

Voice Unit Plan

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Course Name(s)	Introduction to Educational Theatre
Course Section(s)	
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Unit Overview	
Unit Plan Topic	Voice
Curriculum-Framing Questions	
Overview (Goal)	This unit will introduce and develop students' knowledge of the proper use of voice in the theatre to apply in their own practice.
Rationale	Knowing how to properly use one's voice in the theatre will not only provide students with the ability to be clearly understood in the theatrical space, but it also provides students the access to tools and strategies to implement safe and healthy vocal practices. The voice has many different capabilities, and it is important to know how to access and execute those capabilities without causing any damage. Students are also equipped with presentational skills to implement outside of the theatre. Students learn how to efficiently make the best use of their voice, which allows for them to not only develop a dynamic way of speaking, but also develops the students' confidence and commanding of attention. These skills, while applicable in the theatre, are beneficial for students in classroom presentations, debates, and public speaking.
Learning Objectives	
<ul style="list-style-type: none"> - The students will demonstrate their knowledge of the vocal anatomy through the creation of diagrams. - The students will devise their own vocal warm-up. - The students will examine the differences between enunciation and diction. The students will also evaluate the importance of the use of enunciation and diction within the theatre. - The students will distinguish the uses and impacts of the different resonance chambers in various theatrical performances. 	

- The students will **prepare** a performance **applying** their knowledge of the 4 P's.
- The students will **employ** the use of appropriate breath work through performance.
- The students will **compare** and **contrast** different character's vocal quality through **analysis**.

Content

Vocal Anatomy, Vocal Warm-Ups, Diction, Enunciation, Vocal Resonators/Resonance Chambers, The 4 P's (Projection, Pronunciation, Pitch, Pace), Breath Work, Vocal Characterization/Quality

Instructional Strategies

- Instructional Videos of Vocal Anatomy
- Student Presentations of Vocal Warmups
- Interactive Lectures on the Importance of Diction and Enunciation
- Teacher-Led Physical Demonstration of Resonance Chambers
- Socratic Seminar on The 4 P's
- Discussion of Diagrams on the Vocal Tract
- Read-Talk-Write about the Vocal Quality of a Character

TEKS Measured

§117.315.c.1.B develop and practice theatre preparation and warm-up techniques;

§117.315.c.1.D develop and practice effective voice and diction to express thoughts and feelings;

§117.315.c.1.I identify and practice memorization skills

§117.315.c.2.A demonstrate safe use of the voice and body;

§117.315.c.2.C employ effective voice and diction to express thoughts and feelings;

Approximate Length of Unit

4 weeks, one 45-minute class per day

Materials Needed

Computer, Large Monitor **or** Projector and Screen, Printed/Drawn Diagrams of the Vocal Tract, Printed Copies of Character Monologues for Students to Analyze

Prerequisite Skills

Monologue Memorization

Assessment

Formative:

- Labeled Diagram of the Vocal Tract
- Demonstration of 4 P's through Various Tongue-Twisters
- Rehearsal of Monologue
- Identification of Vocal Quality in Video Performances

Summative:

- Written Analysis of a Character's Vocal Quality (Text Based)
- Written Analysis of a Character's Vocal Quality (Performance Based)
- Performing a Monologue Utilizing **ALL** 4 P's in Different Ways

**UH Lesson Plan Template Adapted for Intro to Theatre Ed
(Direct Instruction)**

Name of Teacher Candidate	Samuel Gonzalez
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Lesson Overview	
Grade Level	9 th Grade
Estimated Time Needed	50 minutes
Lesson Description	This lesson is designed to introduce the concepts of vocal resonance and different resonance chambers that can be applied in the theatre.
Content Area Standards	<p>§117.315.c.1.B develop and practice theatre preparation and warm-up techniques;</p> <p>§117.315.c.2.A demonstrate safe use of the voice and body;</p> <p>§117.315.c.1.D develop and practice effective voice and diction to express thoughts and feelings;</p>
Objectives	The students will distinguish the uses and impacts of the different resonance chambers in various theatrical performances.

