***Original Radio Drama Unit***

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**Unit Objective:**

Students will demonstrate their ability to use various vocal techniques such as tone, rate, pitch, volume, enunciation, and projection by creating a script with characters and sound effects for a radio drama and then performing them as a group.

**Learning Level:**

Drama 1 (created for a middle school class with mostly 8th graders plus a few 7th and 9th)

**Prior Experience:**

Half the students already knew about plot structure and some of the basic vocal traits and techniques. Two students were more advanced. The rest of the students have never taken a drama class before.

**National Arts Standards for Unit:**

Standard 7–8.T.CR.3: Use form and structure to create a scene or play with a beginning, middle, and end that includes full character development, believable dialogue, and logical plot outcomes.

Standard 7–8.T.P.3: Observe, listen, and respond in character to other actors throughout a scripted or improvised scene

Standard 7–8.T.CR.4: Define roles, identify responsibilities, and participate in group decision making.

Standard 7–8.T.CR.5: Explore physical, vocal, and emotional choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

Standard 7–8.T.CR.5: Create and sustain a believable character throughout a scripted or improvised scene.

Standard 7–8.T.CR.7: Recognize that participating in the rehearsal process is necessary to refine and revise.

Standard 7–8.T.P.5: Communicate meaning using the voice through volume, pitch, tone, rate, and clarity.

Standard 7–8.T.P.6: Use imagination to inform artistic choices.

Standard L1.T.R.8: Apply appropriate theatre terminology to describe and analyze the strengths and weaknesses of own or the group’s work.

**Enduring Understandings:**

Theme, plot, and acting choices all come together to tell a story.

**Essential Questions:**

What is theme?

What is plot? How are plot and story different?

**Lessons:**

**Lesson 1: Intro to Radio Drama**

**Objective:** Students will be able to understand what a radio drama looks like as they read and discuss a sample radio drama script.

**Lesson 2: Plot/Dramatic Structure**

**Objective:** Students will demonstrate a basic understanding of plot structure as they outline and label the elements of dramatic structure in their own radio dramas.

**Lesson 3: Writing a Radio Drama**

**Objective:** Students will gain an understanding of how to write a clear script that follows a pre-set format as they begin writing their radio drama scripts.

**Lesson 4: Radio Sound Effects**

**Objective:** Students will demonstrate an ability to incorporate technical elements into a performance as they write sound effect cues into their scripts and find ways to produce those sound effects in a performance.

**Lesson 5: Radio Scripts Roughdrafts**

**Objective:** Students will practice communicating meaning through voice as they create and justify their choices for a unique character voice.

**Lesson 6: Revising Your Script**

**Objective:** Students will be able to demonstrate an ability to revise a script based upon personal analysis and feedback as they revise and turn in their short-film scripts.

**Lesson 7: Projection and Emphasis**

**Lesson Objective:** Students will be able to understand the principles of projection as they participate in classroom activities including a game of bus stop.

**Lesson 8: Radio Drama Rehearsal**

**Objective:** Students will practice giving and receiving feedback as they play rehearsal bingo as a way to structure their peer reviews.

**Lesson 9: Radio Drama Performances**

**Objective:** Students will demonstrate their ability to use voice to create meaning as they perform their radio dramas for the class.

**Lesson 1:**

**Intro to Radio Drama**

**Objective:** Students will be able to understand what a radio drama looks like as they read and discuss a sample radio drama script.

**Standards:**

* Standard 7–8.T.CR.3: Use form and structure to create a scene or play with a beginning, middle, and end that includes full character development, believable dialogue, and logical plot outcomes.
	+ This lesson is scaffolding to get to this standard within this project

**EUs and EQs:**

* What is a Radio Drama? Why are we taking time to study radio dramas?
* How can ideas for stories be generated?
* Story ideas can come from anything, even a random assortment of words and objects.

**Materials:**

* *Star Wars* Radio Drama Script
* Intro to Radio Drama PowerPoint
* *Studio C* clip: <https://www.youtube.com/watch?v=ku_wxcLyQJA>

Hook:

-Ask the students if they know what a Radio Drama is? (basically a play but performed over the radio-no visuals, only voice) Show the *Studio C* clip.

