

Otterbein University

Digital Commons @ Otterbein

Masters Theses/Capstone Projects

Student Research & Creative Work

Spring 5-1-2020

Speak the Speech: Lessons in Projection, Clarity and Performance

James Hagerman

Otterbein University, cpsbhs@aol.com

Follow this and additional works at: https://digitalcommons.otterbein.edu/stu_master



Part of the [Curriculum and Instruction Commons](#), [Secondary Education Commons](#), and the [Theatre and Performance Studies Commons](#)

Recommended Citation

Hagerman, James, "Speak the Speech: Lessons in Projection, Clarity and Performance" (2020). *Masters Theses/Capstone Projects*. 47.

https://digitalcommons.otterbein.edu/stu_master/47

This Thesis is brought to you for free and open access by the Student Research & Creative Work at Digital Commons @ Otterbein. It has been accepted for inclusion in Masters Theses/Capstone Projects by an authorized administrator of Digital Commons @ Otterbein. For more information, please contact digitalcommons07@otterbein.edu.

SPEAK THE SPEECH:

LESSONS IN PROJECTION, CLARITY AND PERFORMANCE

James B. Hagerman

Otterbein University MAE Program

April 24, 2020

**Submitted in partial fulfillment of requirements for a Masters of Arts in Education
degree.**

Dr. Dee Knoblauch

Advisor

Signature

Date

Dr. Susan Millsap

Second Reader

Signature

Date

Dr. Bethany Vosburg-Bluem

Third Reader

Signature

Date

SPEAK THE SPEECH

Copyright

By

James B. Hagerman

2020

Acknowledgements

I would like to offer my sincere thanks to those individuals who inspired and helped me with this study. My professors Dr. Dee Knoblauch, Dr. Susan Millsap, Dr. Bethany Vosburg-Bluem, Dr. Daniel Cho, Dr. Clare Kilbane, Dr. Kristen Bourdage, and my family: Lori and James for supporting me in this endeavor during this year of the coronavirus.

VITA

Teaching Experience

1987 – Present Speech-Drama-Communications Teacher
Beechcroft High School
Columbus City School District
Columbus, Ohio

1986 – 1987 English Teacher
Eastmoor High School
Columbus City School District
Columbus, Ohio

Education

2020 Masters of Arts in Education
Curriculum and Instruction
Otterbein University
Westerville, Ohio

1983 – 1986 Master of Fine Arts Graduate Studies
Acting/Directing
Syracuse University
Syracuse, New York

1983 Bachelor of Fine Arts
Speech-Theatre-Education-Performance
Findlay College
Findlay, Ohio

TABLE OF CONTENTS

VITA

TABLE OF CONTENTS

ABSTRACT

SECTION ONE

Introduction.....1

Problem Statement.....1

Research Question..... 3

SECTION TWO

Literature Review.....4

Purpose.....4

The Roots of Drama in the Regular Classroom.....4

 History of Theatre/Drama Education.....5

 Theatre Education: Survey Course.....6

Instructional Strategies Used in Drama Classes.....7

Student Participation.....11

Vocal Training.....13

SPEAK THE SPEECH

Background.....13

Definition.....13

Vocal Skills.....14

History of Vocal Training.....17

Edith Skinner.....17

Arthur Lessac.....18

Alexander Principle.....18

Kristen Linklater.....19

Cicely Berry.....20

Conclusion.....23

SECTION THREE

Research Design and Method.....25

Study Description.....25

Study Setting.....26

 About the State.....26

 About the District.....26

 About the School.....27

Demographics.....27

SPEAK THE SPEECH

Academics.....	27
Theatre Activities.....	28
Description of the Study Space.....	28
Student Description.....	29
Theatre Survey Class.....	29
Control Group.....	30
Experimental Group.....	30
Methods.....	30
Timeline.....	33
Data Collection and Analysis.....	36
SECTION FOUR	
Results.....	38
Lesson #1 Voice Projection Data Analysis.....	39
Lesson #2 Vocal Clarity Data Analysis.....	43
Lesson #3 Vocal Identification and Production Data Analysis.....	46
Lesson #4 Vocal Evaluation Data Analysis.....	51
Confidence Data Analysis.....	55

SPEAK THE SPEECH

SECTION FIVE

Discussion and Conclusions.....	60
What Worked.....	62
Conclusions.....	64
Final Thoughts.....	67
REFERENCES.....	69
APPENDICES.....	79
Appendix A.....	80
Appendix B.....	82
Appendix C.....	84
Appendix D.....	86
Appendix E.....	97
Appendix F.....	99

Abstract

This study compared two classes and their responses to a controlled curriculum versus an experimental curriculum based on teaching high school students in acting classes to project and speak with clarity during onstage performances. The experimental group had fifteen days of instruction, extensive feedback and an additional two lessons, while the control group participated in two out of the four lessons and had eight days of instruction with limited feedback. The driving question of this study was, “How do you get teenagers to project and speak with clarity on stage, so the audience is not left asking, ‘What did they say?’” The lesson plans were based on vocal projection, vocal clarity, the mechanics of speech, and vocal performance efficacy. The experimental group participated in all the lessons, while the control group participated in vocal projection and the mechanics of speech. The study also looked at how confidence can improve performance efficacy. The data showed that both groups of students made improvements in confidence and vocal performance, however the experimental group made high gains in all area assessments.

SECTION ONE

“Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of your players do, I had as lief the town crier spoke my lines.”

William Shakespeare’s *Hamlet* Act 3, Scene 2, 1-4

Introduction

Problem Statement

The aim of this capstone project is to show how theatre students can learn to project the voice and speak with vocal clarity through a series of lesson plans based on practice, self-assessment, and vocal/physical exercises.

I have been teaching theatre and speech classes for the past 30 years. During this time, I have worked with all age levels and situations applying drama exercises inside the classroom and out. I have also acted in and directed a variety of productions, both professionally, semi-professionally, educational, liturgical and amateur. Drama has always been my muse. The great sense of excitement and fun found by exploring relationships, emotions, and ideas through drama activities have kept me motivated in my quest to use drama techniques to benefit other curriculum classes, other classroom teachers and other students across the core subject areas.

Being a Theatre/Communications teacher, I find many of my students struggle with vocal problems. The biggest problem they seem to have is being heard and understood when they are performing an acting role onstage. I have occasionally had audience

SPEAK THE SPEECH

members say to me, “I thought the show was great and so was the acting, except for the fact that most of the time we could not hear what was being said.” I often tell students to “speak up, project, I can’t hear or understand you!” The same students will then try again with the same results of inaudible vocalization. Students often feel they are speaking loud and clear, because they do not have the discernment to know the difference between how they hear their voice and how the audience hears their voice. My student’s lack of self-awareness led me to a variety of questions. How do I teach students to hear their voice the way the audience hears it, so the students are able to have clarity onstage? Based on the persistence of this problem, my driving question is why do so many students have a problem projecting their voice and what can I do about it?

With the continued overuse of microphones on stage, many actors do not receive training on how to project their voices, enunciate words and speak clearly. Sure, a microphone can make you louder, but it only serves to amplify other vocal problems. I would like to train my acting students to speak clearly, loudly and with vocal variety on the stage. These skills will carry over to the workplace, community and relationships. Wouldn’t we all like to be given a voice at the table, wherever that table may be?

Research Question

If I use vocal exercises audio and video tape to generate self-assessment, will my students be able to improve vocal projection/clarity, so 90% of the students show improvement in their vocal range? I will use advanced vocal exercises and activities, taped performances, self and peer evaluations based on vocal rubrics, culminating in a final performance utilizing vocal skills to answer this question. This advanced training provided to my experimental group will be compared with the current curriculum’s controlled vocal

SPEAK THE SPEECH

lesson plans to determine the value of specific objectives and whether the curriculum needs to be changed or adapted.

SECTION TWO

Literature Review

Purpose

This literature review's purpose is to present an overview of educational drama leading to voice projection and clarity. The purpose is to answer questions about educational drama and its placement in the curriculum and how vocal exercises and activities can enable students to hear and understand vocally. I will discuss the definition of educational theatre, the elements of a survey course in theatre and instructional strategies used to bring educational theatre to the classroom. The background and definition of vocal projection will be explored in addition to presenting an overview of the current research in vocal training meant to assist student actors in an ability to project.

The Roots of Drama in the Regular Classroom

Theatre is the practical application of various disciplines in order to produce live entertainment events. It is taught by teachers of Drama, Speech, Music, Dance, Tech. Theatre, Visual Art, and (when possible) English, Career Tech (including Shop classes and Business/Marketing). The method of adopting theatre in the regular classroom setting may seem to be difficult, if not impossible. There are questions about how educational theatre relates to the curriculum. What are the conclusions? How do we assess it? What is the overall purpose? These are some of the question's educators ask based on a limited understanding of educational theatre. Theatre is somewhat easy to

SPEAK THE SPEECH

teach as a subject based and skill-oriented discipline. The results of learning are discovered in advance and the resulting product can be precise, easy to assess and presented at the end of the class or class unit.

In contrast to Theatre, Drama is the study of the literature and the theory of acting and design as they pertain to the interpretation of dramatic literature. It is also studied as a component of various world cultures. It is taught by teachers of Drama as well as English/Language Arts and Social Studies/History. Drama Education is not as easy as Theatre Education to comprehend. The learning objective is not always apparent. Drama education is an activity in which the teacher and students invent and enact dramatic situations for themselves rather than for an outside audience. This activity is known as drama or classroom education (Bolton, 1992, 1998, 2007; Neelands, 2008). Drama is also looked upon as a process. “Significant moments” sought may not always be reached. Learning as a process does not always have outcomes, which are well defined. Some teachers may find it difficult to conceptualize learning outcomes in a completely different manner for established assessments. Educational drama is not available in every school, because of these differences.

History of Theatre/Drama Education

At the beginning of the twentieth century, “as if” games were seen as a playful way for developing creative resources of the child; the practices of those engaged in drama education was defined by the work of H.C. Cook (1917), and later, by Peter Slade (1954) and Brian Way (1967), during the middle of the 1920s to the 1960s, through ‘Creative Dramatics’. Over time, a large group of individuals, mainly teachers, inspired by drama and theatre, identified with the educational movement of ‘learning by doing’ and the

SPEAK THE SPEECH

‘activity method’ and their professional identity matched their ideological stance in theatre teaching.

The teaching of theatre has mainly been based on subject and skill (Niemi & Kallioniemi, 1994). The skills needed to do improvisation, pantomime, memorization, concentration, vocal projection and theatre history have been the focus of instruction in beginning level classes. The advanced acting courses focused even more on these main principles, in addition to characterization, objectives, obstacles and other Stanislavsky techniques.

Boudreault (2010) states that the new focus of education in drama is centered on student reflection, which is used for self-expression and as a way to achieve personal growth. This new accent on self-expression caused a fracture between drama viewed as play and theatre viewed as an art form. Today many schools have play production or drama used as an extracurricular program. However, most schools do not have theatre or drama classes on the daily student schedule.

Theatre Education: Survey Course

An example of a typical theatre class is the Theatre Survey course. Each unit covers an area of theatre, such as play production, theatre history, styles, types, mime, improvisation, technical theatre and acting. The evaluation is based on a series of performance projects, participation, journals, quizzes, and tests. Each class periods have specific student objectives and learning outcomes based on state standards and new common core standards (Peluso, 1970).

SPEAK THE SPEECH

The survey course covers theatre in a broad sense based on what makes up the art and what different job skills are required to work in the theatre. According to Morgan (1971), the advanced drama performance courses emphasize the techniques and skills needed to be a theatre artist, such as concentration, focus, imagination, creativity, blocking, directing, body/voice control, characterization, and the overall actor's toolkit. Each section of instruction included goals, discussion, practice, performance and evaluation. A rubric was used to evaluate performance skills and techniques. Students were able to discover much about themselves and others using role play and performance. Students were able to increase their social skills, confidence and collaboration through the course activities, games and performances. The coursework is based on producing performances for public performance. After school programs, such as drama club or extra curriculum plays, or musicals were the norm for many years.

Instructional Strategies Used in Drama Classes

The drama teacher needs to know about the different skills and strategies used as elements in the theatre. As Bolton (1989) writes the lucidity of the medium of drama has to do with emphasis, symbolism, strain, resonance, obscurity, ambiguity, ritual, ease, contrast, hope, resolution, comprehensiveness, incompleteness, absurdity, and magic. All important elements.

Using theatre elements is making use of creative elements. The primary goal is to achieve meaning or "signs" (Davis & Birtwisle, 1988). Neelands (1989) refers to signs that create images that can capture the meaning and resonance of the play. Actors use signs or signals to represent aspects of character, motivation and action. The signs may

SPEAK THE SPEECH

be simple in nature or complex, but the thrust of using signs is to achieve clarity with the audience.

Davis (1988) puts signs into categories: context, role, costume, gesture, dramatic action, lighting, music, non-verbal sounds, movement, objects, images and words. The teacher needs to be aware of the mastery of signs, their potential to guide behavior and how to use them effectively. Bolton (1992) believes signs and symbols represent the abstract idea, which is at the center of drama. One example of the abstract is sound based on object. In a drama activity, Bolton (1998) used a monastery door to represent a sound that students were to make based on what that door would sound like centuries ago. The noise or sound would be a symbol for the students to take possession of the drama and guide the students to another time and place.

Students can embark upon many different pathways based on a dramatic situation. The teacher facilitates which pathway to take, how long the journey will take and what will be found at the end of the path. The focus changes based on the journey, just as we see many different sites along our real journeys, the students will discover many different stimuli to grab their focus. All students do not need to focus on the same thing, in fact enrichment will occur if different perspectives are enabled. Eisner (1985) writes that every drama situation can provide many avenues of entry. Teachers must decide which one aspect should be examined. As the drama progresses another focus may be chosen. For a thorough examination of an issue, many different focuses can be employed. Eisner (1985) tells us it's the nature of man not to be limited to one approach to reality, but to choose their point of view and pass that perspective around to others.

SPEAK THE SPEECH

A metaphor or a condition, appearance or context which will echo the chosen focus for students (Neelands, 1984), should be decided after the choice of focus has been made. The metaphor helps to set the scene and create contrast between what is known and what is unfamiliar. A group of students sitting around a campfire (known) on Mars (not known) is an example provided by Neelands (2008). The student is encouraged to establish an alternative view based on the contrast.

It is Eisner's (1975) belief that regular use of metaphor is damaged and used to enrich the strength discovered in analogy and meaning. New combinations create new meanings, which causes a revelation of the awakened senses.

The students need to be focused on the scene, which needs to grab their interest, grab their commitment and capture their belief. Tension can be the catalyst. Drama happens naturally, once tension is established (Dawson, 1970). Tension is easy to bring to the drama. Present a controversy and have the students take opposing sides. The students must defend their positions based on the controversy. The other students in class will naturally take positions and so tension is unleashed. The students now feel a sense of ownership in the scene, because tension creates drama. Drama creates excitement through the use of symbols and ritual found in tense and exciting situations.

Symbols and rituals are used to achieve meaning, context and emotional commitment according to Bolton (1992) (O'Toole, 2009). Ritual helps students make a commitment to the drama process. We use rituals in daily life. Rituals go back thousands of years, while personal rituals happen every day. Ordinary events become significant events through the ritual process. In *Interaction Ritual Chains* (2004), Collins (2004) contends that rituals are powerful because they instigate social interaction based on bodily co-

SPEAK THE SPEECH

presence and mutual emotional attunement. When engaged in rituals, individuals feel solidarity with one another and imagine themselves to be members of a common undertaking; they become infused with emotional energy and exhilaration; they establish and reinforce collective symbols, moral representations of the group that ought to be defended and reinforced; and they react angrily to insults toward or the profanation of these symbols. Bolton describes family rituals, such as weddings and births. There are church rituals, such as baptisms and funerals. There are daily rituals, such as brushing your teeth, taking the dog for a walk and going to bed at a certain time (O'Toole, 2009).

