

Vocal Skills

Focus of the Unit: Introducing, demonstrating and applying vocal skills into student scenes.

Overarching Unit Objective(s)	Summative Assessment Strategy(ies)
SWBAT to identify, demonstrate and apply vocal skills (projection, articulation and operative words) into their scenes.	<p>Performance Task: Scene Snippet Presentations</p> <p>Criteria: Two minutes of their scene is presented, Clear demonstration of projection, enunciation and operative words.</p> <p>Documentation: Voice Presentation Handout, Journal Entry, Post-it note peer feedback</p>

A. Relevant Learning Standards:

- **Relevant State Standards:**

TH: Cr 3.1.HSI Refine and complete artistic ideas and work.

1. Theater artists refine their work and practice their craft through rehearsal and active participation.
 - b. Use physical and vocal choices to develop a performance that is believable, authentic, and relevant.

TH: Pr 5.1.HSI Develop and refine artistic techniques and work for presentation.

1. The Essence of Theatre is Storytelling
 - a. Apply various acting techniques to expand skills in a rehearsal.

- **Relevant Common Core Learning Standards:**

CCSS.ELA-LITERACY.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

B. Context for Learning:

- **Audience:** This is a unit designed for a 9th and 10th grade drama track class. The class meets four times a week. Three of those days the students meet for 45 minutes and on

the fourth day they meet for 1 hour. The room is set up to represent a black box. There is a riser to represent a small stage in the back of the room and there are chairs for all students. There are no desks. The room is also equipped with a smart board and a theatre books/plays bookshelf. Students have access to laptops, markers, highlighters, pencils, pens, headsets and other art materials.

- **Modifications:**

IEPS: Daily check-ins, anchor charts hung around the room for reference, verbal and visual aids, repetition, small group instruction, tactile color-coded stations, diagrams. One on one check ins. Sentence starters for journal entries, redirection and extended time when necessary. Partial credit for late/incomplete work until completed.

- **Previous Knowledge:** Scenes and pairings have already been selected for the whole class. Students have working knowledge of acting and scene basics such as objectives, obstacle, beats, main event, crisis, tactics and given circumstance. Students have broken down their scenes into three chunks: beginning, middle and end. This is one unit part of a larger scene study unit. Students will perform their scenes for an outside audience at the end of the larger unit, but not during this unit.

Lesson Title: Vocal Skills: Projection

Lesson # 1 of 5

Focus Question: How do we project our voice?

Lesson Objectives	Assessment Strategies
Drama-Based Objective: SWBAT practice and apply projection techniques to expand vocal skills in their scenes.	Performance Task: Vocal Warm up, Identify Lines Activity, Projection Activity, Criteria: Students identify 1 essential line in their scene and project their line across the space. Students answer the Projection Reflection questions Documentation: Projection Reflection Questions

Relevant Learning Standards:

- **Relevant State Standards:**

TH: Cr 3.1.HSI Refine and complete artistic ideas and work.

2. Theater artists refine their work and practice their craft through rehearsal and active participation.
 - b. Use physical and vocal choices to develop a performance that is believable, authentic, and relevant.

TH: Pr 5.1.HSI Develop and refine artistic techniques and work for presentation.

2. The Essence of Theatre is Storytelling

a. Apply various acting techniques to expand skills in a rehearsal.

- **Relevant Common Core Learning Standards:**

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

Modifications:

IEPS: Daily check-ins, anchor charts hung around the room for reference, verbal and visual aids, repetition, small group instruction, videos, diagrams. One on one check ins. Sentence starters for journal entries, redirection and extended time when necessary. Partial credit for late/incomplete work until completed.

Spatial Organization: Large open space (ex: gym, dance room)

Materials: Poster of voice and body, blindfold, Projection handout, Voice handout, Rubric handout, chart paper of journal prompt, journals, writing utensils

Procedures:

1. Introduction to the Voice (5 mins)
 - a. *How does the voice work?* Discussion on the voice. Teacher shares a poster of the voice and body to make references with. Students get "Voice Handout" at end of class. (Appendix A)
2. Introduction to Projection: (2 mins)
 - a. *What is Projection?* Teacher introduces projection. *What is the difference between yelling and projection?*
 - b. Students receive "Projection Handout". (Appendix B)
3. Vocal Warm up: (15 mins)
 - a. Actors Neutral: Teacher introduces actors neutral. Student should stand hip width apart, knees slightly bent, shoulders down, back and relaxed, head over chest over hip, arms by their sides. *Why should we not lock our knees?* Circulation.
 - b. Breathing: Teacher shows students how to breathe into their diaphragm. Students are asked to hold their hands over the diaphragm as they breathe in the diaphragm should expand and push out. As they breathe out the diaphragm should release and pull in. This is repeated several times. Special attention is paid that students are not breathing up and down in their chest only. This can also be done with the students making a SSSSSSS sound as they exhale.
 - c. HA Exercise: Once students feel comfortable breathing, teacher should invite students to make a HA sound, pushing the sound out of their diaphragm. The sounds should be short at first and then can be elongated. Students should not push through their throat.
 - d. Resonators- Vowel Resonance Ladder: *Does projection mean the voice is monotone? All one note? Who do you know that projects all the time?* Teacher introduces resonators through Linklater Vowel Resonance Ladder.
<https://www.youtube.com/watch?v=iZdaXIMrPyg>