Step 1:

-Give the students a short history about radio drama (Summarize the following encyclopedia article and use the PowerPoint for visual reference):

* **Radio drama** (popular before the spread of television) depends on dialogue, music and sound effects to help the listener imagine the story in her or his "mind's eye".
* Since radio dramas are purely auditory, without any visual, both good writing and vocal performance are vital to the radio drama’s success. http*://en.wikipedia.org/wiki/Radio\_drama*
	+ What difference did the sound effects make in the *Studio C Mystery Hour*? (It was a lot more interesting because things went wrong.)
	+ What about the vocal choices? How did those choices influence the radio drama? (We were able to tell how the characters were feeling through the way they used their voice.)
	+ Both sound effects and vocal choices will be crucial in the development of your own radio drama performances. We will focus more on these throughout the unit. This class and next class, however, we are going to focus on the writing aspect of creating a radio drama script.

Step2:

Have every student get out a piece of scratch paper. Don’t worry about putting your name on the paper. We are going to do a writing activity. All they need to do is to write down their ideas/answers in response to the four prompts I will give you.

First, write down a specific source of light. This can be any source of light such as, a lamp, a stage light, the sun, the moon, the stars, a flashlight, etc. Give students a few seconds to think and write. Encourage them to just go with the first idea that comes to mind. They shouldn’t think too hard about these answers yet.

Second, write down a specific object. This can be anything large or small, such as a paperclip, an airplane, a ticket, a backpack, a fire extinguisher, etc.

Third, write down a sound using an onomatopoeia. For example, boom, crackle, snap, pop, bang, cuckoo, hoot, meow, etc.

Fourth, write down a specific place. For example, a treehouse, a cafe in Paris, the school auditorium, in central park, etc.

When you see that students are finished, have them pass their papers in (they will be used in Step 4).

Step 3:

Ask for volunteers to help perform a sample radio drama. Assign the following parts:

LUKE

LEIA

DARTH VADER

YODA

NARRATOR

STORM TROOPER 1

STORM TROOPER 2

Give each student volunteer a copy of the script and have them do an impromptu performance. (Use music and sound effects if available or have a student make the sound effects)

After the performance, talk about what made the *Star Wars* script so fun to listen to (taking something familiar and changing it, distinct character voices, etc)

Step 4:

Have the students get into groups of 3-4 people. Hand each group a few papers of their classmates’ radio ideas (from step 2).

Tell them they may use one of these ideas for their story if they would like or they may come up with their own. Give them the rest of the class period to decide the basic story line for their script, characters, etc.

This is mostly just a brainstorming day. By the end of class, you need to know who your characters are and where the story will take place as well as a rough idea of what the story is. You will turn in a piece of paper with these written on it: character names and descriptions, setting, and story idea. You should feel confident enough and discuss enough with each other that you can stick to this story idea. The idea you turn in at the end of class is the one that you will continue to work on and eventually perform. To change your idea, you will need special permission from me.

NOTE: tell the students NOT to decide who will be playing which roles yet. They won’t decide that until DAY 4. Pre-casting tends to restrict their creativity and box them in. Also let them know that their story can have multiple characters-one person could technically play 50 different roles…they would just have to change their voice!

**Star Wars: The Audio Experience**

**MUSIC***:* “Star War’s Theme” *(loud)* as lines begin *(soft)*

**NARRATOR**: Well I’d like to introduce a new Radio Drama that’s been created… Star Wars: The Audio Experience… here comes the first episode.

