPHANIE SINTEF

Role: Stage Manager

Hometown: Los Angeles, CA

Favorite kind of music other than opera: Anything by Paul Simon

Favorite subject in elementary school: Math

First inspirations to become a stage manager: In high school, after realizing I had bad stage fright, I helped sew costumes and move scenery. I've been having fun backstage ever since!

A fun fact about myself is: I've been on every ride at Disneyland.



NATALIE SHIH

Role: Costume Designer

Hometown: Milpitas, CA

Favorite kind of music other than opera: Punk

Favorite subject in elementary school: Writing

First inspirations to become a costume designer: When I was 8, my brother's music teacher took us backstage for San Francisco Ballet's production of *Swan Lake*. Seeing the set and costumes up close was a treat and made me interested in theater.

A fun fact about myself is: I attended middle and high school in Taipei, Taiwan.



JORDAN WRIGHT

Role: Edwin the Avatar/ Eddie

Hometown: Austin, TX

Favorite kind of music other than opera: Neo-Soul, and any music with a meaningful message!

Favorite subject in elementary school: Science! Rockets, the patterns of snails and snowflakes.

First inspirations to become a singer: Marian Anderson, singing *Ave Maria* on the radio. That moment completely changed me. Ms. Anderson's voice made me really listen to music for the very first time, which was the day I decided to be a musician.

A fun fact about myself is: I have a rescue greyhound, named 5, and he can run 40 miles per hour. He is shy and loves cookies.



PRISCILLA SALISBURY

Role: Kenzie

Hometown: Monterrey, Mexico

Favorite kind of music other than opera: Musical theater

Favorite subject in elementary school: Math

First inspirations to become a singer: Seeing my teacher sing on the opera stage at Houston Grand Opera.

A fun fact about myself is: I was a teen pop star in Puerto Rico.



ANASOFIA AMALIA GALLEGOS

Role: Mother

Hometown: Tucson, AZ

Favorite kind of music other than opera: Musical theater, Reggaeton

Favorite subject in elementary school: Math

First inspirations to become a singer: My great aunt was an opera singer and my very first teacher.

A fun fact about myself is: I've eaten piranha.



JON FARMER

Role: Teacher/Taxi Driver/Space Kitty Wrangler

Hometown: Chattanooga, TN

Favorite kind of music other than opera: Funk and blues. I guess we could say R&B? Rick James, Commodores, BarKays, anything with a funky beat.

Favorite subject in elementary school: Music/Choir

First inspirations to become a singer: Being my choir's accompanist in 5th grade. I was able to accompany my choir and all the choirs in the region as they performed "We Are the World" in a joint concert. It was so much fun and I was super proud!

A fun fact about myself is: I absolutely love animals despite having to take daily medication due to being horribly allergic to their hair/dander.



IVY ZHOU

Role: Kenzie

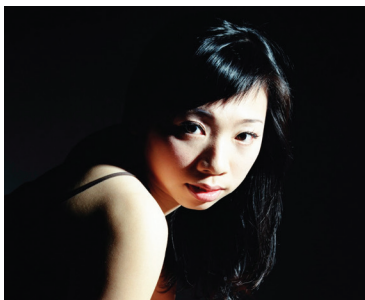
Hometown: Rockville, MD

Favorite kind of music other than opera: Country, musical theater, big band swing

Favorite subject in elementary school: Language Arts and Art

First inspirations to become a singer: I loved singing but hated opera as a child. I started off in musical theater. Then I had a voice teacher in college who encouraged me in the operatic direction. She introduced me to Kathleen Battle, Natalie Dessay, Ellie Ameling, and Beverly Sills, who became my idols and role models.

A fun fact about myself is: I am a huge Harry Potter devotee. (I am a Hufflepuff!)



LI-TAN HSU

Role: Music Director

Hometown: Taipei, Taiwan

Favorite kind of music other than opera: Besides Classical? JAZZ!

Favorite subject in elementary school: This is going to sound cheesy ... but I've loved music theory since elementary school since I had an awesome teacher!

First inspirations to become a pianist: 3rd grade and I can't remember how! But I have always known I wanted to be a "Doctor" in piano!

A fun fact about myself is: I have two elementary-aged children and I run my children's school PTA. I am always at their school!



LUCY WEBER

Role: Edwin The Avatar/ Eddie

Hometown: Salt Lake City, Utah

Favorite kind of music other than opera: I love Lizzo, but growing up I really loved Cyndi Lauper and Madonna and of course Whitney Houston.

Favorite subject in elementary school: I loved reading and creative writing and art.

First inspirations to become a singer: In junior high school, I listened to the musical *Les Misérables* for the first time and decided that I was going to be on Broadway... I am not on Broadway, but I love, love, love opera.

A fun fact about myself is: I used to be a writer at a newspaper before I worked at Seattle Opera.



KUO-HAO LO

Role: Scenic Designer

Hometown: Tainan, Taiwan

Favorite kind of music other than opera: Easy listening

Favorite subject in elementary school: Arts and Crafts

First inspirations to become a Set Designer: Being amazed by seeing set models at school.

A fun fact about myself is: I was trained to be a vocalist then later discovered that the set is the biggest character on stage.



JESSICA EVOTIA ANDREWS

Role: Pianist

Hometown: Seattle, WA

Favorite kind of music other than opera: Motown, Old-School R&B/hip hop, folk songs from around the world.

Favorite subject in elementary school: Geography, Social Studies, and Music.

First inspirations to become a pianist: Growing up in a musical family, my house was always electric with exciting sounds. Music was like an extra language, one we all spoke. My father is a Hammond B3 jazz organist who would frequently have band rehearsals in the basement of our house. My older sister played the piano, and my younger brother played the alto saxophone. I started taking piano lessons at 4 years old, and my fingers have not stopped moving since. I have been fortunate to perform at the White House, Benaroya Hall, and Carnegie Hall.

A fun fact about myself is: I get to work with my siblings who sing, teach, and accompany for Seattle Opera, too.



ZACHARY MARTIN

Role: Teacher/Taxi Driver/Space Kitty Wrangler

Hometown: Federal Way, WA

Favorite kind of music other than opera: 70s Prog Rock

Favorite subject in elementary school: Arts and Crafts

First inspirations to become a singer: Singing in children's choirs starting in the 3rd grade!

A fun fact about myself is: I love building my own computers for playing all kinds of video games.



MELISSA PLAGEMANN

Role: Mother

Hometown: Milwaukee, WI

Favorite kind of music other than opera: I love listening to all kinds of music! But especially music that makes me want to dance!

Favorite subject in elementary school: Math

First inspirations to become a singer: An opera toured to my elementary school (just like this one!) when I was in 4th grade.

A fun fact about myself is: I started taking piano lessons when I was 4 and also played the flute in band and orchestra growing up.

CHARACTERS AND IMPORTANT WORDS

KENZIE

A fifth-grader with asthma and homework who loves to escape into the world of video games.

KENZIE'S MOTHER

The person Kenzie depends on the most. She is doing the best she can for her daughter despite difficult circumstances.

EDWIN

Kenzie's avatar in her video game.

TEACHER

Kenzie and Eddie's classroom teacher.

TAXI DRIVER

The person who picks up Kenzie from school. (In some cities, laws require transportation to be provided to and from school for children living in shelters.)

EDDIE

A new student in Kenzie's class who also lives in the family shelter.

SPACE KITTIES

Cats from space who inhabit the planet Catulon (and Edwin's greatest fear).

- **Real Estate Developer:** a person or company that makes money by buying land and building new houses, condominiums, apartments, stores, or offices on it.
- **Eviction:** the legal process used by a landlord to make a tenant move out.
- **Homeless:** Individuals who lack a fixed, regular, and adequate nighttime residence.
- **Family Shelter:** a building set up to provide safe shelter, beds, food, sanitation, and other forms of support for women, children, and families on their journey out of homelessness.
- **Asthma:** a respiratory condition marked by spasms in the bronchi of the lungs causing difficulty in breathing. It usually results from an allergic reaction, other forms of hypersensitivity, or trauma.
- **Avatar:** in a video game, the graphical representation of the user or the user's alter ego or character.

MEET THE COMPOSER & LIBRETTIST



Left: Composer Frances Pollock.
Right: Librettist Jessica Murphy Moo.

