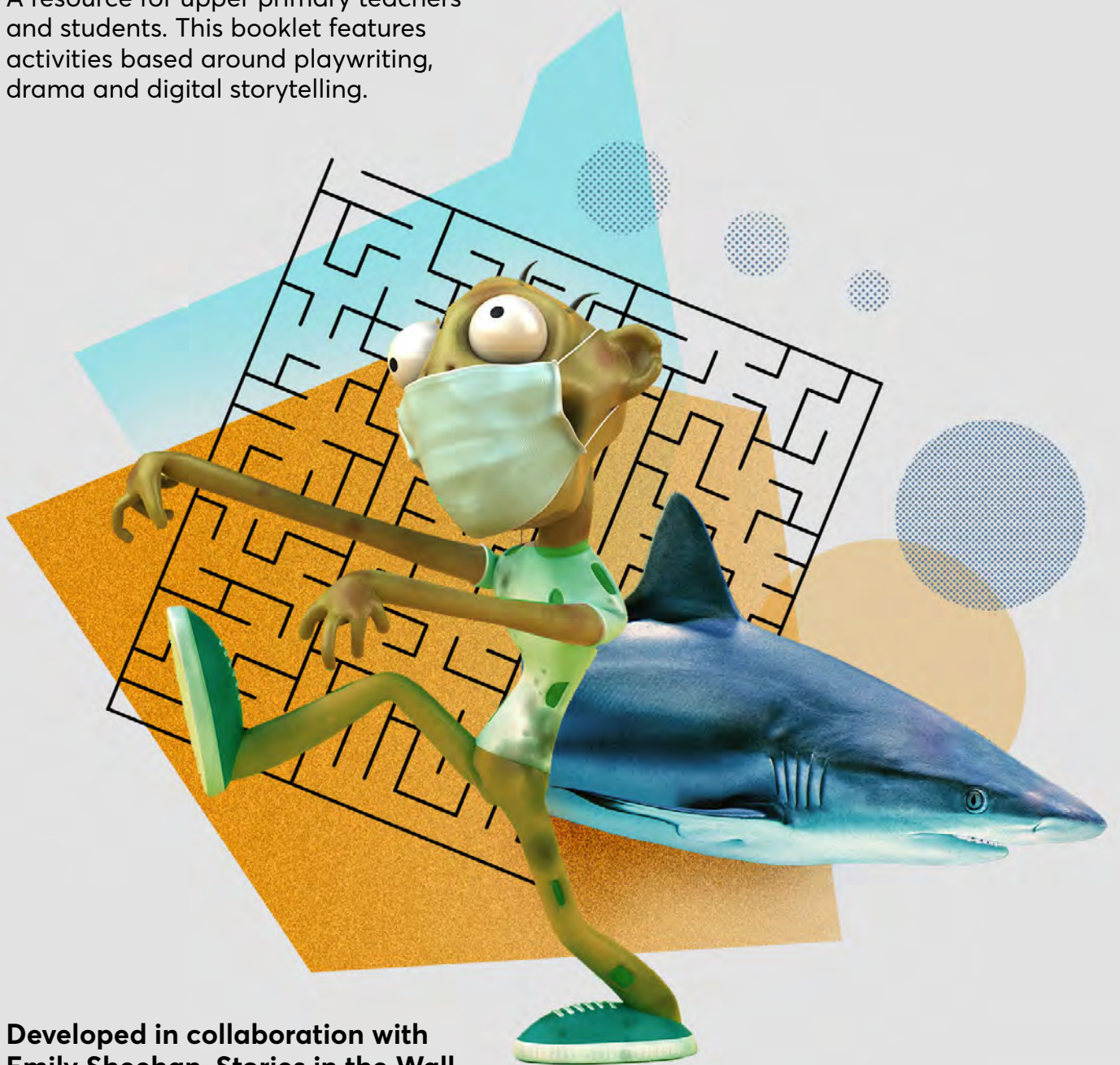


STORIES IN THE WALL

# Metamorphosis

WRITE IT! PERFORM IT! RECORD IT!

A resource for upper primary teachers and students. This booklet features activities based around playwriting, drama and digital storytelling.



Developed in collaboration with Emily Sheehan, Stories in the Wall Playwright and Teaching Artist.

# Write it! Perform it! Record it!

## Write, perform and record your own radio play!

Anyone can write, perform, and record their own original radio play to share with an audience. This *Write it! Perform it! Record it!* teacher resource was created to take you step by step through the process of creating fun and imaginative audio dramas with young people.

