

Grades 6

Sample Middle School Grade 6 Unit 4 Introduction to the Voice Theatre Learning Plan

Big Idea/ Topic

Introduction to the Voice

Connecting Theme/Enduring Understanding:

Students will gain an understanding of the vocal tract and how the voice works.

Essential Questions:

How can you use your voice to create a character?

What are the ways we can protect our voice?

What parts of your body help produce vocal sound?

Standard Alignment

CREATING

TA6.CR.1 Organize, design, and refine theatrical work.

- a. Identify artistic choices, utilize theatre vocabulary, and demonstrate non-verbal communication skills in the rehearsal process.

PERFORMING

TA6.PR.1 Act by communicating and sustaining roles in formal and informal environments.

- a. Demonstrate effective verbal and non-verbal communication skills (e.g. rate, pitch, volume, inflection, posture, facial expression, physical movement).

Instructional Design

***This lesson has a flexible timeline but can be accomplished in a single day**

This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See the bottom of the lesson for a list of unplugged supplies.

FOUNDATIONAL INFORMATION:



Students understand that the voice can change in volume, pitch, or in in rate.

CONCEPTS:

Students will learn the parts of the throat, mouth, and organ system that allow us to speak. They will also understand how to influence those areas to create new methods of speaking as different characters.

VOCABULARY:

Articulation, Articulators, Emphasis, Inflection, Pacing, Pitch, Volume, Pause, Projection, Tempo, Diaphragm, Resonators

LINKS:

[Penguins and Bananas Vocal and Physical Warm-up](#)

[Theatre & Film: Grade 6: Unit 4: Lesson Plan 1: Introduction to the Voice Video](#)

[Introduction to the Voice PowerPoint](#)

Part 1:

For a synchronous live digital interface, Ask the students to go around the circle and say their name. When they have finished, go around the circle and have them say the name as an older person, then as a member of royalty, then as a robot. Continue this however you want until the kids are making stronger character voice choices.

Ask the students to reflect in their journal on how they were able to change their voice to sound different. They may share out if you wish. Have students list out all the parts of the body that help produce sound.

For an asynchronous recorded digital option have the students watch the following vocal warm-up video:

Sample Video: [Penguins and Bananas Vocal and Physical Warm-up](#)

Have the students do each of the warm-ups. It can also be helpful to have the student teach the warm-up to a parent or peer. Ask the students to reflect in their journal about how they used their voices in each of the warmups. Have students list out all the parts of the body that help produce sound.

Unplugged Variation- Have the students read the following phrases: I saw a kitten eating chicken in the kitchen, Four fine fresh fish for you, A big black bear sat on a big black rug. Read the phrases again but this time change your voice each time to sound like an older person, then as a member of royalty, then as a robot. It is encouraged that this activity is done with a parent or sibling as well to generate conversation before reflecting in the journal. Ask the students to reflect in their journal on how they were able to change their voice to sound different. Have students list out all the parts of the body that help produce sound.

Part 2:



In a live or recorded session present the information from the example lesson script, and the Introduction to Voice PowerPoint, on a synchronous digital platform such as Google Meet ([How it Works: Google Meet](#)), or create an asynchronous video of your own.

Teachers Directions to Students:

Sample Video:

[Theatre & Film: Grade 6: Unit 4: Lesson Plan 1: Introduction to the Voice Video](#)

Reflect on the list of body parts you made that help produce sound. Did you get hard palate, soft palate, nasal cavity, lungs, lips, tongue, teeth, jaw, and diaphragm?

When students are ready, use the PowerPoint or video included, or presentation of your own making to explore the Vocal Tract, Breath, Resonance, and Articulation. Observe and discuss the picture of the vocal tract. Identify all of the body terms generated by the students for making sounds on the diagram.

Discuss the components of the breath and projection. Engage in the breathing exercise. Discuss the exercise as a class or in journals. Discuss the components of resonance. Engage in the resonance exercise. Discuss the exercise as a class or in journals. Discuss the components of articulation. Engage in the tongue twister exercises. Discuss the exercises as a class or in journals.

Unplugged Variation: Have the student read about the vocal tract, the breath, resonance, and articulation. Have the student read the exercises and complete them. It is encouraged that this activity is done with a parent or sibling as well to generate conversation before reflecting in the journal. Have the student reflect on the connection between the information about each area and the experience of the exercise.