By using rituals in the drama process, we can take the action and prolong what we see in a deeper context. We can look as observers for details, instead of just looking to see. Learning becomes strengthened by a manipulating time in a deliberate fashion. When we are aware of the space, we can truly identify the purpose of the space and how to use the space to enhance the drama. We can then use the space as a doorway into the imaginary worlds of the drama or as Neelands (1984) states we can symbolize meanings physically. Bolton (1992) has students take ownership of their own space by have students reorganize the space into their own creation (O'Toole, 2009).

When you use theatre components to teach drama education you discover the difference between drama and a skills-oriented program. You are no longer looking from the outside in, but now are fully immersed in what is happening. The teacher is required to develop experiences of learning, which do not limit the students to a specific skill or development. You must nurture personal, universal and related understandings through the form of art (Willis, 1991). The teacher must work from within to bring forth the inner thoughts, feelings and understandings.

Student Participation

Results taken from the international EU-supported project called DICE (“Drama Improves Lisbon Key Competences in Education”), demonstrate that students who participate in drama are more confident in all areas of school and society. They are more active in leadership roles, more tolerant toward others and more likely to go to cultural events. Students who were actively engaged in drama programs are more likely to be a main participant in the class, have a better sense of humor and feel better at home.

The research demonstrates that educational theatre and drama students like to participate in school activities but are also active in leadership roles in the community. Using drama in the curriculum establishes a strong connection between culture, society and education. Educational drama helps prepare students to be creative, innovative and active participants in the democratic process. It is my belief that teachers need to be trained in using drama exercises in all classrooms to connect students with the curriculum. Teachers of the Arts have long known that the arts help foster creativity and independent thinking in students as well as encouraging cooperation and self-motivation (Millsap & Darman (2017)). Students need to be given a voice in the educational dialogue by making the classroom an active center of engagement through drama exercises tied to core instruction.

Drama education is an important means of stimulating creativity to use in problem solving (INTO, 1990). It can challenge our student’s perception about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions and thoughts. A student can, if only for a few moments, assume another identity, explore a new role, try out and experiment with various personal choices and solutions to very

SPEAK THE SPEECH

real problems-problems from their own life, or problems faced by characters in literature or historical figures. Students can experience life vicariously and learn about the dangers of life in a supervised, safe environment. This is perhaps the most important reason for drama classes in schools.

In addition to its inherent educational value, Drama Education can strengthen the rest of the school curriculum. The link between the Dramatic Arts and subjects such as English, History, Social Studies, and related areas is evident. Drama lessons can be connected to topics and themes students are studying in other subjects, or to important social issues and questions. Drama helps to connect students to the curriculum by putting the students in the curriculum as active participants in the common core curriculum.

According to Neelands (1990) drama acts as a dialectical way of obtaining a deeper understanding. He stresses the need for looking at an issue from many different perspectives to arrive at a condition of clarity. Illuminating social issues and inequalities in society is the function of drama, according to David Davis (1988). The divergent ideas created by Neelands (1990), Heathcote (1991), Bolton (1992), Davis (1988) and O'Neill (1985) provide a distinctive viewpoint about the use of educational drama. Teachers report role playing, reflection, connoisseurship, responsibility, strategies, signs, discoveries, metaphor and the use of symbols and ritual are all skills students can use to develop a deeper understanding and practice of educational standards in the classroom. These skills are inherent in drama education.

Vocal Training

Background

Voice training techniques are particularly vital for professionals such as actors, vocalist and broadcast people, for teachers and presenters, who use their voice in their occupation and for anyone with vocal problems. For anyone who is preparing to give a presentation or wants to make a good impression with their voice, vocal projection and clarity is a necessity. Theatre voice training techniques consist of two parts: a vocal and a physical warm up. As using the voice effectively requires exceptional body positioning, physical warm-ups are a critical aspect of voice training. For an effective vocal performance, good posture, proper alignment, balanced and smooth movement are crucial. Physical warm-ups combined with vocal warm-ups may help to avert and decrease extreme muscle tension and help to enhance vocal quality. Vocal warm-ups focus on strengthening and improving voice just like other muscles in the body. Your voice and body combine to give your performance power and strength.

Definition

Projection of voice can be defined as the strength of speaking or singing when the voice is used loudly and clearly with efficient use of the laryngeal mechanism (Joshi, 2013). You can project by using more air to push the sound out further instead of increasing your volume by yelling. The difference between projection and yelling is that they use different body parts. When you yell, you use your vocal cords to create volume. That will eventually cause pain, the kind of pain you experience when you have been yelling at a football game or a concert. You'll feel tightness in your throat and a rawness

SPEAK THE SPEECH

that comes from wearing out the vocal cords. When you project, your abdomen is doing the work. Your abdominal muscles will be tight to control your breath, and your throat will feel relaxed. Your throat shouldn't hurt when you project. The voice needs support to project without causing injury.

Support is a term used to incorporate adjustments in respiratory patterning during the breath cycle, and specifically those made to facilitate the requisite control of subglottal pressure without compromising the vibratory operation of the vocal folds. The interpretation is that the method used to attain support is not independent of the vocal cord functions, so that achieving a goal such as improved projection requires related adjustments to the support instrument (Thorpe, Cala, Chapman, & Davis, 2001).

Vocal skills

Vocal skills mastery is a basic requirement of speech. Being fluent in grammar and vocabulary goes hand and hand with vocal skills. In addition, the acoustic attributes of the skilled actor's voice have been examined, (Nawka et al., 1997; Bele, 2006), as have the outcomes of interim acting training on speech audibility (Timmermans et al., 2005; Walzak et al., 2008). As stated by Wong (1993) "the importance of pronunciation takes even a greater significance when we understand the connection between pronunciation and other aspects of language use" (p.1). Celce-Murcia, Brinton and Goodwin (1996) maintain that the skills needed to recognize and create speech requires an understanding of sounds, organization of the speech and prosodic designs. Celce-Murica et al (1996) indicates that there are four processes needed for vocal/verbal speech: "discerning intonation units, recognizing stressed elements, interpreting unstressed elements and determining the full forms underlying reduced speech" (p.223). The three primary forms

SPEAK THE SPEECH

of pronunciation as indicated by Penny Ur (2006) are “the sounds of the language of phonology”, “stress and rhythm”, and “intonation” (p. 47). So, we come to the realizations that increasing voice quality cannot be achieved through mastering sound sections by themselves.

As stated by Roach (1991), “the complexity of the total set of sequential and prosodic components of intonation and of paralinguistic features makes it a very difficult thing to teach” (p.11).

Pronunciation, articulation and projection are now employed as methods of teaching mastery of vocal skills of language learners based on theatre training techniques. The training goes beyond just training actors (Kopf, 2001). In fact, there are many connections between the teaching of theatre and language (Walzak, 2008). Miccoli (2003) advocated using drama activities emphasizing breathing and body exercises to teach English. The use of theatre voice training methods and technology in verbal skills instruction was supported by Hardison and Sonchaeng (2005). Wrembel (2007) stated that vocal warm-ups could be used to attain articulatory control over the focused language.

Voice training in the area of projection and clarity is important for anyone speaking in front of groups of people, large or small. Theatre voice training techniques are comprised of two parts: a physical and a vocal warm-up. How you position the body in order to align it to produce sound is just as important as using the voice components themselves. So, physical warm-ups go in conjunction with vocal warm-ups to produce the clarity and projection sought in effective verbal messaging. Physical warm-ups are structured on correct posture with the body aligned to produce relaxed, comfortable sound based on

SPEAK THE SPEECH

proper positioning. In addition to increasing projection and clarity, physical warm-ups also help to relieve muscle tension and decrease possible stress and strain (Cook-Cunningham & Grady, 2018). Voice warm-up matched with physical warm-ups act to keep the body in a ready state of performance. Vocal problems, just like physical problems are often caused by the stress of tight muscles. We are not trying to change the speaker's voice, but make the voice better, more powerful and stronger, so the students can "speak with more confidence, with better articulation and resonance (quality and volume) and they can increase awareness of how the voice is used to convey different emotions" through the use of prosody (Almond, 2005, p.64). Prosody is the patterns of stress and intonation within the language. Different vocal and physical exercises focus on relieving stress from different muscle groups. Whether the warm-ups and exercises are being used to relax the voice, the body or the mental state, the need to utilize specific solution for specific problems is important. Vocalizing, breath support, stretching and tongue twisters can all be a part of the student actor's daily warm-up process (Cook-Cunningham et al, 2018).

Confidence and how it relates to enhancing performance, whether it is verbal or physical has been shown to be a motivating factor vital to achievement (Druckman & Bjork, 1994). Participants are described as being "psyched" to do a challenging performance. A person's feelings about their readiness to perform can contribute to a sense of effectiveness. Efficacy is enhanced by what we feel we can do, before we do it. There are four ways to strengthen efficacy, one is through time and quality of the acquiring of the skill, the second way is by observing other people succeeding at the skill, the third is through hard work and the fourth is through the use of rewards for skilled

SPEAK THE SPEECH

performance. Hard work is defined as performing using the appropriate strategies, having sufficient practice time and using lots of effort.

Druckman and Bjork (1994), discuss programs to help gain confidence. One involves goal setting and feedback, which a performer can control. Modeling techniques or showing how to accomplish the performance goals is another way to build confidence. The use of videotaping the performance is especially valuable in providing the performer with an actual document of the efforts. The third program uses persuasion techniques to build confidence using encouragement, compliments and pushing the vocal performer to do their best. Reducing anxiety and giving the performer a sense of control over their abilities helps reduce uncertainty and increase confidence.

Acting with the voice, while being relaxed with the body, gives students the confidence they need to fully form a loud and clear vocal performance. Time allotted to allow the progression from physical relaxation to vocal technique culminating in a performance is a priority. Acting and voice technique come together through performance projects based on the training process. Students using their acting experience can develop a voice centered on clarity and emotional authenticity, which enables their voice to be heard and understood (Livingstone, Choi, & Russo, 2014).

History of Vocal Training

Edith Skinner

Voice training in its current form is most recognizable in the developments of the 1950s and '60s. Before this, actors were largely trained in what is much closer to elocution than voice. Teaching in the early 20th Century, Edith Skinner based her vocal

SPEAK THE SPEECH

training techniques on the International Phonetic Alphabet. Her aim was to train actors in ‘good American speech’ (Skinner 1990), where much of the emphasis was on pronunciation and articulation. Although phonetics and ear-training are taught as part of the syllabus at most modern drama schools, they are essentially a separate discipline from that of voice training, which does not aim to obliterate accents or dialects but to release and strengthen the underlying mechanisms of voice.

Arthur Lessac

Arthur Lessac, who developed Lessac Kinesthetic Training, taught kinesthetic awareness was the key to vocal independence. He also felt students would gain vocal independence through enjoying the discoveries of sounds made by the voice (Freed et al., 1997). Lessac (1967) wrote about physical sensation being the basis of his speech and voice work. Lessac explores the body functioning naturally in the absence of adverse conditioning and wants students to create natural sounds based on a reduction of physical stress and tension. He advocates using a relaxed voice created through a succession of physical exercises.

Alexander Principle

According to the Alexander Principle, if the actor doesn’t use his body in an ideal way, then his performance will be affected, mainly in the voice. Barlow (1973) asserts that the principles of the Alexander Technique say, “there are certain ways of using your body which are better than certain other ways; that when you reject these better ways of using your body, your functioning will begin to suffer in some important respects” (p. 4).

SPEAK THE SPEECH

The Alexander Technique is used by performers to improve their performance both physically and vocally by knowing the function of the body in relation to the voice.

Kristen Linklater

Kristen Linklater (2006), the developer of the Linklater Voice Training Technique, states that her approach “is designed to liberate the natural voice and thereby develop a vocal technique that serves the freedom of human expression” (p.7). Her work is founded on the belief that everyone is born with a natural voice, which becomes compromised by behaviors as we try to connect with the world. To become a competent voice user, we need to reconnect with the natural function of the voice (Linklater, 1992). The Linklater Voice Training Technique is based on two conventions. Each person has a two-to four-octave natural pitch range in which they express all their moods, emotions and experiences is the first convention. Each person acquires strain as a result of living in the world and feeling adverse reactions to the environment is the second convention. These negative reactions and resulting tensions create obstacles to the efficiency of the natural voice and being able to communicate in general (Linklater, 2006). Linklater (2006) writes, in *Freeing the Natural Voice*, that the purpose of the Linklater Voice Training Technique is to create a voice that is in direct sync with the body’s natural impulses. This natural voice possesses a natural ability to produce an extensive pitch range, complex harmonies, and lively textual qualities that translate into clear speech and a solid desire to communicate (Linklater, 2006).

SPEAK THE SPEECH

This free, natural voice requires actors to recondition the way they communicate by getting rid of bad habits. Linklater (2006) also states that, “perfect communication demands from the actor a balanced quartet of emotion, intellect, body and voice” (p. 9). This balance starts with relaxation of the body, physical cognizance and breathing awareness. Awareness of the physical body and breath allow for an unrestricted network for sound and emotion to travel.

By doing a series of exercises, the Linklater Voice Training Technique works to produce autonomy in all the muscles in the body including those needed for walking, bending, standing and those needed to produce voice and speech. The warmups highlight the way the body and voice is naturally used as compared to a focus on an imitation of sound. Students also learn to form the rediscovered natural sound to in order to create a forward vocal projection of text based on clarity and emotion, with the purpose of attracting the attention of the audience (Linklater, 2006). Actors are required to engage in a long period of study to enable the Linklater method of exercises to train the voice.

Cicely Berry

One of the most renowned teachers in the vocal acting field is Cicely Berry. Berry (1973), trains actors based on four principles, environment, sound perception, physical ability and an interpretation of the other three factors. Berry’s exercises train an actor to balance the truth of the free voice and use that voice to project sound and feelings through the acting space (Berry, 1973).

She believes the actor should feel what they are saying and express those feeling through the performance. Berry (1973) believes actors should say lines out loud, then

SPEAK THE SPEECH

mime the speech, so the use of imagination is forced forward. This process is known as making the lines visual, or making the speech come alive.

Berry (1973) also puts great relevance on the use of speech energy. She calls this Energy through Text. The way this works is to start walking through the space and change directions as you walk on each line of punctuation in the text. The goal is now to note the change in energy actively from “line to line...thought to thought...sense structure to sense structure” (Berry, 2012). Berry believes the actor should kick an imaginary object, such as a can on the last word of each line. This makes the words move within the space itself. Sonnets are a great tool to use for this exercise. Sonnets allow you to elevate the last word of the line. This movement should be strong and performed with energy. You can elevate this even more by kicking only on “the last word of the whole thought structure” (Berry, 2012).

Berry (1973) thinks actors should explore the piece by finding their own level of confidence. Actors should work on delivering a piece of text and have someone else go into another section of the theater and provide feedback. Actors should first work on volume, set a comfortable level, then transition to pitch. Again, the actor should work with a partner to spot their vocals in another area of the theater and provide feedback based on what they hear, or what they don't hear. Breath exercise is another way Berry says an actor can build confidence and improve their voice. The Edmund Jacobian's theory of relaxation is what Berry recommends using as a model for breath exercise. Contraction produces relaxation is a belief that muscles relax based on first tension, then a release of the tension provides relaxation. Calming the body before trying

SPEAK THE SPEECH

to relax the voice through exercises tied to the body and voice works to relieve tension by causing the body to feel tension before releasing that same tension. Body relaxation will allow the voice to feel at ease and not be affected by the tension from the body, according to Berry.

Meter and rhythm should be spoken aloud first before meaning is assigned based on Berry's ideas. First understand the character and what they want to say, feel the movement of the text paying attention to words, imagery, rhythm and expression. Meter is the basic rhythmic construction of a verse or the lines in specific verse. Meter often has an order that goes back and forth. This study and the use of meters is known as prosody.