FRANCES POLLOCK, COMPOSER

Frances Pollock is a composer who is excited by all kinds of music. She's currently a student herself at Yale University where she studies composition with Christopher Theofanidis. Frances' favorite music inspirations are Missy Elliot, Dolly Parton, Whitney Houston, Joni Mitchell, Stephen Sondheim, Beyoncé, and Billy Joel. She loves theater and spends most of her days writing music with theater and opera companies all over the country.

She has written operas for Washington National Opera in Washington, D.C., the PROTOTYPE Festival in New York City, and American Opera Projects in New York City. This coming year she will write music for Opera Omaha, Yale University, the Chautauqua Summer Festival, the Detroit New Music Ensemble, and Bel Cantanti Opera in Silver Springs, Maryland.

When Frances is not writing music, she is singing in choirs, cooking dinner for friends and family, exploring New Haven, running with her wife and best friend, Emily, and cheering on her favorite minor league baseball team, the Hartford Yard Goats.

JESSICA MURPHY MOO, LIBRETTIST

Jessica Murphy Moo is an editor, writer, and writing teacher. She writes fiction, nonfiction, and she has written the words to two operas, which means she gets to call herself a librettist. (Fun fact: "libretto" is an Italian word that means "little book," which audiences used to read to follow along with operas.)

Jessica is a big believer in revision and persistence. The first draft is never the final draft, but you get the words down and you go from there. She gets a lot of rejections on writing submissions, but she keeps going and every so often someone accepts something.

She worked at Seattle Opera for a long time as the company's communications editor, and that's where she wrote a lot and learned that this art form is so much fun for all ages. Her kiddos love it. One stood up during a dress rehearsal of *Barber of Seville* and started flinging her arms about and conducted the overture from the second balcony. Another got the chance to be a child actor in *Porgy and Bess*. How cool is that? Right now Jessica is the editor of University of Portland's alumni magazine and still writing up a storm. She is so happy that you've come to *Earth to Kenzie*.

GLOSSARY

accompaniment

music played by the piano or orchestra that helps the singers tell the story.

aria

a musical piece or song for solo voice in opera.

chorus

a large organized group of singers, especially one that performs with an orchestra or opera company.

composer

the person who writes the music.

conductor

the person who leads the singers and orchestra.

costumes

the clothes the performers wear to help tell the story.

duet

a musical piece for two performers.

ensemble

two or more singers singing at the same time.

finale

the last musical number of an act or show. It usually involves most of the cast and often repeats musical themes from the show.

librettist

the person who writes the words of an opera.

libretto

the Italian word for “little book,” this is the text or words of an opera.

opera

storytelling using words and music.

props

objects placed on the stage and used by the actors; an abbreviation of the word “properties.”

recitative

a style of singing that is similar to speech, which is often used to develop the plot.

score

the book that contains all of the vocal and instrumental music of an opera.

set

the scenery used on the stage to show location.

stage director

the person who decides how the singers will move on stage and how they will act while they are singing their parts.

voice type

the classification of a singer’s voice, primarily based on the singer’s vocal range. The five most common voice types, arranged from highest to lowest, are: **soprano**, **mezzo-soprano** (also called **alto**), **tenor**, **baritone**, and **bass**.

UNDERSTANDING HOMELESSNESS

The term “homeless children and youth”:

A. Means individuals who lack a fixed, regular, and adequate nighttime residence and

B. Includes:

- i. Children and youth who are sharing the housing of other persons due to loss of housing, economic hardship, or a similar reason; are living in motels, hotels, trailer parks, or camping grounds due to the lack of alternative adequate accommodations; are living in emergency or transitional shelters; or are abandoned in hospitals;
- ii. Children and youth who have a primary nighttime residence that is a public or private place not designed for or ordinarily used as a regular sleeping accommodation for human beings;
- iii. Children and youth who are living in cars, parks, public spaces, abandoned buildings, substandard housing, bus or train stations, or similar settings; and
- iv. Migratory children who qualify as homeless because the children are living in circumstances described above.

The term “unaccompanied youth” includes a homeless child or youth not in the physical custody of a parent or guardian.

[From US legal code: Title 42 U.S.C. § 11434a]

Adapted from McKinney-Vento Education for Homeless Children and Youth Program School Staff Resource (2019): Washington Resource Guide. Retrieved from:

<https://www.k12.wa.us/sites/default/files/public/homelessed/pubdocs/school-staff-resource.pdf>

WHY STUDY HOMELESSNESS?

Studying homelessness:

- Helps children to make sense of the economic injustices in the world and form thoughtful opinions for themselves.
- Provides an opportunity for schools to interact with their community and establish service-learning partnerships.
- Gives students the chance to make a contribution toward ending homelessness.
- Identifies stereotypes and dispels myths about people without homes.
- Reinforces the value of education in fulfilling one’s own career goals.
- Sensitizes students to be more accepting of those in their school who might be without a home.
- Prepares students to deal with important social problems instead of “sheltering” them from the concerns of our society.

Adapted from Unsheltered Lives (2019) An Interdisciplinary Resource and Activity Guide for Teaching about Homelessness in Grades K-12. Retrieved from:

<https://cotsonline.org/wp-content/uploads/2012/12/Unsheltered-Lives-2010.pdf>

STRATEGIES FOR TEACHERS

- Look for indicators that a student may be experiencing homelessness.
- Make the classroom a welcoming place for homeless students using tools such as a lunch buddy.
 - Inform the student of extracurricular activities that may be of interest, and arrange participation.
 - Do not hold homeless students accountable for situations over which they have no control, such as not having a place to do homework or not being able to pay fines.
 - Do not disclose the student's living situation.
- Encourage the student, and hold them to high expectations.
- Discuss school-related challenges with the homeless student and connect the student with services or make appropriate accommodations.
 - Adjust assignments so students not living in permanent settings can complete them. (A student living in a hotel room or who has limited supplies may not be able to carry out science activities or bring in newspaper articles or information from the internet.)
 - Provide a time and place before, during, or after school for a student to complete assignments.
 - Arrange tutoring, supplemental instruction, or counseling expeditiously because many homeless students will be in your school for only a short period of time.
- Assist other students in understanding family homelessness and treating their peers with kindness and respect.
- Look for any signs that other students are teasing or bullying a student who may be experiencing homelessness, and intervene or report the students to the principal.
- Assess students frequently so that you can determine progress even if the student is in your class only a short time.
- Communicate with a student's parents or guardians about their concerns or ways to help their child or youth be more successful in school.
 - Contact the parent or guardian if the student is absent or exhibits concerning behaviors.
 - Personal contact (in person or by phone) is often more effective than sending a letter or email.
- Do not take away students' possessions; homeless students may need the security of having their belongings nearby.
- Create a welcoming climate and build trust with all students.
- Be sensitive and understanding.
- Ensure that school and classroom policies and procedures, such as disciplinary policies, are fair to homeless students and do not negatively affect them because of their homelessness.
- Learn more about the McKinney-Vento Act and connect with your local liaison.
- Connect homeless students and families to services and housing assistance in your community, including through non-profit and faith-based organizations.

Adapted from McKinney-Vento Education for Homeless Children and Youth Program School Staff Resource (2019): Washington Resource Guide. Retrieved from: <https://www.k12.wa.us/sites/default/files/public/homeless/pubdocs/school-staff-resource.pdf>

HOMELESSNESS RESOURCES

NATIONAL CENTER FOR HOMELESS EDUCATION

- NCHE: “Classrooms with Revolving Doors: Recommended Practices for Elementary Teachers of At-Risk and Highly Mobile Students”
https://nche.ed.gov/wp-content/uploads/2018/11/eff_teach_elem.pdf
- NCHE: “Classrooms with Revolving Doors: Recommended Practices for Middle Level and High School Teachers of At-Risk and Highly Mobile Students”
https://nche.ed.gov/wp-content/uploads/2018/11/eff_teach_mh.pdf
- NCHE: “Students on the Move: Reaching and Teaching Highly Mobile Children and Youth: https://nche.ed.gov/wp-content/uploads/2018/11/highly_mobile.pdf

WASHINGTON STATE EDUCATION OF HOMELESS CHILDREN AND YOUTH

www.k12.wa.us/homeless/default.aspx

The Washington State Education of Homeless Children and Youth office at Office of Superintendent of Public Instruction (OSPI) oversees the federal McKinney-Vento Education for Homeless Children and Youth program. The program provides training, technical assistance, and monitoring, as well as federal funding to support school district programs that serve homeless students.