Part 3:

Student Instructions: Practice each of the vocal warm-up exercises from the lesson again on your own. Write your tongue twister! Share your new tongue twister with the class. Use your tongue twister as a part of your vocal warm-up. Students can share their tongue twisters with the class and everyone practices those tongue twisters using different vocal dynamics. This can be done on a synchronous digital platformed or filmed and posted to a class forum.

For a summative assessment, have the students record themselves doing each of the vocal warm-ups from memory (select only two of the tongue twisters in addition to the student-written one).

Unplugged Variation: have the students perform the vocal warm-up with a new tongue twister over the phone for the teacher.

Evidence of Student Success

Diagnostic: Student-generated list of part the body used for sound, teacher observation of initial student activities, and student journal notes described in Part 1 of the lesson

Formative: Teacher observation of breath, resonance, and articulation exercises and the discussions that follow described in Part 2 of the lesson

Summative: Solo Warm-up demonstration with original tongue twister addition described in Part 3 of the lesson

Distance Learning Supports

Georgia Department of Education

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Ideas for Differentiation:

Our goal is for all students to be actively engaged using the body, the voice, speaking, reflecting, and writing. Below are changes to the lesson to help achieve that goal for students who need additional support. or increased rigor. Note: Be careful using these lessons for all students.

- Consider allowing students to record their thoughts in a variety of ways: using the talk to text/dictate feature, making an audio recording of their responses, drawing pictures, circling and/or labeling on their diagram or PowerPoint printouts, etc.
- Students needing additional support can be brought into small groups to work specifically on the execution of the specific skills associated with the vocal warm-ups. This can be done virtually through breakout rooms in digital platforms. Simplified tongue twisters can be used. (toy boat 3x, eleven irrelevant elephants 3x, etc.) The summative assessment could be also be adjusted so the student is reading the exercise and not performing from memory or it could be broken into stages for assessment.
- For low-tech and unplugged adaptation students can work one-on-one with teachers on the phone with a modified vocal warm up skill that fits the student.
- Students working at an accelerated pace will be permitted to help other students to work on their execution of the warm-ups and focus on the related vocal skills. This can be done virtually through breakout rooms in digital platforms. For low-tech and unplugged acceleration students can research and develop their extended vocal warm-up in each of the sections discussed in the lesson in addition to the one provided. Students can also be challenged to teach their new warm-up to others.

Unplugged Supplies: Lesson checklist, Journal, printed PowerPoint slides, and/or copy of lecture notes, assignment handout, copy of assignment rubric.

Engaging Families

Materials included to support unplugged learners: Lesson checklist, Journal, printed PowerPoint slides, copy of lecture notes, assignment handout, copy of assignment rubric

Optional materials to support learning:

[CHARACTERISATION OF VOCAL TRACT ACOUSTICS IN THE CASE OF ORONASAL COUPLING](#)
[Beat by Beat Press: Drama Game: Tongue Twisters \(The Ultimate List!\)](#)



Introduction to the Voice Checklist

Part 1:

- 1. Participate in the Robot Name Game, Penguins and Bananas, or Phrases with Different Voices activities.
- 2. Record reflections about the activity in your journal.
- 3. List the body parts you think are associated with making sounds

Part 2:

- 4. Compare your sound body parts to the list from the vocal tract.
- 5. Read, watch, or listen to the information about the vocal tract
- 6. Read, watch, or listen to the information about the breath.
- 7. Engage in the breathing exercise and discuss or journal thoughts about the process.
- 8. Read, watch, or listen to the information about vocal resonance.
- 9. Engage in the vocal resonance (Mmmmm, Aahh) exercise and discuss or journal thoughts about the process.
- 10. Read, watch, or listen to the information about articulation.
- 11. Engage in the articulation (tongue twister) exercises and discuss or journal thoughts about the process.

Part 3:









- 12. Practice each of the exercises on your own.
- 13. Write your tongue twister.
- 14. Engage in the vocal warm-up from memory and add your original tongue twister.
- 15. Perform the vocal warm-up and original tongue twister for a final assessment.