Berry feels rhyme should be performed with a sense of providing satisfaction to the ear of the listener. She feels the speaker should be alert and use rhyme and allow its artificial nature to blossom. She states, "It is interesting to notice the religious purity of the metaphor in the sonnet, but that as soon as the kiss is taken, the word play immediately has more license. So, we have to be alert to rhyme and enjoy using it for we must remember that pleasure in rhyme is a very basic instinct, which has nothing to do with class or education, simply with a delight in the turning of a word, as in rhymes of children, music hall songs etc. One remembers the delight one has as a child at verses which led you to expect a particular rhyme usually a rude word, only to find a different word was supplied" (Berry, 2012).

SPEAK THE SPEECH

A variety of different vocal training techniques have been developed over the years. They share many aspects, but also have several differences. All the vocal techniques have defenders, however, there has been little in the way of research to document the effect of the different training methods on student actors.

Although the research has not been conclusive, the existing research does show the different techniques are valuable in improving vocal projection and clarity. The research studies of an analysis of student actors' voices completed by Feudo, Harvey and Aronson (1992) have shown that vocal training that includes vocal and physical relaxation, body posture improvement and healthy breathing can advocate to constructive changes in the aerodynamic, acoustic, and measures of self-perception of the voice. Although there is not one way of vocal training that has been proven to be the most valuable, vocal and physical training have been proven to be an important part of enriching verbal skills.

Conclusion

Drama education provides a protective learning environment for students, who may struggle to be accepted. It provides an environment whereby the voices of students may be heard. Catterall (1999) believes that dramatic conventions offer a safe place for students to experiment with expression, situations of life and seek a rich human understanding. According to Barry, Taylor, and Walls (2002), students that are at risk of not successfully completing their high school educations refer to their participation in the arts as a reason for staying in school. The factors related to the arts that helped motivate these students included a supportive environment that values constructive acceptance of criticism and an environment where it is safe to take risks.

SPEAK THE SPEECH

The new approach to drama education brings students learning and wisdom in a much more effective way than was found in the old approach. The use of drama in education has much support in studies as a method of personal development, social development in addition to the development of self-discrepancy, self-concept and a role-taking ability in students (Wright, 2006). Through the experience of the theatrical art form, personal development, language development, moral development, social skills and personal knowledge are all refined and secured (O'Toole, 2009). Students become a major stakeholder in the learning process, while making discoveries about the world and about themselves.

SECTION THREE

Research Design and Method

Study Description

This study is based on the premise that instructing students to do warm-ups, project and enunciate words during a performance will bring clarity to the words, expressions and thoughts of the actor's role. The audience must be given the opportunity to feel the performance through the words and actions of the actors. Barriers to understanding are the bane of a good performance. Students need to utilize training methods and differentiate between successful communication of thought and feelings through vocal application and understand they are losing the audience by not being vocally sound. We should not confuse the audience by inaudible verbiage spoken softly in dull tones.

After a spring theatre production at Beechcroft HS, the audience members were asked to complete a written survey about what they would most like to see, change or improve in future productions at Beechcroft HS. Out of 196 written surveys asking the question, "What would you like to see change or improve at the Beechcroft HS theatrical productions, 80 audience members responded that hearing and understanding the actors was a top priority. 24 audience members stated the ability to hear the actors was important and 16 audience members taking the survey rated the need to hear the actors as something they would like to see improve. This audience survey and my own frustrations of not always being able to understand and hear my student actors have led to this study.

SPEAK THE SPEECH

This study will be using students who have performed at least once in a live theatrical performance. The skill level of the students would be described as beginning. Some of the students have a natural ability to project, while others may have been in more than one theatrical production in high school, middle school, elementary school, church or the community. All these factors will be notated within the data gathered and analyzed. The experimental group will receive 15 days of instruction, while the control group will receive the standard 8 days of instruction. The terms experimental and control refer to the instruction the students will receive and will not be used as a description of the students themselves.

Study Setting

About the State

This study takes place in Ohio. The state of Ohio has a combination of private, charter, religious and public schools. The state contains 611 individual school districts. There are 3,555 regular schools and 368 charter schools based on statistics from 2016. The public schools have 1.7 million students based on a variety of demographics.

About the District

The school district in this study has a total student population of 56,000+ based on 2006 data. There are 4,166 teachers based on 2007 data. The district was formed in 1845. The district has 112 schools, which include a combination of elementary, middle, high school and career centers. Based on Ohio Department of Education data, 91% of schools in this district are below the state average of 34%. 7% of the schools are above

SPEAK THE SPEECH

average, while 2% are above the 32% state average. Beechcroft High School, the school in my study falls within the 91% identified as below average.

About the School

Beechcroft High School is a four-year public urban high school located in central Ohio. The school is in an older neighborhood with proximity to two major roads and one major highway. There are two suburbs within 3 miles of Beechcroft HS. The median real estate price in the neighborhood is \$195,989, which is more expensive than 74.9% of the neighborhoods in Ohio and 45.0% of the neighborhoods in the U.S.

The school began as a junior/senior high school in 1970s. Beechcroft HS has a building capacity of 1500 students but is currently housing 662 students in grades 9-12 with a student-teacher ratio of 15 to 1.

Demographics

One word or phrase that best describes the typical student at this school is diverse. Of the 662 students attending Beechcroft HS, 55% are male and 45% are female. The school has 0.3% identified as gifted. Beechcroft HS has a 68% black student population. There are 11% white students and 12% of the students are Hispanic. 73% of the students are on free or reduced lunch.

Academics

The average graduation rate at Beechcroft HS is 72%. The average ACT score is 18. The AP enrollment rate is 8%. Popular colleges' students attend after graduation include

SPEAK THE SPEECH

The Ohio State University, Ohio University, University of Akron, University of Cincinnati and Columbus State Community College.

Theatre Activities

15% of the student population is involved in theatrical productions. The school presents up to three theatrical productions a year. In the spring, every other year, the school presents a Shakespearian production or a musical. In the fall and winter, the school presents a contemporary drama or a comedy. Students in this study are required to participate in the yearly productions. Many of the students are in theatre, art, instrumental and vocal music. Auditions for the theatre productions are open to the entire school population.

Description of the Study Space

This study will not be taking place in the classroom. The students will be instructed in the school auditorium, since this is the actual performance space where they will need to project during school performances. We often use the school auditorium as our extended classroom. For this study, both groups will be using the auditorium daily.

The auditorium can be described as a Thrust or $\frac{3}{4}$ round stage. A Thrust stage is based on the ancient Greek design, in which the audience sits elevated on three sides, while the performance space is on the level floor. The auditorium can be modified to become a full theatre-in-the-round if needed. The walls are constructed of cement blocks and the ceiling is approximately 20 ft. high. The overall space is a 32 ft. x 32 ft. square shape. The seating area is comprised of a set of three bleachers, which can be pushed back to create a larger performance space. The total seating area will accommodate 135

SPEAK THE SPEECH

people in each of the three sections for a total of 405 people. I will be seated in the last row of the middle section when doing evaluations for the project. The distance from the instructor to the stage is 20 ft. The distance from the instructor to the student is 36 ft. for this study. The acoustics of the performance space allow the accumulation of certain frequencies in certain areas, with center stage being the best area for sound projection. Students will be standing at center stage to demonstrate their vocal projection. The acoustics of the space overall would be rated as good. No microphones were used to aid in enhancing the student voices during this study.

Student Description

My study will be focused on the vocal instruction for my two Acting classes. One Acting class will be the experimental group, using the advanced techniques, exercises and time. The second Acting class will be instructed using the controlled curriculum with less time, exercises and no advanced techniques used in the lesson plans. The students will be compared and evaluated based on growth achieved and skills gained. I plan to demonstrate how advanced prep and performance with vocal techniques and exercises will elevate student's skill in vocal projection.

Theatre Survey class

All the students in this study have taken Theatre Survey as a prerequisite before taking the Acting class. Theatre Survey is a beginning level theatre class. The first semester covers the technical areas of theatre, while the second semester is focused on theatre history and performance. After students pass Theatre Survey, they can take Acting I,

SPEAK THE SPEECH

which is the beginning level acting class. Students in my two acting classes are the subject of this study.

Control Group

The control group will be composed of students from my first acting class. My control group is composed of 13 students. Eight of the students are male, while five of the students are female. Two students in the class are at the 9th grade level. There are three students at the 10th grade level. Seven of the students are at the 11th grade level. There is one student at the 12th grade level. There are four LEP students, while none of the students are on IEPs. LEP is defined as Limited English Proficient, while IEP means Individualized Education Program. All the students have been involved in a stage performance as a part of the curriculum for the class.

Experimental group

My experimental group will be my second acting class. My experimental group is made up of a total of seven students. Six of the students are male, while one of the students is female. There are five 11th graders and two 12th graders in the experimental group. Four of the students are on LEPs. One of the students has an IEP. All the students have been involved in a stage performance as a part of the curriculum for the class.

Methods

The guiding question of my study is, “If I use vocal exercises audio and video tape to generate self-assessment, will my students be able to improve vocal projection/clarity, so 90% of the students show improvement in their vocal range?” Projection is different than

SPEAK THE SPEECH

volume. Projection refers to the ability to direct the voice to a target, while volume refers to degrees of loudness. Both the experimental and control group will be participating in similar projects; however, the experimental group will be allowed more time and training for the voice project. The experimental group will receive training for 15 days, while the control group will receive the already incorporated 8-day schedule of instruction. Each day will involve a 40-minute session. Students will arrive in the auditorium, attendance will be taken, and then instruction will begin. The vocal project will be the only project the class will be participating in over the course of the study. Learning targets and objectives will be utilized for each day's activities.

In this unit, students will be learning how to use the voice to project and articulate words and emotions. Being able to communicate onstage and off are important aspects of the drama performance process. An understanding of certain concepts and practices are necessary for students to be able to skillfully use their voices as instruments in tune with the messages they want to convey. This unit will cover the basics of projection, articulation, relaxation, control and the support needed to produce valid vocal strength and projection, so the actor's message is in harmony with what the audience hears and understands.

Based on my pre-assessment data, the need for advanced vocal training focusing on projection and clarity would be a beneficial priority for my classroom of beginning actors. The motivation for being heard and understood onstage was already established in their minds based on my evaluation, peer assessments and audience feedback. We all have a desire to communicate and be heard. I needed to provide instruction, so my student's voices would be stronger, more focused and better aligned with the text

SPEAK THE SPEECH

message. This unit provides a variety of practices and assessments to align students with learning objectives at the state and national level of theatre standards based on better vocal performance.

Before this unit, students had already learned about acting in an improvisational context, characterization, physical expression and memorization. We will spend a total of 15 days in the vocal projection unit for the experimental group and 8 days of instruction for the control group, using a series of formative and summative assessments. Each lesson will begin with a pre-assessment, which will provide data needed to further the instruction focus and emphasis. Each lesson will end with a formative assessment to provide data on whether learning objectives have been achieved and to further refine instruction for the future. Additional instruction time during my lunch/conference period, or after school will be provided for students needing more time to understand, practice and perform the activities and objectives.

I will provide visual aids, videos, sound recordings and worksheets to aid students in their knowledge of the different topics. Performance based skill levels will be practiced daily, so I am able to assess development and progress of individual students. I will provide feedback and modeling through formative assessments in group and individual topic presentations. I will bring in other teachers/administrators to provide feedback about what they see and hear to the students, so I am not the only set of “ears.” Students will be given individual projects based on their skill level, whether that level is advanced or standard. This will maintain rigor within the instruction and provide differentiation for the students.

Timeline (Experimental Group 15 Days/Control Group 8 Days)

(Experimental & Control group) Day 1 of the unit will focus on vocal projection. I will define what it means to fill the space and model behavior demonstrating this skill. Students will use the classroom and the auditorium as the space they need to fill vocally. A pre-assessment will be given based on a verbal reading the students use to project their voice and fill the space with sound.

(Experimental & Control group) Day 2 will emphasize projection combined with vocal clarity. Students will be pre-assessed on proper pronunciation and speaking the vowels and consonants. A list of the 50 states will be provided to students as their vocal prompt to demonstrate their pronunciation skill level. I will model the correct pronunciation and projection needed to say the states with clarity.

(Experimental & Control group) Day 3 will be spent preparing the reading performance. Students will present a poem or prose passage in the reader's theatre format using projection and clarity skills. The pre-assessment will be based on the first rehearsal of the reading. The summative assessment will be based on the final performance of the reading.

(Experimental group) Day 4 will introduce the topic of vocal support. Students will be given a worksheet of tongue twister to perform for a pre-assessment. Discussion of rate and pitch will be introduced. I will model pronunciation, rate, volume and pitch based on a specific selection of the tongue twisters.

(Experimental group) Day 5 will focus on breath control. Students will start with breathing exercises based on using the diaphragm and lungs for support. A pre-

SPEAK THE SPEECH

assessment will be based on how many of the 50 states the students can say in one breath. The summative assessment will revisit this exercise to evaluate progress.

(Experimental group) Day 6 will focus on performing the 50 States using breath control to support clarity and projection. Students will perform the 50 States in the auditorium, attempting to say all 50 States with clarity and projection, so they can be heard from the last row of seats in the auditorium. This performance will be taped for feedback and self-evaluation. The summative assessment will be performance-based using the Vocal Rubric.

(Experimental & Control group) Day 7 will be spent on breath support. Students will lay on the floor with a book on their abdomen and try to raise the book using breath control of the diaphragm. Students will be introduced to the parts of the body involved with vocal production. I will model showing the students the different location of the vocal body parts. Students will demonstrate their understanding of what role these body parts play in the production of good breath support and sound construction.

(Experimental & Control group) Day 8 & 9 will emphasize vocal and physical relaxation. Why do we need to warm-up verbally? How do we achieve flexibility in the voice? Why should we practice verbal and physical warm-ups before every practice and performance? These questions will be presented and discussed as a pre-assessment of the topic. Students will be paired together in the warm-ups with one student providing feedback based on the other student's performance. The partners will then switch performance/feedback roles. I will monitor the group's progress and provide adjustments, suggestions and feedback as needed. Students will use rate, pitch, volume and pronunciation to deliver a reading of prose or poetry based on their demonstrated

SPEAK THE SPEECH

skill level at this point in the unit. We will begin with choral readings, then transition into individual readings.

(Experimental & Control group) Day 10 will be used to identify the vocal parts.

Students will be asked to repeat the location of the parts of the body used for breathing and vocal production. A worksheet will be provided to students listing the proper names of the body parts and where they are located. A summative assessment will be based on written response and a fill-in of these same body parts and locations.

(Experimental & Control group) Day 11 will focus on the Summative Assessment using Written Response to complete a worksheet using essay and fill-in questions.

(Experimental group) Day 12 will have students involved with vocal characterization.

A pre-assessment will be given to students based on their response to vocal character prompts about different character type voices. Students will be required to perform a character voice using skills of vocal projection, rate, pitch, and clarity. A short-scripted monologue will be the project's text basis. The monologue will be memorized.

(Experimental group) Day 13 will clarify how to assess hearing ourselves the way others hear us. Students will be taped performing their monologues. The taped performance will be evaluated with feedback from the student, peers and the instructor. Adjustments will be made based on a combination of the different feedback and scored through a rubric.

(Experimental group) Day 14 & 15 will be spent on doing summative assessments of the unit, culminating in a skill-based performance. Students will present their final performance, constructed on feedback, readjustment and established skill levels united

SPEAK THE SPEECH

with the previous unit's instruction. A final rubric will be used to score the students. Students will provide feedback on how they feel about their voice progression and what they need to work on to continue their vocal projection growth.