**MUSIC**: “Star War’s Theme” *(fade out*)

**NARRATOR**: A long time ago, in a galaxy in far, far away, there was Leia.

**LEIA**: Hey!

**NARRATOR**: Luke.

**LUKE**: Hello.

**NARRATOR**: Vader.

**VADER**: \*Chssssss\* Hey \*Chsssss\*

**NARRATOR**: and Yoda.

**YODA:** Old I am.

**NARRATOR**: A conflict Rose above all.

**VADER**: Luke…Chssss…I am…Chsss…dang it where’s my Inhaler?

**NARRATOR**: Vader couldn’t find his inhaler, and Luke was bent on killing them all.

**Light saber noise**

**LUKE**: Ah!!!! Father, I love you, but still wanna kill yoooooooooooooooooooooooooou!

**Light saber Noises**

**LUKE**: (*Blood curdling SCREAM*) My leg!

**LEIA**: Stop Fighting! All of you stop it!

**YODA** Young you are, much to learn you still have.

**VADER**: He’s right…. \*Chsss\* we shouldn’t fight.

**LUKE**: Sounds cool.

**NARRATOR**: So they all went and had a birthday party for Leia and Luke……….but Storm troopers…

**LEIA**: They’re so cute!

**NARRATOR**: (*clearing throat*) Uh, hmmm.

**LEIA**: Sorry.

**NARRATOR**: Storm Troopers were waiting.

**Gun laser sounds**

**VADER**: Stop you fools! Chsssssss

**TROOPER 1:** Ok.

**YODA:** Cake you must have!

**TROOPER 2:** Awesome! Ice Cream Cake!

**LEIA**: Go ahead and take some home!

**TROOPERS:** Ok!

**NARRATOR**: The Storm Troopers walked away and soon fell of a cliff.

**TROOPERS:** AUGHGHGHGHG!! (*plop sound*)

**LEIA**: Where’d they go?

**NARRATOR**: I just told you that, they fell of a cliff.

**LUKE**: Who said that?

**NARRATOR**: Haven’t you heard me talking??? I’ve been narrating you lives for a while now.

**VADER**: Oh, like the popular daytime television series ‘Days of Our Lives’?

**NARRATOR**: NO! Eh don’t listen to me.

**LEIA**: So, where’d they go?

**YODA:** Off a cliff they have ventured, no longer living, Yoda senses.

 **LUKE**: Cool.

**VADER**: So what other random things can we chat about for two more minutes?

**LUKE**: How old Yoda is…how old are you?

**YODA:** Nine Hundred and Thirty Three.

**LEIA**: And man your green…that’s gross.

**YODA:** When nine hundred years old you reach, look as good, you will not.

**NARRATOR**: As the heroes ramble on they realize that Vader’s car…I mean ship…is gone.

**VADER**: Dudes, where’s my ship?

**LUKE**: Oh no, how will we get to Chucky Cheese?

**LEIA**: We’re going to Chucky Cheese?

**YODA:** Love their pizza, I do!

**VADER**: I really want my ship back…. WHERE IS IT?

**LEIA**: I’d rather talk more about Chucky Cheese…he’s so cute!

**YODA:** One time I walked up on stage and danced with the band.

**LUKE**: They’re really robots, did you know that?

**YODA:** Yoda didn’t…………

**VADER**: WHERE’S MY SHIP?

**LEIA**: Could you be a little quieter, we’re having a discussion here.

**LUKE**: Hey Vader you think you could loan us your ship?

**VADER**: Sure! Wait where is it?

**YODA:** Oh look, fell of a cliff it has… along with those Troopers.

**LEIA:** So how are we gonna get to Chucky Cheese?

**YODA:** Walk we must

**MUSIC**: “Star War’s Theme” *(soft)*

**NARRATOR**: So they walked to Chucky Cheese…Yoda won a stuffed bear, Vader got his foot caught in the merry go round, and Luke and Leia shared some pizza.

Tune in next week kids for the conclusion to this mystifying story!

**ALL**: What the?

**MUSIC**: “Star War’s Theme” (*turn up loud*)

**Lesson 2:**

**Plot/Dramatic Structure**

**Objective:** Students will demonstrate a basic understanding of plot structure as they outline and label the elements of dramatic structure in their own radio dramas.

**Standards:**

* Standard 7–8.T.CR.3: Use form and structure to create a scene or play with a beginning, middle, and end that includes full character development, believable dialogue, and logical plot outcomes.

**EU & EQ:**

* What makes a good story?
* What is dramatic structure?
* How can storytelling be helpful outside of drama?
* I can create a story that follows dramatic structure.
* Good dramatic structure includes a beginning, middle, end and a clear conflict.

**Materials Needed:**

* Whiteboard and markers

Hook:

Discuss: What makes a good story? Is there a specific structure or order of events that good stories have in common? How can good storytelling be helpful outside of drama? (giving presentations and speeches, if you are an animator, you have to pitch your drawings and designs, telling the story that they are creating. Also, being a comedian; telling stories to friends; creative writing for fun or in English class; etc.)

Step 1

-Ask the students if they know what Dramatic Structure is?

-Draw the Line Graph of Dramatic Structure on the board and ask if anyone now knows what it is?

-Begin labeling the chart allowing the students to name the ones they know. Have students draw out the chart on their own pieces of paper and label each section, taking notes and following along with the class.