### You can use Teacher Resource to:

- **Write it!** Using six writing activities that build upon one another to write a fun and imaginative radio play script.
- **Perform it!** Explore six script interpretation and rehearsal activities that will bring any script to life.
- **Record it!** Follow step by step technical instructions to record a radio play using Garageband and an iPad. This section also includes general tips and tricks for recording audio projects with young people. This section is accompanied by two visual online presentations: [Record it!](#) and [Edit it!](#)

Feel free to pick and choose the sections of this resource that will be most engaging for your students. Or you can go through all three sections cover to cover, as you write, rehearse and record fun and imaginative audio dramas created by and for young people.

## What is a radio play?

A radio play is a theatrical story that is told through audio – meaning that it's performed using sound only. Think of it like a stage play, but instead of it being performed on a stage, it is performed aloud and recorded. Just like in a live play, there are many ways to bring a radio play to life with elements like an exciting story, fun and quirky character voices, music, and sound effects. Because there are no visual aspects, performers have to rely on their vocal performance as well as sound effects and music to convey the story to the audience.

In the past, people listened to radio plays on the radio.

These days, you can listen to radio plays (also called 'audio dramas') in lots of places, including podcasts, audiobooks and online. Best of all, anyone can write, perform, and record their own radio play and share it with an audience.

## Stories in the Wall: Metamorphosis

Before diving into the activities in this resource, participants are invited to listen to radio plays created by young people just like them! *Stories in the Wall: Metamorphosis* saw Victorian school students draw on stories of strength and resilience to create a series of radio plays using the theme metamorphosis. Have fun listening to their stories before creating your own!

1. [Listen to the audio dramas](#) at the Stories in the Wall website.
2. Read the scripts – in the Stories in the Wall script book.
3. Create your own – using this '*Write it! Perform it! Record it!*' teacher resource!

## Write it!

*Write it!* contains six writing activities that take participants step by step through writing a script for a radio play. Activities cover story structure, themes, world building, writing compelling characters, creating a storyboard and formatting a script. The activities build upon one another, so be sure to go through them in order.

# Write it! Activities

## Activity 1 - 'Sentence at a time' story warm ups

### Aim:

To get familiar with story structure through guided improvisation and have participants contribute their ideas collaboratively.

### Overview:

As a whole class, or in small groups, students go around the circle each contributing one line of a story which builds up to a whole.

### Instructions:

- Ask the students to stand in a circle (either as a whole class or in small groups).
- Write up the following 'sentence starters' on a white board so everyone can see them:
  1. Once upon a time...
  2. And every single day...
  3. Until one day...
  4. And because of that...
  5. And because of that...
  6. Until finally...
  7. And ever since then...
- Students take turns to read a sentence starters out loud and fill in the blank, with each student adding their own sentence which the group builds upon.

### Extension:

Add a genre! Once students are comfortable with the 'sentence at a time' setup, ask them to complete a few rounds using different story genres: A ghost story, a comedy, a romance, a thriller, a detective mystery, a time travel adventure, a mythical quest.

### Example using *A New Beginning*:

Once upon a time... there was a girl named Izzy. And every single day... she got cyber bullied by someone at school. Until one day... she finally had enough and changed schools. And because of that... she made some new friends who had the tech skills to track down the cyber bullies. Until finally... they located the house of the bully, who was her best friend from her old school. And ever since that day... she was able to stand up for herself.



[Listen to A New Beginning at our \*Stories in the Wall\* website.](#)



[Read the script in the \*Stories in the Wall\* script book.](#)

## Activity 2 - Theme brainstorm

### Aim:

Introduce students to the main theme they will be using in their radio plays and have them brainstorm ideas related to the story theme.

### Overview:

In small groups, students brainstorm different types of stories, characters and locations they could write about in their radio play.

*In Stories in the Wall we used the theme Metamorphosis. Students brainstormed all different types of metamorphoses: emotional transformations, physical transformations, location transformations, creature transformations, life milestones and personal changes. If you want, you can use the theme Metamorphosis for your stories too!*

### Instructions:

- Set up a large sheet of paper and pens in the middle of the room and write the story theme in capital letters.
- Write these additional brainstorm prompts on the paper as well:
  - ◆ Story ideas
  - ◆ Characters
  - ◆ Locations
  - ◆ Life events
- Have the students fill the page together, encourage them to be silly, courageous and imaginative!
- At the end of the brainstorm have students sit in a circle around the butchers paper and share their contributions with the group.