Data Collection and Analysis

My data will be collected through the uses of pre-assessments, formative assessment and summative assessment, taped performance, instructor/peer feedback and self-assessment. Notes will be taken throughout the process, which will highlight vocal problems, tied to projection and clarity. Further notation will be based on collaboration, motivation and the use of source material forming connection to the performer. Notes will be shared with students in the experimental study, while the control study students will be given verbal feedback only.

I will audio/video tape the experimental group students and review the tapes with the individual students. We will discuss ideas on how to achieve vocal growth based on their taped performances. Students will be given the opportunity to further review their performance tapes on their own, after the shared evaluation has taken place. The goal of sustained improvement will be practiced through individual exercises based on the individual student need. If the student needs to work on not dropping words at the ends of sentences, that will be the goal for that student. Another student may work on making the "t" sound at the end of words, like "hat," "bat" or "absent."

Self-assessment data will be based on what conclusions are drawn from the notes, taped performance, peer evaluation and the student's self-reflection on vocal skills and ability. Rubrics will be used for all the evaluations. Students will be given the

SPEAK THE SPEECH

opportunity to work on what vocal problems they feel are most urgent for them to overcome. Guest observers will be invited to hear the students perform their vocal pieces, the observers will give feedback based on what they hear or don't hear. Students will use all forms of this feedback to create an improved vocal performance as a final step in their vocal project. My main objective is to train students to hear what the audience hears when they are performing vocally onstage and enable them to correct themselves. If students can hear themselves the way they sound to others, adapt that sound to the performance space and audience, then they will be able to improve their projection and clarity.

SECTION FOUR

Results

My data was gathered through a period of 15 days for my experimental group and 8 days for my control group. The time period was approximately 3 weeks for the experimental group and a week and a half for the control group of students. The data was gathered in the second semester of school. The students were consistently in attendance during the lesson study, unless otherwise notated. Data was gathered and recorded both during the lessons and after school as a summation to the day's activities. Recordings were transferred to flash drives and made available to the students

The students were evaluated by formative assessments, which were given during the regular class time on an individual basis for each student, most were followed by individual feedback after the assessment. The formative assessments used in each lesson gave valuable data on what needed to be changed in the instruction based on how well the students did based on their performance during the assessment. Most of the student evaluations used based on Performance Assessment (students did a performance on the stage), but other lessons in the vocal unit made use of Selected Response (multiple-choice), Written Response (fill-in) and Personal Communication (discussion and feedback based on recorded material) Assessments. All assessments were valuable in providing the information I needed to meet learning targets for my students and evaluate the value of the lessons.

SPEAK THE SPEECH

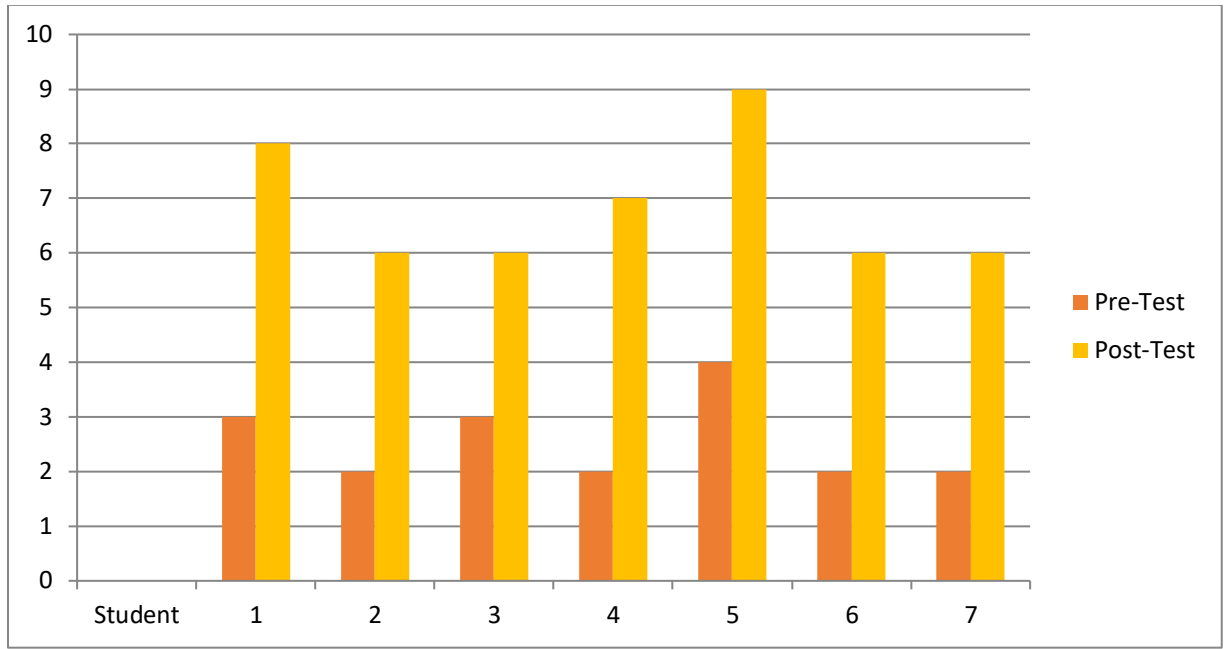
All lessons took place in the morning, during my 3rd and 4th period class schedule. These classes were first year acting classes and go by the name of Acting I. The classes were made up of students in grade levels 9 – 12. My control group was composed of 13 students. My experimental group had seven students. The classes met once a day, Monday through Friday, with after school rehearsals 2:45pm to 4:30pm on Monday, Tuesday and Thursday. Pre-tests were given at the beginning of every lesson. Post-tests were administered at the end of each of the four lessons. The control group students were given a pre-test on the 1st and 4th day of instruction. They were given post-tests on the 3rd and 8th day of instruction. The experimental group students were given pretests on the 1st, 4th, 7th and 12th day of instruction. They were given post-tests on the 3rd, 6th, 11th and 14th day of instruction.

Lesson #1 Voice Projection Data Analysis

Lesson #1 was based on the Learning Objective 1: I can project so that people in the last row of the auditorium can hear me. I gave the students a short dramatic monologue to use as their reading prompt for both the pre-test and post-test projection piece. I positioned myself in the last row of the auditorium with my performance rubric and audio recorder. I also invited two other teachers to listen and give feedback to the students after their performance. I instructed the students to read the written piece projecting their voice, so I could hear it in the last row. The results were audio taped and evaluated with a rubric.

Class Analysis

Learning Objective 1: Voice Projection Pre-Test & Post-Test: Rubric Score



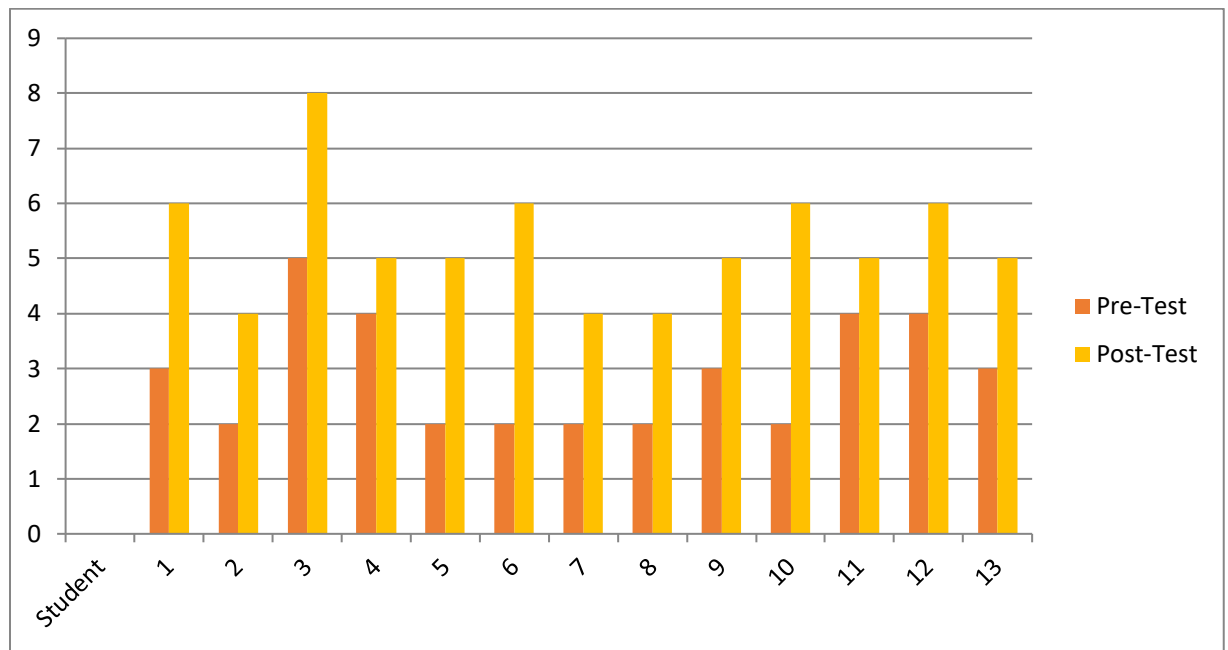
EXPERIMENTAL GROUP

Based on the results of the pre-test, I knew six students in the experimental group would need additional help and feedback, since they only scored a three or below out of nine possible points. I worked with these specific students to give them more confidence and to help them understand what vocal area they needed to address the most, projection or clarity. In the case of three students it was both, projecting and clarity. I made use of a tape recording to let these students hear themselves projecting the reading prompt. I recorded from the last row of the auditorium.

SPEAK THE SPEECH

All students in the experimental group were given a reading passage. All students were able to perform the pre-test. I modeled the reading prompt in the pre-test. Some students needed me to repeat the vocal modelling.

The lesson changed based on those experimental students, who needed more help understanding what projection and clarity meant. I adapted the lesson objective for the high achievers, so they were required to project outside of the school from the same distance as in the auditorium, while competing with outside sounds. This worked to push these students to really challenge themselves and work harder to overcome outside noise and vocal distractions. This outside adaptation worked well with students who often have problems staying on task. The additional challenge served to keep these students engaged and focused on the objective. Three of the students were able to gain 5 points on their post-test scores, which put them in the excellent range based on the rubric.



CONTROL GROUP

SPEAK THE SPEECH

Comparing the results of the pre-test on the 1st day of instruction to the post-test on the 3rd day of instruction, all the students in the control group made improvements from their pre-test scores. I worked with the specific students who scored a three or below to give them more confidence and to focus on the understanding of the vocal area they needed to address the most, projection or clarity. Based on the feedback provided by the audio recordings of their performances, these students were able to begin to hear the quality of their voice and why they needed to improve their vocal projection. Four points above their pre-test score was the highest any of the students were able to gain in the post-test. One student was able to place an excellent score of eight based on the rubric.

All students in the control group were given a reading passage. None of the students chose the shorter reading, which was provided for LEP students, in case they were insecure with speaking English. Some students needed very little intervention and scored very high.

All the students make improvements from the pre-testing results. The modifications to the lesson I made based on the pre-test data worked well in shaping the success of both the lesson and the student's achievement.

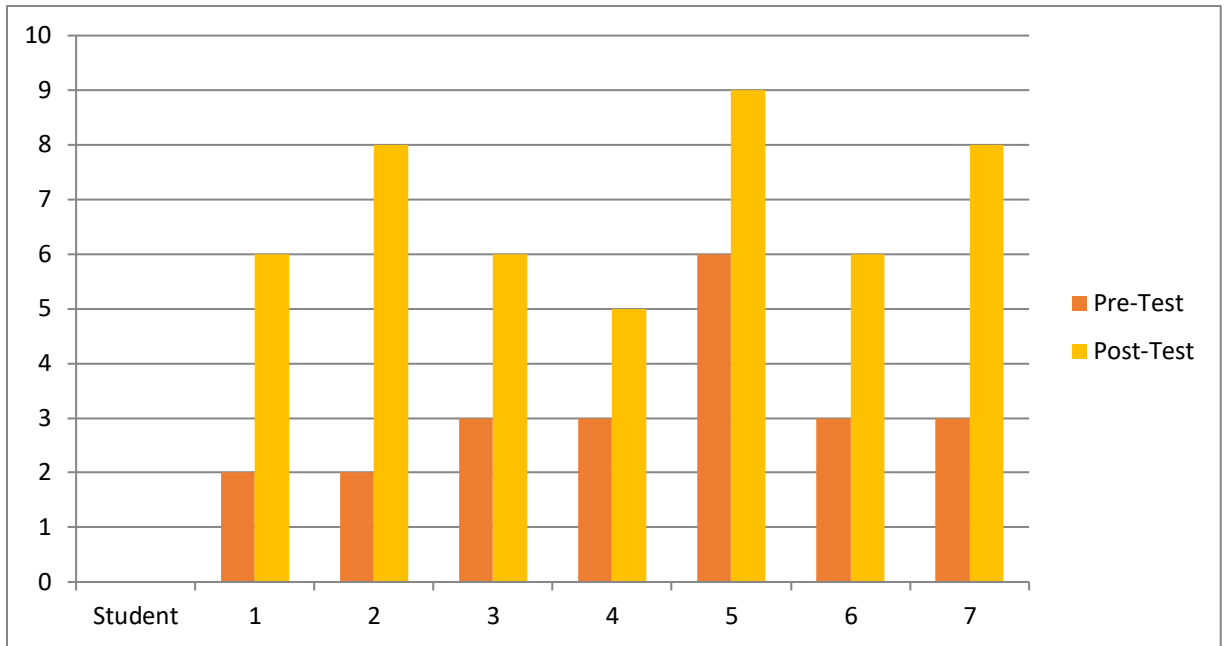
Student responses to Lesson #1 were positive for the most part. Many students expressed, "Let's go.", "Can I be first?", "We don't have to memorize it, do we?", "Can we do this all week?" Other students were more tentative about the assignment, "I hate my voice! Why do we have to focus on that?" or "I don't need any work, I'm always loud!" We came to an understanding that being loud is not the same as projecting. Our audience is expecting to be able to hear and understand

everything spoken onstage, so we need to do our job and make sure that they can hear and understand us.

Lesson #2 Vocal Clarity Data Analysis

Class Analysis

Learning Objective 2: Pre-Test & Post-Test: Number of States in 1 Breath



EXPERIMENTAL GROUP

Lesson #2 was based on the Learning Objective 2: I can speak clear enough that people in the last row of the auditorium can understand me. The students were given a list of the 50 states and asked to say all 50 states, using breath support skills, so they could be heard from the last row of the auditorium. The score was based on how many states could be said in one breath. I positioned myself in the last row of the auditorium with my performance rubric and audio recorder. I also invited another teacher and administrator to listen and give feedback to the students after

SPEAK THE SPEECH

their performance. I instructed the students to read the list of states using projection and clarity, so I could hear and understand the name of each state. The results were audio taped and evaluated with a rubric.

Based on the results of the pre-test, I knew six of the students in the experimental group would need additional help and feedback, since they had scored a three or below on the pre-test. Clarity was the major problem with many of the students. I worked with these specific students to give them more confidence and understand what vocal area they needed to address the most, projection or clarity. Some of the students needed help with both projection and clarity. I made use of a tape recording to let these students hear themselves. I recorded from the last seating row of the auditorium.

All students were given a reading passage. All students were able to perform the pre-test, which I modeled. Some students asked me to again repeat the vocal modeling. I gave them the choice of hearing me or one of the higher scoring students. I thought the choice was valid based on what I had learned from the first lesson and how students wanted to hear the way other students performed. The student modeling gave the lower scoring students more confidence in their ability to perform. This idea of confidence led me to administer an initial Speech Profile, which I repeated at the end of the overall lessons based on how students felt about their own ability to project and use vocal clarity. I will refer to these confidence survey results later.