Exposition

Inciting Incident

Climax

Rising Action

Falling Action

Denouement

Exposition (Introduction)

Inciting Incident

Rising Action

Climax (Turning Point)

Falling Action

Denouement (Conclusion)

Step 2:

-explain that many armature writers don’t include much falling action-they hit the climax and say “the end”…you NEED falling action

-talk about *Harry Potter* 4

-ask the students what the climax is (the graveyard scene)

-how well would the story work if the story ended right there? No good. There is still

 -bringing Cedric back

 -Mad Eye taking Harry to the castle and trying to kill him

 -Dumbledore coming to the rescue

 -finding the real Mad Eye

This is all really important information to the story-we can’t have the graveyard scene and then skip the train station with everyone leaving school for the year. It just doesn’t work

Step 3:

-remind the students of the *Star Wars* radio drama. Talk about what was each part of Dramatic Structure was/is and write an outline of it on the board

Exposition

* Star Wars the Radio Drama Experience
* Introduce Characters: Leia, Luke, Darth Vader, Yoda, Storm Trooper 1&2

Inciting Incident

* “A conflict rose above all…”

Rising Action

* Luke and Vader fighting
* Leia stopping them
* Storm Troopers Showing Up
* Storm Troopers Falling off the Cliff

Climax

* Don’t know how to get to get to Chucky Cheese (the REAL conflict of the story!)

Falling Action

* Vader trying to find his ship
* decide to walk

Denouement (Conclusion)

* arrive at Chucky Cheese
* Luke and Leia Share pizza
* Yoda dance with band
* Vader foot caught in merry-go-round

Step 4:

Have the students write an outline for their Radio Drama using the pieces of Dramatic Structure. Walk around and be available to answer questions.

This is due at the beginning of class next time for 15 points

**Lesson 3:**

**Writing a Radio Drama**

**Objective:** Students will gain an understanding of how to write a clear script that follows a pre-set format as they begin writing their radio drama scripts.

**Standards:**

* Standard 7–8.T.CR.3: Use form and structure to create a scene or play with a beginning, middle, and end that includes full character development, believable dialogue, and logical plot outcomes.

**EU & EQ:**

* What does a script look like?
* How is a script different than an essay or novel or other writing in English?
* Scripts have specific formatting elements to help actors and readers understand who is talking and when there are movements or sound effects.

**Materials Needed:**

* Sample Script Formatting Packet
	+ Copy of the Star Wars (sample for script writing)
	+ Copy of the “Graveyard” radio drama script
* Computer lab reserved
* Google Classroom Assignment - Radio Drama Outline (if you use Google Classroom)

Hook:

Who in this class has ever written a script? (a few students might raise their hands) Great! For those of you who haven’t, don’t worry! Now, who here has ever looked at a script? (a few more will probably raise their hands) Remind students of the *Star Wars* Radio Drama script that we looked at a few class periods ago. Anyone who was present on that day should now raise their hands.

Transition by letting students know that today, we will be focusing on proper script writing format.

Step 1:

Hand each group a copy of the sample script packet.

* Looking at these scripts, what are some things about it that are different than a novel or essay that you might read in English class?
	+ The words aren’t split up into paragraphs. Instead, a new line starts anytime a different character was speaking.
	+ The script is meant to be performed.
	+ There are sound effects referenced in the script.
	+ Scripts have specific formatting elements to help actors and readers understand who is talking and when there are movements or sound effects.

Go over the script with them detailing how to indicate which character is speaking, sound effects, music cues etc. (inform them there are many ways to write a script, this is just one sample)

* To indicate that a character is speaking, put that character’s name in all caps, followed by a colon, then write down what they will say.
	+ For example, (write this on the board and have students take notes) if Bob were to say, “I’m going to the store.” how would we write that? (Call on students to help you know how to write it, according to your instructions and the sample that they have.)
		- BOB: I’m going to the store.

Read the “Graveyard” scene

* Review the “must haves” for their script in the packet on the page with the “Graveyard” scene.

Step 2:

Have students line up and walk down to the computer lab. Have the students sit with their groups in the lab and being writing their actual Radio Drama following their outline. If you use Google Classroom, you can have them work on a common Google doc and submit it as an assignment on Classroom so that you can grade their outlines after class. (Also, you can let students know that Google docs allows you to see past edits, so you will be able to tell if only one or two students are working on the document. So, if you are discussing and someone is scribing, you might just want to work out a system where you all switch off taking notes.)

Let students know that their outline (which should outline all the points of dramatic structure, plus added details) is due at the end of class today. The outline should be at least three quarters of a page if done in bullet points. It should outline all the main details of the story and be a useful tool for them as they start actually writing dialogue. Next class, we will work more on sound effects, so if you finish outlining your story, you can work on dialogue today.

You only have one more class period of working time before your rough draft is due, so use your time wisely. Rough drafts should be 3-4 pages long and need to follow script formatting.

Check in with them from time to time to let them know you are paying attention. This will help them to stay on task in their work.