### Example themes:

friendship, heroes from history, technology gone wrong, ghost stories, extreme weather events, time travel adventures, prehistoric mayhem, 'wish granted' stories, a day at the circus, swapping lives for a day.

## Activity 3 - A whole new world

### Aim:

Students use their imagination to create unique and original locations for their radio play.

### Overview:

Participants work as a group to think creatively and imagine a world for their radio play, noting their ideas down through drawings or words.

### Instructions:

- Break participants up into story groups.
- Begin with a short visualisation: Ask participants to close their eyes and imagine that a brand new world for their story already exists on a small speck of dust. When they open their eyes, they will be putting this speck of dust under a microscope with their group members, and will discover together what kind of civilisation exists.
- Each group will create this world from the ground up, with each student responsible for one aspect. They must work together to create a cohesive, imaginative world that will become the location for their radio play. Elements could include:
  - ◆ The people - are they humans, mutants, animals, aliens, clones, or something else...?
  - ◆ The architecture - what do the buildings look like here, are they made out of stones, shells, candy, lego, magical vines, or something else...?
  - ◆ The environment - what does it look and feel like?
  - ◆ The jobs and businesses - what jobs do people have here and what do they sell?
  - ◆ The clothing - what do people wear here? (think about the environment and what they would need!)
- Each group notes their ideas on paper using either drawings or words. The more detail, the better.
- Ask each group to present their ideas to the class.

### Example using *Mythics*

The people - In the world of *Mythics*, some young people have special powers. This is a secret and they need to be careful they aren't discovered. Ivy can control plants and Bear can talk to animals.

The jobs and clothing - The villains in this world are called 'Collectors'. Mysterious men in white tuxedos who drive around in a white van collecting kids with special powers. Sometimes parents do in their children for a reward.

The architecture - Bear has heard rumours of a school, 'Mythics Academy' in the middle of the woods. Mythics Academy is a big stone building, surrounded by tall gates making it look like an abandoned castle.



[Listen to A Mythics at the \*Stories in the Wall\* website.](#)



[Read the script in the \*Stories in the Wall\* script book.](#)

## Activity 4 - Character Journey Worksheet

### Aim:

Students use their imagination to collaboratively discover the main 'character journey' of their radio play.

### Overview:

The Instructor briefly explains the different types of characters, and then participants complete a Character Journey worksheet in groups, which uses guided questions to help them create a throughline for their radio play.

### Instructions:

- Print out the [Character Journey Worksheet](#) from the Printables section of this eBook. You will need one for each group
- Giving characters a challenge to overcome is a great way to create a gripping storyline. Start by explaining how stories are made up of different characters. Common types of characters are:
  - ◆ A narrator
  - ◆ A central character - someone to go on the story's journey
  - ◆ Friends and helpers - who help the central character
  - ◆ An antagonist or trouble makers - who cause problems or get in the way of solving problems
- Break participants into their script groups.
- Begin with a short visualisation: Ask participants to imagine putting their world from Activity 3 underneath a microscope to scientifically 'look out for' a main character for their radio play. They will also need to look for other characters to help and hinder the journey.
- Ask students to complete the Character Journey worksheet together.
- Ask each group to present their ideas to the class.

## Activity 5 - Storyboard

### Aim:

Students plan out the all six scenes of their radio play before they begin writing.

### Overview:

Students complete the storyboard worksheet of their radio play using the 'sentence starters' from Activity 1, the location from Activity 3 and the Character Worksheet from Activity 4.

### Instructions:

- You might like to use the 'sentence starters' warm up from Activity 1 to start everyone's story engines before jumping into this activity.
- Print out the [Storyboard Worksheet](#) from the Printables section of this eBook. You will need one for each group
- Explain to the students that they will be creating a storyboard for their radio play. This will be used as the story outline before they begin scripting it together.
- Have the students fill the storyboard together. You may wish to set a time limit per scene to encourage them to complete the full storyboard in one session i.e 5 minutes per scene will fill up a 30 minute teaching block.

## Activity 6. Scripting the story

### Aim:

Students learn the different components of radio script, which looks very different on a page than a short story.

### Overview:

Students learn about different components of a script by listening to the example recordings, and then use the script template to start writing their radio play.