- e. Tongue Twister: Teacher introduces *“To Sit in Solemn silence”* tongue twister. Students are invited to say the lines with different resonators in different parts of their body (ex: chest, head, nose).
4. Identifying Essential Lines: (3 mins)
 - a. Scene partnership pairs, work together to identify two lines (one for each) that are essential to audience understanding of their scene.
5. Projection Activity: (10 mins)
 - a. Students are broken up into quad groups (two pairs of partners, 4 total). They will be stationed around the room in a circle. One pair will be chosen to go first. With their chosen line, students will project their lines back and forth to their partner across the space. The first chosen pair will be separated. Person A will be blindfolded and must find Person B by listening and responding with their own line across the space (like Marco Polo game). The rest of the class will continue to project their scene lines with their partner. Once Person A finds Person B a new pair will be chosen to find each other.
6. Discussion: (3 mins)
 - a. *What was successful about that activity? What was challenging? What did you notice? How did the activity and dynamic shift from the beginning to the end? Did you change the way you projected your line to your partner?*
7. If time allows, Journal Reflection: (7 mins)
 - a. *1. Based on what you learned today, explain how projection is different from yelling? How would this inform the vocal choices you might make for your character?*
 - b. *Take a look at the Voice Rubric, what elements from the rubric band did you work today? What did you successfully do? (Appendix G)*
 - c. *What did you find challenging in the warm ups or in the partner projection exercise? What makes you say that?*
 - d. *What would you like to continue to work on and improve upon next time?*

Lesson Title: Vocal Skills: Operative Words

Lesson #2 of 5

Focus Question: How do we find the operative words in our scene?

Lesson Objectives	Assessment Strategies
Drama-Based Objective: SWBAT identify and explore operative words in their scenes to develop authentic, believable and dynamic performances.	Performance Task: Intro to Operative Words, Station Work, Operative Word questionnaire Criteria: Students work in at least three of the six stations. Students fill out the operative word worksheet. Documentation: Operative Word questionnaire

Relevant Learning Standards:

- **Relevant State Standards:**

TH: Cr 3.1.HSI Refine and complete artistic ideas and work.

1. Theater artists refine their work and practice their craft through rehearsal and active participation.
 - b. Use physical and vocal choices to develop a performance that is believable, authentic, and relevant.

TH: Pr 5.1.HSI Develop and refine artistic techniques and work for presentation.

1. The Essence of Theatre is Storytelling
 - a. Apply various acting techniques to expand skills in a rehearsal.

- **Relevant Common Core Learning Standards:**

CCSS.ELA-LITERACY.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

Modifications:

IEPS: Daily check-ins, anchor charts hung around the room for reference, verbal and visual aids, video, repetition, small group instruction, tactile color-coded stations, diagrams. One on one check ins. Sentence starters for journal entries, redirection and extended time when necessary. Partial credit for late/incomplete work until completed.

Spatial Organization: The room is a large open space with chairs lining the sides in a semi-circle. There is a small riser stage on the far end of the room. Chairs are pushed back against the walls. The room has been separated into five different station areas. There are different colored spike marks in the middle of the room to designate where students should stand to begin each station. When the time at the station is complete students will return to those spike marks to await rotation instructions.

Materials: Operative words handout, Operative Word Questionnaire, bell (to change stations), rope, cardboard box, tape (for line), ball, spike tape, station instructions

Procedures:

1. "To be or not to be" Video: (5 mins)
 - a. Teacher introduces the video. *As you watch the video, what do you notice about the way the different actors say the phrase "To be or not to be" ?* https://www.youtube.com/watch?v=sw_zDsAeqrI
2. Introduction to Operative Words: (10 mins)
 - a. *What did you notice about the way the actors said "to be or not to be"?* *Does anyone know what a word is called when we emphasize it?*
Teacher defines and gives examples of operative words using the phrase "They asked me if I was okay". Students are given a handout with that phrase written six times, a different word is bolded in each line. (Appendix C) A few students are chosen to help model the station activity using that phrase. Select stations will be modeled. Those students are asked to read out the line, each emphasizing a different bolded word. Stations that are modeled may include: kick the box, pull the rope, throw the ball, jump over the line, step onto the riser.
3. Identifying our Operative Words (5 mins)
 - a. Students are asked to select 4 lines, an exploratory moment, in their script they would like to work on. Students should identify one word in each line that they'd like to explore as their operative words. Each student should have a minimum of two words to play with.
4. Station Work: (15 mins)

- a. Teacher reviews each station and places each pair of students into their own station. They have 2 minutes to work on that station before they need to rotate. If they complete the task at the station, they should answer the brainstorm question in that station's instructions. When they hear the bell they rotate to the right.
 - i. Stations: kick the box, pull the rope, throw the ball, jump over the line, step onto the riser. (Appendix D)
 - b. *How might you apply the action of these stations to your scene?*
5. Reflection Worksheet (10 mins)
 - a. Students answer the five questions in the "Operative Words Questionnaire". Students take a picture of their responses and submit them to schoology. (Appendix E)

Extension or Homework:

- b. Identify at least two operative words in the beginning, middle and end of your scene.