The lesson changed based on those students, who needed more confidence speaking in front of the rest of the class. These students were given the option to

SPEAK THE SPEECH

perform for me, separate from the rest of the class. I adapted the lesson objective for the high achievers, so they were required to project outside of the school from the same distance as in the auditorium, while competing with sounds from the outside or interference. This worked to push the students to meet the challenge and they worked hard to overcome vocal distractions from outside noises. Other students asked to be given the same opportunity, who had not scored as high. I agreed and was surprised to hear them also do better outside than inside. The competitive nature of the assignment also motivated students to do their best.

Comparing the results of the pre-test on the 4th day of instruction and post-test on the 6th day of instruction, all the students made improvements from their pre-test scores. We worked hard on enunciating individual letters and not dropping letters at the end of words. The students all had this letter dropping problem to some extent. The audio recording was very helpful in getting the students to hear themselves and make revisions accordingly.

All students made gains from the pre-test data and were able to understand and demonstrate using breath control to support articulation and clarity. The control group did not participate in Lesson #2, but instead went to Lesson #3 on the 4th day of instruction, since this was the next lesson in the controlled curriculum. Lesson #2 was used for the experimental group only, which provided extra practice and instruction.

Student responses to Lesson #2 were even more positive than Lesson #1, because now the students were really engaged in the assignment and were having fun doing it. Some of the students said, "I want to do it again, if I can?", after

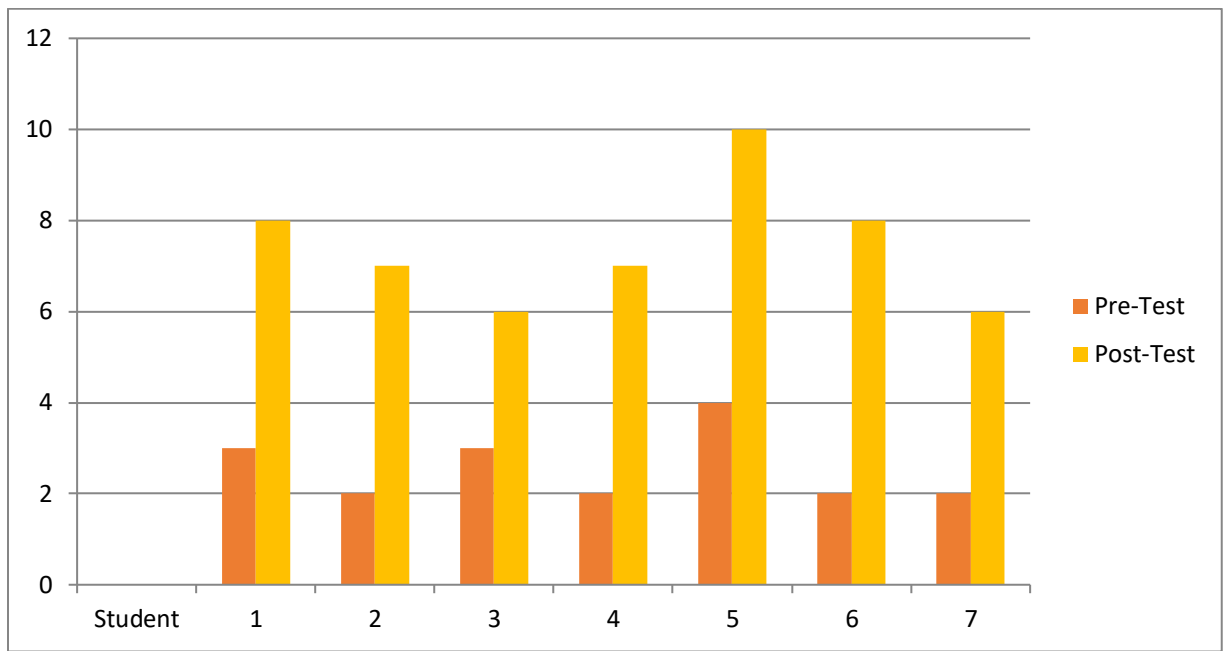
SPEAK THE SPEECH

hearing their voice on tape. More comments followed like, “Did you hear me that time!?”, or “I can do better. Let me go again.” The students were comfortable evaluating each other by saying, “I don’t know what you’re talking about”, “I can’t hear you”, “What did you just say?” Peer pressure motivated the students to do their best and not take the assignment for granted.

Lesson #3 Vocal Identification and Production Data Analysis

Class Analysis

Learning Objective 3: Pre-Test & Post-Test: Number of Questions Correct



EXPERIMENTAL GROUP

Lesson #3 was based on the Learning Objective 3: I can identify the parts of the body used in vocal production and explain how they work in sequence to produce sound. The students were given a worksheet using essay and fill-in questions based

SPEAK THE SPEECH

on identifying the location and names of vocal body parts. The worksheet was based on Written Response.

Based on the results of the pre-test, all students scored low and would need additional help and feedback. Four of the students were only able to answer two of the ten questions correctly. The highest score was a four out of ten questions answered correctly, while two students were able to score a three out of ten questions correctly.

This lesson used the most specific language due to the nature of identifying body parts with proper names. Most of the students had no idea what these vocal body parts were called.

The students were eager to learn how the body worked together to give vocal projection and clarity. The physical nature of doing relaxation exercises also appealed to the class. The students worked in teams to achieve relaxation and understand how the different body parts work in sequence to produce sound and clarity.

Based on the low performance in the pre-test assessment, I knew the students would always need to reference the proper names for the proper parts from this lesson going forward into the final lesson. The students knew about the location of the different parts but didn't know what the parts were called and how to spell things like diaphragm.

By utilizing teamwork and thus have a partner to help with the relaxation exercises and body part identification, the students were able to lead and tutor each other in making the instruction clearer and more applicable. The students were

SPEAK THE SPEECH

happy to get away from the Performance/Skill combination of previous lessons and spent this lesson learning and relaxing, mentally and physically. This lesson came in the best position in terms of time, since we had already spent two lessons doing a performance assessment and would be doing a final stage performance in the final lesson of the unit.

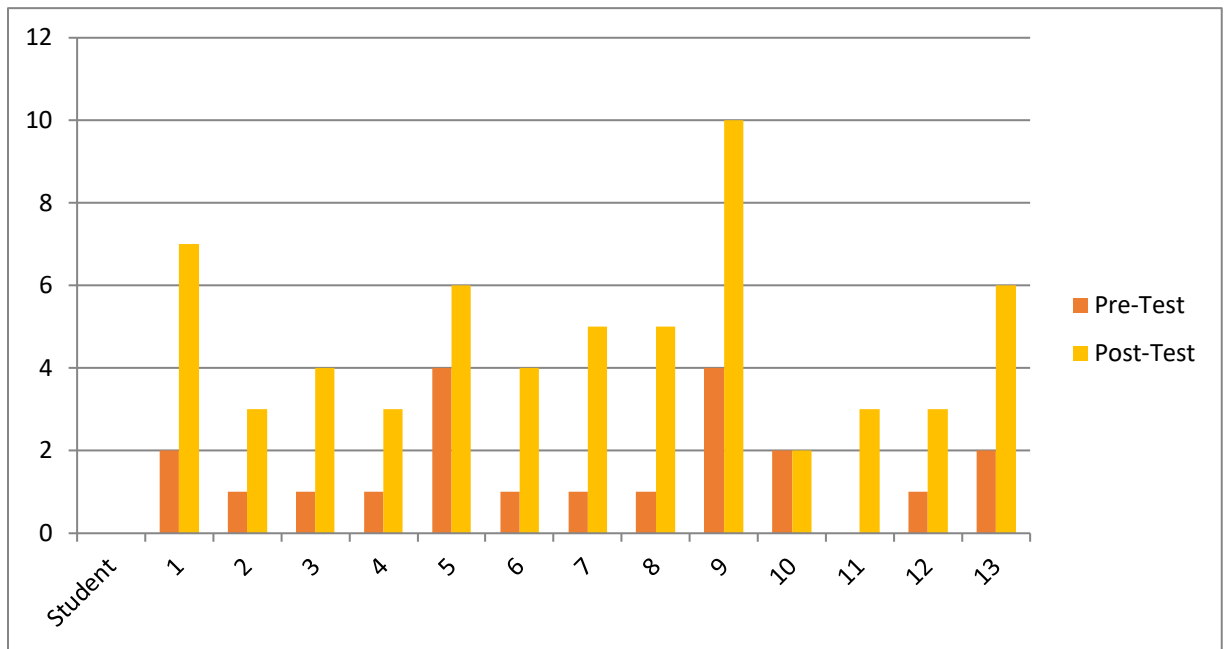
Overall, Lesson #3 generated the most excitement from the class. Students were eager to work with their partners and compete in knowing the parts of the body used for vocal production. They were able to see immediate success through their partner's leadership and mediation. This reinforcement of the body knowledge used in vocal production served the students well. This lesson was more group oriented and was easier to assess than the performance lessons. I was able to walk around and evaluate each team's performance more efficiently during the relaxation exercises. Even though the pre-test results looked bleak, the post-test results indicated the students were able to achieve the most growth in Lesson #3. The score improvements were the most dramatic of all lessons in the voice unit. Four of the students began with pre-test scores of 2. That's more than half of all the students. Only one student did well on the pre-test, but even that student scored low, getting four questions right out of a total of ten.

The eagerness of the students to learn about the technical names of the different body part used to manipulate sound and produce words was evident from the beginning of the lesson. The positioning of this lesson in the middle of the unit was very effective. The students having the opportunity to do relaxation exercises with

SPEAK THE SPEECH

a partner, helped in building student confidence by providing peer assessment/feedback.

Because students were able to grow together as a team, this lesson provided the additional benefit of group dynamic learning. Students asked to continue to do the exercises for every rehearsal session and they made sure to call all parts of the body by their proper name as they went through their daily warm-ups. The learning objective was accomplished with surprising success.



CONTROL GROUP

The control group pre-test results were like the experimental group. Most of the students scored low on the pre-test, below a two out of ten possible points. The control group students had never received any basic training in vocal body parts and the pre-test results reflected this lack of knowledge. We were able to do a general

view of the body part involved with production of vocal sound, but the lessons were based more on memorization and recall, as compared to the experimental group.

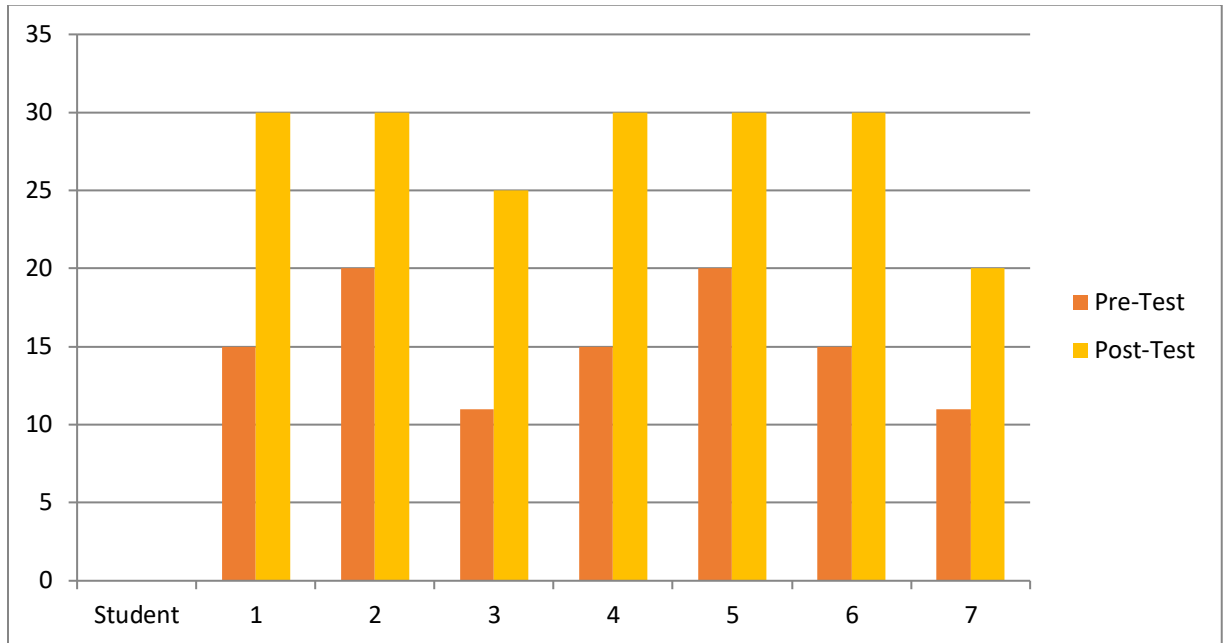
The control group did not score nearly as well in the post-test as the experimental group based on the limited amount of time allotted to this lesson for the control group. Students wanted to spend more time on working with partners to fully explore the relaxation techniques, but the controlled curriculum did not allow for the extra time. We were able to touch upon all elements of this lesson but did not have the time for self-reflection and adjustments geared toward individual student improvement like we did with the experimental group. The students in the control group were the most motivated by Lesson #3 to meet the lesson's objectives. Based on the post-test data for the experimental group, the students in the control group would have achieved greater success by having the expanded time to fully explore Lesson #3 in the controlled curriculum.

Student responses to Lesson #3 in the control group and experimental group were extremely encouraging. Many students had the most fun with this lesson and said things like, "Can we do this all the time?", "Why do we have to stop, why can't we keep going? I don't have a class next period, can we stay?" Some of my students who often get distracted really liked the format of working with a partner and everyone working at the same time, instead of watching other people and waiting your turn to participate. The students would forget I was there, since they were so involved in what they were doing. Probably the best way to sum up this lesson was in the words of one of my students, "This is the most fun I've had all year!"

Lesson #4 Vocal Evaluation Data Analysis

Class Analysis

Learning Objective 4: Pre-Test & Post-Test: Rubric Score



EXPERIMENTAL GROUP

Lesson #4 was based on the Learning Objective 4: I can differentiate between what the audience hears and what I hear as I speak. The students were to get in groups of two or three and perform a memorized monologue or conversation onstage based on a script as the focus of the post-test. This conversation was audio recorded and evaluated as a performance. I also invited two other teachers and two administrators to listen and give feedback to the students after their performance. I positioned myself in the last seating row of the auditorium with my performance rubric and instructed the students to perform the monologue or conversation using good projection, so I could hear and understand it, with clarity. The objective was

also to create a character voice, so the voice matched to the character type. This is known as acting characterization.

Lesson #4 was a natural summation of all the vocal skills students had progressively learned over the fifteen (experimental group) lessons. Based on the results of the pre-test, I knew five of the seven students would need additional help and feedback, since they score a fifteen or below average. The scores in the pre-test were higher overall than the other lessons, which was due to each lesson building on the previous lesson's knowledge. I worked with these specific students to give them more confidence and help them understand what vocal area they needed to address the most, volume, clarity or characterization. I made use of a tape recording to let these students hear themselves. I recorded from the last row of the auditorium. Students were given the choice of video or audio recording, but the class chose audio. No microphones were used to aid the students in the pre-test or post-test.

All students were given the choice of performing a reading passage, or to improvise a conversation. All students were able to perform the pre-test and all of the students chose to improvise, instead of performing the reading passage. I modeled the pre-test with another teacher. I had a student also model the conversation with me.

This lesson began the final Performance and Summative Assessment by having the students use their acquired skills to perform a scene. Students were anxious to demonstrate what they had learned in this unit and the skills they had gained. I was most interested in learning how effective this unit would be in solving the problem

SPEAK THE SPEECH

of hearing young actors perform onstage. Again, the pre-test results showed the students were successful in bringing together skills and knowledge from the previous lessons in the unit based on their higher scores.

This lesson would necessitate more review and feedback than previous lessons in the unit based on the lesson combining all the previous lessons and presenting the skills the students had learned and developed through the prior instruction in this study. Knowledge and reasoning would go hand in hand to help develop the final skills needed for the final performance.