### Instructions:

- Print out the [Script Excerpt](#) from the Printables section of this eBook. You will need one per participant.
- As a group, listen to Scene 1 of 2040 (up to 1 minute 10 seconds) and ask the students to follow along with their printed Script Excerpt.
- Once they have listened to the radio play, ask participants to point out and discuss the following as a group:
  - ◆ SCENE HEADINGS: this describes the scene number, the scene location, and whether the scene takes place indoors or outdoors.
  - ◆ SFX: Sound effects help build the world in the audience's imagination.
  - ◆ NARRATOR: The narrator often introduces scenes and adds extra details the audience can't 'see'. Discuss what extra details the Narrator adds in this script.
  - ◆ CHARACTER NAMES: Tells you who is speaking
  - ◆ DIALOGUE: is everything a character says. Sometimes this includes *[stage directions]* which suggests how a character says their dialogue, i.e. *[sarcastically]*, *[whispers]*, *[screams]*.
- Listen to Scene 1 of 2040 again and ask students to point to each component on their Script Excerpt with their finger as they follow along, similar to how a musician might follow along a musical score.
- After students understand the components that make up a script, they can refer to the Script Template as they begin scripting their own radio play using their storyboard from Activity 5.



[Listen to 2040 at the \*Stories in the Wall\* website.](#)



[Read the script in the \*Stories in the Wall\* script book.](#)

# Perform it!

These activities will support participants to rehearse and perform their original scripts developed through the Write it! section of this eBook. Alternatively, participants can reinvent their favourite scripts from the *Stories in the Wall: Metamorphosis Script Book*

The Perform it! activities have been designed to dip in and out of, and can be completed in any order.

- Use Activity 1 to warm up and build ensemble skills.
- Activities 2-6 are script exploration and rehearsal activities. Once participants have been assigned their scripts and characters, these activities can be used as part of rehearsals to support participants to develop their understanding of the scripts and build performance skills.

## Perform it! Activities

### Warm up

#### Activity 1. 'I'm a Tree' drama warm up

**Aim:**

To encourage creativity, develop confidence and make offers in front of the class.

**Overview:**

The instructor calls out a scene scenario and each participant becomes a frozen character in the scene, building one cohesive image.

**Instructions:**

- Ask participants to stand in a circle and tell them a blank stage is in the middle.
- The Instructor calls out a scenario ('a day at the zoo', 'a cupcake factory', 'the Olympics', 'an alien invasion', 'breaking out of jail', 'Santa's workshop'...) and the next five participants in the circle must build this frozen image one participant at a time.
- A participant in the circle steps onto the stage, strikes a pose and declares what they are. For example, "I'm a tree".
- The participant next to them must add onto the image. For example, "I'm a monkey swinging on the tree", "I'm the zookeeper", "I'm a bunch of bananas".
- After five participants the scene resets and the Instructor announces a new scenario.

**Extension:**

Once the image is built, have it 'come alive' in slow motion for 10 seconds before it dissolves. The Instructor can announce, "And now the day at the zoo comes alive in slow motion for 10, 9, 8, 7, 6, 5, 4, 3, 2, 1... and the picture now slowly melts to the ground for 3, 2, 1... and the actors move back into the circle for 3, 2, 1... Okay the next scenario is..."



# Script exploration and rehearsal activities

## Activity 2. Location elevator

### Aim:

To discover how different locations alter a scene.

### Overview:

The characters of each play are riding an elevator. Each time the elevator stops at a new level, they arrive at a new location in the play. As soon as they step out of the elevator to explore the location, they are immediately affected by the mood and genre of this location in the script.

### Instructions:

- Begin by leading a conversation on the concept of story locations and how they are used to affect a story's genre and mood. Tip: It can be helpful to focus on three different genres and the location tropes or conventions you might expect in those kinds of stories.
- Participants can then break into small groups for 5 minutes to discuss the locations in their story.
- The activity begins with all participants from one script on stage together, and the rest of the group forming an audience.
- The participants begin in a magical elevator that can transport them to any location.
- The instructor makes an elevator 'DING!' and announces the location. For example, 'Level 1 - The swamp.'
- The participants then have 30-60 seconds to improvise moving around the space and explore the swamp. Their voice, physicalisation and emotions should be affected by this location.
- After 30 seconds, the instructor announces 'ELEVATOR DOORS CLOSING IN 3, 2, 1... DING!' The participants need to quickly make their way back inside the elevator before the doors close.
- The participants then ride the elevator to a different location in the story.

