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

Part 2:
   o 4. Compare your sound body parts to the list from the vocal tract.
   o 5. Read, watch, or listen to the information about the vocal tract.
   o 6. Read, watch, or listen to the information about the breath.
   o 7. Engage in the breathing exercise and discuss or journal thoughts about the process.
   o 8. Read, watch, or listen to the information about vocal resonance.
   o 9. Engage in the vocal resonance (Mmmmm, Aahh) exercise and discuss or journal thoughts about the process.
   o 10. Read, watch, or listen to the information about articulation.
   o 11. Engage in the articulation (tongue twister) exercises and discuss or journal thoughts about the process.

Part 3:
   o 12. Practice each of the exercises on your own.
   o 13. Write your tongue twister.
   o 14. Engage in the vocal warm-up from memory and add your original tongue twister.
   o 15. Perform the vocal warm-up and original tongue twister for a final assessment.
Intro to Voice PowerPoint Printout

The Voice
Parts of the Vocal Tract and Vocal Warm-ups

The Vocal Tract
The Creation of Sound

List Out All the Parts of your Body That Help Produce Sound

How Many of These Did You Get?
- Hard Palate
- Soft Palate
- Nasal Cavity
- Lung
- Lip
- Tongue
- Teeth
- Jaw
- Diaphragm

Wait... What does that look like?

The Vocal Tract
The vocal tract is the full path that sound is created in and must travel through.

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!

Exercise
We are going to do the breathing exercise we did before.

Reminder Instructions - The Breath
- Breathe in through your nose for a count of four.
- Breathe out through your 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.

Activity Time!
This time, pay attention to how the air travels through your body as it enters and exits.

A Nice Deep Breath
The Foundation of Sound

Discussion
What did you notice about the way the breath traveled through your body? What moved?

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!

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.

Exercise
We are going to experiment with some basic sounds our bodies make.

What is Projection?!?!
Projection is a skill that most beginning actors must work at consistently.

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.

PROJECTION IS NOT YELLING OR SCREAMING
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.

Activity Time!

Transforming Air to Sound
- Mmmmm, Aaaah, and Resonance

Instructions - Resonating
- Take a deep breath in through your nose for four counts.
- Instead of breathing out, make the "Aaaah 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!
Rubric Copy
## COURSE: Theatre Grade 6
### UNIT: 4
#### LESSON: Introduction to Voice

### VOICE ASSESSMENT RUBRIC

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Advanced/Level 4</th>
<th>Proficient/Level 3</th>
<th>Emerging/Level 2</th>
<th>Developing/Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student Engagement</strong></td>
<td>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.</td>
<td>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.</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td><strong>Voice</strong></td>
<td>Vocal choices are clear and effective throughout and are tied to the objectives of the exercise.</td>
<td>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.</td>
<td>Vocal choices are unclear or inconsistent; Vocal variety sometimes tied to the objectives of the task.</td>
<td>Vocal clarity and choices are limited or absent. Choices do not reflect an understanding of the task at hand.</td>
</tr>
<tr>
<td><strong>Movement as Tied to Voice</strong></td>
<td>Fully committed movement choices are consistently and appropriately connect to the objectives of the exercise.</td>
<td>Movement is often tied to the objectives of the exercise and frequently fully committed.</td>
<td>Movement sometimes tied to the objectives of the exercise.</td>
<td>Movement is limited/absent and rarely tied to the objectives of the exercise.</td>
</tr>
</tbody>
</table>

---

Georgia Department of Education
THIS WORK IS LICENSED UNDER A CREATIVE COMMONS ATTRIBUTION - NONCOMMERCIAL - SHAREALIKE 4.0 INTERNATIONAL LICENSE
8.15.2020 ð Page 1 of 8