Since Lesson #4 was the final part of the voice instruction, what happened in this lesson was a summation of the goals I set out to achieve with the Voice Unit. The goal had always been to get students to use their voices, so the audience could hear and understand what they were trying to communicate onstage. The goal was to make sure no one again came to me after a production and said, “They were great, but I couldn’t understand them.”

Based on the high score of all student results in the post-test, the students were successful in using their vocal skills and would be able to project and be clearer onstage in the future. The post-test data scores demonstrated the improvement all the students made from their pre-test scores. All the students were able to pass the final summative assessment and make productive advances in their skill and knowledge levels using the voice. Students were also able to increase their confidence level, as I will talk about in the next section.

The combination of a review using the audio tape and feedback, both from myself, the two other teachers, two administrators and other classroom students,

helped to bring the student's achievement goals and skill development levels forward successfully. Hearing their own voice and responding to the question, "Can you hear it?", or "Can you understand it?", put the responsibility on the student to give an honest evaluation of themselves and what they needed to do to improve. My job had been to encourage them to believe in themselves and provide lessons, which would bring out the skills needed to be successful. We both wanted improvement and that's what we were able to accomplish.

The control group did not participate in the final performance. Based on the growth shown by the students in the experimental group leading to the objectives of Lesson #4, I knew the control group could have made further advancements in their training and ability to be more skilled in the area of projection. Combining all the previous vocal lessons into a final performance project enabled the students in the experimental group to show their skills and understanding of how to project and be clear onstage. This final performance was missing in the control group, so those students were able to meet the beginning objective but were not given the opportunity to put the skills they learned to practical use.

Student responses to Lesson #4, the final lesson was consistent with Lesson #3. The students had a lot of fun, but also worked hard to present a performance, which incorporated all the skills they had been working on with the previous lessons. Comments were optimistic, but cautious, "I know I have a lot of work to do, but I'm going to keep trying." Most students wanted to watch and hear their performance right after it was taped. They were concerned about certain words or phrases and

SPEAK THE SPEECH

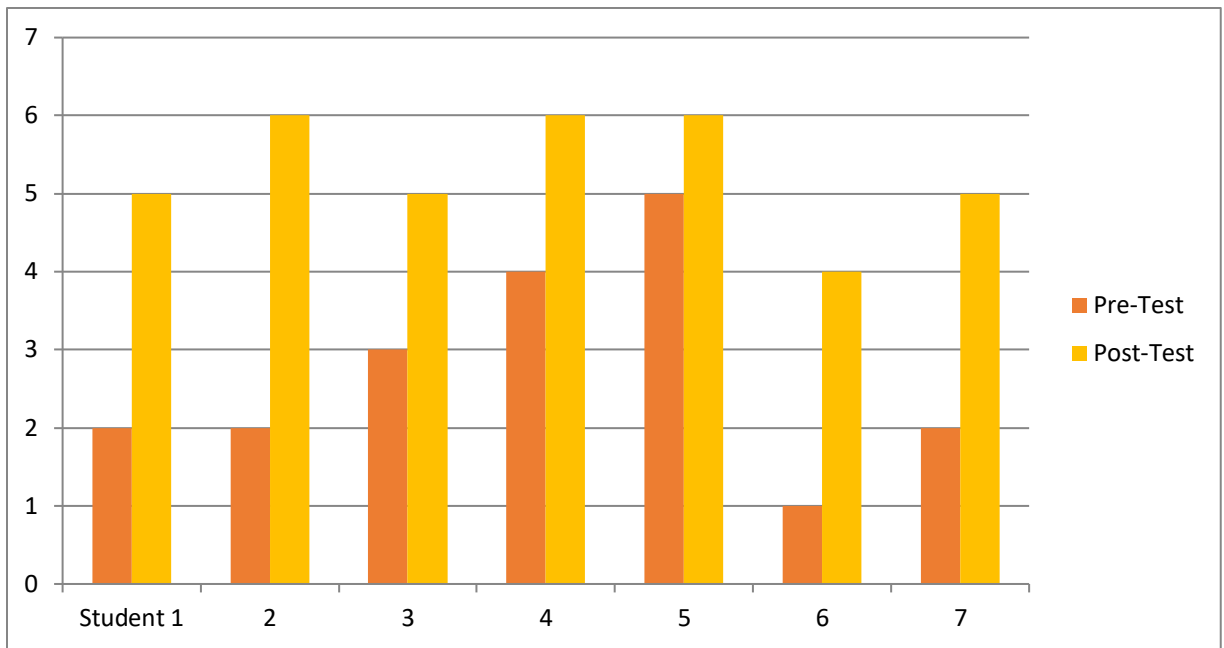
wanted to make sure, “I got it right.” One student spoke for the group by saying,

“Can we keep doing this for the rest of the year. Acting is hard!”

Confidence Data Analysis

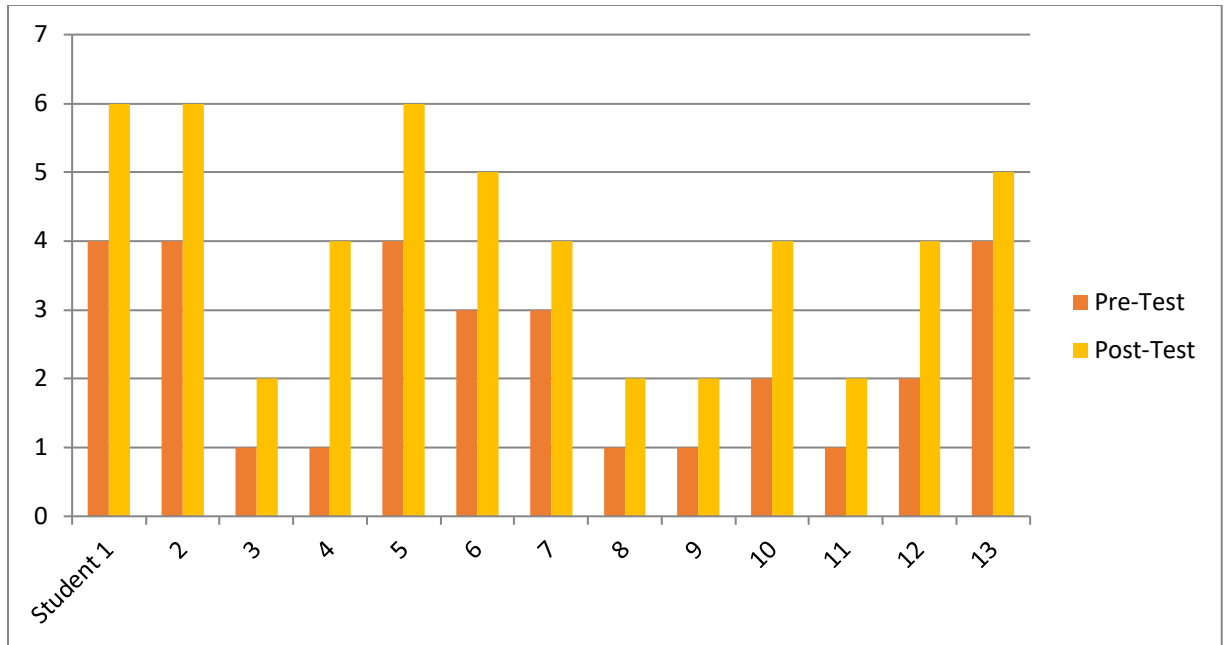
Class Analysis

Confidence: Pre-Survey & Post-Survey: Rubric Score



EXPERIMENTAL GROUP

SPEAK THE SPEECH



CONTROL GROUP

As I have previously stated, confidence is an important element to vocal ability or any skill-based performance. Students who are more confident can achieve more because they believe they can, they know they can, and they show they can.

I decided to administer a Speech Profile I developed, which was a series of six questions based on how you feel about your own vocal characteristics to gauge how the students felt about their own abilities. The six questions were based on how students felt about their voice, did people have trouble hearing or understanding them, does the student like talking in front of others, did other people like their voice and did the student feel they could express themselves through their voice? This profile was administered for both the experimental and control groups at the beginning and end of each lesson. I would use the data from this survey to focus on individual students and what I could do to help foster their confidence about themselves along the way. We would revisit the

SPEAK THE SPEECH

Speech Profile after each lesson to determine if the student felt differently now, did they feel more confident in what they could do vocally? I would give the students feedback on whether they appeared to be more confident based on visual clues such as posture, stance, eye contact and fidgeting. Before each lesson I would remind the students to take a deep breath, shake out the body and then try to breathe naturally and look confident. I made sure to compliment students on any visual confidence I saw and relate that physical confidence to vocal confidence. This feedback helped the students to feel better about their capabilities and that confidence showed through stronger voices based on better body positioning, control over their nervousness and deeper breathing from the diaphragm. Students responded by saying, “That does feel better, now I know I’m not going to pass out.” Other responses were, “Can I try again, I just need to relax, give me a moment,” “I didn’t think I was going to be able to do this but now I can hear myself and I know I got this.”

Based on my experience as a drama teacher and coach for two decades, performers who are confident are more relaxed and comfortable, they have less tension in the vocal cords and better breath control. If I could help my students feel more confident, the stress they feel that directly affects the voice could be reduced or eliminated.

Based on the Speech Profile, located in the Appendix, the pre-test data for my experimental group showed three of the students scored a two, which meant they did not feel vocally confident at all. One student scored a 5, which meant they felt vocally confident often. One student scored a one, which meant they didn’t know if they were vocally confident or not. One student scored a three, which meant they did not often feel

SPEAK THE SPEECH

vocally confident and one student with a score of four, which meant they sometimes felt vocally confident.

The pre-test data for my control group showed none of the students scored beyond a four, which meant the highest level of confidence was just identified as sometimes. Five of the students scored a one, which meant they had no idea how they felt about vocal confidence. Two of the students score a 2, which meant they did not feel vocally confident. Two students scored a three, which meant they often did not feel vocally confident.

The post-test scores for the experimental and control groups showed the students in both groups became more confident, but the students in the experimental group had higher gains of confidence, advancing at least three levels of vocal confidence for the majority of the students and one student advancing four levels of vocal confidence. The students in the control group had only one student go beyond two levels of vocal confidence.

Being prepared is one of the best ways to reduce stress and build confidence. I tried to focus on my low scoring students and make sure they felt prepared every step of the way. Based on the Speech Profile, I focused on the low scoring students to provide extra help and extra opportunities to get them prepared for their final performance during the Performance Assessment. Sometimes this was just a matter of letting them perform for me instead of the entire class, other times the students were given more opportunities to practice before they did their performance. The control group did not have this final performance opportunity.

SPEAK THE SPEECH

This individual attention, extra help and extra performance opportunities worked extremely well for the experimental group students. They were able to build their confidence and increase achievement by making sure they stayed prepared to perform in a relaxed state. These students were able to assess themselves and change certain habits, which were causing them to feel tense. I had to stay on top of them to remind them to really push themselves. I provided positive feedback for vocal improvements and accomplishments, no matter how small. Their achievements also made me more confident in my lessons, learning objectives and methods used to accomplish the learning targets.

The control group was not able to go beyond their beginning confidence level, since the time did not allow for additional instruction. This made a big difference in what they were able to achieve as seen in the pre-test and post-test results. Given more time to make improvements based on feedback and self-reflection motivated the experimental group to become more confident, while the control group remained at beginning levels of achievement.

SECTION FIVE

Discussion and Conclusions

The Vocal Unit was valuable in helping students be able to project, speak clearly and control the physical mechanics of using their voice. Students in both the control and experimental groups made improvements in all areas, based on the pre-assessment data compared to the post-assessment data. The experimental group made higher gains than the control group based on the post-assessment data in Lessons #1 and #3. The control group students did not have the opportunity based on limited time to present a final project, which would have combined the skills they acquired in the unit. This lack of a final presentations, which differentiated the experimental group and the control group, left me wondering if the control group students fully understood how to use the skills they gained in the controlled curriculum. Learning objective success rates varied based on the objectives. The biggest gains were seen in learning objective #3, followed by objective #2, objective #4 and finally objective #1. Students had the most difficulty with learning objective #1, which began the unit. However, the gains achieved as the unit progressed can be observed in the whole class, in addition to individual students as witnessed in the assessment data. I believe more time should be spent on learning objective #1 in future lessons, although the first objective is repeated in other lessons in the unit, which build upon the initial goals of objective 1. I feel Lesson #3 should be moved to the first section of the unit, based on the lesson's foundational content, in addition to the use of peer partners, which the students really enjoyed. The level of vocal confidence improved in the students based on the Speech Profile post-test results and

SPEAK THE SPEECH

confidence I believe was a key motivating factor in the student's vocal skill development. Students verbally expressed more confidence in the sound of their voice as they were able to hear their voice more objectively and use it to project and clarify their words with more confidence. Students in the experimental group were given more time to develop their vocal skills, in addition to two extra lessons the control group did not participate in, which enabled the experimental students to test their vocal skills, obtain extended feedback and present a final project combining vocal skills into a performance project. Given extended instruction, opportunities for more feedback and performance, I believe the control group could be as confident and successful as the experimental group.

Understanding the physical mechanics of how the voice is meant to work together to produce sound was a very valuable part of the lesson plans. Students really enjoyed learning about what the different body parts were called and how they all work together to produce sound. They also enjoyed the immediate results of seeing how by changing to a deeper breath or a wider mouth, the sound would improve automatically. I could point out right away to the group and individuals how they were successful by using breath control to manipulate their sound. They were able to see and hear what a difference a few changes in posture and breathing could make on the sound they produced. Students felt more confident by hearing the changes in volume and clarity they were able to make and came to realize it was not impossible to make improvements vocally. Some changes were large, and some were small, but all students demonstrated improvement in vocal skills. Once I was able to demonstrate this improvement to the class, all students were more motivated to use vocal warm-ups and breath properly on a consistent basis. They were more aware of what to do, so they were more aware of practicing the skills, since

SPEAK THE SPEECH

they understood more fully what to do to make a difference in their vocal technique. They became more confident, because they were more prepared and knowledgeable about using skill levels to make a change in their vocal technique.

The main areas of work included:

Breath Support

Pronunciation

The Physical Voice

Warm-ups and Relaxation

Good Posture

Confidence

Practice, Practice, Practice!

What Worked

Based on my data results, there was a direct relationship between physical confidence and vocal confidence. As students were made to feel more confident, their voices would loosen up, not be as strained, or small and became more durable and powerful. Many times, the students just needed to give themselves permission to speak up and project. Practice increased confidence and confidence increased vocal skill. I decided we would now use vocal warm-ups for every class/rehearsal period.

The students who expressed confidence verbally and physically, were the same students who scored the highest in their performances. The voice can reflect fear and

SPEAK THE SPEECH

nervousness, but it can also reflect confidence. Students who are confident are going to be motivated to use their skills to accomplish their goals. The results of the Speech Profile from pre-test to post-test directed me toward the knowledge that the students would use the knowledge and skill they had developed in this unit to change the way they used their voices in future performances. They were able to achieve confidence in their ability to change. The students saw or heard through the video/audio recordings of their voice the need for change and brought about a motivated change in themselves. They had less stress, became more prepared and met the learning goals, which would be used in their future vocal performances.

Some students needed to think in terms of yelling without actually yelling to be heard. This mental picture worked to motivate projection and stronger articulation. What do you hear when you hear your own voice? What do we hear when we hear your voice and how do we reconcile what is lacking? These were the two main questions students needed to ask themselves.

The peer mediation and leadership process worked quite well. The students who often have a hard time focusing or get distracted because of IEP issues, were matched with other students who were having problems in using voice strength and given the added responsibility to work as student leaders and mentors. This partnership gave both students added confidence in the mastery of the learning objectives.