### Extension:

Add characterisation! Once the participants are comfortable exploring the locations as themselves, you can ask them to explore the locations 'in character'. Note: Participants don't have to be in the scene to explore the scene location. The purpose is to experiment with their physical and emotional expression in front of an audience.

### Activity 3. 'If it wasn't for me'

#### Aim:

Participants understand how their character fits into the bigger picture of the script.

#### Overview:

Participants complete a worksheet which asks them to identify how each character affects the story, and what might go differently if this character wasn't there.

#### Instructions:

- Print out the ['If it wasn't for me' Worksheet](#) from the Printables section of this eBook. You will need one for each group.
- Begin with a short discussion about *cause* and *effect*. Explain how in plays, every character will have a moment (or more) where they affect the way the story turns out. Even the 'smaller' roles always cause something to happen, even if it's just for one scene.
- Ask each student to think about how things would go differently if their character wasn't in the play. There is likely one scene where this is the most important. Maybe something important wouldn't happen, a scene would end differently, or a character would never discover some vital information.
- Break students into their script groups and have them fill in the 'If it wasn't for me' Worksheet together. Encourage them to get creative and silly with their answers.
- Have students present their discoveries to the group.

#### Extension:

Participants can present their discoveries in a short role play or 'hot seat' where they are in character and tell the group how things could have gone terribly wrong if it wasn't for them.

## Activity 4. A Day in the Life

### Aim:

To explore their character through physicality and guided improvisation.

### Overview:

Participants act out a day in the life of their character.

### Instructions:

- Ask the group to find their own space around the room.
- Ask them to lie down as if they're waking up in the morning.
- Explain that when they 'wake up' they will be waking up as their character and will start acting out a day in their life.
- The instructor guides the participants through the following prompts, and asks the group to silently act out what you say.
  - ◆ "Good morning everyone. Slowly open your eyes and get out of bed as your character. Once you're awake, put on an outfit for the day. What does your character wear? Take a moment to look at yourself in the mirror."
  - ◆ "Once you're dressed you can go into the kitchen to make breakfast. What does your character eat? Take a moment to gather all of your ingredients to prepare breakfast. Once it's ready, take a seat and enjoy!"
  - ◆ "It's time to leave the house. What does your character have to do today? Do they go to school? Do they work? Go hunting? Solve crimes? Slay dragons? You have a few minutes to move around the space and act it out."
  - ◆ "Your day is now complete. It's time to head home. How do you get home at the end of a day? By bus? Train? Bike? Horse and carriage? Spaceship? You have a few minutes to make your journey home."
  - ◆ "It's now night time and you're slowly getting very sleepy. Head to your bedroom and start getting ready for bed. Say goodbye to the character and wake up as yourself."
- Optional: Put on some fun, and upbeat music so participants can get into the flow of their improvisation.

## Activity 5. The Nightly News

**Aim:** To develop a deeper understanding of each script's crisis and climax.

**Overview:** Participants create their own short news segment featuring the 'crisis' in their script.

### Instructions:

- You might like to begin this activity by having participants listen to *Today* followed by reading the example news segment below. After they have listened to *Today*, discuss what the main 'crisis' of the story is. What might a news report focus on?
- Break participants into their scene groups and have them choose one of the following roles each:
  - ◆ News Anchor
  - ◆ Reporter on location
  - ◆ Witnesses at the scene
  - ◆ Weather Reporter
- Ask participants to create their own short news segment that explores the main crisis or problem of their story.
- Keep it short! Each role only needs one or two sentences each to add to the segment.
- Have each group perform their news segment.

### Example using *Today*

Anchor: Good evening and welcome to the Nightly News! I'm your host and tonight we bring you shocking news of a Forgivenness problem, where ordinary people just like you are waking up and claiming no one remembers them! We have our very best reporter on the scene. What can you tell us about this mystery?

Reporter: Thanks Sally. I'm here at the Unforgotten Coffee Cafe, where the shop owner claims he's seen cases like this before. Sir, what can you tell us about these strange events?

Witness 1 (shop owner): Yes, I've seen this sort of thing before. People come in here with a certain look on their face... You can always tell when someone's been forgotten. Luckily I have just the right syrup to solve it.

Witness 2 (customer): I don't know what's going on, but these chocolate muffins are delicious!

Reporter: Thanks Old Man. I hope your customers can make a full recovery. Now onto the Weather.

