

# Creating Vocal Characters in Puppetry

By Kate Tullis

## **Unit Objective:**

Students will demonstrate their ability to create a character using only their voice by utilizing the skills of tone, timbre, rate, pitch, projection, and diction in a puppet show performance.

## **Learning Level:**

This is designed for 7th graders with little to no experience in drama.

## **Prior Experience:**

Students in the Drama Foundations have little to no experience with drama. This is the second unit in the semester and students have a basic understanding of physicality and pantomime.

## **National Standards:**

TH:Cr3.1.7b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

TH:Cr1.1.6 c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

TH:Cr.1.1.5.b. Propose design ideas that support the story and given circumstances in a drama/theatre work.

TH:Pr6.1.7.a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.

TH:Cr3.1.7a. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.

TH:Pr6.1.8.a. Perform a rehearsed drama/theatre work for an audience.

# Understanding By Design Elements

## **The Big Idea**

Vocal variety has the power to draw audience members into a story.

## **Essential Questions**

What makes a story interesting to listen to?

How can voices work together to tell a story?

What can I do to take care of my voice?

What does self-reflection help me discover about my performance?

## **Enduring Understandings**

We can act with our voices.

Vocal variety makes a story more interesting.

Stories built with exposition, rising action, climax, etc. are the most engaging.

Rehearsal leads to a better prepared performance.

## **Authentic Performance Tasks**

Students will perform tongue twisters for the class as they demonstrate proper diction and projection.

Students will demonstrate vocal variety as they perform a short contentless scene for the class.

Students will record a preview of their puppet performance and assess their personal progress.

Students will create their vocal characters as part of a short puppet show group performance for the class.

## Lesson 1

### Standards:

TH:Cr3.1.7b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

Standard 7–8.T.P.5:

Communicate meaning using the voice through volume, pitch, tone, rate, and clarity.

### Enduring Understanding:

I can use my voice to tell an interesting story.

Projection and diction are essential to helping audiences to understand the story.

### Essential Question:

How do I project correctly in order to protect my voice?

What does good diction look and sound like?

### Educational Objective:

Students will demonstrate their understanding of projection and diction by performing a tongue twister for the rest of the class which will be seated at the back of the auditorium.

### Materials:

Chromebooks for pre-assessment

Printed copies of modified pre-assessment quiz

Projector and Sound system turned on

Printed Tongue Twisters

Students need a pencil and piece of paper.

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### Introduction (10 minutes)

- Announce the at home preview assignment and the character worksheets for those that were absent.
- Have students finish their pantomime performances from last class.

### Hook (15 minutes)

- Open up Canvas and take a short quiz.
- The questions in this quiz are about using your voice, which is our next unit. I know that you might not already know what these words mean, so just give me your best guess. This quiz is NOT graded, I just want to understand what you might already know about voice within the context of theatre.
- You can have as much time as you need.

## Teaching Presentation and Guided Practice (15 minutes)

- We just finished our movement unit and we created short pantomime stories, where we focused on telling stories with our bodies. What other elements of theatre help us to tell stories?
  - Voice (Segway)
  - Lights
  - Sound
  - Costumes
  - Dance
- We can use our voice to tell stories in a compelling way just like our bodies.
  - When do you tell stories either formally or informally? (Answers might include: to family and friends, etc.). We use our voices to tell all the interesting things that happened to us or to someone else.
  - Watch this clip
    - [https://www.youtube.com/watch?v=T18NCobS43c&ab\\_channel=StorylineOnline](https://www.youtube.com/watch?v=T18NCobS43c&ab_channel=StorylineOnline)
    - I will post the link on Canvas, so you can keep watching it there if you would like!
  - Questions about storytelling with voice.
    - What was the story?
    - What was your favorite part, why?
    - What did you like about how they used their voice?
    - What did they do with their voice to help tell the story?
- Transition:
  - Have you noticed yourself doing this same thing when you talk with family and friends? Or have you noticed someone else doing this when they tell a story?
    - It is essential for us to understand those who are telling the stories, otherwise, it's harder to appreciate the characters and story that they are creating. Projection and diction help us to be understood by the audience.
- Projection
  - Have students lay down on the stage, hand on belly, watch your breath.
  - Instruction: Projection is using our breath to power our voices so that it will carry throughout the space. When you breath in, breath through your diaphragm (your belly) instead of through your shoulders. When you exhale, notice your diaphragm moving. We don't yell because we want to take care of our voices.
    - Have students practice breathing with their diaphragm. Then, have them exhale and yawn saying "Ahhhh" from high to low. Make sure that they are powering this with their breath not with their throat.
    - Have students imagine being able to see their breath. Have them yawn again and this time have them try to get their breath all the way to the

ceiling. This visualization should help them “be louder” but by using their breath instead of their vocal chords.