Lesson Title: Vocal Skills: Articulation and Enunciation

Lesson #3 of 5

Focus Question: What are the tools that will help us enunciate and articulate?

Lesson Objectives	Assessment Strategies
Drama-Based Objective: SWBAT annotate and practice articulating and enunciating at least 1 to 3 lines in their script.	Performance Task: Vocal Warm Up, Scene Work, Popcorn Shares Criteria: minimum 1 line in their script is annotated, pairs share aloud their line(s) with clear articulation and enunciation, answer the four journal questions Documentation: Popcorn shares, Journal Questions

Relevant Learning Standards:

- **Relevant State Standards:**

TH: Cr 3.1.HSI Refine and complete artistic ideas and work.

3. Theater artists refine their work and practice their craft through rehearsal and active participation.
 - b. Use physical and vocal choices to develop a performance that is believable, authentic, and relevant.

TH: Pr 5.1.HSI Develop and refine artistic techniques and work for presentation.

3. The Essence of Theatre is Storytelling
 - a. Apply various acting techniques to expand skills in a rehearsal.

- **Relevant Common Core Learning Standards:**

CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

Modifications:

IEPS: Daily check-ins, anchor charts hung around the room for reference, verbal and visual aids, repetition, small group instruction, One on one check ins. Sentence starters for journal entries, redirection and extended time when necessary. Partial credit for late/incomplete work until completed.

Spatial Organization: The room is a large open space with chairs lining the sides in a semi-circle. There is a small riser stage on the far end of the room. Chairs are pushed back against the walls.

Materials: "Friends" Video, Enunciation Handout, Voice Rubric handout

Procedures:

1. Introduction to Articulators (5 mins)
 - a. Students watch Friends Video of Joey and Gary Oldman over-enunciating. *What do you notice about how the actors are speaking in this scene?*
<https://www.youtube.com/watch?v=QKlukJcswMo> (33 seconds)
 - b. Discussion: *What is articulation and enunciation? Why are those terms important? Specific letters you heard? What repetition did you hear?*
2. Vocal Warm Up: (7 mins)
 - a. Linklater Resonance Ladder.
 - b. Plosives and Fricatives. Students are invited to think about the placement of their mouth and tongue as they say each constant.
 - “BDG... PTK” Warm Up
 - “Sally Sells, Sea Shells by the Seashore...”
 - c. Long and Short Vowels Warm Up
 - A, E, I O, U, - a, e, i, o, u
 - Example: “Who, are you?” Caterpillar.
 - d. *Tongue Twister Warm Ups*
 - Students are invited to think about the plosives, fricatives and vowels sounds in the following tongue twisters
 - “The Lips, the teeth, the tip of the tongue”
 - “To Sit in Solemn silence...”
3. Marking our Scripts: (8 mins)
 - a. Using the “Friends” Scene from the video, teacher models two lines in the scene and annotates the long and short vowels and circles the plosives. (Appendix E)
Why is important to identify fricative, plosives, long and short vowels? What happens when someone over enunciates? Is it comedic? How can this voice work be applied to our lives? To other career paths?
4. Scene Work: (10 mins)
 - a. Students identify 1- 3 lines in their scene, and mark the articulators.
 - b. Students’ practice enunciating and articulating those lines with the intention of sharing at least 1 line. Students are encouraged to over-enunciate.
 - c. Students will be asked to look at the Voice rubric and give peer feedback on what was seen. *What elements from the Rubric did they work?*
5. Popcorn Scene Shares: (10 mins)
 - a. Select scene partnership pairs, will share a line they practiced and articulate it. Teacher will then ask them to do it again once while over-enunciating and again while under-enunciating. *How did it feel different to over-enunciate vs. under-enunciate? As an audience, which version was clearer? Which better helped the audience understand the story?*

Extension: In Journal or for HW

6. Students respond to the following questions:
 1. Based on what you learned today, explain how enunciation and articulation might inform the vocal choices you would make for your character?
 2. Take a look at the Voice Rubric, what elements from the rubric band did you work today? What did you successfully do? (Appendix F)
 3. Do you feel you clearly articulated and enunciated the lines with your partner? Why or why not?

Lesson Title: Vocal Skills: Rehearsal

Lesson #4 of 5

Focus Question: How do we incorporate these skills into our rehearsal process?