Weatherperson: It's time for the weather and good news everyone - it's clear skies for the next week! I would say the perfect weather for a road trip with a new friend to forget about all your troubles...

Anchor: Thanks for joining the Nightly News! Tune in tomorrow for more updates.



[Listen to Today at the \*Stories in the Wall\* website.](#)



[Read the script in the \*Stories in the Wall\* script book.](#)

## Activity 6. Tableau drama

### Aim:

Participants create the key stage images for each scene of their script. Now it's time to rehearse their scripts, starting with a series of tableaux is a great way to build scenes from the ground up.

### Overview:

Participants work in their scene groups to create two tableau images per scene of their play.

### Instructions:

- If participants are not confident or familiar with creating frozen images, then have them play I'm A Tree from Activity 1 to warm up.
- Explain to participants that a tableau is a freeze frame where all performers freeze like a statue. It should look like a picture book on stage. The elements of great tableaux are:
  - ◆ Physical Actions - characters that are doing big, recognisable actions helps the audience understand what's happening.
  - ◆ Facial Expressions - facial expressions help the audiences understand how the characters are feeling.
  - ◆ Levels - levels that are high, medium and low create more interesting stage images.
  - ◆ Story - every single actor should play a role in one, cohesive picture that tells a story.
- Write the elements of great tableaux on the board for participants to refer to.
- Break participants into their scene groups and have their printed scripts handy for reference.
- Each group must create two tableau images per scene in their script. One tableau that shows the beginning of the scene, and one tableau that shows the end of the scene
- Have groups assign a different director per scene, so that each participant will become responsible for directing that image - this means checking for physical action, facial expression, levels and story.
- Ask each group to present their tableaux to the class. Instructors can use the following prompts to help participants move smoothly between their images:
  - ◆ "Scene 1 beginning image in 3, 2, 1... and FREEZE!"
  - ◆ "Scene 1 final image in 1 in 3, 2, 1... and FREEZE!" etc.

### Extension:

Explore levels of expression from 1-10. When participants are in their frozen images, have them "turn the image down to level 1 expression". Then count up until you reach 10, encouraging them to go bigger and bigger with their bodies, faces and emotions with each level.

# Record it!

You're now ready to record your very own radio play! All you need is a completed script and an iPad with the GarageBand app. Participants can follow the *Write it!* section of this eBook to create their own scripts, or you can select an existing script from the *Stories in the Wall: Metamorphosis script book*. You may also like to use the activities from the *'Perform it!'* section of this eBook to rehearse the material before diving into this section.

## Activity 1. Listen and reflect

### Aim:

Participants understand how dialogue, music and sound design come together to create compelling radio plays and tell a cohesive story.

### Overview:

Participants listen to an existing radio play and discuss how different audio elements (dialogue, music and sound design) were used.

### Instructions:

- Listen to *The Groilet pou*.
- The Instructor leads a discussion on how different audio elements were used by the artistic team. Here are some discussion prompts to steer the conversation:
  - ◆ Music is used to create emotion. What was the emotional tone of the first scene?
  - ◆ Sound effects are used to add realistic details. What sound effects were used and what extra details or 'believability' did it add?
  - ◆ Narrators set the scene, describe the physical action and give extra details that are important for the audience to know. How did the Narrator help tell the story? What would have been missing without the Narrator?
  - ◆ Dialogue is the heart of a radio play and includes everything the characters say and how they say it. How did you tell the characters apart? How did the performers use vocal expression at different points in the story?

### Extension:

Re-listen to the first scene of *The Groilet pou* (up to 50 seconds) and have students imagine different music, sound effects and character voices that would completely change the story. Encourage them to get creative and even silly with their suggestions. Explain how finding the right vocal delivery and sound design will be a very important step for recording their own radio plays.



[Listen to the Groulet pou at the \*Stories in the Wall\* website.](#)



[Read the script in the \*Stories in the Wall\* script book.](#)

## Activity 2. Casting your radio play

### Aim:

Participants are given scripts and assigned characters for their radio plays.

### Overview:

Here are a few tips for Instructors to consider when casting the roles.