NATIONAL ASSOCIATION FOR THE EDUCATION OF HOMELESS CHILDREN AND YOUTH

www.naehcy.org

The National Association for the Education of Homeless Children and Youth (NAEHCY) is a national membership association dedicated to educational excellence for children and youth experiencing homelessness. NAEHCY advocates for change through state and federal policy; provides publications and resources; and sponsors an annual conference specifically for educators, service providers, policy makers, and researchers who work in the field of educating homeless children and youth.

STATE COORDINATOR FOR HOMELESS EDUCATION

www.k12.wa.us/homeless/default.aspx

Melinda Dyer

Program Supervisor

State Coordinator for the Education for Homeless Children and Youth Program

Office of Superintendent of Public Instruction

P.O. Box 47200 Olympia, WA 98504-7200

Office: 360-725-6050 TTY 360-664-3631

Melinda.dyer@k12.wa.us

Additional Resources:

<http://www.seattle.gov/homelessness/resources/>

<https://www.theworldisfun.org/full-blog/2018/8/20/seattle-homeless-how-to-help>

<http://artsedge.kennedy-center.org>

KENZIE'S MIND MAP

After reading the synopsis (pg. 5) and Understanding Homelessness (pg. 12), have your students create a mind map exploring the topic of homelessness while you facilitate the activity, reinforcing the idea that the product is individual, original, and personal. After the activity, consider holding a class discussion to make connections between homelessness, the opera, and other texts/media.

Demonstrate a Mind Map with the following instructions, then have your students follow the same instructions to create theirs.

1. Find the center of the page. This is where your MAIN IDEA lives. The main idea is the starting point of your Mind Map and represents the topic you are going to explore. Your main idea should be in the center of your page and can include an image or color that fits with your Mind Map's topic. Taking the time to personalize your main idea, whether it's hand-drawn or using software, will strengthen the connection you have with the content in your Mind Map.
2. Add BRANCHES to your map. Your branches will stem from the main idea. The main branches are the key themes. These branches will contain notes, facts and information related to the main idea. These branches will also have secondary and tertiary branches that contain further information that builds upon the prior branch. They all contain associations and relationships.
3. Add KEYWORDS. Each branch should represent a concept that relates to your central idea. On each branch, use a keyword rather than a sentence. It's easier to look at.
4. Color-code your branches. COLORS also make images more appealing and engaging compared to plain, monochromatic images.
5. Include images, drawings, abstract art, visual signifiers (e.g., emoji)

We would love to see your students' work! Please send your students' Mind Maps to:

Seattle Opera
Attn: Programs & Partnerships
363 Mercer Street
Seattle, WA 98109

**KENZIE'S
MIND MAP**



KENZIE LAUNCHES INTO SPACE AND LANDS ON PLANET CATULON!

Hypothermia (hi-poe-THUR-me-uh) occurs when your body loses heat faster than it produces it. The most common causes of hypothermia are exposure to cold-weather conditions or cold water. But prolonged exposure to any environment colder than your body can lead to hypothermia if you aren't dressed appropriately or can't control the conditions. For example, since it's so cold in space, Kenzie and Edwin may have risked hypothermia by traveling to planet Catulon.

WHAT TOOLS DO KENZIE AND EDWIN NEED?

Below are items anyone might take on a journey that might turn frigidly cold. Circle the objects you think would be helpful. Next, write how you would use the objects you selected.



WHAT DOES IT MEAN TO BE HOMELESS?

In the opera, Kenzie and her mother are evicted from their building and have to live in their car before finding a temporary home at a family shelter. At this point in their lives, they are homeless. This doesn't mean that they will always be homeless, though.

Homelessness is something that happens to people, but it is not who they are.

Imagine if you were in a similar situation. How would you feel?

If Kenzie was your classmate, and you saw her having a hard time, what might you say to her?

EARTH TO KENZIE CROSSWORD ADVENTURE

ACROSS

- 2** The person who picks up Kenzie from school.
5 Individuals who lack a fixed, regular, and adequate nighttime residence.
6 The imaginary planet Kenzie and Edwin land on in Kenzie's dream world.
7 A building set up to provide safe shelter, beds, food, sanitation, and other forms of support for women, children, and families on their journey out of homelessness.
9 Exists whenever Kenzie is with her mom.
11 A new student in Kenzie's class who also lives in the family shelter.

DOWN

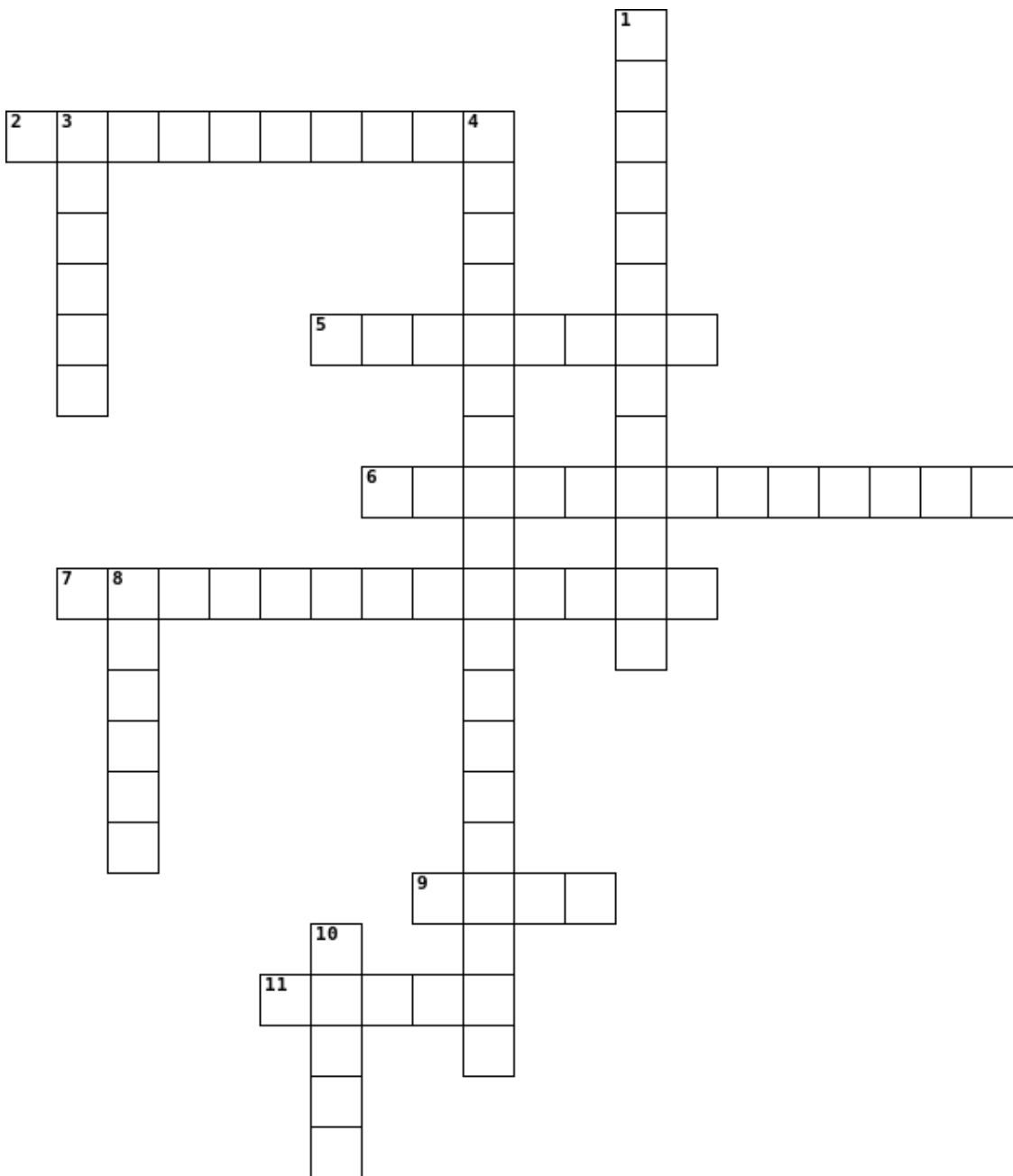
- 1** The person Kenzie depends on the most. She is trying to do the best she can for her daughter despite difficult circumstances.
3 A respiratory condition marked by spasms in the bronchi of the lungs causing difficulty in breathing.
4 A person or company that makes money by buying land and building new houses, condominiums, apartments, stores, or offices on it.
8 An icon or figure representing a particular person in a video game.
10 Kenzie's avatar in her video game.