Resources/Materials/Tools	
Technology Resources	Computer, TV or Projector Screen
Other Resources	Copies of student’s monologues

Lesson Procedures	
<p>Warm-Up (motivational hook)</p>	<p>As the students enter the classroom, have them leave their belongings either at their desks or at a designated area, and instruct them to form a circle in the center of the space you are in. Let the students know that today’s class will begin with a vocal warm-up because the lesson will be employing a rather extensive use of the voice. Be sure to incorporate warm-ups that will require the students to move their bodies around, such as an 8-count shakedown or a short yoga/stretching sequence. Following the movement-focused warm-ups, have the students participate in some vocal warm-ups that focus on breathing, diction, enunciation, and projection. Remind the students that vocal warm-ups are important to practice because, much like a physical muscle, using the voice onstage for an extended period of time without proper preparation or “stretching” can result in vocal strain and damage. (8 min)</p>
<p>Direct Instruction (How are you teaching the content)</p>	<p>Once the warm-ups have been completed, explain to the students the concept of vocal resonance chambers. Begin by discussing the definition of resonance and how sound moves in waves throughout the space, and this relates to the way that the voice is used. It is important to inform the students that the sound that is produced by the voice can be manipulated by where the sound waves are vibrating, also known as a resonance chamber. Have the students stand up in their circle and instruct the students to place their hands just below their collar bones. Instruct the students to hum at the lowest pitch they safely can hum at. Explain that this is the chest resonance chamber and the way to know that it is being used is if the students can feel the vibrations on their chest. Direct the students to change from a humming sound to a “mah” sound, sustaining the</p>

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	<p>sound for a few seconds. Once the students have practiced using their chest resonator, begin to introduce the mask or nasal resonator. Have the students place their hands on their faces, right below their eyes on their cheek bones. Instead of saying “mah”, instruct the students to say “mee” at a pitch that is a bit higher than their regular speaking voice. Explain that this resonance chamber is what is typically known as the nasal or mask resonance chamber, and that the students should be able to feel the vibrations on their face. Review with the students the chest resonator and the mask resonator, switching back and forth between the two. Finally, ask the students to place their hands on the top of their heads. For the head resonator, ask the students to say the word “moo” and sustain their sound at a pitch that is near the top of their vocal range. Explain that this is the head resonator and that the students should be able to feel the vibrations on the top of their head. Review all three different vocal resonators before introducing the following two vocal warm ups:</p> <ul style="list-style-type: none"> - Mah, Mee, Moo: Much like the activity that was used to introduce the different vocal resonators, have the students place their hands on the resonator they are using for each sound. As they make each sound, they should use the respective resonator. The order of syllables is as follows : Mah, Mee, Moo; Mah, Mee, Moo; Mah, Mah, Mee, Mee, Moo - Sirens: Have the students vocalize an “oo” sound, beginning at the bottom of their range. As the students change between different vocal resonators, have them move their hands either higher or lower as their pitch changes with their vocal resonator. (15 minutes)
<p>Guided Practice (What are the students doing with your help)</p>	<p>In this section of the lesson, the teacher will play various clips from tv shows and movies that exhibit the use of different vocal resonators. As the students watch the video, instruct them to take notes on each character and what their voice sounds like. Once the video clip has finished, ask the students to describe the vocal quality of the character. Some questions you can ask are:</p> <ul style="list-style-type: none"> - What resonators were they primarily using? - What are some adjectives you would use to describe their voice? - What type of person would use a voice similar to theirs? - How does the way their voice sounds relate to the character they are portraying? <p>Be sure to guide the conversation the students are having by reminding them to focus primarily on the way that their voices sound, and not on other parts of the performance, such as what they are wearing or how they are moving their bodies. Some examples of characters that use the different resonators are:</p> <ul style="list-style-type: none"> - Chest Resonator: Thor (Thor), Alfred (The Dark Knight), Mufasa (Lion King) - Nasal/Mask Resonator: Kermit the Frog (The Muppets), Spongebob Squarepants, Mabel (Gravity Falls) - Head Resonator: Snow White, Miss Piggy (The Muppets), Elmo (Sesame Street) <p>(15 minutes)</p>
<p>Independent Practice (reteaching and enrichment)</p>	<p>Using a clean copy of the monologues the students have been working on, instruct the students to find a partner. In their pairings, instruct the students to notate their monologues, indicating where they will be using either the chest, mask/nasal, and head resonator. Let the students know they must use each resonator in at least 2 distinct portions of their monologue. Explain that using the</p>