Intro to Voice PowerPoint Printout

<h2>The Voice</h2> <p>Parts of the Vocal Tract and Vocal Warm-ups</p> 	<h2>The Vocal Tract</h2> <p>The Creation of Sound</p>  	<h2>List Out All the Parts of your Body That Help Produce Sound</h2>  
<h2>How Many of These Did You Get?</h2>  	<h2>Wait... What does that look like?</h2>  	<h2>The Vocal Tract</h2> <p>The vocal tract is the full path that sound is created in and must travel through!</p> <p>We are going to explore that path and practice ways to gain more control over those parts of our body. We will become more in control of our voices!</p> 
<h2>A Nice Deep Breath</h2> <p>The Foundation of Sound</p>  	<h2>Activity Time!</h2> <p>Exercise</p> <p>We are going to do the breathing exercise we did before.</p> <p>This time, pay attention to how the air travels through your body as it enters and exits.</p>  <p><i>Offering a holistic education to each and every child in our state.</i></p> 	<h2>Reminder Instructions- The Breath</h2> <ul style="list-style-type: none"> Breathe in <u>through your nose</u> for a count of four. Breathe <u>out through your</u> mouth for a count of four. Repeat. Repeat. Place your hand on your stomach just below your rib cage. Repeat The Breath twice more. One last step, this time, with hand on stomach, make the "HA, HA, HA" sound. Feel for movement. Repeat the HA step twice more. 
<h2>Discussion</h2> <p>What did you notice about the way the breath traveled through your body? What moved?</p>  <p><i>Offering a holistic education to each and every child in our state.</i></p> 	<h2>The Two Parts That Push Breath!</h2> <p>The Lungs: The more air you can gather in this organ, the longer you will be able to speak without stopping, and the more you will be able to project!</p> <p>The Diaphragm: This is the muscle located under your ribs that helps to push air out of your body. Like any other muscle, it benefits from a workout. The stronger it is, the more you can project your voice.</p> 	<h2>What is Projection?!?!</h2> <p>Projection is a skill that most beginning actors must work at consistently.</p> <p>Projection is the ability to have your voice travel from one point of a room to another, and most actors aim to be able to fill large spaces with their voice.</p> <p>PROJECTION IS NOT YELLING OR SCREAMING</p> <p>Projection is the movement of air using the lungs and diaphragm, yelling or screaming is the process of forcing air out through your vocal cords and slamming them together.</p> 
<h2>Transforming Air to Sound</h2> <p>Mmmmm, Aaaaah, and Resonance</p>  	<h2>Activity Time!</h2> <p>Exercise</p> <p>We are going to experiment with some basic sounds our bodies make.</p> <p>Make sure you are paying attention to how these sounds feel as we make them.</p>  <p><i>Offering a holistic education to each and every child in our state.</i></p> 	<h2>Instructions- Resonating</h2> <ul style="list-style-type: none"> Take a deep breath in through your nose for four counts. Instead of breathing out, make the "Aaaaah sound" for four counts. Repeat the first two steps two more times. Where are you feeling vibration? Point there! This time, make the "Mmmmm" sound as your breath out. Repeat this two more times. Where are you feeling vibration? Point there! 