WORD LIST

ASTHMA
 AVATAR
 EDDIE
 EDWIN

FAMILY SHELTER
 HOME
 HOMELESS
 KENZIE'S MOTHER

PLANET CATULON
 REAL ESTATE DEVELOPER
 TAXI DRIVER



EARTH TO KENZIE WORD SEARCH

H T G R S T M B H O U S I N G B Q C K C
 A A S B E F H O A V E R G X G G K G A C
 F S P R A H U Y Y Y E D V O R O U E R S
 R T A F E D C L P S Q F W A P N T Y E P
 I H C E C V I A O O X S T I S C H P P A
 E M E Q V M I P E S T A K T N O W L O C
 N A S Y A I M R E T V H A Z M F M A D E
 D R H F A O C R D A U B E E X A S N J K
 S E I O C G F T D I L V W R L O V E N I
 H I P U M E T V I E X O F X M M E T O T
 I D H P V E E Q H O R A V U N I T C I T
 P D T N E R L O C K N Q T A T D A A T Y
 L E H V S K U E D O O F X O K Q T T A G
 V E W I T S V S S S D Y D Y V C S U N P
 I Y T N I R L M L S H V I N N C E L I M
 L Y Z N W M B O D P N E Y B K R L O G V
 U P G E G A R U O C K E L J K A A N A P
 F V T S I T T E R B I L S T C C E L M Y
 V I D E O G A M E L U P Z S E A R P I O
 R S T V G N E I Z N E K F G Q R Q P Y Q

WORD LIST:

ADVERSITY
 ASTHMA
 AVATAR
 COMPOSER
 COURAGE
 EDDIE
 EDWIN
 EVICTION

FAMILY
 FOOD
 FRIENDSHIP
 HOMELESSNESS
 HOMEWORK
 HOUSING
 HYPOTHERMIA
 IMAGINATION

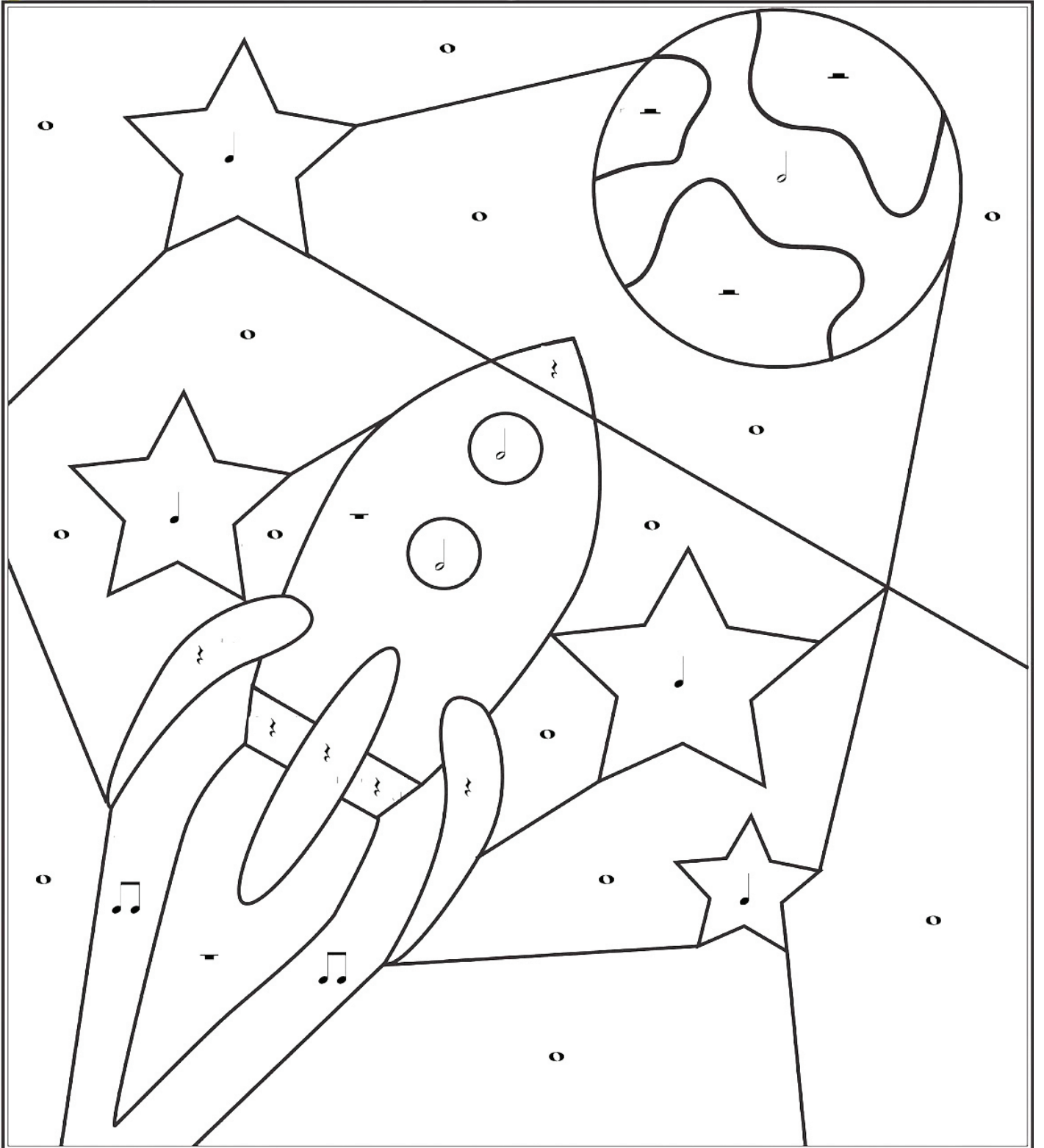
KENZIE
 LIBRETTIST
 LOVE
 OPERA
 PLANET - CATULON
 REAL - ESTATE
 RENT
 SHELTER

SPACE-KITTY
 SPACESHIP
 TAXI DRIVER
 TEACHER
 UNSTABLE-HOUSING
 VIDEO GAME

COLOR BY NOTE

Eighth Notes = Orange
Quarter Notes = Yellow
Quarter Rests = Purple

Half Notes = Blue
Half Rests = Green
Whole Notes = Black
Whole Rests = Red



AFTER THE PERFORMANCE

Encourage more personal responses by suggesting students write thank-you notes to the singers, draw pictures of what they saw, write reviews of the performance, etc. These can be sent to Seattle Opera:

Seattle Opera

Attn.: Courtney Clark, School Programs Manager
363 Mercer Street
Seattle, WA 98109

If opera is a completely new art form to your students, this first experience may have been quite different from what they expected. **Discuss how their responses differ from or met their expectations.**

If some students have previous experience with opera, talk about how they felt returning to the art form and how seeing opera for a second (or third) time compared with the first.

Offer extra credit for students who undertake an opera-related project, e.g., writing a review of a Met Live in HD screening or a Seattle Opera broadcast on KING FM, collecting magazine or newspaper clippings about famous opera singers to share with the class, etc.

Encourage your students to take advantage of future opportunities to see opera live or on television and film. Arrange a field trip to a live performance.

To learn more about attending student dress rehearsals through Seattle Opera's Experience Opera program, contact Courtney Clark, School Programs Manager, at 206.676.5526 or courtney.clark@seattleopera.org.

Resources:

Seattle Opera on KING FM:

<https://www.seattleopera.org/kingfm>

Met Live in HD:

<https://www.metopera.org/season/in-cinemas>

DISCUSSION QUESTIONS AND ACTIVITIES

Provide an open-ended forum for your students to discuss the questions below so they can collaborate, exchange ideas, and improve their communication, creativity, and critical thinking.

- Can a car be a home?
- What are some different kinds of shelters? What makes something a shelter?
- Why do people need shelter?
- What are the most important things people need in life?
- What does it mean to be homeless?
- Have you seen people experiencing homelessness in the park or on the streets?
- What do you need in order to feel safe?
- Can love be a kind of shelter?
- What would a perfect home look like?