The peer leader was often quite harsh in their assessment of the student they were assigned to mentor. I would try to guide the peer students to use a gentler approach, because the peers were not concerned about being offensive in the language they used to critique their partner's performance. This worked with the students being tutored. They

SPEAK THE SPEECH

were receptive to the harsh criticism coming from their peer, much more than if it were coming from me.

As previously stated, the use of relaxation exercises and warm-ups, in combination with an understanding of how the body functions to produce sound, were the most popular parts of the Voice Unit. This brought about the most excitement from the class, as students helped each other to relax the body and relax the voice. Breathing properly, so the sound could be projected without strain, was a key component of the relaxation lesson. Doing physical exercises helped relax the students and keep them motivated in the unit, since they did not need to worry about getting up on stage and doing another performance. Confidence enhances performance when the cognitive and motivational processes come together (Druckman, Bjork, 1994).

Conclusions

I would switch the vocal project to the Fall, so I could incorporate the lessons with my students from the beginning of the school year. This would make the skills acquired more relevant and valuable. By starting at the beginning of the school year, the vocal skills will be reinforced throughout the school year. I found when I started the project that I needed more time both to implement the lessons and to facilitate the conferences and feedback needed to confirm the skills were being practiced and understood by all the students. The skill is a foundational one, so the sooner the students learn it, the better. I would spend a longer amount of time on the unit, at least 6 weeks, as compare to the 15 days I planned. I would also, incorporate the plan into my after-school play program. The after-school program is comprised of students from many different classrooms, other than mine. The student actors need these skills, whether they are in a classroom of mine

SPEAK THE SPEECH

or in other subject areas. Training and skills are the focus of most school programs, so providing students with the opportunity to improve their communication abilities would be united with this focus.

My students who are shy needed more one on one time to gain confidence in putting their voices on display. This falls under the need for more time as well. The connection between confidence and performance skill is strong (Druckman, Bjork, 1994). Most voices tightened up and projection decreased based on a student's nervousness or stage fright. Once we were able to achieve confidence and student's voices improved dramatically. I will supplement the vocal exercises with more activities geared toward building confidence.

I would move Lesson #3 to the beginning of the Voice Unit, since the physical foundation of voice projection and clarity was presented in this lesson. The use of relaxation techniques and how they can release tension in the body and voice was another skill I felt would be beneficial at the beginning of the unit. Relaxation techniques were explored in Lesson #3, in addition to an understanding of what physical process takes place in the body to produce sound and what are these body parts called. Lesson #3 generated the most excitement from the students, based on working with their peers, which would motivate me to move this lesson to the beginning of the Voice Unit.

Another adjustment I would make would be to allow more opportunity to emphasize the vocal skills on all projects, both in the classroom and onstage. The Vocal Unit has shown me the value of vocal preparedness based on the skill gains my students were able to achieve. I would start early, so I could capture those students having regular problems with vocal technique and be well on the way to solving the vocal problem.

SPEAK THE SPEECH

I needed to allow more time for the final summative assessment performance. I would allow twice as much time for the students to do the final performance, which would allow more time to tweak their skills along the way based on feedback conferences. I wanted to spend more time one-on-one with most of the students to assess their individual problems with vocal skill development and help them to improve.

Some limitations of this study had to do with class size and the proximity of the classroom period. I wanted my study to be more even based on the number of students in the experimental group and the number of students in the control group. This did not happen. I ended up with seven students in the experimental group and thirteen students in the control group, almost twice as many. I could have evaluated only seven students in the control group, but that would have caused other potential problems. I decided the demographics in terms of age, experience and attendance were more important than the numbers.

The other limitation was the proximity of the class periods. The control group class period was right before the experimental group class period. I would have preferred more space between the period, so I would have more time to do evaluations and so the students would not be aware of any differences in their class period work. I don't think this caused any problems with the data, but the potential existed, since the control group did not have access to Lesson #2 and #4. I would have liked to have performed a wider study, but since I only had the two performance classes this year, I had to do the study with just the two groups. The groups I surveyed were high school students. This was a limitation based on age. I would like to do the same study on middle school students, college students and adults to ascertain any if there are any changes in the findings.

Implications for future research would be centered on making the experimental lessons a part of the controlled curriculum. I expressed this option with the Unified Arts Department Supervisor, and they were receptive to making this happen in the future curriculum. I will be presenting my findings at the next Theatre Teachers' Professional Development and looking for further feedback based on their experiences. I will continue my research during a set of workshops for the Educational Theatre Association. I would like to further study the disconnect between what we hear in our own voice and what is being presented with our voice in terms of projection and clarity. Do we hear what we want to hear, or is there a cognitive disconnection? That is a question for further study.

Final Thoughts

Breathing properly and using the diaphragm to project and establish vocal clarity were established as the two most important parts of solving student vocal problems. Most of the students were not using proper breaths, so the sound could not be produced. When students adapted to deeper, more focused breathing and letting the sound out through an open mouth, their vocal projection and clarity became more powerful.

Working one on one as compared to group work gave the students added confidence in their ability to succeed. They became more self-aware of projection and clarity problems based on the comments from their class vocal partner. I brought in other teachers/administrators to provide feedback to the class. This provided a fresh set of ears. Students listened to their comments and became more aware of what they needed to do to improve. This awareness and the focus on confidence were the two biggest indicators of student success.

SPEAK THE SPEECH

I felt the project was successful due to the high number of students showing improvement. I intend to further develop this unit into more precise formative exercises geared toward the individual needs of the students. The further development and implementation of this unit should go a long way in ending the audience question, “What did they say?”

REFERENCES

- Almond, M. (2005). *Teaching English With Drama*, UK: Pavilion Publishing.
- Barlow, W. (1973). *The Alexander Technique*. New York: Alfred A. Knopf.
- Barry, N., Taylor, J., & Walls, K. (2002). The Role of the Fine and Performing Arts in High School Dropout Prevention. In R. Deasy (Ed.), *Critical Links: Learning in the Arts and Student Achievement and Social Development*, Washington, DC: AEP.
- Basom, J. (2001). The drama game file. Los Angeles: The California State University.
- Bele, I. V. (2006). The speaker's formant. *J. Voice* 20, 555-578. doi:10.1016/j.jvoice.2005.07.001.
- Berry, C. (1973). *Voice and the actor*. London: Harrap London.
- Berry, C. (2012). *The actor and the text*. New York: Ebury Publishing.
- Bolton, G. (1977). Creative drama and learning. *Children's Theatre Review*, Volume 26 (2), 23-33.
- Bolton, G. (1985). Changes in thinking about drama in education. *Theory into Practice*. 24(3), 151-157.
- Bolton, G. (1984). *Drama as education: An argument for placing drama at the centre of the curriculum*. Addison-Wesley Longman Ltd.

SPEAK THE SPEECH

Bolton, G. (1979). *Towards a Theory of Drama in Education*. London: Longman.

Bolton, G. (1992). *New perspectives on classroom drama*. London: Simon & Schuster Education.

Bolton, G. (1998). *Acting In Classroom Drama A Critical Analysis*. London: Trentham Books.

Bolton, G. (2007). A history of Drama Education: a search for substance. *In International handbook of research in arts education* (pp. 45-66). Springer Netherlands.

Booth, D. (1989). *Talking in Role. Thinking for Life*. Volume 8, No. 2.

Boudreault, C. (2010). The benefits of using drama in the ESL/EFL classroom. *The Internet TESL Journal*, 16(1). Retrieved October 23, 2015, from <http://iteslj.org/Articles/Boudreault-Drama.html>.

Brash, B., & Warnecke, S. (2009). Shedding the ego: Drama-based role-play and identity in distance language tuition. *Language Learning Journal*, 37(1), 99-109.

Byron, K. (1988). *The Heathcote Legacy*. Two D, Volume 8, No. 1.

Catterall, J., Chapleau, R., & Iwanaga, J. (1999) *Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and Theater Arts*, In E. Fiske (Ed.), *Champions of Change: The Impact of the Arts on Learning* (pp. 1-18). Arts Education Partnership and the President's Committee on the Arts and the Humanities.

Celce-Murcia, M., Brinton, D., & Goodwin, J. (1996). *Teaching pronunciation:*

Reference for teachers of English to speakers of other languages. Cambridge: Cambridge University Press.

Chizik, S. (1985). *Drama in Education: a classification of teacher questions as they contribute to the drama process.* Master's Thesis, University of British Columbia, Vancouver.

Coleman, D. (2011). *Guiding Principles for the Arts: Grades K–12.* Retrieved from <http://usny.nysed.gov/rttt/docs/guidingprinciples-arts.pdf>.

Collins, R. (2004). *Interaction Ritual Chains.* Princeton University Press.

Conard, F. (1992). *The arts in education and a meta-analysis.* *Dissertation Abstracts International*, 53(5-A), 1381.

Cook-Cunningham, S & Grady, M. (2018). The effects of the physical and vocal warm-up Procedures on acoustic and perceptual measures of choral sound. *J Voice*. 2018 Mar;32(2):192-9.

Cook, H. (1917). *The Play Way.* London: Heinemann.

Courtney, R. (1980). *The dramatic curriculum.* Heinemann.

Davis, D., & Birtwisle, M. (1988). *Signs and Life.* (1st, ed., Vol. 8). Two D.

Dawson, S. (1970). *Drama and the Dramatic* (Vol. 11). Routledge.

Dawson, K., & Lee, B. (2018). *Drama-based Pedagogy: Activating Learning Across the*

Curriculum. Intellect Ltd Publication Activating Learning Across the Curriculum
(Theatre in Education) Publisher: Intellect Ltd Publication Date: 6/15/2018 ISBN:
9781783207398 Paperback

Druckman, D., & Bjork, R., (1994). *Learning, Remembering, Believing: Enhancing Human Performance*. Washington, DC: The National Academies Press.

Duatepe, A. (2004). The effects of drama based instruction on seventh grade students' geometry achievement, van hiele geometric thinking levels, Attitude toward Mathematics and Geometry. *Yayınlanmamış Doktora Tezi*. Middle East Technical University, Ankara.

Eisner, E. (1985). *The Educational Imagination*. New York: Macmillan.

Fleming, M., Merrell, C., & Tymms, P. (2004). The impact of drama on pupils' language, mathematics, and attitude in two primary schools. *Research In Drama Education*, 9(2), 177-197.

Feudo, P., Harney, P., & Aronson, D. (1992). Objective analysis of actors' voices: Comparative development across training. *Journal of Voice*, 6(3), 267-270.

Hardison, D.M. & Sonchaeng, C. (2005). Theatre voice training and technology in teaching oral skills: Integrating the components of a speech event. *System*, 33(4), 593-608.

Heathcote, D. (1991). *Collected writings on education and drama*. Northwestern University Press.

Irish National Teachers' Organization. & INTO Consultative Conference on Education.

(2009). Creativity and the arts in the primary school: Discussion document and

proceedings of the Consultative Conference on Education 2009. Dublin: INTO.

Johnson, L., & O'Neill, C. (1983). *Dorothy Heathcote*. London: Hutchinson.

Joshi A N, Jirgale S B. (2013). Acoustical and perceptual analysis of voice projection in

Marathi speaking actors. *J Laryngol Voice* 2013;3:41-5.

Kao, S. M., & O'Neill, C. (1998). *Words into worlds: Learning a second language*

through process drama. Stamford, CT: Ablex Publishing.

Kariuki, P., & Humphrey, S. (2006). *The Effects of Drama on the Performance of at-Risk*

Elementary Math Students, Annual Conference of the Mid-South Educational

Research Association Birmingham, Alabama.

Kayhan, H. (2009). *Creative drama in terms of retaining information*, World Conference

on Educational Sciences, 737–740.

Kardash, C., & Wright, L. (1986). Does creative drama benefit elementary school

students? A meta-analysis. *Youth Theatre Journal*, 1(3), 11-18.

Lessac, A. (1967). *The use and training of the human voice*. New York: DBS

Publications, Inc.

Linklater, K. (2006). *Freeing the natural voice*. Hollywood, CA: Drama Publishers.

Linklater, K. (1992). *Freeing Shakespeare's voice*. New York: Theatre Communications

Group.

Livingstone, S. R., Choi, D. H., & Russo, F. A. (2014). The influence of vocal training and acting experience on measures of voice quality and emotional genuineness. *Frontiers in psychology*, 5, 156. doi:10.3389/fpsyg.2014.00156.

Maley, A., & Duff, A. (2005). *Drama techniques: A resource book of communication activities for language teachers*. Cambridge University Press.

McCullough, L. (2000). *Now I Get It! 12 ten-minute classroom drama skits for science, math, language, and social studies*. Smith and Kraus, Inc. pp. vi-vii.

McMaster, J. (1998). "Doing" literature: Using drama to build literacy. *The reading teacher*, 574-584.

Miccoli, L. (20003). English through drama for oral skills development. *ELT Journal*, 57(2), 122-129.

Millsap, S., & Darman, C. (2017). *Dramatic Impact: Exercises to Energize Teaching Techniques*. CreateSpace Independent Publishing Platform.

Morgan, F. (1971). *Thespis in Academia* (Vol. 43). Faculty Association, Utah State University.

Munson, L. (2012). How Vincent van Gogh Can Help You Teach to the Common Core Standards. Retrieved from <http://blog.artsusa.org/2012/09/13/how-vincent-van-gogh-can-help-you-teach-to-the-common-corestandards/>.

Nawka, T., Anders, L. C., Cebulla, M., and Zurakowski, D. (1997). The speaker's formant in male voices. *J. Voice* 11, 422–428. doi: 10.1016/S0892-1997(97)80038-0.

Neelands, J. (1984). *Making Sense of Drama*. London: Heinemann.

Neelands, J. (1990). *Structuring Drama Work*. London: Cambridge University Press.

Neelands, J. (2008). *Beginning Drama 11 – 14. Second Edition*. London: David Fulton Publishers.

Nicholson, H. (2014). *Applied drama: The gift of theatre*. Palgrave Macmillan.

Niemi, H., Toom, A., & Kallioniemi, A. (2012). *Miracle of education: The principles and practices of teaching and learning in Finnish Schools*. Rotterdam: SensePublishers.

Oakes, J., & Lipton, M. (2003). *Teaching to change the world*. McGraw-Hill Humanities, Social Sciences & World Languages.

O'Connor, P. (2003). *Reflection and refraction: The dimpled mirror of process drama* (Doctoral dissertation, Griffith University).

O'Neill, C., & Lambert, A. (1982). *Drama Structure*. London: Hutchinson.

O'Neill, C. (1985). *Imagined Worlds in Theatre and Drama. Theory into Practice*. 24(3), 158-165.

O'Toole, J. (2009). *Drama and curriculum: A giant at the door* (Vol. 6). Springer Science

& Business Media.

Peluso, J. (1970). A Survey of the Status of Theatre in United States High Schools. Final Report.

Podlozny, A. (2000). Strengthening verbal skills through the use of classroom drama: A clear link. *Journal of Aesthetic Education*, 34 (3/4), 239–275.

Roach, P. (1991). *English Phonetics and Phonology: A Practical Course*. 2nd Edition. Cambridge: Cambridge University Press.

Rosenberg, M., Schooler, C., & Schoenbach, C. (1989). Self-Esteem and Adolescent Problems: Modeling Reciprocal Effects. *American Sociological Review* 54:1004-18.

Royal Shakespeare Company. (2013). *Royal Shakespeare Company Shakespeare toolkit for teachers*. London: Methuen Drama.

Saab, J. (1987). The Effects of Creative Drama Methods on Mathematics Achievement, Attitudes and Creativity. *YayŌnlanmamŌú Doktora Tezi*. University of West Virginia, Morgantown.

Skinner, E., Monich, T., & Mansell, L. (1990). *Speak with distinction: The classic Skinner method to speech on the stage*. New York, N.Y: Applause Theatre Book Publishers.

Slade, P., & Way, B. (1954). *Child drama*. London: University of London Press.