Lesson Objectives	Assessment Strategies
Drama-Based Objective: SWBAT demonstrate and apply projection, articulation and operative words in their scenes.	Performance Task: Smart Start, Rehearsal, Peer feedback Criteria: Self-assessment vocal goal on projection, articulation and/or operative words should be identified in journal. At least 1 skill should be noticeably presented. Actionable feedback given to peers. Written reflection on self-assessment goal. Documentation: Journal Entry

Relevant Learning Standards:

- **Relevant State Standards:**

TH: Cr 3.1.HSI Refine and complete artistic ideas and work.

4. Theater artists refine their work and practice their craft through rehearsal and active participation.
 - b. Use physical and vocal choices to develop a performance that is believable, authentic, and relevant.

TH: Pr 5.1.HSI Develop and refine artistic techniques and work for presentation.

4. The Essence of Theatre is Storytelling
 - a. Apply various acting techniques to expand skills in a rehearsal.

- **Relevant Common Core Learning Standards:**

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

Modifications:

IEPS: Daily check-ins, anchor charts hung around the room for reference, verbal and visual aids, repetition, small group instruction, tactile color-coded stations, diagrams. One on one check ins. Sentence starters for journal entries, redirection and extended time when necessary. Partial credit for late/incomplete work until completed.

Spatial Organization: The room is a large open space with chairs lining the sides in a semi-circle. There is a small riser stage on the far end of the room. Chairs are pushed back against the walls.

Materials: Daily Smart Start agenda, journals, writing utensils

Procedures:

1. Smart Start: Vocal Self- Assessment Goal (5 mins)

- a. Students are asked to identify a self-assessment goal on a specific vocal skill (projection, enunciation or operative words) that they would like to work on for that period. Ideally students are working towards incorporating all three into their scenes.
- b. Students should write down a clear voice related goal for the day in their journal.
2. Rehearsal (15 mins)
 - a. Students work to rehearse that skill with their partner. Partners can have different goals. Ex: one can be working on enunciation while the other is working on projection.
 - b. Student should identify 2 minutes worth of their scene that they would like to present the following day to the whole class.
3. Peer Feedback (15 mins)
 - a. Students are partnered up with an additional scene pair. Each pair should present their scene to the other group, while working the vocal goal. The full scene should be presented. At the end of the scene, the audience pair will give specific actionable feedback based off of the Voice Rubric (Appendix G). The other pair should write down the feedback into their journal. Then the pairs switch and begin the process again with the other scenes.
4. Reflection (10 mins)
 - a. In their journal, students write a reflection of the day's goal. What progress did you make on reaching your goal? How do you know? What feedback did you receive from your peers? How did you work to incorporate the feedback into your rehearsal process? What do you still need to work? How will you work on this?

Lesson Title: Vocal Skills: Presenting

Lesson # 5 of 5

Focus Question: How do we demonstrate the full range of vocal skills?

Lesson Objectives	Assessment Strategies
Drama-Based Objective: SWBAT present a section of their scene demonstrating projection, enunciation and operative words.	Performance Task: Scene Snippet Presentations Criteria: Two minutes of their scene is presented, clear demonstration of projection, enunciation and operative words are present. Documentation: Voice Presentation Handout, Journal Entry, Index card peer feedback

Relevant Learning Standards:

- **Relevant State Standards:**

TH: Cr 3.1.HSI Refine and complete artistic ideas and work.

5. Theater artists refine their work and practice their craft through rehearsal and active participation.
 - b. Use physical and vocal choices to develop a performance that is believable, authentic, and relevant.

TH: Pr 5.1.HSI Develop and refine artistic techniques and work for presentation.

5. The Essence of Theatre is Storytelling
 - a. Apply various acting techniques to expand skills in a rehearsal.

- **Relevant Common Core Learning Standards:**

CCSS.ELA-LITERACY.SL.9-10.1.C

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

Modifications:

IEPS: Daily check-ins, anchor charts hung around the room for reference, verbal and visual aids, repetition, small group instruction, diagrams, graphic organizers. One on one check ins. Sentence starters for journal entries, redirection and extended time when necessary. Partial credit for late/incomplete work until completed.

Spatial Organization: The room is a large open space with chairs lining the sides in a semi-circle. There is a small riser stage on the far end of the room. Chairs will be placed in audience positions facing the riser.

Materials: Index cards, Journals, writing utensils, Voice Presentation Handout.

Procedures:

*Note this class day meets for 70 minutes.