Provide information and materials that will allow students to:

- List some major causes of homelessness.
- Separate some myths about people who are homeless from facts.
- Identify some challenges that people experiencing homelessness face in their daily lives.
- Understand some of the solutions to homelessness.
- Discuss what they have learned about homelessness with their families and friends.

K-6 CHILDREN'S BOOKS ON HOMELESSNESS

These picture and chapter books deal with homelessness and insecure housing.



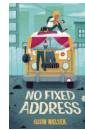
A Place to Stay: A Shelter Story
by Gunti, Erin
2019



The Great Jeff
by Abbott, Tony
2019



Aunt Pearl
by Kulling, Monica
2019



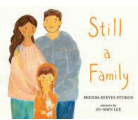
No Fixed Address
by Nielsen-Fernlund, Susin
2018



Miss Pinkeltink's Purse
by Brozo, Patty
2018



Just Under the Clouds
by Sarno, Melissa
2018



Still A Family
by Reeves Sturgis, Brenda
2017



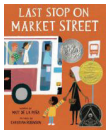
The Exact Location of Home
by Messner, Kate
2017



Rich: A Dymonde Daniel Book
by Grimes, Nikki
2009



Crenshaw
by Applegate, Katherine
2015



Last Stop on Market Street
by de la Peña, Matt
2015



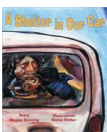
Hold Fast
by Balliett, Blue
2015



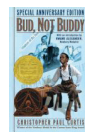
The Magic Beads
by Nielsen-Fernlund, Susin
2007



How to Steal A Dog
by O'Connor, Barbara
2007



A Shelter in Our Car
by Gunning, Monica
2004



Bud, Not Buddy
by Curtis, Christopher Paul
1999



The Bridge Home
by Venkatraman, Padma
2019



On Our Street: Our First Talk About Poverty
by Roberts, Jillian
2018

SUGGESTED ACTIVITIES: LANGUAGE ARTS

Read the synopsis (pg. 5) or a short book of your choice to the class from the Seattle Public Library reading list (pg. 24).

Conflict and Resolution

Stories generally have some conflict that needs to be resolved. Consider the conflicts in the opera or book with your students. How are they resolved? (K–6)

Identifying Character Types

Ask your students to identify the good guys, bad guys, and heroes in the book or opera. Then, go over the voice types outlined in the Glossary (p. 11) and discuss which voice types are appropriate for those characters. Would Edwin, Kenzie's Avatar in her video game, be as comforting and encouraging if it was sung with a high voice instead of a low voice? Should Kenzie be a soprano, mezzo-soprano, tenor, or baritone? (K–6)

Character discussion

Which characters are fully developed? Which are not? Are there major events in the story that affect the characters' growth? What are each of the characters' strengths and weaknesses? How do the characters differ from each other? (K–6)

Pair-Think-Share

Put your students in groups of three with their classmates and have them creatively complete the story pyramid together. Once all groups are done working, have each group present their pyramid to the class. (K–6)

STORY PYRAMID

1. The main character's name.
2. Two words describing the main character.
3. Three words describing the setting.
4. Four words stating the problem.
5. Five words describing one event.
6. Six words describing another event.
7. Seven words stating the solution to line 4.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

Book Review

Read reviews of books your class has read. Identify the important elements of a review, such as summary and response. Ask the class to choose a book from The Seattle Public Library K-6 Children's Books on Homelessness (pg. 24) and write reviews on their book of choice. (K-6)

Being Brave

To find her home, Kenzie first has to face her fears and realize that she's not alone after all. Ask students to point out instances in the opera when Kenzie is brave. Then have them share situations where they themselves were brave and use those stories as the basis for personal narratives. (K-6)

Write a review for *Earth to Kenzie*

Reviews are very important to every opera company. They help the company know how the performance was enjoyed by the audience, and get other people excited about coming to see the show! Have your students write a review of *Earth to Kenzie* after thinking about what they liked and didn't like about the opera, including the story, set, and music. (2-6)

LETTERS FOR CHANGE (2-6)

As a group, have your students choose a project they would like to undertake to fight homelessness. Help them identify people in their community they will need to ask for help and write letters to those community members, explaining the nature of their project and how that person can contribute.

WA Writing Standard CCSS. 2.3–6.4: Students write personal and formal letters, showing awareness of the knowledge and interests of the audiences and establishing a purpose and context.

Materials:

■ Flip chart or white board and markers ■ Notebook paper ■ Pencils ■ Envelopes ■ Stamps

Procedure:

1. Through the Social Studies suggested activity “Change makers” (pg. 29), identify a class project to address homelessness. Have the class identify who can help them with their project. Then, have them create a list of possible resources, such as other students, teachers, family members, community members, community organizations, and elected officials, and record how that person can help.
2. Divide students into groups based on whom they will write to. Have each group brainstorm or create a Mind Map (pg. 15) on what they might say to convince their resource to help make this change. How might this resource have helped Kenzie and her mother? What facts about homelessness in your city or town could students use to get the attention of their reader? Are there personal stories they could tell to make a point?
3. Have students share their lists with the class. Record the arguments they will use to persuade their audience on a flip chart or white board.
4. In a mini-lesson, model the conventions of letter writing for students. Explain elements such as date, receiver addresses, salutation, body, closing, and signature.

Draft

- Remind students to think about who their reader is, what they want their audience to do, and why they want them to take this action.
- Encourage students to share with their audience what they have learned about homelessness as a way to convince them to take action. Students will refer to the brainstormed lists or Mind Map when deciding what to write.

Revise

- Ask pairs to trade letters and give each other feedback. Student will read each other’s work, pretending to have never heard of the project before. Students will evaluate themselves by asking: Does the letter clearly state what the project is, why the class has chosen the project, and how the “Change Maker” can help? If not, what do the authors need to change in their revision?

Edit

- Review, with the class, the elements of a model letter. Ask students to check for these elements in each other’s letters as they proofread for spelling and grammar.

Publish

- Have your students prepare final versions of their letters, addressing and stamping the envelopes themselves, and mail them.

Follow-up: Have students write thank-you letters to community members who helped with the project.

Adapted from Unsheltered Lives (2019) An Interdisciplinary Resource and Activity Guide for Teaching about Homelessness in Grades K-12. Retrieved from <https://cotsonline.org/wp-content/uploads/2012/12/Unsheltered-Lives-2010.pdf>

SUGGESTED ACTIVITIES: SOCIAL STUDIES

Describe the set

Help your students recall the set of *Earth to Kenzie*. Ask what colors, shapes, and objects they remember from the set. Then have your students make a sketch of the set based on their memory. (K–6)

Create a My Map

Imagine that the setting of *Earth to Kenzie* is in Washington State. Have your students create a map that includes a home, a car, a family shelter, a school, a classroom, video games, and other locations relevant to Kenzie's life. Have your students use Google My Maps to create their very own maps that include images, links to other websites that may be great resources to Kenzie and her Mom, and other customizable options they choose. (3–6)

Earth to Kenzie Digital Timeline

Have your students create a digital timeline of events in the opera. What places, events, or people do they learn about? (3–6)

Current Events

Over the course of several months or the whole year, track ways that the issue of homelessness is covered in the local paper. As a class, clip, read, and discuss these articles. (2–6)

Sequence and Order of Events

Look at the events below. Put the story sequence in the correct order. (K–3)

- Kenzie arrives at the shelter. Her mom wakes her from the dream and they head inside. Kenzie is surprised to see her classmate Eddie, who also lives at the shelter. Kenzie and Eddie team up to do their homework together.
- Kenzie and Eddie share their essay with their class.
- Panicked and scared, Kenzie realizes that her mom could help her, and that home may not always be a place, but it exists whenever she is with her mom.
- At school, the teacher asks for the essay and tries to introduce Kenzie to Eddie, a new student in the class. Upset, Kenzie runs from the classroom.
- Kenzie and her mother are forced to move out of their home before Christmas, and they have no place to go. Kenzie feels scared about her uncertain future and has trouble breathing due to asthma. To distract herself, Kenzie plays video games. She wants to be just like her video game avatar, Edwin, who can escape bad situations, control his destiny, and breathe in any atmosphere.
- After school, a taxi picks Kenzie up to return her to the shelter. She gets in and falls asleep, entering a dream world. In Kenzie's dream, Edwin jumps into the taxi, too, and the taxi transforms into a spaceship. As they fly higher and higher, they land on planet Catulon, where the cold temperature makes Kenzie's asthma act up.
- Kenzie and her mom find a temporary home in a family shelter, but Kenzie worries about going back to school. She has a homework assignment to write an essay on what she did over the break, but Kenzie doesn't want anyone to know that she and her mom spent Christmas living in their car.