- Do “ahh’s” until the students grasp the concept.
- Get into partnerships and practice saying “My favorite animal is \_\_\_\_” as you project. Start 5, then 10, then 15 feet away from each other, can you hear each other? Project by using your breath.
- Transition:
  - Grab a pencil and scratch piece of paper on your way back to the stage.
- Give the students a pop quiz but use bad diction. As you give the questions, mumble, talk too fast, etc. Tell students that you can’t repeat any questions.
  - What is the name of the school?
  - What is our school mascot?
  - What time does this period end?
  - What is your favorite class this semester?
  - What class do you have next?
- Discussion
  - “Put your pencils down on the ground next to you. This won’t actually count towards your grade. I was exhibiting bad diction. Turn to your neighbor and talk about what you can do to have good diction.”
  - Ask the class to come up with an answer to the question, “What does good diction look like?”
- We are now going to do some diction exercises to help us enunciate.
  - A,B,Cs with good diction.
  - The tip of the tongue, the teeth, the lips...

### **Independent Practice (30 minutes)**

- Tongue twister performance (7 minutes rehearse, 20 minutes perform and discuss).
  - Get into partners.
  - Number partnerships 1-7. Based on their number, that is the tongue twister copy they pick up.
  - Practice doing your tongue twister with projection and diction. You will be saying it for the class, who will be sitting towards the back of the auditorium.
  - Perform them for the class. All the partnerships that had tongue twister #1 will get on stage together and perform their tongue twisters one after the other. Then all the partnerships with the #2 tongue twisters will come up and perform theirs.
- Transition: On their way to find a space in the classroom to rehearse, ask them to put their pencil away and throw their paper away.
- If time, we can make it a competition.
  - Those that want to enter can. The partnership that can do it the fastest, clearest, and still projecting wins!

**Closure (as they perform)**

- Remind students to project and to enunciate their words.
- After each partnership's performance, ask the audience students,
  - Can you hear and understand them?
- If students were not heard, have them put their hand on their belly and take deep breaths while they perform it a second time for the class.

## Lesson 2

### Standards:

TH:Cr3.1.7b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

Standard 7–8.T.P.5:

Communicate meaning using the voice through volume, pitch, tone, rate, and clarity.

### Enduring Understanding:

Theatre artists make strong choices to effectively convey meaning. (Anchor Standard 4)

Theatre artists work to discover different ways of communicating meaning. (Anchor Standard 2)

### Essential Question:

Theatre artists make strong choices to effectively convey meaning. (Anchor Standard 4)

How, when, and why do theatre artists' choices change? (Anchor Standard 2)

### Educational Objective:

Students will demonstrate an understanding of pitch, rate, and tone by performing a nonsense (contentless) scene utilizing these vocal qualities for the class.

### Materials:

- Students need to bring a pencil with them
- Scratch pieces of paper
- A Hat
- Contentless scenes
- [Powerpoint explaining terms](#)
- Reference ([http://tedb.byu.edu/?page\\_id=4650](http://tedb.byu.edu/?page_id=4650))

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### Pre-Class (5 minutes)

- Have students write one sentence about something that is their favorite (like “My favorite animal is dog.”) and put it into a hat as they come into the classroom. Mix the sentences up in the hat.
- Provide scratch paper for them. Have students use their own pencil and then put it away when they are done.

### Hook (10 minutes)

- Watch this clip of [Arnie the Doughnut](#) from Storyline Online
- Discussion
  - Turn to the person next to you and talk about “What was the story?”
  - Turn to a new person and talk about “What characters were in the story?”

- How did this actor make the character voices distinct?
- How did the actor help you understand when the most intense part of the story was?
- What else did they do with their voice to help tell the story?
- Transition: Have students turn to the people sitting next to them and brainstorm a definition for tone, pitch, and rate and how they were used in this video example.
  - It's okay if the students aren't correct because we will be going over those terms.
  - Listen in on their conversations to see if anyone gets it correct. You can have them share with the class if you would like.