1. Warm up (5 mins)
 - a. Teacher will lead the class through a short vocal warm up.
 - Breathing Exercise to access Diaphragm.
 - Linklater Resonance Ladder.
 - “To Sit in Solemn Silence”
2. Rehearsal (10 mins)
 - a. Students will be given a couple minutes to prepare themselves for their scene snippet presentations. They should review which section they will present. It is recommended that they run at least part of it before they begin.
3. Scene Snippet Presentations (38 mins)
 - a. Each scene will be given 2 minutes to present their scene snippet. Immediately after the scene, the rest of the class will write down two feedback comments for the group on index cards. This feedback should incorporate the Voice Rubric. One comment should include positive feedback and the other should include something an individual/or the pair can work on.
 - b. The teacher will write down feedback on the Voice Presentation Feedback Handout (Appendix H).
4. Teacher and Peer Feedback (5 mins)
 - a. The teacher will give out their feedback notes to the students. The students will give out their index card notes to the different groups. All students will have a couple of minutes to review the feedback and ask clarifying questions. Students are reminded that this is not the final presentation and that there is still time for growth and improvement.
5. Discussion (2 mins)
 - a. The whole class has an opportunity to discuss the scene snippets and what was observed. *Did any specific scenes/individuals stand out to you in terms of vocal skills? What do you think the class needs to work on overall? What vocal skills would you still like to improve on?*
6. Reflection (10 mins)
 - a. Students are asked to answer the following questions in their journal:
 1. How did you feel your scene snippet went today? Be specific. (Ex: I was able to emphasize my operative words, but I did not project them loudly enough).
 2. What kind of peer feedback did you receive? Did you notice a specific comment made multiple times?
 3. What surprised you about the feedback you received? (This can be from the teacher or your classmates.)
 4. What do you still need to work on?
 5. How do you plan to work on this?

Appendix A

Name: _____

Date: _____

HOW DOES THE VOICE WORK?

Sound: vibrations of vocal energy that are carried by the air; used to communicate meaning across cultures (ex: screaming, laughter). Scientifically: mechanical radiant energy that is transmitted by longitudinal pressure waves in a material medium (such as air) and is the objective cause of hearing.

Voice as We Know It = Voiced Sound + Resonance + Articulation

The “spoken word” results from three components of voice production: voiced sound, resonance, and articulation.

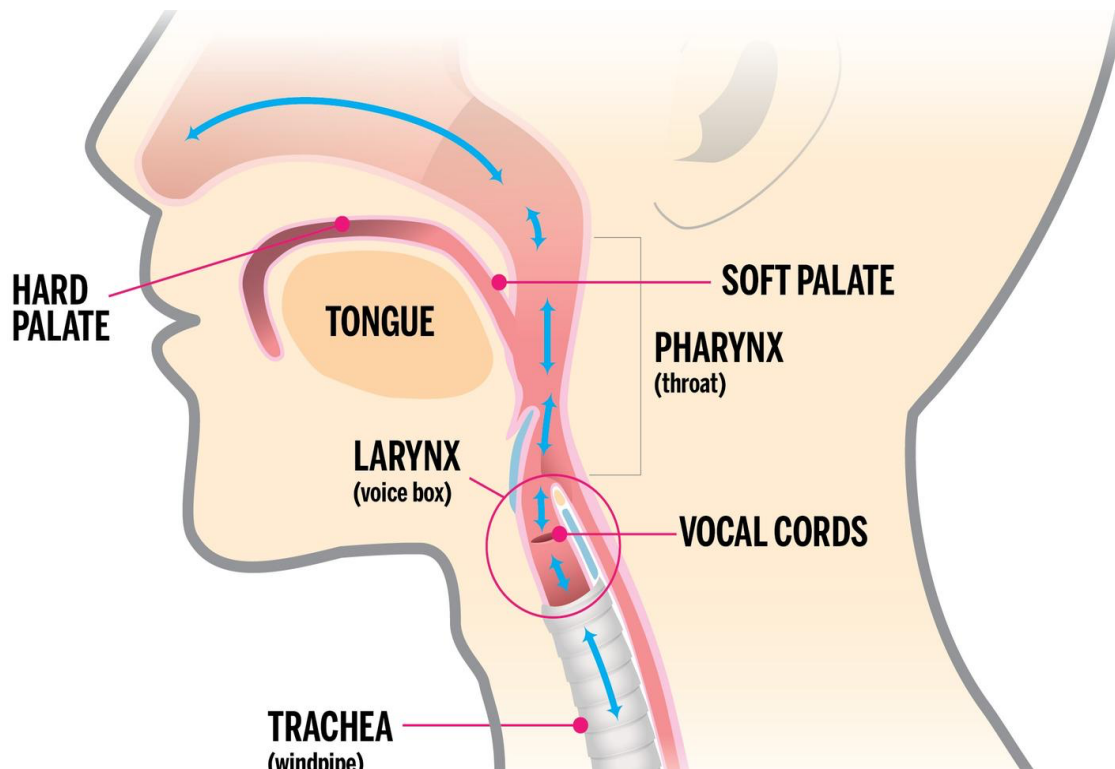
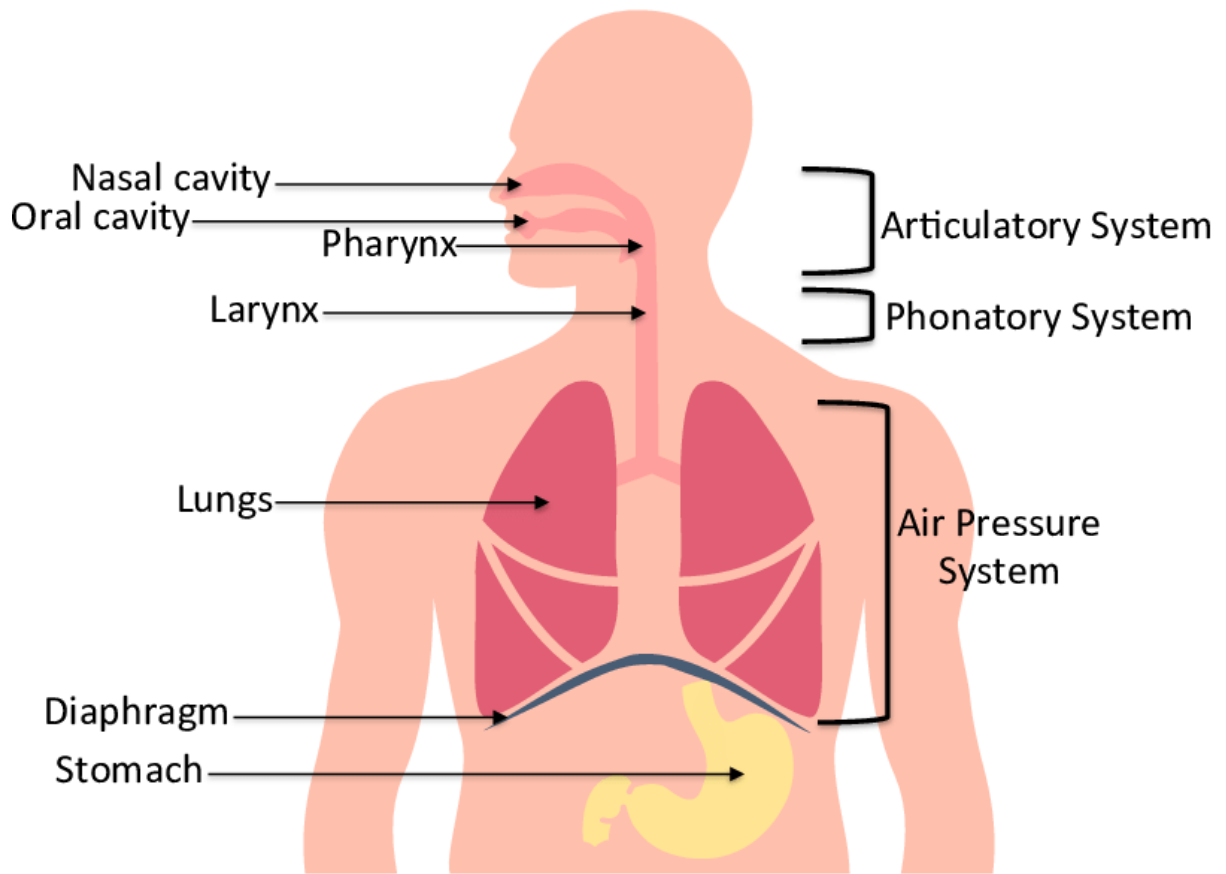
Voiced sound: The basic sound produced by vocal fold vibration is called “voiced sound.” This is frequently described as a “buzzy” sound. Voiced sound for singing differs significantly from voiced sound for speech.