CHANGE MAKERS (K-6)

Through group research, students identify one problem related to homelessness and an action they can take to address it. The class plans and follows through on this project, enlisting the help of additional community members as needed.

WA State Social Studies Standard C4: K.1–C4: 6-8.1: Students discuss the importance of public virtue and the role of citizens, including how to participate in a classroom, in the community, and in civic life.

Materials:

- Speaker on homelessness
- Flip chart or Mind Map (pg. 16)
- Markers
- Books on homelessness (pg. 24)
- Computers with internet access (optional)

Procedure:

1. Discuss with students what they have learned about homelessness. What challenges do Kenzie and her mother face? What available homelessness resources have you learned about that could make their lives easier? Brainstorm and create a list or Mind Map of resources Kenzie and her mother need, such as food, clothing, shelter, affordable housing, or understanding from other students and families. Record the list on a flip chart or add branches to your map.
2. Ask the class to pick one thematic issue they would like to change to help children experiencing homelessness like Kenzie. Is it a policy addressing issues such as housing or employment? Or is it access to shelter or food? Explain to the students the steps they will need to take in order to come up with a project centered on their thematic issue of choice.
3. In order to plan their project, the students will need to gather information. As a large group, identify the questions they need to answer. Then, break students into groups to research aspects of the problem they have identified. Using the websites and documents listed below under “Resources” for information, have each group of students identify the answers to their questions.
4. Have each student group share their research findings. Ask them what they can do to address the issue they have learned about. Consider all research findings and then select one project that the class can realistically take action on.
5. Help the students come up with an action plan to achieve a goal. Set a deadline for each step of the process. If appropriate, ask students to request help from other community members (see “Letters for Change,” pg. 27, in the Language Arts section of this guide).

Adapted from Unsheltered Lives (2019) An Interdisciplinary Resource and Activity Guide for Teaching about Homelessness in Grades K-12. Retrieved from <https://cotsonline.org/wp-content/uploads/2012/12/Unsheltered-Lives-2010.pdf>

Resources:

Department of Commerce: Homelessness in Washington State 2018 Annual Report
<http://www.commerce.wa.gov/wp-content/uploads/2013/01/COMMERCE-Homelessness-2018.pdf>

SUGGESTED ACTIVITIES: MATH

Count the cost

Teach students about money using word problems based on the opera, such as the cost of a cab ride. (K–6)

Opera company budgeting

Help your students brainstorm the costs of running an opera company and create an annual budget. Consider things like singers' and musicians' salaries, costumes, administrative staff, computers, rehearsal and performance space, etc. (K–6)

Size up the Set

As a class, measure the space where the performance of *Earth to Kenzie* will happen. Calculate the correct dimensions of the space and decide how big the set should be. (K–6)

You're the Artistic Administrator! (See Resource "What is an Opera?" pg. 4)

The principal singers in a Seattle Opera production might come from anywhere in the world. While they're here, they need a place to stay and transportation. Using the internet, have students find the cheapest, most convenient plane tickets, rental cars, and hotel reservations for their stay. After collecting all the information, determine how much money it takes to hire one singer. Now how about a cast of 4? (Think about this: a big opera like *The Marriage of Figaro* has 11 principal singers!) (K–6)

Additional online resources:

www.philtulga.com

www.songsforteaching.com

<http://artsedge.kennedy-center.org/students>

PUBLIC OPINION (K-6)

Statistics provide important data for understanding the reasons people lose their homes in Washington. Children need to learn how to interpret such information.

WA State Mathematics Standard K.MD, 1.MD, 2.MD, 3.MD, 4. MD. 5.MD, 6.SP: Students will create graphic representations of data and draw conclusions from their work.

Materials:

- Bar graph paper (pg. 32)
- Markers, crayons, or colored pencils
- Computers with internet access (optional)

Procedure:

1. With your class, design a survey about homelessness and possible solutions to the problem. Help your students generate ideas and quantitative questions from state statistics. Example questions include:

- a. "How many times in the last 10 days have you encountered a temporary shelter constructed outside?"
- b. "Which of the following causes do you think most contributes to homelessness in Washington?"
- c. "Which of these options do you think would best help people experiencing homelessness?"

2. Have students poll fellow classmates on the questions you brainstormed in step 1.

3. Help your students decide how best to categorize the information graphically and then create bar graphs (see next page for graph).

Follow-up: What patterns do you see in the data? How does the data compare and contrast for different parts of the state? Why are there differences? What questions do the data raise, and how can they be answered?

Extensions:

- Present conclusions about your graphs to another class or display students' work in a public space.
- Collect additional data to answer the questions raised in discussion.

Adapted from Unsheltered Lives (2019) An Interdisciplinary Resource and Activity Guide for Teaching about Homelessness in Grades K-12. Retrieved from <https://cotsonline.org/wp-content/uploads/2012/12/Unsheltered-Lives-2010.pdf>

TOUGH CHOICES (4-6)

You are a single mother with a 10-year-old daughter, Kenzie. You receive \$1087 cash and a \$268 food voucher each month. You were lucky enough to find an apartment for \$650 including heat; it is in a run-down building but your apartment is clean and safe. You enjoy volunteering at your local housing shelter twice a week, transportation money permitting. For transportation, you rely on your 1999 Volvo V70 Wagon. You would like to have a newer car with better mileage, but you are unable to afford the investment.

Your food voucher is just enough to cover your groceries, and you pay your \$650 rent every month out of necessity. This leaves you with \$437 for the rest of your monthly expenses.

For each item that you think is important, write the listed cost in the right-hand column. Note that some items may need to be purchased multiple times in one month. When you finish, add up the total. If the total is more than \$437, decide which items you can cut out to make the total less than or equal to \$437.

PROJECTED MONTHLY EXPENSES

ITEM	COST
Starting funds	\$437
Savings for Emergencies: \$40.00	_____
Electricity	
■ Last month's bill: \$26.38 + late fees \$10.00 = \$36.38	_____
■ This month's bill: \$28.74	_____
Telephone/Internet/Cable (Basic Family Bundle Plan): \$61.99	_____
Household	
■ Clothing Detergent/Cleaner: \$5	_____
■ Paper towel: \$3.99	_____
■ Toilet Paper: \$3.99	_____
■ New houseplant: \$4.99	_____
■ Dishwashing liquid soap: \$1.97	_____
■ Toothpaste: \$2.99	_____
Laundromat: \$9 per week (4 weeks in a month)	_____
Transportation	
■ \$5 per trip:	
Food shopping	_____
Doctor	_____
Volunteering	_____
■ Traffic ticket for broken tail light: \$38	_____
■ Car repairs (fix broken tail light): \$120	_____
Kenzie	
■ Shoes (too small): \$21.77	_____
■ Jeans (too small): \$12.99	_____
■ Gaming headphones (Kenzie's old set stopped working): \$38.99	_____
■ School project: \$6.99	_____
Self	
■ New dress for job interview: \$29.99	_____
■ Nail manicure: \$25	_____
Recreation	
■ Ice cream cones (after playground and park visits): \$5 per trip	_____
■ Mommy's night out without Kenzie (neighbor will babysit for free)	
Movies and transportation: \$35	_____
Charitable giving: Monthly contribution to a non-profit: \$5	_____
Grand Total	_____

Adapted from Unsheltered Lives (2019) An Interdisciplinary Resource and Activity Guide for Teaching about Homelessness in Grades K-12. Retrieved from <https://cotsonline.org/wp-content/uploads/2012/12/Unsheltered-Lives-2010.pdf>

SUGGESTED ACTIVITIES: SCIENCE

The 4-1-1

There are many resources on the internet that give information that the homeless population could use to tell them where to get food, clothing, health information, etc., but many do not have internet service. Help your students brainstorm a way to get information out that could be used without the internet. How would you distribute this information? (K–6)

Carry Me

Many of the homeless population have to carry around all their possessions with them because they do not have a place for them. Using a paper bag or common classroom supplies, have your students construct baskets to carry as much weight as possible. (K–6)

The Heat is On!