**Star Wars: The Audio Experience (sample for script writing)**

**CHARACTERS**

**LUKE**

**LEIA**

**DARTH VADER**

**YODA**

**NARRATOR**

**STORM TROOPER 1**

**STORM TROOPER 2**

**MUSIC***:* TRACK 1“Star War’s Theme” *–*

*loud.*

TRACK 1 at 0:31*- Fade to ½ volume* (lines begin)

**NARRATOR**: Well I’d like to introduce a new Radio Drama that’s been created… Star Wars: The Audio Experience… here comes the first episode.

**MUSIC**: TRACK 1 “Star War’s Theme”-*fade out*

**NARRATOR**: A long time ago, in a galaxy in far, far away, there was Leia.

**LEIA**: Hey!

**NARRATOR**: Luke.

**LUKE**: Hello.

**NARRATOR**: Vader.

**VADER**: \*Chssssss\* Hey \*Chsssss\*

**NARRATOR**: and Yoda.

**YODA:** Old I am.

**NARRATOR**: A conflict Rose above all.

**VADER**: Luke…Chssss…I am…Chsss…dang it where’s my Inhaler?

**NARRATOR**: Vader couldn’t find his inhaler, and Luke was bent on killing them all.

**SOUND EFFECT: Light saber** (Machine Sounds-Track 52)-*repeat over and over until Luke says “Sounds cool.”*

**LUKE**: Ah!!!! Father, I love you, but still wanna kill yoooooooooooooooooooooooooou!

**LUKE**: (*Blood curdling SCREAM*) My leg!

**LEIA**: Stop Fighting! All of you stop it!

**YODA** Young you are, much to learn you still have.

**VADER**: He’s right…. \*Chsss\* we shouldn’t fight.

**LUKE**: Sounds cool.

**SOUND EFFECT:** Light Saber sound effect



\*\*\* Notice how the sound effects are underlined and the characters names are in all capitals.

\*\*\*You do not need to use this same font.

**You may choose either formatting option found in this packet. The elements that you must have no matter what are:**

* Character’s name in all capitals.
* A new line anytime dialogue shifts from one character to another. (Anytime someone else is speaking, skip down to the next line on the page.)
* Easy to read and understand by group members and peers.

12-point font

**Lesson 4:**

**Radio Sound Effects**

**Objective:** Students will demonstrate an ability to incorporate technical elements into a performance as they write sound effect cues into their scripts and find ways to produce those sound effects in a performance.

**Standards:**

* Standard 7–8.T.P.6: Use imagination to inform artistic choices.
* Standard 7–8.T.P.7: Identify appropriate stage properties and technical elements for a given production.

**EU and EQs:**

* Why are sound effects important to radio drama? What about other types of performances? How does sound affect us?
* Sound can greatly change our perception of a performance or work of art. It can affect mood, meaning, and message of an experience or work of art.

**Materials needed:**

* “Satisfied”, *Hamilton* (started just before the sound effect/reverb play for 10 sec.)
	+ <https://www.youtube.com/watch?v=InupuylYdcY>
* Reserved Computer Lab

Step 1:

Have students listen to 10 seconds of “Satisfied”. What was the effect of the sound effect? What did it tell you? Could you imagine something happening along with the sound? What did you imagine?

Step 2:

Discuss with the students why sound effects are important. Inform them they will need to use at least three sound effects in their radio drama. Tell them that at least one must be made with an actor’s voice.

They do not need to worry about *where* their sound effects are coming from at this point (manual, recorded-from internet or teacher cds) but they should write the sound effects they would like to use into their scripts.

Step 3:

For the rest of class, we will be in the computer lab. Today, you will continue working on your rough draft. Write out dialogue and decide on what sound effects you want and where they should go. When you have finished your rough draft and I have checked you off, you can start looking for sound effects. I shouldn’t see anyone searching for sound effects until after you have shown me that you have 3-4 pages of a rough draft.

Step 4:

Head over to the computer lab. Have students sign in and continue their work on their rough drafts. Remind them that they cannot start searching for sound effects until after they have completed 3-4 pages of their rough draft.

Once there are a few students done, you can post some free sound effect websites on Google Classroom for the students.

* soundeffectsplus.com
* purpleplanet.com
* any others that you find

Step 4:

Have a series of checkpoints throughout the class period. (Provide warnings that you will be coming around to check that students have completed the following in \_\_\_ amount of time. Give at least 5-10-minute warnings.)