Resonance: Voiced sound is amplified and modified by the vocal tract resonators (the throat, mouth cavity, and nasal passages). The resonators produce a person’s recognizable voice.

Articulation: The vocal tract articulators (the tongue, soft palate, and lips) modify the voiced sound. The articulators produce recognizable words.

[Understanding Voice Production](#)

- *Step 1:*
Breathe is inhaled into the lungs and the diaphragm contracts. **The breath is the power source of the voice.**
- *Step 2:*
When we exhale the diaphragm relaxes, and **pushes air out** through the larynx and **into the vocal folds** (or voice box).
- *Step 3:*
Once the air is in our vocal folds it adds **pressure causing vibrations** and the **glottis** (the space in between the two vocal chords) to open and close making a buzzing sound. This process, turning air into sound, is called **Phonation**.
- *Step 4:*
That sound moves through our **resonators**, the larynx, pharynx and oral cavity, which **transforms and amplifies the sound**.
- *Step 5:*
Lastly, that sound travels into our **articulators**, the tongue, lips and soft pallet, which **shape the sound into meaning**.



Appendix B

Name: _____

Date: _____

WHAT IS PROJECTION?

Projection: a vocal tool actors use in order to be heard; speaking with enough volume or loud enough to fill the room/space you are in.

- Projection uses breath from the **diaphragm** which pushes air up and **creates volume**.
- Projection is **not** the same as yelling.
- Projection has a **depth to the sound**. It has a slightly deeper pitch and a rounder, more complex sound.
- **Yelling uses vocal cords**, which can get damaged if overused. Over time, if you continue to yell your throat will get sore.
- **Projection changes from space to space**. Projecting in a large room with high ceilings is different from projecting in a room lined with curtains and plush seats. Sound is absorbed differently in each of these spaces.