<p>What is that vibrating feeling?</p> <p>That vibrating feeling is called Resonance.</p> <p>Resonance happens when sound is vibrating or quickly echoing in the hollow parts of your vocal tract.</p> <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 	<p>The Resonators!</p> <ul style="list-style-type: none"> • Chest—Lungs, Diaphragm • Throat—Vocal Cords • Mouth—Lips, Tongue, Soft Palate, Hard Palate • Nasal cavities • Head—All the above! <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 	<p>Transforming Sound into Words</p> <p>Tongue Twisters and Spit</p>  <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 
<p>Activity Time!</p> <p>Exercise</p> <p>We are going to play with some tongue twisters and explore articulation.</p> <p>Make sure you are paying attention to how these sounds feel as we make them.</p>  <p><small>Offering a holistic education to each and every child in our state.</small></p> 	<p>Instructions- Tongue Twister One</p> <p>Dragon</p> <p>What a to do to die today at a minute or two 'til two. (clap, clap) A thing distinctly hard to say, Yet harder still to do. (clap, clap) For they'll beat a tattoo at a quarter 'til two: A rat-ta-tat-tat-ta-tat-ta-too-too. And the dragon will come when he hears the drum At a quarter or two 'til two today, At a quarter or two 'til two. (clap, clap)</p> <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 	<p>Instructions—Tongue Twister Two through Five</p> <ol style="list-style-type: none"> 2. Rubber Baby Buggy Bumpers (Repeat x4) 3. Unique New York, Unique New York, You Know You Need Unique New York 4. Red Leather, Yellow Feather (Repeat x4) 5. Mommy made me mash my M&Ms; I cried. <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 
<p>Discussion</p> <p>Which parts of the vocal tract did you need to use to shape the sound into words for the tongue twisters?</p>  <p><small>Offering a holistic education to each and every child in our state.</small></p> 	<p>Shaping Sound? It's MAGIC! (Actually, it's just articulation)</p> <p>The use of the mouth to create sound is called Articulation.</p> <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 	<p>The Articulators!</p> <ul style="list-style-type: none"> • Lips • Teeth • Tongue • Jaw • Hard Palate • Soft Palate <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 
<p>Playing with Sound</p> <p>Your Voice is an Instrument</p>  <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 	<p>Journal Reflection:</p> <p>How does a person's voice show different types of emotion?</p> <p>Consider what happens to the voice for each of the following emotions:</p> <p>Excitement Joy Fear Anger</p>  <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 	<p>3 Influences of Sound</p> <ul style="list-style-type: none"> • Pitch- how high or low your voice is. Think about a cat's meow versus a tiger's roar. • Rate- how quickly or slowly you speak • Volume- how loud or quiet your voice is as it travels the room <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 
<p>Resources and References</p> <p>The Vocal Tract Image:</p> <ul style="list-style-type: none"> • https://i.pinimg.com/378x303/9f/98/34866b22e81304566c17198da <p>Tongue Twisters</p> <ul style="list-style-type: none"> • http://www.bbpress.com/2013/02/28/ama-games-tongue-twisters-the-ultimate-list/ <p><small>Richard Woods, Georgia's School Superintendent Georgia Department of Education Educating Georgia's Future</small></p> 		

Rubric Copy



VOICE ASSESSMENT RUBRIC

Criteria	Advanced/Level 4	Proficient/Level 3	Emerging/Level 2	Developing/Level 1
<p>Student Engagement _____/</p> <p>Time on task, and full integration of voice, body, and actions, And concentration.</p>	<p>The student is fully engaged with the task at hand. Voice and Body are involved at appropriate levels for actor exploration. The student remains focused on the goal of the exercise throughout.</p>	<p>The student remains engaged with the task for the duration of the exercise. Voice and Body are often at appropriate levels for actor exploration. The Student is focused on the goal for most of the exercise and recovers quickly from lapses in concentration.</p>	<p>The student is intermittently engaged in the task. Voice and body are sometimes used at appropriate levels for actor exploration. The Student has difficulty focusing on the goal and recovers slowly from lapses in concentration.</p>	<p>The student is rarely engaged in the task. Voice and body are rarely used at appropriate levels for actor exploration. The student does not focus on the goal and does not recover from breaks in concentration.</p>
<p>Voice _____/</p> <p>Effective Projection, Articulation, Diction, and vocal variety (pitch, rate, tone, tempo, volume, inflection) as they relate to the objectives of the exercise.</p>	<p>Vocal choices are clear and effective throughout and are tied to the objectives of the exercise.</p>	<p>Clearly projected, articulate voice, with vocal variety (pitch, rate, tone, tempo, volume, inflection), used throughout the exercise and are often tied to the objectives of the task.</p>	<p>Vocal choices are unclear or inconsistent; Vocal variety sometimes tied to the objectives of the task.</p>	<p>Vocal clarity and choices are limited or absent. Choices do not reflect an understanding of the task at hand.</p>
<p>Movement as Tied to Voice _____/</p> <p>Physical choices that communicate the objectives of the exercise.</p>	<p>Fully committed movement choices are consistently and appropriately connect to the objectives of the exercise.</p>	<p>Movement is often tied to the objectives of the exercise and frequently fully committed.</p>	<p>Movement sometimes tied to the objectives of the exercise.</p>	<p>Movement is limited/absent and rarely tied to the objectives of the exercise.</p>