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	different resonators serves to the benefit of the actor by incorporating more vocal variety in their performance. Have the students practice reading their monologues with their partners. It is the responsibility of the student who is listening to offer feedback on whether or not they are able to distinguish when their partner is using a specific vocal resonator. The students should switch being the performer and listener so they each have an opportunity to practice both using their resonators and listening to the other person. (10 minutes)
Closure	To conclude the lesson, have the students turn in their copies of the monologues, making sure they have noted on the page where they would utilize the different resonance chambers. (2 minutes)

Plans for Differentiated Instruction/Accommodations	
Special Education Students	<ul style="list-style-type: none"> - Providing diagrams of students that depict the different resonators would be useful for students to point to instead of being required to place their hands on their body during the direct instruction. - Students are able to work independently and write down the resonators they plan to use for their own monologue reading. - If students do not want to talk, it is acceptable for them to mouth the sounds and still point to the resonance chamber on their body.
English Language Learners	<ul style="list-style-type: none"> - During the direct instruction, the teacher can display, on a whiteboard or screen, the names of each resonator and the definition for the word resonator. - Diagrams with the vocal resonators being labeled will be useful for students to identify the different resonators.
Gifted and Talented	<ul style="list-style-type: none"> - The students who complete the independent practice early may trade partners between other students and they may practice with one another, both performing their monologue and practicing providing feedback to each other. - You may ask students for examples they may be able to provide of characters from TV and film that utilize different vocal resonators; the class then can assess if that example is fitting for the respective resonator that was provided by the student.
Potential Challenges/Plan B	
	<ul style="list-style-type: none"> - If the students finish early with the independent practice, the teacher can allow some students to present their monologue to the entire class and the students can discuss their observations on where they heard the use of different vocal resonators - In the event that students claim they are unable to feel the different vocal resonators, instruct them to move their hands around the area, trying to find the place where they feel the most vibrations. Some people vibrations may be easier to feel than others, but the goal is to find the spot where they are the strongest.

Assessment
<p>Monologue Performance:</p> <p>The students will perform the monologue they have been working on. In addition to the making sure they are utilizing appropriate diction, enunciation, and projection, their focus is utilizing all 3 vocal resonance chambers at least twice in their performance. The monologue does not need to be memorized; however the students will turn in their copy that has the notes they wrote down and they will be receiving a clean copy that does not have their notes. The teacher will use their annotated script to check if the student is using the resonators they intended to use, and if they are distinguishable from one another.</p>

Monologue Submission and Performance Rubric

	Unsatisfactory	Adequate	Intermediary	Advanced	Exemplary
Monologue Copy Submission (40 points)	The student does not turn in a copy of their monologue with annotations of their use of vocal resonators. (0 points)	-	-	-	The student turns in a copy of their monologue that clearly states where they used specific vocal resonators. (40 points)
Diction and Enunciation (12 points)	The student does not display any effort to use proper diction and enunciation in their monologue reading. (0 points)	The student displays some effort to utilize proper voice and diction; they are unable to be understood. (3 points)	The student can be clearly understood for some portions of their reading. (6 points)	The student can be clearly understood for most of their reading. (9 points)	The student demonstrates proper use of diction and enunciation. They can be clearly understood throughout the entire reading. (12 points)
Projection (12 points)	The student does not display any effort to project their voice enough to be heard from the audience. (0 points)	The student displays some effort to utilize appropriate projection; they are unable to be heard. (3 points)	The student can be heard and understood for some portions of their reading. (6 points)	The student can be heard and understood for most of their reading. (9 points)	The student demonstrates appropriate use of projection. They can be heard throughout the entire reading. (12 points)
Use of Resonance Chambers (36 points)	The student does not make an effort to utilize multiple resonance chambers in their monologue reading. (0 points)	The student displays some effort to use different resonators, though they are not distinguishable. (9 points)	The student uses all 3 vocal resonators once . They are able to be distinguished from one another. (18 points)	The student distinctly utilizes all 3 vocal resonators at least twice in their reading. (27 points)	The student distinctly utilizes all 3 vocal resonators at least twice in their reading in the appropriate context . (36 points)

TOTAL SCORE: ____/100