Partner Work

1. In your scene partnership pairs, identify one line, for each character, that is essential to your scene.
2. Next, you will project that line to your partner across the space back and forth, repeatedly. Try to project your line through the different resonator areas (ex: chest, head, nose).
3. Answer the below questions in your journal. If you need more time, please complete for HW.

Journal Entry/Homework

In your journal answer the following questions:

1. *Based on what you learned today, explain how projection is different from yelling? How would this inform the vocal choices you might make for your character?*
2. *Take a look at the Voice Rubric, what elements from the rubric band did you work today? What did you successfully do?*
3. *What did you find challenging in the warm ups or in the partner projection exercise? What makes you say that?*
4. *What would you like to continue to work on and improve upon next time?*

Appendix C

Name: _____

Date: _____

WHAT ARE OPERATIVE WORDS?

Unlocking Meaning with Operative Words

Operative Words: the emphasized or stressed word in a sentence that gives that sentence a certain connotation, tone or meaning.

- Playing with operative words helps actors/readers to unlock intention and meaning in the line.
- Playing with an operative word also helps the actor/reader to explore the options available in interpretation.

Class Brainstorm

Example:

They asked me if I was okay.

They **asked** me if I was okay.

They asked **me** if I was okay.

They asked me **if** I was okay.

They asked me if **I** was okay.

They asked me if I **was** okay.

They asked me if I was **okay**.

- Say each sentence emphasizing the bolded word.
 - *Kick the box*
 - *Pull the rope*
 - *Throw the ball*
 - *Step onto the riser*
 - *Jump over the line*

Partner Work

1. Identify 4 lines in your scene that you would like to explore.
2. (Each person) Choose an operative word to play in each of your two lines.
3. With your scene partner, go to one of the stations.
4. Say the text. When you come to the operative word you've selected,

- a. **Kick the box** on your operative word.
 - b. **Pull the rope** on your operative word.
 - c. **Throw the ball** on your operative word.
 - d. **Step onto the riser** on your operative word.
 - e. **Jump over the line** on your operative word.
5. When you hear the bell, move to the station to your right. Follow the directions at that station.
 6. Once you have gone to at least three stations, fill out the **Operative Words Questionnaire** on the following page.

Appendix D

Instructions for each station. Should be printed and laminated.

Kick the Box

1. Use the 4 lines you identified in your script.
2. (Each person) Choose an operative word to play in each of your two lines.
3. Say the text. When you come to the operative word you've selected, kick the box towards the wall/door.
4. Once you've said your line, your partner should say their line and kick the box towards the wall/door on their operative word.
5. Now, choose a new operative word in each line. Repeat instructions 3 and 4.

Ponder this: How did the force of your kick relate to the force of how you said your line?

Pull the Rope

1. Use the 4 lines you identified in your script.
2. (Each person) Choose an operative word to play in each of your two lines.
3. Say the text. When you come to the operative word you've selected, pull the box towards you.
4. Once you've said your line, your partner should pull their side of the rope on their operative word. (Like tug of war)
5. Now, choose a new operative word in each line. Repeat instructions 3 and 4.

Ponder this: How did the push and pull of the rope add tension to your body? How did that affect the way you said your line?

Throw the Ball

1. Use the 4 lines you identified in your script.
2. (Each person) Choose an operative word to play in each of your two lines.
3. Say the text. When you come to the operative word you've selected, throw the ball **underhand** to your partner.
4. Once you've said your line, your partner should throw the ball back (underhand) on their operative word.
5. Now, choose a new operative word in each line. Repeat instructions 3 and 4.

Ponder this: How did throwing the ball invite you to pass your line to your partner? Think about the space that happened as the ball was traveling through the air, what might that say about the space in between our lines?

Step onto the Riser

1. Use the 4 lines you identified in your script.
2. (Each person) Choose an operative word to play in each of your two lines.
3. Say the text. When you come to the operative word you've selected, step onto the riser.
4. Once you've said your line, your partner should step onto the riser, on their operative word.
5. Now, choose a new operative word in each line. Repeat instructions 3 and 4.

Ponder this: How does physically stepping on the riser, help you metaphorically step into your role? Into the moment? Into your line?

Jump over the Line

1. Use the 4 lines you identified in your script.
2. (Each person) Choose an operative word to play in each of your two lines.
3. Say the text. When you come to the operative word you've selected, jump over the red line.
4. Once you've said your line, your partner should jump over the red line, on their operative word.
5. Now, choose a new operative word in each line. Repeat instructions 3 and 4.

Ponder this: How does physically landing on the word impact how you emotionally expressed it?

Appendix E

Name: _____

Date: _____

Operative Words Questionnaire

Instructions: Answer the following questions on page 3 and 4. If you wrote these questions in a hard copy, take a picture of your work. Upload and insert it on page 5 below the highlighted text. Otherwise, work to complete these questions on the online document. When you have completed the assignment, submit it to Schoology.