### Tips for casting:

- If participants have written their own scripts, they will have naturally developed a sense of who to cast for each role. Letting students cast the play collaboratively gives them a strong sense of ownership over their project as a whole.
- If you have selected scripts from the Stories in the Wall: Metamorphosis Script Book to use, you may choose to cast the roles before participants receive the material. Here are some tips for casting:
  - ◆ Consider the genre and mood of each story and what emotional tone will be needed to create this mood. Is it a comedy? A thriller? An action adventure? Think about what kind of energy is required to help you match the right group of students to a story.
  - ◆ A radio play is told using voice, music and sound effects only. There are no visual clues to convey character. This means you need to consider who speaks clearly and who can experiment with their voice when casting roles.
  - ◆ Finally, when recording a radio play, memorisation is not required as students are able to read from the script and record a few takes at a time. This can be a great equaliser among students who may be more naturally shy and quiet. So don't feel like you need to cast the most confident performers in the lead roles.

## Activity 3. Your pop up recording studio

Professional radio plays are often recorded in a soundproof studio where care has been taken to eliminate external noises in the recording process. For your recordings, you may have students record their work on devices simultaneously in the one space (Option A) or you may be able to create a pop up recording studio within your school (Option B).

### Aim:

Participants create a pop up recording studio in their classroom.

### Overview:

An Instructor will help participants to set up a pop-up recording studio, considering a suitable space and required equipment needed for participants to record their radio plays.

Instructions for Option A - Students record their work on devices simultaneously

- Have students find a place in the classroom where they aren't too close to other groups.
- If possible, set up each group with:
  - ◆ An iPad with the GarageBand app
  - ◆ A set of headphones to listen back to their recordings - optional
  - ◆ An external microphone to optimise audio - optional
- If students are recording their work simultaneously, it is realistic to expect that each recording will include background noise from other groups. Don't worry, background noise can be masked somewhat by music and sound effects in the editing process (Activity 5).
- Ask participants to consider other groups when they are not recording, so they aren't accidentally featured in someone else's radio play.

### Instructions for Option B - Create a pop up studio for students to record in one at a time

- Look for a quiet room enclosed by four walls.
- Consider the size of the room - the smaller the better, as sound is less likely to bounce around.
- Rooms with carpet on the floor will also help 'absorb' sound (this is a good thing).
- Ask everyone to be as quiet as possible and do a background noise check. Listen out for any background noise, which could include: people chatting, sounds from the road, noise from water pipes, footsteps from upstairs, fans whirring on the ceiling, photocopiers printing etc.
- Turn off all fans, air conditioning, desktop computers and any electric appliances that create sound (anything that creates even the quietest buzz or hum).
- It might sound silly, but you can also create a soundproof cubby by placing blankets over a set of desks and placing pillows inside. All of these come together to soundproof the cubby. Students can then sit inside the 'pop up studio' cubby to record one at a time.
- Set up your equipment:
  - ◆ An iPad with the Garageband app.
  - ◆ A set of headphones to listen back to their test recordings - optional
  - ◆ And an external microphone to optimise audio - optional

### A note on equipment:

We encourage you to use whatever equipment you have access to at your school. For this resource, we have created specific instructions for using iPads and GarageBand. However if these aren't available, you can also record your radio play using any of the following:

- A smartphone
- A tablet or laptop device with an internal microphone
- A computer, interface and microphone
- Online software and apps. Here are some app suggestions from [National Public Radio \(NPR\)](#)



## Activity 4.

### Recording your Podcast using an iPad with the GarageBand app

#### Aim:

Students record their voices for their radio play

#### Overview:

Students use an iPad and Garageband and follow the Prezi instructions to record their radio play's introduction and script dialogue.

#### Instructions:

- You will be recording students voices for the following elements:
- The radio play's introduction - the title and author credit
- The dialogue - everything that's spoken in the script
- For step by step instructions of how to do this, follow along using this [Prezi workshop](#) developed by The Arts Centre Melbourne.

#### General tips for optimising audio:

- If you have an external microphone, plug it into your recording device.
- Otherwise, hold the recording device close to your face and point the microphone towards your mouth. If you are recording using an iPad the microphone may be found in different places depending on the model. You may like to google the model of the device you are using so you know where exactly the microphone is located.
- Make sure that you are not too loud or too close to the microphone. Listen back for any distorted sounds that come from recordings that are too loud. You should hear the voices clearly and audibly. You may need to adjust your volume in response to the recording level, so always listen back to a test recording.
- Use headphones when recording where possible. This will help you hear back your recording clearly and have a sense of whether your voices are loud enough.

## Activity 5.

### Editing your radio play using an iPad with the GarageBand app

#### Aim:

Students elevate their radio play through editing!