### **Teaching Presentation (15 minutes)**

- Have students sit on the apron of the stage, facing the projector. Have a student lower it for you. Pass the hat with the sentences in it around to each student while the projector is being lowered and powerpoint being pulled up. Each student will take one slip of paper.
  - Don't share the sentence with anyone next to you.
- Introduce the 3 new terms of tone, pitch, and rate.
  - As each term is introduced, the students will use their slip of paper with a sentence on it to practice the new term. Practice the sentence to yourself for 10 seconds, then do it for the person next to you. Each time with someone different. Practice saying your sentence, manipulating either tone, pitch, or rate with your partner as we discuss those terms.
  - Tone - This is the emotion in our voice. Ask the class to give you as many examples as they can of different emotions. "When does our tone of voice change?" Now practice.
  - Pitch - High versus low. Brainstorm characters with high or low with the person next to you. "When might cause our pitch change? Give me an example." Now practice.
  - Rate - Fast versus slow. "When does the rate at which we speak change? Give me an example." Now practice.
- Come back to the Arnie the Doughnut video example. Have the students tell you about the tone, pitch, and rate of the characters.
  - Tone - have students share with the people next to them
  - Pitch - call on individual students to share with the class
  - Rate - volunteer student to share

### **Guided Practice: (5 minutes)**

- Everybody switch partners! Find someone that you haven't worked with yet today.
- Give students one of the characters from the list on the projector. You will each say something in your character voice. You can use your sentence on your slip of paper or say something else.

- Have each student think about how they are going to use tone, pitch, and rate to create that character. Now, when I say go, ...
  - MODELING: - have a partnership volunteer to help you explain.
  - For example, if I was partnering with \_\_\_\_\_, and I had chosen an old woman for my character, I would say, “Good morning young man, my name is Judith” using my best grandma voice. My partner would guess if I had chosen “old woman” off the board. Then your partner would introduce themselves to you. Then you would guess which character your partner is from the board.”
- In their partnerships, have students practice with each other as those different types of characters:
  - Old man, little girl, someone in love, someone who is in a *really* big hurry, someone in a lot of pain.
- Pick a partnership that is really utilizing tone, pitch, and rate to share with the class.

### **Independent Practice: (15 minutes)**

- Everybody switch partners! Find someone that you haven't worked with yet.
- “I'm going to number you 1- 4. Based on your partner number, that is the number scene you will pick up. These scenes are purposefully vague, so you have a chance to practice creating a character. You can pick a stereotypical character from earlier or something else, but it needs to be specific enough that you know how to manipulate your voice.”
  - Before you go anywhere, brainstorm with your partner what your character is going to be. You need to use tone, pitch, and rate to create your character.
  - Find your own space in the auditorium with your partner and practice your scene focusing on tone, pitch, and rate.
- Now find another partnership and perform for each other.
- Once all the groups perform for someone else, share with your group of 4 about the following questions. Now share with the class.
  - What did you hear?
  - How did that help us understand the character?

### **Closure: (10 minutes)**

- Have volunteers perform for the class.
- Discussion during people's performances:
  - Which vocal term did you use and why?
- **ANNOUNCEMENT - bring puppet body (sock, paper bag, even a popsicle stick, but preferably a sock or paper bag).**

## Lesson 3

### **National and State Standards:**

TH:Cr1.1.6 c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

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.

### **Enduring Understanding:**

Stories are carefully constructed so that they build towards the climax.

Character choices that are made based on a script are strongest.

### **Essential Question:**

What are the essential parts of structuring a story?

Do my choices for my character need to be backed up by anything?

### **Educational Objective:**

Students will demonstrate their understanding of plot structure, playwriting, and character development by filling out a storyboard and character worksheet.

### **Materials:**

Chromebooks

Storyboard worksheet

Character worksheet

Student pencils

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### **Announcements, hook, and roll (5 minutes)**

1. We've been learning about tone, pitch, rate, diction, and projection.
  - a. Pair two rows together and have them think about one of the vocal terms above.
  - b. Have each group explain their term to the rest of the class. They should pick one spokesperson.
  - c. Take roll while they are doing this.
2. Reminder that NEXT CLASS we are making our puppets. You can bring any of the following:
  - a. A brown paper bag, a sock, or a popsicle stick.
  - b. If you will not be here next class, come see me and I will give you a small bag of supplies so you can create your own puppets at home.

### **Guided Practice (10 minutes)**

1. Come up to the stage with a pencil, but put it on the front of the stage.

2. Pass the Word
  - a. Have students sit in two large circles and they have to pass a particular word or phrase around the circle each taking turns to say the word.
  - b. E.g. If the word was 'hello' the task is to say it in as many different tones/ways to affect meaning.
    - i. Hello, Okay, I'm fine, It's nice to meet you, I'm glad you're here, What's going on?, What's that?
3. Have students discuss with the people next to them
  - a. What different tones did you hear? Pitches? Rate?
  - b. How did the meaning change based on the way that the phrase was said?
4. Have students clump with the people next to them into groups of 5ish. Try to remember the hand gestures and names for the 6 parts of a story.
  - a. After a minute or two, have someone show me the class one at a time.
  - b. Exposition, Inciting Incident, Rising Action, Climax, Falling action, Resolution.

### **Teaching Presentation (30 minutes)**

1. "Everybody mix up in the circle." Stand by someone you don't know yet. (If they aren't mixing have students do a little bit of cross the circle if a certain prompt applies to them).
2. We are going to start a puppetry unit and we will be writing our own 1 minute to 2 minute scripts.
  - a. I'm going to give you 2 minutes to come up with two main characters and a setting that your story could take place.
  - b. Give them 2 minutes to come up with a conflict that could happen for their characters.
  - c. Give them 2 more minutes to come up with a beginning, middle, and end for their story.
3. You are each going to create a storyboard for your story. This worksheet has 7 boxes. You should fill the first box either with words or with a picture for the beginning that you brainstormed and the last box with your ending. Pick the fifth box for the climax where the conflict gets most intense. Start with filling in these boxes **first**, then we will get into the details.
  - a. Have students find their own space sitting with their partner. Have one partner get two worksheets (one for each student) and the other partnership get two pencils (one for each student).
4. Hand out the worksheets. And give them 5 minutes to fill out those boxes. Have students share their story with the partnership next to them to make sure that the story makes sense.
5. Give the students another 5 minutes to fill in the detail boxes.

### **Guided Practice - Character Development (10 minutes)**

1. Everybody stand up and pose like the character you will play in your puppet show.
  - a. Have students close their eyes and think about how their puppet character would talk.
  - b. “Everyone on the count of three, say “Hello, my name is \_(your character’s name)\_” practicing using tone, pitch, and rate.”
2. Character work (5 minutes)
  - a. Fill out the back side of the worksheet with what you are going to do for your vocal choices.
    - i. Tell me a little bit about your character - describe them and tell me about who they are.
    - ii. Think about how this will affect tone, pitch, rate.

### **Accordion**

1. If there is extra time, have all students get a blank piece of paper on which to start writing their script for their scene.
  - a. Your script needs to be at least 1 minute long.
  - b. Both of you need to be talking in first person throughout the script.
  - c. If one of you dies, it can’t happen until the end of the script.
  - o Correct formatting for a line in a script looks like this
    - Bob: blah blah blah.
    - George: blah blah blah
    - Bob: blah blah blah
    - George: blah blah blah
- Students who move quickly throughout the rest of the lesson can also move on to this.

### **Closure (2 minutes)**

1. Homework is to finish your script.
2. Collect their storyboard/character worksheets
3. Need to bring a puppet body next period.

## Lesson 4

### Standards:

TH:Cr.1.1.5.b. Propose design ideas that support the story and given circumstances in a drama/theatre work.

Standard 7–8.T.CR.1:

Develop imagination to create artistic ideas and work.

### Enduring Understanding:

My design should be based on how my character is written in my script.

### Essential Question:

How can design help to support the story?

### Educational Objective:

Students will demonstrate their ability to create a character as they develop a puppet and justify their creative choices based on their created character traits.

### Materials:

Students will bring the bodies of their puppets (have some extra popsicle sticks just in case).

Puppet decorations

Set up tables with stations for glue guns and other work spaces.

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### Hook/Teaching Presentation (5 minutes)

- As the class comes in, take roll and show this video of a puppet and his performer.
  - [https://www.youtube.com/watch?v=x0Risja32t8&ab\\_channel=Britain%27sGotTalent](https://www.youtube.com/watch?v=x0Risja32t8&ab_channel=Britain%27sGotTalent)
- Discuss
  - What did you notice about the puppet or the puppeteer?
  - How did he use his puppet to help tell the story?

### Teaching Presentation (5 minutes)

- We need to connect with the face of the puppet
  - Required to have a face and a mouth
  - Rules about glue guns in the classroom
- Hand out their character worksheets to use those as a basis for their design choices

### Independent Practice (50 minutes)

- Go up in sections for your materials. You can take 2 googly eyes, 2 squares of felt, and moderate amounts of the other materials. Start small so that others still have something to use. You can always go back for more later.
- Make your puppet!
- If students finish early,
  - Have them check off their puppet with you.
  - They can then work with their partner to finish their dialogue.

### **Closure (10 minutes)**

- Everyone write your name on the back or inside of your puppet.
- Everyone pick up 5 big pieces or 10 little pieces of something off of the floor and put it away or throw it in the garbage if it is trash.
- With the remainder of class time, introduce Canvas Collaboration Groups - You and your partner will both have access to the Google Document which will allow you to both work on it at the same time.
  - Your homework is to write out your script before next class.
  - Need to submit your script in the Collaboration so that I can grade your dialogue.
  - Your script needs to be at least 1 minute long.
  - Both of you need to be talking in first person throughout the script.
  - If one of you dies, it can't happen until the end of the script.
  - Correct formatting for a line in a script looks like this
    - Bob: blah blah blah.
    - George: blah blah blah
    - Bob: blah blah blah
    - George: blah blah blah

## Lesson 5

### Standards:

TH:Cr3.1.7b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

Standard 7–8.T.P.5:

Communicate meaning using the voice through volume, pitch, tone, rate, and clarity.

### Enduring Understanding:

Part of being an artist is reflecting on and analyzing our own work.

Self-reflection helps me to make discoveries about my strengths and weaknesses.

### Essential Question:

What can I learn from self-reflection?

How can I effectively rehearse?

### Educational Objective:

Students will demonstrate their ability to make effective vocal choices using the unit vocabulary terms as they do a self-evaluation of their work.

### Materials:

Computer

Projector

Class storyboard worksheets

Class Puppets

Ipads

Chromebooks

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### Hook (10 minutes)

- Fortunately, Unfortunately (with tone, pitch, and rate)
  - Have students come to the stage and get into a circle with the students that are in their attendance row. Model this with 3 volunteer students. Use tone, pitch, and rate to express what is happening in your sentence!
  - Have the players stand in a circle. The goal of the group is to tell a coherent story going around the circle, each player contributing one line at a time. A leader will begin the story with one establishing sentence. Then every line must alternate between “Fortunately...” and “Unfortunately...”. Keep the story going until I say “New story!”
  - Do your best to use tone, pitch, and rate as you narrate this story.
- Discussion

- How was tone used in the story?
- What did you like about it? Why was it effective?
- Repeat this discussion for pitch (do this with your group) and rate.

### **Teaching Presentation (10 minutes)**

- Have students come back to their seats and have the 4 volunteers help pass out the storyboard worksheets. Pass out graded storyboard worksheets so that they can use these as a resource when writing their scripts.
- Have a student remind you of the rules for the scripts
  - Need to submit your script in Canvas so that I can grade your dialogue.
  - These are due by next class period!
  - Your script needs to be 1 minute long.
  - Both of you need to be talking throughout the script.
  - If one of you dies, it can't happen until the end of the script.
  - Correct formatting for a line in a script looks like this
    - George: blah blah blah
    - Bob: blah blah blah
    - George: blah blah blah
- Explain how to do Collaborations on Canvas if you didn't finish this instruction during the last lesson. Answer any questions that might get brought up.

### **Guided Practice (30 minutes)**

- Write Scripts (10 minutes)
  - Each group write your script.
  - Groups that finish quickly:
    - Read through your story with your partner and use your character voice!
- Have a volunteer read a line of their script using their puppet voice. As a class, comment on the successful things the volunteer did to use tone, pitch, and rate, and come up with one or two ideas about what else the student could do to make their choices clearer.
- Rehearse! Get puppets and get into groups. (20 minutes)
  - Expectation: I expect them to use their voices as they tell the story because I want them to be dynamic in their storytelling. I will be grading you on tone, pitch, rate, diction, and projection.
  - Practice using pitch, tone and rate with our puppets. You need to project and use good diction because you will be behind a table! Maybe practice behind the auditorium chairs? I will be coming around and giving feedback.
- Some challenges for groups:
  - Memorize, do it for another partnership, do it behind auditorium chairs so that you can practice projecting.

### **Independent Practice (10 minutes)**

- Use the camera on the ipad to record your performance.
  - Use the camera app to record your performance. You only have about 5 minutes to record. It is okay if you don't have a place to prop it up because you are mostly listening to your voices.
  - Have students watch their recordings back and listen to their voices. Are they projecting? Using good diction? Do they have a clear character voice?

### **Assessment (10 minutes)**

- Share the rubric with the students before they take the quiz. A 4 on the terms quiz means getting all the terms right, 3 is getting 4/5 of the terms right and so on. For the reflection quiz, students will get a 3/4 if they show that they mostly know what the terms are and they attempt to write a response that answers the question. If it is tightly connected, they will get a 4. If it isn't really connected or isn't really thoughtful, they will get a 2.
- Once students have all recorded and watched their performances, have students take the two online quizzes. They should take the Terms quiz first, to make sure that they know the definitions of the terms from this unit. They will then take the reflection quiz where they evaluate their performance and make a goal for next class.
- Remind students that this is to check on their progress so far. I want to see them be able to evaluate their own work because that is the job of an artist. Artists and creators in any field must create, and then edit their work continuously until they get to their desired end product.

## Lesson 6

### Standards:

TH:Pr6.1.7.a. Participate in rehearsals for a drama/theatre work that will be shared with an audience.

TH:Cr3.1.7a. Demonstrate focus and concentration in the rehearsal process to analyze and refine choices in a devised or scripted drama/theatre work.

Standard 7–8.T.CR.7:

Recognize that participating in the rehearsal process is necessary to refine and revise.

### Enduring Understanding:

Theatre artists make strong choices to effectively convey meaning. (Anchor Standard 4)

Theatre artists refine their work and practice their craft through rehearsal. (Anchor Standard 3)

### Essential Question:

Why are strong choices essential to interpreting a drama or theatre piece? (Anchor Standard 4)

How do theatre artists transform and edit their initial ideas? (Anchor Standard 3)

### Educational Objective:

Students will demonstrate their ability to refine their work through rehearsal by assessing their own work and then picking and working on specific rehearsal tasks to help them meet the rubric standards.

### Materials:

Class Menu's

Whiteboard and Markers

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### Hook (20 minutes)

- While taking roll, have the class discuss with the people next to them: (10 minutes)
  - What draws you into a story? What makes a character interesting vocally?
  - Make a list on the whiteboard of their responses.
  - Have students remember to do these while they are rehearsing
- Manamana (10 minutes)
  - Remind ourselves of what diction is.
  - Have students get into circles of 6-8.
  - Say names in a circle.
  - Trying to take out the air between.
  - One syllable word- (first person) cat, (second person) dog, (everyone) cat dog manamana, (second person) lap, (third person) slap, (everyone) lap slap manamana, etc.

- Do a speed round with good diction

### **Teaching Presentation (10 minutes)**

- Talk about the students quizzes from last class
  - Was it helpful for you to watch yourself perform so that you could see where you needed to improve and what you were doing well?
  - This is an essential part of being an artist, being able to self-critique.
- Have students find a spot with their partner.
  - Introduce to students two expectations for their puppets
  - 1) Your puppet should move when it is speaking, 2) Make sure that it is “alive” and have it move across the table to show the space that it is in. Make sure that we can see the front of your puppet.
  - Have students run their scene with their partner and practice this. Give pointers to students struggling.
- Introduce the rubric for the final performance to the students. Remind students that they will be graded on 1) Projection and Diction 2) Vocal Choices (tone, pitch, rate) 3) Story Structure 4) Puppet Use.
- Logistics of the performance
  - Table to be behind, so you need to project. Practice this in your rehearsal today.

### **Guided Practice (30 minutes)**

- Have students try to memorize their lines if possible since they will not have the Chromebooks with their scripts on the day of our performance.
- Call students up during rehearsal time to see you during class for a short preview.
  - Have a table and cloth set up and rotate through all the partnerships during the class period so that you can give every group some feedback. Having them practice on the stage and with the table and tablecloth might help them with diction and projection.
- Have students rehearse, but first -
  - “What is the purpose of rehearsal?” (to memorize, to practice our voices, to fix mistakes)
  - One the whiteboard, write out the following list for the students rehearsal time.
    - First run through it to see if you are memorized. Once you are, move on.
    - Next, run through it making sure that your character voice sounds different than YOUR voice. Your character is a different person that you. Once it is, move on.
    - Next, run through it to make sure that you are utilizing your puppets to help tell the story to the best of your ability. Once you are, move on.
    - Next, focus on your projection and diction.

**Independent Practice (in the last 20 minutes of class)**

- Perform your puppet show for another group.
- Give them feedback on if you can see the 4 qualities in their performance.
- Rotate and allow them to perform for at least 2-3 other groups.

**Closure**

- We perform next class. Make sure to rehearse at home!

## Lesson 7

### Standards:

TH:Pr6.1.8.a. Perform a rehearsed drama/theatre work for an audience.

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.

### Enduring Understanding:

Performing gives me the chance to share what I have learned.

Audience members should respect the performers.

### Essential Question:

What does audience respect look like?

### Educational Objective:

Students will demonstrate their ability to create a character using only their voice by utilizing the skills of tone, timbre, rate, pitch, projection, and diction in a puppet show performance.

### Materials:

Table for students to perform behind and a black tablecloth to hang over the table

Rubrics for students

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### Hook

- Have students get out their puppets. Have students use their puppet voices to go through the A, B, C's with good diction. Remind them that since they are performing with their puppet voices, they should practice good diction for their puppet voice.

### Performances & feedback

- Have students remind you what they need to get a 4/4 in their audience etiquette score for today. (Responds appropriately, is respectful, etc)
- Have students perform upstage behind a table. Have students sit on the apron so that they are still a decent distance from the performers.
- In between performances, have students turn to the person next to them and discuss what the performers did well. "Where did you see them implementing the vocal qualities that we have learned about to help them create an interesting character? Could you hear and understand them?"

### Closure

- Applaud the students and congratulate them! They can take their puppets home.

# SUPPLEMENTS

## Lesson 1 Quiz

NAME: \_\_\_\_\_

1. What when an actor speaks clearly and loud enough for the rest of the class to hear, what two vocal skills are they using?

\_\_\_\_\_

2. An actor walks on stage yells because her character is very angry. Which vocal term is the actor using? Circle the term that answers this question.

- A. Rate
- B. Tone
- C. Pitch

3. An actor is creating a character of a little girl and uses a high voice for her character. Which vocal term is the actor using? Circle the term that answers this question.

- A. Rate
- B. Tone
- C. Pitch

4. An actor walks on stage and talks very quickly because his character is in a rush. Which vocal term is the actor using? Circle the term that answers this question.

- A. Rate
- B. Tone
- C. Pitch

## Lesson 1 Tongue Twisters

#1. A loyal warrior will rarely worry why we rule. #2. Which witch switched the Swiss wristwatches? #3. Drew Dodd's dad's dog's dead. #4. Peter Piper picked a peck of pickled peppers. If Peter Piper picked a peck of pickled peppers, how many pickled peppers did Peter Piper pick? #5. She saw Sharif's shoes on the sofa. But was she so sure those were Sharif's shoes she saw? #6. She said the chic Sikh's sixty-sixth sheep is sick. #7. You know you need unique New York.

## Lesson 2 Contentless Scenes

### *Scene #1*

A: You ready?

B: I guess.

A: You're late.

B: C'mon we've got to get out of here.

A: Hold on.

B: What's that?

A: What's it look like?

B: You're not serious.

A: Give me a hand will you?

B: I don't believe you.

A: Come on

B: Okay, Okay, Okay.

A: This way...

B: I'm not sure about this.

A: It's too late for that.

B: You owe me.

*Scene #2*

A: Come in.

B: Thanks.

A: Are you okay?

B: Not really...

A: Here... sit down.

B: I can't.

A: Do you want to tell me about it?

B: I should have known.

A: Take your time...

B: Thanks.

A: You look good.

B: No I don't.

A: Why did you come here?

B: I don't know... I didn't know what else to do.

A: I'm glad.

B: ...

*Scene #3*

A: How are you?

B: Fine. I guess.

A: Are you sure?

B: *Yes I'm fine.*

A: Do you know what time it is?

B: No. Not exactly. Am I late?

A: A little. Well.

B: Well what.

A: What did you do last night?

B: What do you mean?

A: What did you do last night?

B: Nothing.

A: Nothing?

B: I said, nothing.

A: I'm sorry I asked.

B: That's all right.

A: Are you sure?

B: Yes, let's get started.

*Scene #4*

A: Hi.

B: Hello.

A: Why did you do that?

B: I didn't do anything.

A: Yes. You did.

B: I did.

A: What are you going to do about it?

B: I don't know.

A: You don't know.

B: Stop it.

A: I'm leaving.

B: No you're not.

A: Yes, I am.

B: Really.

A: Yes. I can't stand it.

B: Oh.

## Lesson 3 Character and Storyboard Worksheet

### Plan Your Story

The storyboard consists of five rows. Each row contains two rectangular boxes. The boxes in the left column are connected to the boxes in the right column by diagonal arrows pointing from the top-left to the bottom-right. This layout is designed for students to sketch and plan the progression of their story across five sequential scenes.

Make sure to include a distinct beginning, middle, and end in your story. In each box, draw a sketch to show the progression of your story. You might also write a line or two of key dialogue for each box. Remember to include the rising action and climax in your sketches.

## **Describe Your Character**

What is your character's personality like? What describes your character?

What is your character's social status? Are you wealthy, poor, or middle class?

What does your character look like?

What happens to your character in your story?

## Lesson 5 - Quizzes and Rubrics

### Canvas Quizzes

#### Terms Quiz

Question #1 0.8 pts

What is diction?

Question #2 0.8 pts

What does it mean to project?

Question #3 0.8 pts

An actor walks onstage and is very upset in her voice because her character is angry. Which vocal term is the actor using?

- A. Pitch
- B. Tone**
- C. Rate

Question #4 0.8 pts

An actor is creating a character of a little girl and uses a high voice for her character. Which vocal term is the actor using?

- A. Pitch**
- B. Tone
- C. Rate

Question #5 0.8 pts

An actor walks on stage and talks very quickly because his character is in a big hurry. Which vocal term is the actor using?

- 1. Pitch
- 2. Tone
- 3. Rate**

#### Reflection Quiz

Question #1 2 pts

Give me an example of how you used the following terms in your recorded performance and explain how your choice supported your character. Make sure to write about each term.

- A) Tone
- B) Pitch
- C) Rate

Question #2 1 pts

Tell me if you had good diction and you projected well in your recorded performance. If you felt like you didn't, let me know how you are going to do that during rehearsal next class.

(You will get full points based on a thoughtful answer. So if you didn't project and have good diction, you will still get full points if you make a specific goal for working on those terms).

Question #3 1 pts

Write a two sentence goal for your rehearsal next class. If you feel you did well in your performance today, tell me how you are going to stretch yourself to continue to improve. If you feel you didn't portray what you wanted to during your preview, tell me your goal of how you would like to improve.

**Terms Quiz Rubric**

	4	3	2	1
<b>Definitions</b>		The student answers most (4/5) of the terms correctly.		

**Reflection Quiz Rubric**

	4	3	2	1
<b>Question 1 - Tone, Pitch, and Rate</b>		The student gives an example of how they used each term and it mostly supports their character choices.		
<b>Question 2 - Projection and Diction</b>		The student can identify whether or not they met the standard of diction and project and attempts to write a goal for improvement.		
<b>Question 3 - Goals</b>		The student answers the prompt with a somewhat clear goal for improvement. It might also be one clear sentence instead of two.		

## Lesson 7 - Final Rubric

Name of Student: \_\_\_\_\_

Voice Rubric for Puppet Shows

	4 Mastery	3 Proficient	2 Emerging	1 Remedial
Vocal Expression		For most of the performance, the student uses an appropriate variety of pitch, tone and rate to effectively communicate character, story and emotion.		
Projection and Articulation		For most of the performance, students are easily heard and understood by filling the space with their voice using proper breath support that extends through the ends of sentences and by using clear consonant and vowel sounds.		
Puppet Use		For most of the performance, the puppet is "alive," visible, and moving when speaking.		
Dramatic Structure		Story contains all the elements of Dramatic Structure, with a decent build to the climax, and a clear resolution.		