Many schools and churches hold canned food drives in order to donate food to homeless families. Sometimes this is more frustrating than helpful because they do not have ways to open and/or heat the food. Work with your students to draw a design for a machine that can open a can with common household items. Can you think of a way to warm the food without having access to a microwave or stove? (K–6)

Insulators

Staying warm on cold nights is a necessity for those who do not have shelter. With your students, brainstorm ways to stay warm outside. Are there certain materials that insulate better than others? Are there certain parts of your body that are able to absorb heat better than others? How can you keep these things dry during times when it is raining? (K–6)

CLEAN WATER

Water is something everyone has to have in order to survive. How can someone purify water so they don't have to drink dirty water? (K–6)

WA State Science Standards K-2 ETS1, 3-5 ETS1, MS -ETS1: Students will conduct the scientific method to discuss the importance of clean water and the results of their experiment.

Materials:

- Large plastic soda or juice bottle
- Vase or tall drinking glass
- Gravel or small stones
- Clean sand
- Activated Charcoal
- Cotton balls, small cloth, or coffee filter
- Gardening dirt
- Water
- Scissors or knife

Instructions:

1. Cut off the bottom of an old plastic soda or juice bottle using scissors or a knife.
2. Place the bottle upside down into the vase or tall drinking glass.
3. Place cotton balls, cloth, or a coffee filter inside the bottle as the first layer.
The first layer should be about one to two inches thick.
4. Add an inch of activated charcoal as the second layer on top of the cotton layer.
5. Over the charcoal, add about two inches of gravel or small stones as the third layer.
6. Add about three to four inches of clean sand on top of the gravel.
7. Add gravel to the bottle as the final layer. Leave about a half inch of space from the top of the upside down bottle.
8. Add dirt to a glass of water to create muddy water. Alternatively, get creative and add other things like glitter, beads, cooking oil, or other materials to make dirty water.
9. Pour the glass of muddy water on top of the homemade water filter and watch the water drip clean into the glass below.

HOW TO TEST THE WATER

For this experiment, it is best to test the water before and after the filtration.

Before filtration:

1. To start, ask the child to make a hypothesis or prediction about the experiment.
2. Pour two glasses of water from the kitchen faucet. The first glass will serve as the control. The second glass will be “dirty.”
3. Dirty the “dirty” water with materials found around the house. The “dirty” water can contain things like dirt, potting soil, glitter, dish detergent, kitchen oils, or other materials found around the house.
4. Have the children test the two glasses of water with a home drinking water test kit, like the First Alert Drinking Water Test Kit.

After filtration:

1. Pour each glass of water through the homemade water filter.
2. Collect the filtered water in a glass.
3. Test both water samples after filtration using the same home drinking water test kit.
4. Compare all the water samples. Did the homemade water filter clean the “dirty” water sample? Is the filtered “dirty” water now the same as the control?

<https://science.lovetoknow.com/science-fair-projects/homemade-water-filter-science-project>

Lesson Plan Contributor: Katrina Smith, tenured Elementary Science Educator, LSSD-Lebanon, TN

KENZIE, THE CODER

WHAT IS CODING & WHY IS IT IMPORTANT?

Coding is the process of creating steps or instructions to tell a computer what to do. You can find code in many things: our phones and video games—even concert lights, TVs, and 3D printers use code! **Learning to code is learning the language of computers.**

Coding teaches not only STEAM skills but also many life skills:

- **Teamwork:** Kids work together to solve complex problems, just like computer programmers.
- **Confidence:** Coding is a great way to build math and reasoning skills in a low-pressure way. Kids also gain public speaking skills when they share what they learned with friends!
- **Brainstorming & Planning:** Kids gain the ability to take what is in their minds and bring it to life on their computer screens.
- **Persistence:** Learning to code involves a lot of problem solving. Making mistakes and then fixing them (“debugging”) is a very important skill for kids in school and for their future careers.
- **Logic & Reasoning:** Coding exposes kids to the process of following specific, logical steps to attain a desired outcome. Sometimes a coder will have to rework their code to attain their desired effect, and must think critically and creatively to achieve their goal.

To be a coder, you don’t have to be an expert!

A successful coder is persistent, creative, enjoys solving puzzles, likes a challenge, and loves to learn!

It’s ok to not be “STEM-minded” or great at math or science! If a child dreads STEM classes but loves art, writing, or music, coding is the perfect place to start. Coding integrates creativity with logic, and incorporates math in a way that’s low-pressure. Mistakes are common and nothing to be afraid of—just more opportunities to learn and explore!

You don’t have to end up as a software programmer. The skills that coding teaches are helpful in any career! You can draw a connection to any career by showing how that career uses logic, instruction-following, problem solving skills, teamwork, creativity, or technology.

Join the Fun! Learn to Code. Here are some engaging and fun coding activities for beginners to advanced coders of all interest! Find several coding videos, animations, interactive exercises and games below. Ready. Set. CODE!

[Made With Code: Code for Equality](#)
[Creating a Holiday avatar](#)
[Remixing music](#)
[Tell a Special Teacher Thank You](#)
[Tynker](#)

[BrainPop](#)
[Run Marco](#)
[Kodable](#)
[Code.org](#)
[Hour of Code activities](#)

[Khan Academy](#)
[TinkerCad](#)
[Codecademy.com](#)

Source: <https://www.techlearning.com/features/8-wonderful-websites-for-easy-coding-activities-for-any-age-or-level>

SUGGESTED ACTIVITIES: MUSIC

Musical Alphabet

Teach your students the musical alphabet. Have them write their own songs using the musical alphabet. Play their pieces for them. (K–2)

Up and Down

Show your students a copy of “Edwin, My Avatar” (See Music Example on the following pages). Can they point out when the melody moves up and when it moves down? Does the melodic direction of the music or the melody remind your students of any music in video games they play? (K–2)

What emotions are present in *Earth to Kenzie*?

In opera, emotion is represented in the music. Have your students listen to a major and minor scale. Ask them what emotions they hear in each scale. Can they think of instances why a composer may want to use a major key? Minor key? Do they remember any moments in *Earth to Kenzie* where a major key was used? Minor key? (3–5)

Rhythmic Play

Write a blank measure of 4/4 on the chalkboard. Then write a dotted eighth note. How many more can you fit in the measure? Is there any space (for rests) left over? Start over with a sixteenth note followed by a dotted eighth rest. How many of that pair can you fit in the measure? (4–6)

Cast the Role

When you see the opera, you will notice that each singer has a different voice type. Operatic voice types include soprano, mezzo-soprano, alto, tenor, baritone, and bass. Have your students arrange the voice parts from highest to lowest. Give them an example of the range of each voice part. What kind of voice would play a young child? What about a Space Kitty? (4–6)

Between Notes

Teach your students the difference between half and whole steps. Using a piano keyboard as a visual may be helpful. See if they can determine the following to be either a half or whole step. (4–6)

G–A

E–F

C–D

B-Flat–C

E–F-Sharp

“EDWIN, MY AVATAR” FROM *EARTH TO KENZIE*

Music by Frances Pollock, Words by Jessica Murphy Moo
Teach your students this fun melody and they can become opera stars!

Things to listen for:

- The left hand in the piano part was inspired by video game music; ask your students if it reminds them of any music in video games they play.
- The notes and rhythm when Kenzie sings, “Edwin, my Avatar!” repeat throughout the opera. Help your students identify when it comes back, and ask them for reasons for the repetition.