Name of Character: _____

Name of Play: _____

1. Write down the lines you explored today. Only write down *your* lines, not your partner's lines. Use the back of the paper if you run out of space.
2. From those lines, which word(s) did you identify as your operative word(s)? Write down at least two. Now go to your script and draw a box around those operative words.
3. Why did you choose those words as your operative word(s)?
4. How does your operative word(s) change the meaning of the line?
5. Pick one station that you interacted with today. How did the physical action of that station impact the emotional expression of your line?

Appendix F

Name: _____

Date: _____

WHAT IS ARTICULATION AND ENUNCIATION?

Articulation: Clearly and distinctly forming words, sounds (vowels/consonants, unvoiced/voiced) and ideas; how we form different shaped sounds

Enunciation: Speaking clearly; stating each word fully, clearly and distinctly; it is not mumbling

As actors, we can use short and long vowels, plosives and fricatives as tools to help us emphasize and give meaning to words and phrases. Let's take a look at what that means.

CONSTANTS:

- **Plosives** consonants completely block the flow of air as it leaves the body, before releasing the air. Examples include: *d, g, b, t, k, and p*.
- There are *voiced plosives* which vibrate the vocal chords (*b, g, and d*) and there are *voiceless plosives* which don't (*p, k, and t*).
- The tongue, lips and soft palate are what we use to articulate sounds and words. For example, we use the tongue tip for *t, d*, the soft palate for *k, g* and the lips *p, b*.
- **Fricatives** consonants partially block the airstream so that air can move through and cause friction. Examples include *f, s* or *sh*

VOWELS

- **Short Vowels** aren't sustained. We pop, flick and punch them. Examples: Foot, Fox, Fun, Fat, Fed, Fit. Short
 - Short vowels can be represented by a curved symbol above the vowel: *ă, ě, ĭ, ŏ, ů*.
 - **Long Vowels** take the sound of the letter. If there are two vowels in a word, the first vowel is used and the second vowel is silent. Examples: acorn, eagle, ice, rose, cube,
 - Long vowels can be represented by a horizontal line above the vowel: *ā, ē, ī, ō, ū*.
-

(OVER)

Class Brainstorm

As a class let's find the short and long vowels in the following lines. Short vowels should be annotated with a curved symbol above the letter. Ex: *ă, ě, ĭ, ǒ, ů.*

Long vowels should be annotated with a line above the letter. Ex: *ā, ē, ī, ō, ū*

Gary: The picture of my wife in your pack

Joey: You went through my personal property.

Partner Work

1. With your scene partner, identify 1 to 3 lines in your scene that you would each like to explore.
2. Annotate those lines with the long and short vowels in your script.
3. Review the Voice Rubric. What elements from the Rubric are you working?
4. Practice enunciating those lines out loud.
5. Be prepared to share.

Journal Entry

In your journal answer the following questions:

1. *Based on what you learned today, explain how enunciation and articulation might inform the vocal choices you would make for your character?*
2. *Take a look at the Voice Rubric, what elements from the rubric band did you work today? What did you successfully do?*
3. *Do you feel you clearly articulated and enunciated the lines with your partner? Why or why not?*
4. *What would you like to continue to work on and improve upon next time?*

Appendix G

VOICE RUBRIC

You will be assessed on your ability to:

- Project your voice.
- Enunciate your words clearly.
- Articulate each syllable and vowel sound.
- Landing operative words to help the audience unlock meaning.

	Expert 4	Master 3	Apprentice 2	Novice 1
Voice - Clarity, Tone and Projection	Verbal delivery of the lines allow for the audience to clearly hear and understand the text through the actor's thoughts and actions. Demonstrates a solid command and definite clarity of projection, articulation and enunciation.	Verbal delivery of the lines allow for the audience to hear and understand the text through the actor's thoughts and actions. Demonstrates command and clarity of projection, articulation and enunciation.	Verbal delivery of the lines allow for the audience to understand the text. Demonstrates developing command and clarity of projection, articulation and enunciation.	Verbal delivery of the lines provides little to no clarity for the audience to understand the text. Demonstrates little to no command and clarity of projection, articulation and enunciation.

Appendix H

VOICE PRESENTATION FEEDBACK

Group Names: _____

Scene: _____

VOICE RUBRIC

You will be assessed on your ability to:

- Project your voice.
- Enunciate your words clearly.
- Articulate each syllable and vowel sound.
- Landing operative words to help the audience unlock meaning.

	Expert 4	Master 3	Apprentice 2	Novice 1
Voice - Clarity, Tone and Projection	Verbal delivery of the lines allow for the audience to clearly hear and understand the text through the actor's thoughts and actions. Demonstrates a solid command and definite clarity of projection, articulation and enunciation.	Verbal delivery of the lines allow for the audience to hear and understand the text through the actor's thoughts and actions. Demonstrates command and clarity of projection, articulation and enunciation.	Verbal delivery of the lines allow for the audience to understand the text. Demonstrates developing command and clarity of projection, articulation and enunciation.	Verbal delivery of the lines provides little to no clarity for the audience to understand the text. Demonstrates little to no command and clarity of projection, articulation and enunciation.

TEACHER NOTES: