Technique

Content Area: **Music**
Course(s):
Time Period: **Marking Period 1**
Length: **1 Quarter**
Status: **Published**

Brief Summary of Unit

In this unit, students will explore vocality and characterization in its basic forms, including projection and physicality

Revised: June 2023

Essential Questions

- How does a person speak louder without hurting their voice?
- How does a person speak more clearly without compromising volume?
- What differentiates a character from an actor?

Standards

ELD standards:https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship. The standards that follow are relevant to this course in addition to the associated content-based standards listed below.

9.4.2.CI	Creativity and Innovation
9.4.2.CT	Critical Thinking and Problem-solving
1.4.5.Cr1c	Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
1.4.5.Cr3a	Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama/theatre work through self and

	collaborative review.
1.4.5.Cr3c	Refine technical choices by creating innovative solutions to design and technical problems that arise in rehearsal for a drama/theatre work.
	Individuals from different cultures may have different points of view and experiences.
1.4.5.Pr4a	Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.
1.4.5.Pr5a	Describe and apply dramatic elements of dialogue, action, character emotion, and theme in the performance and/or creation of a drama/theatre work.
1.4.5.Pr5b	Physically and intellectually investigate how movement and vocal choices are incorporated and make meaning in drama/theatre work.
1.4.5.Pr6a	Practice drama/theatre work and share reflections individually and in small groups, and informally with an audience.
1.4.5.Re9a	Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work and justify responses to drama/theatre work based on personal experience.
LA.SL.4.1.C	Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
LA.SL.4.1.D	Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
	Presentation of Knowledge and Ideas

Enduring Understandings

- Safe and sustainable projection begins with control of deep muscles such as the diaphragm
- Annunciation focuses on opening upper muscles such as the throat and palate to let sound travel freely
- Characters are often portrayed physically through posture, gait, and gestures

Students Will Know/ Students Will be Skilled At

Students will know:

- Where the diaphragm is and what it is used for
- Which muscles in their face assist with annunciation
- How posture, gait, and gesture inform an audience's view of a character

Students will be skilled at:

- Use their diaphragm to project their voice
- Relax their jaw and facial muscles to ensure greater diction

- Portray basic caricatures through physicality

Learning Plan

- Discuss essential questions
- Demonstrate safe and unsafe projection (i.e. projection vs. yelling vs. screaming)
- Experiment with sound and pitch - are some pitches easier to project than others?
- Experiment with facial muscles - How does the voice change when smiling, frowning, clenching, or widening?
- Locate the diaphragm by activating the core - make bellies firm
- Have students take turns projecting from the stage and assess how far back their voice is carrying by having students seated strategically throughout the space
- Experience how physicality informs character - limps, hunches, straight spines
- Have students pick a favorite character and use a 20 questions style format as students must mime answers to questions such as “old or young”, “good or evil”, “strong or weak”.
- Create a crowd scene using the full class where each student is portraying a different character physically

Evidence/ Performance Tasks

Fine and Performing Arts students demonstrate differentiated proficiency according to their ability to answer the essential questions through formative and summative assessments. Evidence of progression may be demonstrated in divergent ways through the Artistic Processes of Creating, Performing/ Presenting/ Producing, Connecting, and Responding.

- Discussion of essential questions
- Observation of understanding through voice work and practice
- Discussion and demonstration of projection, diction, and characterization
- Projection of voice to the back of the house
- Nonverbal responses to the 20 questions activity

- Presentation of the crowd scene and specificity of characterization
- Turn and talk
- Self-assessment
- Student explanation of what they see and feel
- Independence assessed by grade level

Materials

The materials used in this course allow for integration of a variety of instructional, supplemental, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

- Journal

Suggested Modifications

This link includes content specific accommodations and modifications for all populations:

Performing Arts Accommodations & Modifications