The College Board. (2014). *The Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards*. New York: The College Board.

Timmermans, B., De Bodt, M. S., Wuyts, F. L., and Van de Heyning, P. H. (2005). Analysis and evaluation of a voice-training program in future professional voice users. *J. Voice* 19, 202–210. doi: 10.1016/j.jvoice.2004.04.009.

Ur, P. (2006). *A Course in Language Teaching*. (13th Ed.) Cambridge: Cambridge University Press.

Verriour, P. (1985). *Face to Face. Negotiating Meaning through Drama. Theory into Practice*. 24(3), 181-186.

Verriour, P. (1994). *In role: Teaching and learning dramatically*. Ontario: Pippin Publishing.

Walzak P., McCabe P., Madill C., Sheard C. (2008). Acoustic changes in student actors' voices after 12 months of training. *J. Voice* 22 300-313. doi: 10.1016/j.jvoice.2006.10.006.

Way, B. (1967). *Development through Drama*. London: Longman.

Wexler, A. (2014). The Common Core “State” Standards: The Arts and Education Reform. *Studies in Art Education*, 55(2), 172-176.

Willis, G. (1991). *Reflections from the heart of educational inquiry: Understanding*

curriculum and teaching through the arts. SUNY Press.

Wolf, S., Edmiston, B., & Enciso, P. (1997). Drama worlds: Places of the heart, head,

voice, and hand in dramatic interpretation. *Handbook for literacy educators:*

Research on teaching the communicative and visual arts. New York: Macmillan.

Wong, R. (1993). Pronunciation myths and facts. *English Teaching Forum*, Oct.1993, 45-

46.

Wrembel M. (2007) Metacompetence-based approach to the teaching of L2 prosody:

practical implications. In: Trouvain, J. and U, Gut (Eds.) *Non-native prosody:*

phonetic descriptions and teaching practice (pp. 189-209), Berlin: Mouton de

Gruyter.

Wright, P. (2006). Drama education and development of self: Myth or reality? *Social*

Psychology of Education, 9(1), 43–65.

Zuckerman, S. (2012). How the Arts Can Lead in Implementing the Common Core.

Retrieved from <http://blog.artsusa.org/2012/09/10/how-the-arts-can-lead-in->

[implementing-the-common-core/](http://blog.artsusa.org/2012/09/10/how-the-arts-can-lead-in-implementing-the-common-core/).

APPENDICES

APPENDIX A – PROJECTION/CLARITY RUBRIC

APPENDIX B – BREATH CONTROL EXERCISES HANDOUT

APPENDIX C – BREATH SUPPORT HANDOUT

APPENDIX D – DETAILED ASSESSMENT PLAN

APPENDIX E – FINAL VOICE PERFORMANCE RUBRIC

APPENDIX F – SPEECH PROFILE

APPENDIX A

PROJECTION/CLARITY RUBRIC

PROJECTION/CLARITY RUBRIC:

	Excellent (3 points)	Adequate (2 points)	Unsatisfactory (1
Breath Support	Sound was supported from the diaphragm (not the throat) the whole time because the student was breathing correctly.	Most of the sound was supported by the diaphragm (not the throat) because the student was breathing correctly most of the time.	Less than half of the sound was supported by the diaphragm and came from the throat instead, because the student was breathing incorrectly.
Projection/Volume	The student could be heard the whole time.	Student could be heard most of the time.	Student could be heard less the half the time.
Posture	Student maintained correct posture for the whole performance.	Student maintained correct posture for most of the performance	Student maintained correct posture for half of the performance.

APPENDIX B

BREATH CONTROL EXERCISES HANDOUT

BREATH CONTROL EXERCISES HANDOUT - 50 NIFTY UNITED STATES

North Carolina	Indiana	Kentucky
South Carolina	New Hampshire	Illinois
Louisiana	New Jersey	Idaho
West Virginia	Rhode Island	Alaska
North Dakota	Washington	Florida
South Dakota	Wisconsin	Hawaii
New Mexico	Wyoming	Ohio
Pennsylvania	Tennessee	Iowa
Oklahoma	Virginia	New York
Alabama	Delaware	Vermont
Mississippi	Arizona	Georgia
Minnesota	Michigan	Kansas
Massachusetts	Missouri	Texas
Connecticut	Maryland	Utah
California	Nebraska	Maine
Colorado	Montana	Oregon
Arkansas	Nevada	

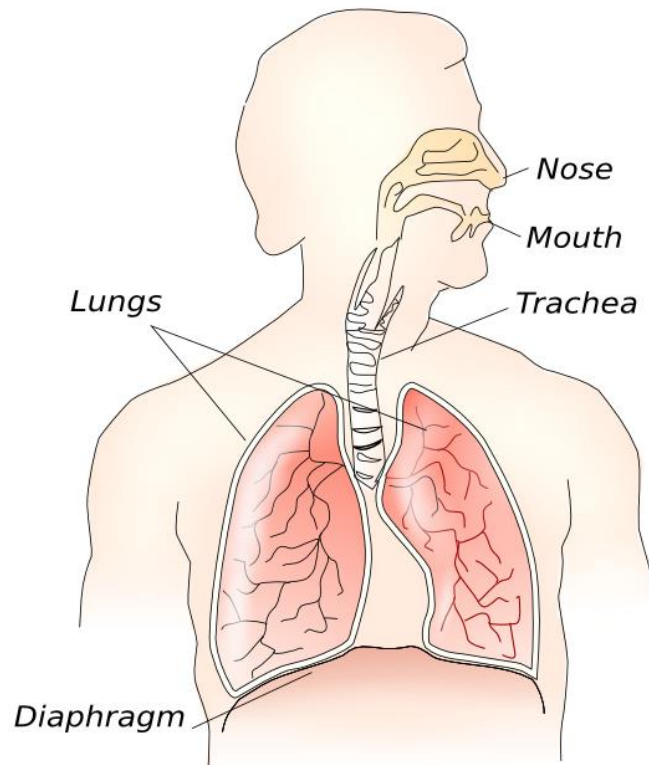
APPENDIX C

BREATH SUPPORT HANDOUT

BREATH SUPPORT HANDOUT

Vocal support means stretching the diaphragm more intensely than during your normal breathing. Sustaining the diaphragm in that stretched position to control the slight amount of air you will use to speak with a larger amount of air in your lungs.

A stretched diaphragm keeps a large amount of air in the lungs which is then used to provide support for volume and projection. A stretched diaphragm holds the air in and gives the speaker control their breath and volume.



APPENDIX D

DETAILED ASSESSMENT PLAN

DETAILED ASSESSMENT PLAN

Learning Objectives	Assessment	Format of Assessment	Materials
<p>Learning Objective 1: I can speak loud enough that people in the last row of the auditorium can hear me. SKILL</p>	<p><u>Day 1</u> Pre-Assessment Entry Ticket: Projection Skills</p> <p><u>Day 2</u> Formative Assessment</p>	<p>Verbal Reading (Performance Method) Students will perform a reading based on a worksheet with reading samples Students will go to the auditorium and vocalize the reading with their loudest voice The vocal rubric will determine the skill level of the students Students will be audio/video taped and the tape will be reviewed</p>	<p>Worksheet with Reading Graphic organizer tied to Projection Skills Large space (Auditorium) Vocal Rubric Video Camera or Tape Recorder</p> <p>Worksheet with Reading Graphic organizer tied to Projection Skills Large space (Auditorium)</p>

SPEAK THE SPEECH

	<p><u>Day 3</u></p> <p>Summative Assessment</p> <p>Exit Ticket: Performance</p> <p>Rubric Goals met</p>	<p>Practice Verbal Reading followed by Feedback (Performance Method)</p> <p>Students will perform a reading based on a worksheet with reading samples</p> <p>Students will go to the auditorium and vocalize the reading with their loudest voice</p> <p>The vocal rubric will determine the skill level of the students</p> <p>Students will be audio/video taped and the tape will be used for feedback and self-assessment</p> <p>Students will perform their assigned reading, using skills to be their loudest and be</p>	<p>Vocal Rubric</p> <p>Video Camera or Tape Recorder</p> <p>TV</p> <p>Worksheet with Reading</p> <p>Graphic organizer tied to Projection Skills</p> <p>Large space (Auditorium)</p> <p>Vocal Rubric</p> <p>Video Camera or Tape Recorder</p> <p>TV</p>
--	---	--	--

SPEAK THE SPEECH

		<p>heard in the last row of the auditorium</p> <p>(Performance Method)</p> <p>The teacher will provide feedback on the effectiveness of the student’s efforts based on a review of the performance and the rubric standards</p> <p>Students will be audio/video taped and the tape will be used for feedback and self-assessment</p>	
<p>Learning Objective 2:</p> <p>I can speak clear enough that people in the last row of the auditorium can understand me.</p> <p>SKILL</p>	<p><u>Day 4</u></p> <p>Pre-Assessment</p> <p>Entry Ticket:</p> <p>Pronunciation/Enunciation</p>	<p>Tongue Twister</p> <p>(Performance Method)</p> <p>Students will choose a series of tongue twisters to read verbally based on a worksheet with samples of the tongue twisters</p>	<p>Worksheet with Tongue Twisters</p> <p>Graphic organizer tied to Pronunciation/Enunciation Skills</p> <p>Large space (Auditorium)</p> <p>Vocal Rubric</p> <p>Video Camera or Tape Recorder</p>

SPEAK THE SPEECH

	<p><u>Day 5</u> Formative Assessment</p> <p><u>Day 6</u> Summative Assessment Exit Ticket: Performance Rubric Goals met</p>	<p>The students will be audio/video taped during the performance</p> <p>The teacher and students will do an evaluation based on the speaker's ability to be understood by using the Vocal Rubric</p> <p>Breath Control (Performance Method)</p> <p>Students will perform breathing exercises using the diaphragm and lungs for support</p> <p>Students will attempt to say the 50 States using breath control utilizing deep breaths for support of the diaphragm and filling the lungs with air</p>	<p>Worksheet with 50 States listed</p> <p>Graphic organizer tied to Pronunciation/Enunciation Skills</p> <p>Large space (Auditorium)</p> <p>Worksheet with 50 States listed</p>
--	---	--	---

SPEAK THE SPEECH

		<p>Students will perform verbalizing the 50 States, using breath support skills to be heard and understood in the last row of the auditorium (Performance Method)</p> <p>Students will begin with a vocal/physical warm-up</p> <p>The teacher will provide feedback on the effectiveness of the student’s efforts based on a review of the performance and the rubric standards</p> <p>Students will be audio/video taped and the tape will be used for feedback and self-assessment, in addition to comments from classmates</p>	<p>Graphic organizer tied to Pronunciation/Enunciation Skills</p> <p>Large space (Auditorium)</p> <p>Vocal Rubric</p> <p>Video Camera or Tape Recorder</p>
<p>Learning Objective 3:</p>	<p><u>Day 7</u> Pre-Assessment</p>	<p>Discussion/PowerPoint with Vocal Body Parts Worksheet</p>	<p>What Parts of the Body Make Sound? Worksheet</p>

SPEAK THE SPEECH

<p>I can identify the parts of the body used in vocal production and explain how they work in sequence to produce sound.</p> <p>KNOWLEDGE</p>	<p>Entry Ticket: What Parts of the Body Make Sound?</p> <p><u>Day 8 & 9</u></p> <p><u>Day 10</u></p>	<p>(Selected Response Method)</p> <p>The class will be provided a worksheet on What Parts of the Body Make Sound? following a PowerPoint based on the same topic</p> <p>Introduction to the concept of breath support and how the body provides breath support</p> <p>Students will be asked to identify the different body parts involved with vocal production by completing a worksheet</p> <p>Practice Vocal/Physical Exercises followed by Feedback</p> <p>(Performance Method)</p> <p>Students will go to the auditorium to work on</p>	<p>Classroom</p> <p>PowerPoint and TV</p> <p>Worksheet with Verbal/Physical Exercises</p> <p>Large space (Auditorium)</p>
---	--	---	---

SPEAK THE SPEECH

	<p>Formative Assessment</p>	<p>vocal/physical warm-up exercises with a partner</p> <p>Peer and self-assessment will be used in addition to feedback from the teacher</p>	<p>Where is Sound Located?</p> <p>Worksheet</p> <p>Classroom</p>
	<p><u>Day 11</u></p> <p>Summative Assessment</p> <p>Exit Ticket: Completed</p> <p>Worksheet</p>	<p>Self-identify location and names of vocal parts</p> <p>(Personal Communication Method)</p> <p>Students will be asked to identify, and name parts of the body used in voice production and breathing by pointing to the part and naming it</p>	<p>How Does the Body Make Sound? Essay/Fill-in</p> <p>Worksheet</p> <p>Classroom</p>

SPEAK THE SPEECH

	<p><u>Day 14 & 15</u></p> <p>Summative Assessment</p> <p>Exit Ticket: Self-assessment</p>	<p>Students will be audio/video taped and the tape will be reviewed</p> <p>Review recording/Feedback (Personal Communication Method)</p> <p>Students will be required to self-assess based on the effectiveness of their voice to portray character, volume and clarity</p> <p>Video/audio recording will be used for feedback, in addition to the vocal rubric</p> <p>Students will offer feedback to their partners for improvement</p> <p>Record memorized monologue/conversation</p>	<p>Monologue/Conversation</p> <p>Graphic organizer tied to Voice Characterization</p> <p>Large space (Auditorium)</p> <p>Vocal Rubric</p> <p>Video Camera or Tape Recorder</p> <p>TV</p> <p>Monologue/Conversation</p> <p>Graphic organizer tied to Voice Characterization</p>
--	---	--	--

SPEAK THE SPEECH

		<p>(Performance Method)</p> <p>Students will be required to perform a monologue/conversation in the auditorium showing the effectiveness of their voice to portray character, volume and clarity</p> <p>Video/audio recording from the last row of the auditorium will be used for feedback, in addition to the vocal rubric</p> <p>The vocal rubric will determine the skill level of the students</p> <p>Students will be audio/video taped and the tape will be reviewed to identify volume, clarity and vocal characterization</p>	<p>Large space (Auditorium)</p> <p>Vocal Rubric</p> <p>Video Camera or Tape</p> <p>Recorder</p> <p>TV</p>
--	--	--	---

APPENDIX E

FINAL VOICE PERFORMANCE RUBRIC

FINAL VOICE PERFORMANCE RUBRIC

	Excellent (10 points)	Adequate (5 points)	Unsatisfactory (1
Breath Support	Sound was supported from the diaphragm (not the throat) the whole time because the student was breathing correctly	Most of the sound was supported by the diaphragm (not the throat) because the student was breathing correctly most of the time	Less than half of the sound was supported by the diaphragm and came from the throat instead, because the student was breathing incorrectly
Projection/Clarity	The student could be heard the whole time	Student could be heard most of the time	Student could be heard less than half the time.
Posture	Student maintained correct posture for the whole performance	Student maintained correct posture for part of the performance	Student maintained correct posture for half of the performance.

APPENDIX F

SPEECH PROFILE

SPEECH PROFILE

(Rate yourself after each statement on a scale from 1 to 6)

1=I don't know

2=No!

3=Not often

4=Sometimes

5=Often

6=Yes!

- 1. I FEEL GOOD ABOUT MY VOICE.**
- 2. PEOPLE CAN ALWAYS HEAR ME.**
- 3. PEOPLE CAN ALWAYS UNDERSTAND ME.**
- 4. I FEEL CONFIDENT SPEAKING IN FRONT OF PEOPLE.**
- 5. PEOPLE LIKE MY VOICE.**
- 6. I CAN EXPRESS MYSELF THROUGH MY VOICE.**

How would you rate your overall confidence level with your voice?

1=I don't know how I sound

2=I hate my voice

3=I don't like my voice most of the time

4=My voice is OK

5= I like my voice most of the time

6=I love my voice