After 5-10 minutes in the lab, come around to check that they have started writing dialogue.

After 20 minutes, check that they have a page of dialogue.

After 30 minutes, check that they have two pages

After 40 minutes, they should have 3 pages of dialogue

After 50 minutes (nearing the end of class), they need to have the rough draft completed including sound effect ideas written in to the script.

**Lesson 5:**

**Radio Scripts Roughdrafts**

**Objective:** Students will practice communicating meaning through voice as they create and justify their choices for a unique character voice.

**Standards**:

* Standard 7–8.T.P.5: Communicate meaning using the voice through volume, pitch, tone, rate, and clarity.
* Standard 7–8.T.R.2: Justify responses based on personal experiences when participating in or observing a drama/theatre work.
* Standard 7–8.T.CR.5: Explore physical, vocal, and emotional choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

**Materials Needed:**

* Character Voice PowerPoint
* Printed copies of the grading rubric for performance
	+ You should also put a digital copy on Google Classroom

**EU & EQ:**

* In class rehearsal time is a privilege. Guard that privilege and stay on task.
* Why do we rehearse?

Hook:

Have students stand in a circle. Go around the circle and name one thing that excites them about their radio drama (they have created a fun character, the story is intense, etc.). Encourage them that as they keep working on their radio dramas to be specific with their work so that they can find more exciting things in their script/performance.

Step 1:

Let students know that rough drafts are due, so you will be grading them on Google classroom and will have them returned digitally with feedback by next class.

Now that we have a script, our foundation for our performance, we can start structuring the rest of our radio dramas!

Step 2:

-As groups have finished the rough drafts of their scripts, they can now decide who will be playing which role (cast!)

- Instruct group members that they will each play one character. As a group, they will share responsibility for the sound effects and any background music they desire.

Step 1:

After giving the students five minutes to cast their radio dramas and read through it once or twice, pull up the Character Voice PowerPoint to do some guided rehearsal and help students apply the different characteristics of voice to their own scenes/dramas.

Step 3:

Give students time to rehearse as a group and apply the vocal choices that they made individually.

Step 4:

Take the last ten minutes of class to share the grading rubric with the class and give each group a copy. Read through each section of the rubric and explain that we will focus on diction and projection in a later class. Answer any questions and explain the plan for the rest of the unit.

Next class, they will have some time to revise their scripts, final drafts are due the class after that where we will work on diction and projection, one last rehearsal day and then performances. So, we only 3 class periods before performances. This would be a good time to discuss rehearsal time. Touch on the fact that in class rehearsal time is a privilege. You should guard that privilege and stay on task. Praise students for the ways that they used rehearsal well today and ask for some suggestions as to how they could improve the way they used their time today.

* Why do we rehearse?
	+ So that we can prepare and get better
	+ It decreases stage fright because we are more prepared and can feel more confident.
	+ So that we can have a performance that we are proud of.

**Lesson 6:**

**Revising Your Script**

**Objective:** Students will be able to demonstrate an ability to revise a script based upon personal analysis and feedback as they revise and turn in their short-film scripts.

**Standards:**

* Standard 7–8.T.R.4: Demonstrate the ability to receive and act upon coaching, feedback, and constructive criticism.
* Standard L2.T.CR.8: Generate ideas from research and script analysis to devise a performance that is believable, authentic, and relevant in a drama/ theatre work.
* Standard L2.T.P.1: Develop the character, setting, and essential events in a story or script that make up the dramatic structure in a drama/theatre work.

**EQs & EUs:**

* What makes for good dialogue?
* How can feedback help us grow? What are some areas of your life where you receive feedback and suggestions from others? How can we get better at receiving feedback?
* Feedback comes in a variety of communication methods and situations.
* We can improve our ability to graciously accept feedback as we learn to seek it out.
* Feedback is a vital part of growth and mastery of concepts.

**Materials Needed:**

* Script Rewriting Assignment (2 copies printed, and one uploaded onto Google Classroom as an assignment. You can create the assignment so that it makes a separate Google doc of the document for each student.)
* Martin Luther King, Jr. image

Hook:

“I have a sample script, not one of yours. Who would be willing to read one of the parts?”

Hand out copies of the “Rewriting Assignment.” Have your two volunteers each select a character and read the scene.

How relatable were these characters? Why?

* Reasons students might give for why they are relatable:
	+ I don’t like to talk much either.
	+ These are just like the contentless scenes we did.
* Reasons students might give for why they are not relatable:
	+ I don’t know anything about them.
	+ There isn’t really much said in the conversation
	+ I don’t know what is happening with them.