98

K. *mf* Ed - win, my Av - a - tar! The

{AVATAR flexes his muscles.}

103

K. *p* me I want to be. *mf* Ed-win, my Av-a-tar. *mp* Big and strong,

{AVATAR does a little hair flick.}

107

K. cool hair, long! You know your des - ti - ny.

110 {EDWIN does a cool Avatar move.} *mf* Ed - win, my Av - a - tar! Es-cape

113

K. ar - tist extr' - or - di - naire! Rock-ets are the way to go on

116

K. ho-li - day from gra - vi - ty's night - mare. *{EDWIN does a cool Avatar move.}*

120

K. *mp* Rock-ets, by_ def-i-ni - tion, car-ry their own fuel. Rock-ets are, by def-i-ni - tion

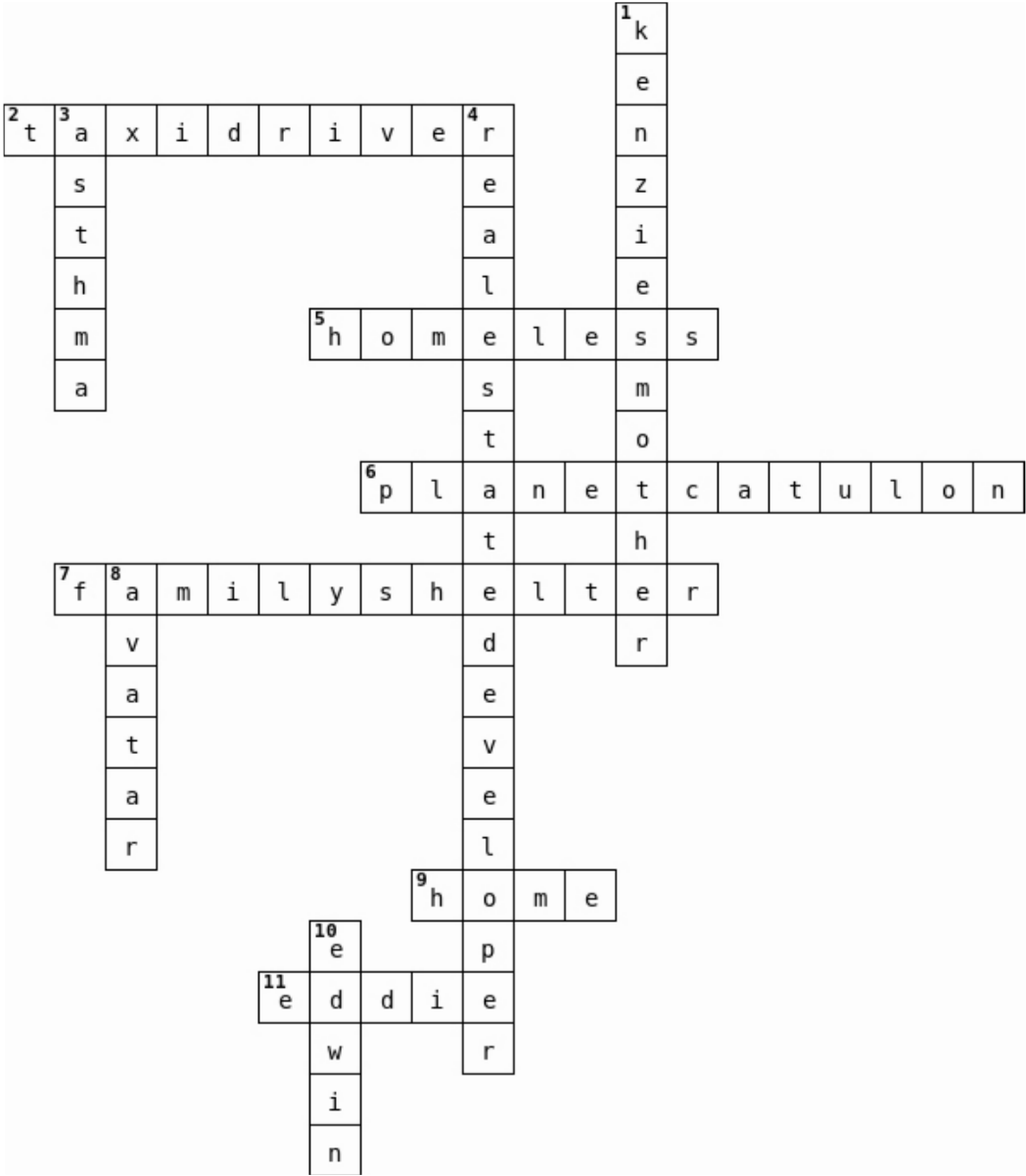
123

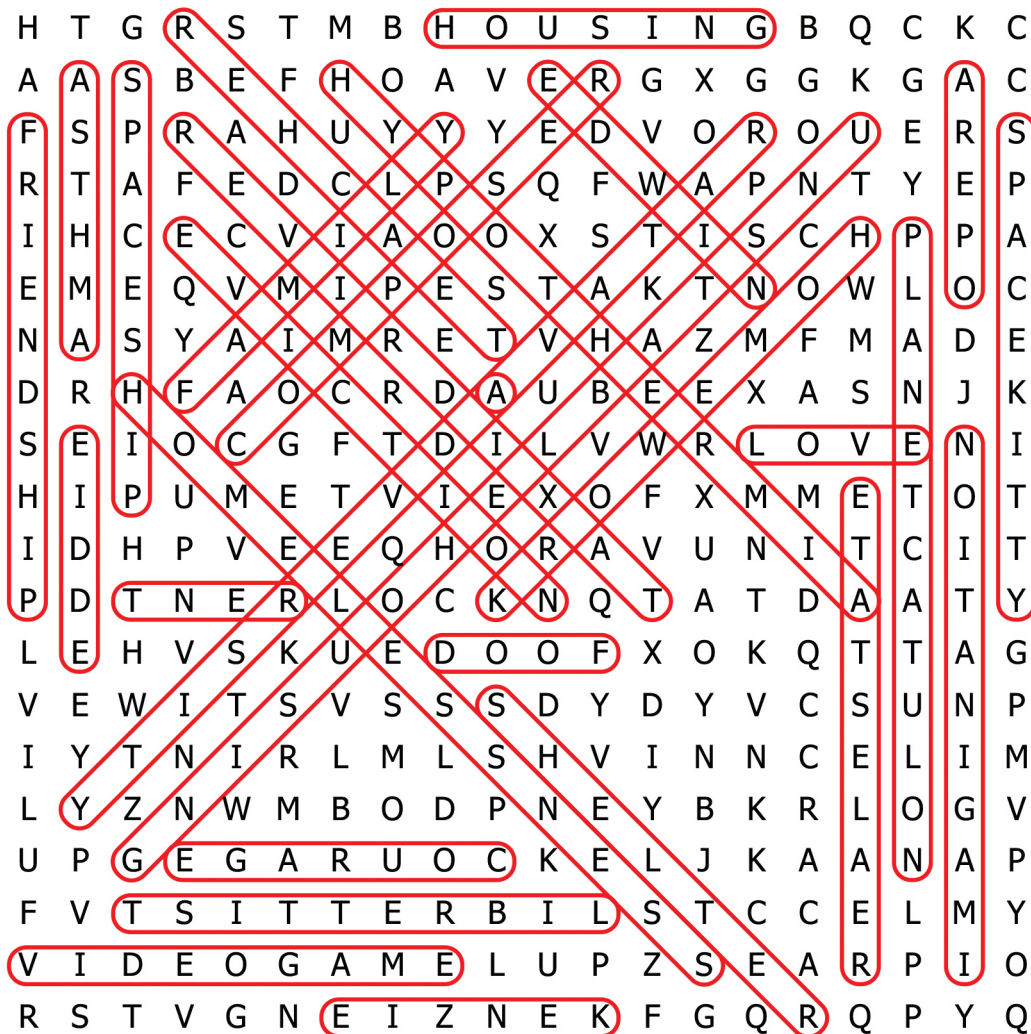
K. oh, so cool!
gliss. (sweep,
chromatic) *sm*

f *mf* *f* *p sub.*

{EDWIN does a cool Avatar move.}

ANSWER KEY





WORD LIST:

ADVERSITY
 ASTHMA
 AVATAR
 COMPOSER
 COURAGE
 EDDIE
 EDWIN
 EVICTION

FAMILY
 FOOD
 FRIENDSHIP
 HOMELESSNESS
 HOMEWORK
 HOUSING
 HYPOTHERMIA
 IMAGINATION

KENZIE
 LIBRETTIST
 LOVE
 OPERA
 PLANET-CATULON
 REAL-ESTATE
 RENT
 SHELTER

SPACE-KITTY
 SPACESHIP
 TAXI-DRIVER
 TEACHER
 UNSTABLE-HOUSING
 VIDEO-GAME