When there isn’t enough detail given, our characters can be difficult to relate to. Let’s see if we can flesh out this script a little.

Have students open up the “Rewriting Assignment” on Google Classroom and work in partnerships to add lines and sound effects to the script. Encourage them to fix any problems with formatting.

After a few minutes, ask if any partnerships want to read their revised script for the class. Select two to three partnerships.

Discussion:(15 minutes)

Ask all students to turn off their computer monitors for the following discussion so you can be sure that they aren’t getting distracted by their screens. You may have them come and sit on the floor.

Now, that script was a little weak, but it wasn’t bad. It just needed some feedback and revision. Feedback is necessary to growth and mastery of skills/content, but often it can be disappointing or difficult. Think of the kind of feedback that microphones give off. The loud screeching sound is quite unpleasant, but people react and learn pretty quickly where they should and should not hold the microphone.

What are some areas in life that we receive feedback?

* Sports
* School grades
* Papers
* Parents
* Teachers
* Rehearsal

How can feedback help us grow?

* New Perspective
* Practice
* Sometimes, you don’t notice something until someone else points it out.

It’s not always easy to get feedback. How can we get better at receiving feedback?

* Seek out opportunities to get feedback
* Accept feedback gracefully when given. Don’t argue about it.

Scroll to picture of Martin Luther King, Jr. Does anyone know who the man with the notepad is? It’s a man named Clarence B. Jones. He is currently a professor at Stanford University. He also was an advisor to Martin Luther King. King would practice his speeches with several of his advisors and ask them for feedback.

Ask students why King might have wanted feedback.

* Possible responses include:
	+ To help him improve
	+ So he could get a more accurate understanding of himself and the effects he was having.
	+ To know what was successful and what wasn’t
	+ Even well known, inspiring speakers are open to feedback and seek help and assistance. They aren’t too “good” or successful to receive help.

We want to be like King – seeking and applying feedback to get better.

Revising in groups (30-40 minutes)

Have students open up their scripts on Google classroom. These have been returned and graded. Allow students time to get together in groups and review the feedback on their rough drafts. Their final draft will be due \_\_\_\_\_\_\_\_\_\_\_\_\_.

Rewriting Assignment - Underwritten Script

SAM: Hi.

BRADEN: Hey.

SAM: How’s it going?

BRADEN: Good.

SAM: Oh good.

BRADEN: Yeah.

SAM: No.

BRADEN: Oh, ok.

SAM: Yeah. I have to get going.

BRADEN: Ok. I’ll see you tomorrow.



**Lesson 7:**

**Projection and Emphasis**

**Lesson Objective:** Students will be able to understand the principles of projection as they participate in classroom activities including a game of bus stop.

\*FINAL SCRIPTS DUE\*

**EUs and EQs:**

* Self-care is important.
* We need to work hard and be healthy.
* Projection is not just talking loudly. It is not yelling or raising your voice. It is supporting your breath and not straining your vocal chords.
* What is projection?
* How do we project?
* How do projection and diction work together?

**Materials Needed:**

* Guided Relaxation Scenario (example given below in the lesson)
* Perhaps a whiteboard and markers to write the definition of projection

Hook:

Have students pair up. Have them stand 8-10 feet away from their partner. All at the same time, have students tell each other about something they did in the last two days. Have them whisper their story to their partner. How hard was it to hear because of the whispering? Because of the chaos of everyone talking at once? How can you listen if you are always talking?

Step 1:

Have you ever been to a performance where you couldn’t hear the actors? How did that affect your perception of the show? Why is dialogue and voice so important?

Transition into projection. This is the way that we make our voices heard.

Define Projection: a thing that extends outward from something else. So, in theatre, when you are projecting, you are extending your voice outward beyond you. Sometimes, in learning to project, it can be helpful to image your voice going out to the back of the audience in an auditorium or to the back of the classroom. Let’s try together: Face the far wall, we will all say a phrase together, trying to imagine our voices being able to hit the back wall and bounce back to us.”

Another thing that helps is using your diaphragm. Let’s practice breathing with our diaphragm.

(Diaphragm: a dome-shaped, muscular partition separating the thorax from the abdomen in mammals. It plays a major role in breathing, as its contraction increases the volume of the thorax and so inflates the lungs.)

Step 2:

Guided Relaxation example: “You are walking in a forest. You see trees all around you. There is the faint sound of water from a stream close to where you are. The grass is soft underneath you. Listen for the sound of birds. Etc…”

Remind students of our previous breathing exercise. Have them again place hands on stomach just under their ribcage. Breathe in and out a few times, careful to breathe from diaphragm, not chest. Your shoulders should not be moving.

Now, have them sit up and practice using that breathe to support them. Start with a sound, then work up to a tongue twister.

Ex: have all students say “ha” with you. “Ha, ha, ha.” Can you feel your stomach moving with that sound? Projecting is all about supporting your breath with your diaphragm. Move on to “Hello.” Say that together a few times. You may then use the following tongue twister or replace it another: “Harold helped the hungry heffalumps.”

Step 3:

Diction and enunciation are going to be synonyms for our class today. Enunciation is the act of speaking clearly. Tongue twisters are great at helping us to enunciate/have clear diction.

Step 4:

Practice diction with the following exercise:

You will say each line the students will repeat after you. Start slowly for the first round.

* The diction is done with the tip of the tongue
* The tip of the tongue, the teeth, the lips
* The lips the teeth the tip of the tongue
* The tip of the the tip of the tip of the tongue
* Faster more diction! (start back over from the beginning going slightly faster. Encourage students to continue speaking as clearly as possible.)

Step 5:

Now that students are warmed up vocally, have them get in their groups and practice their scene. They must, however, be listening to each other. If anyone in their group starts to slur their words or isn’t projecting, they should stop and start the scene over again. Their goal is to complete their scene all the way through with no problems before the end of the class. They also shouldn’t lose the character voice that they created a few classes ago.

You can walk around as an extra pair of ears to catch when people aren’t supporting their breath or aren’t speaking clearly.

**Lesson 8:**

**Radio Drama Rehearsal**

**Objective:** Students will practice giving and receiving feedback as they play rehearsal bingo as a way to structure their peer reviews.

**Standards:**

* Standard 7–8.T.P.9: Perform a variety of dramatic works for peers or invited audiences.
* Standard 7–8.T.P.2: Perform as a productive and responsible member of an acting ensemble in both rehearsal and performance situations.
* Standard 7–8.T.R.4: Demonstrate the ability to receive and act upon coaching, feedback, and constructive criticism.

**Materials needed:**

* A grading rubric for each group

Review the grading rubric again. Ensure that each group has a rubric. This will be their bingo card for the day.

Have students play rehearsal bingo. How it works: Each group will perform for another group. That group will then look at the rubric and sign where they felt that group was at that point in time. Then, give at least two pieces of feedback that can help them to reach full points in one of the areas that they may have scored lower on. Each group should continue to perform for peers, get feedback, practice implementing the feedback, then perform for a different group, etc, until they have been given full points in each category by two groups.

If they have been given full points by two groups, they should talk among themselves and ask, what would the teacher tell us to work on if she saw us perform? Then, work on and improve any areas that come up.

Students will turn in their bingo card/rubric at the end of class.

**Lesson 9:**

**Radio Drama Performances**

**Objective:** Students will demonstrate their ability to use voice to create meaning as they perform their radio dramas for the class.

**Standards:**

* Standard 7–8.T.P.9: Perform a variety of dramatic works for peers or invited audiences.
* Standard 7–8.T.P.6: Use imagination to inform artistic choices.
* Standard 7–8.T.P.7: Identify appropriate stage properties and technical elements for a given production.
* Standard 7–8.T.R.1: Describe and demonstrate audience skills of observing attentively and responding appropriately in classroom presentations, rehearsals, and live performance settings.
* Standard 7–8.T.P.2: Perform as a productive and responsible member of an acting ensemble in both rehearsal and performance situations.

**Materials needed:**

* Grading Rubric for each group

Step 1:

Have students get out a piece of paper. For each performance, they should write down the performer’s names, a compliment and a suggestion for further improvement. They will need to turn this in at the end of class.

Step 2:

Discuss proper audience behavior. A great way to do this is to pose the question: What makes a good audience? Answers may include: paying attention, not talking, applause after a performance, supportive of classmates, etc.

Reiterate that now that the expectations of a good audience member have been established/revisited, they will all be held to that today. They will all receive an audience grade for today’s performance.

Step 3:

Have students gather in front of the stage/performing area. Pull sticks to determine the order of performances. After each performance, ask for verbal feedback of 3 compliments and 3 suggestions from various students. Have performers fill out a rubric grading on themselves. You can then compare their self-assessment to your assessment and give them feedback to help them accurately reflect on their performance. Staple their assessment to yours and pass back to students once graded.