#### Overview:

Students use an iPad and Garageband and follow the Prezi instructions to edit their radio play recording and add music and sound effects.

#### Instructions:

- You will be editing the production using the following elements:
- Music - to set the mood and add emotion and tension to the story
- Sound effects - to make the story feel more realistic
- For step by step instructions of how to do this, follow along using this [Prezi workshop](#) developed by The Arts Centre Melbourne.

# Character Journey Worksheet

Central character:

What do they want to achieve in this story?

What is their biggest problem? Or what goes wrong along the way?

Who or what is stopping them from solving this problem?

Who or what can help them to solve this problem?

Don't forget the narrator!

# Storyboard Worksheet

Storyboard for \_\_\_\_\_ (write the title of your radio play)

Scene 1: Once upon a time... (set the scene and the world of the radio play)

Scene 2: And every single day... (introduce the main character)

Scene 3: Until one day... (introduce the character's biggest problem - maybe it's another character...)

Scene 4: And because of that... (what happens next?)

Scene 5: Until finally... (the big, exciting finale)

Scene 6: And ever since then... (the resolution)

# Script Excerpt:

## 2040 from Stories in the Wall: Metamorphosis

SCENE 1. EXT. The entrance to the city

SFX: Squeaky swing, wind howling, snap of stick, leaves rustling.

NARRATOR: Welcome to Melbourne. The year is 2040. The streets of Melbourne have been abandoned since the Zombie Apocalypse. There is only one safe place left for citizens, a farm on the other side of the city. This is where our heroes Rachel and Josh are headed.

RACHEL: We need to make it to the farm so that we can reunite with our classmates.

JOSH: I can't believe they'd leave without us.

RACHEL: Don't worry, we can catch up.

NARRATOR: The empty streets are quiet and no one else is in sight. Or so they think...

SFX: A twig snaps and someone screams and runs away.

RACHEL: What was that?!

SFX: Footsteps of running, leaves cracking, wind.

JOSH: It was nothing, stop worrying.

RACHEL: Did you just see that person, Josh?

JOSH: I didn't see anything, Rachel.

RACHEL: There was something over there! In the alleyway behind the trash cans! Do you think it was a...?

JOSH: SHHH! You're just tired and paranoid.

RACHEL: [Sarcastically] Well, Melbourne didn't look like this last time I was here.

JOSH: [Sarcastically] You think!

RACHEL: That was a joke.

JOSH: I know, Rachel, I'm not dumb.

RACHEL: We need to keep moving before nightfall. And it's still over 50kms until we get to the safe house at the farm.

JOSH: It might be safer if we get off the streets.

RACHEL: I agree. But how?

NARRATOR: Just then a little rat scampered out from behind the trash can and scurried down a drain.

JOSH: Let's use the sewers!

# Script Template

## Script Elements

- SCENE NUMBERS ARE WRITTEN IN BOLD AND CAPITALS. Followed by the location in lowercase. Both are underlined.
- SFX: Indicate sound effects with the abbreviation 'SFX:' followed by a description of the sound effect in italics.
- CHARACTER NAMES ARE IN CAPITALS: Followed by what they say in lower case.
- [Put any acting directions in brackets before a character speaks so they know how to say it]

## Script Template

**SCENE NUMBER.** Location Name

*SFX: Set the scene with a sound effect*

NARRATOR: Hi, I'm the Narrator and I speak first.

CHARACTER 1: I'm Character 1. I can't wait to find out what this radio play is about.

CHARACTER 2: [*Sarcastically*] I'm saying this sarcastically because that's what was written in the brackets.

CHARACTER 1: [*Sarcastically*] Well duh!

NARRATOR: The students started to get the hang of writing the script.

*SFX: Students typing on a keyboard.*

CHARACTER 2: Yay! Someone wrote me more dialogue.

CHARACTER 1: I wonder how long this will... AHHH!

NARRATOR: Suddenly! Character 1 got deleted from the rest of the script!

*SFX: The computer trash can deletes a file.*

CHARACTER 2: [*Evil laugh*] Mwa-ha-ha-ha. This is my story now. Now onto the next scene.

# If it wasn't for me...

## Character 1

Name:

This character affects the story by...

If it wasn't for me...

## Character 2

Name:

This character affects the story by...

If it wasn't for me...

## Character 3

Name:

This character affects the story by...

If it wasn't for me...

## Character 4

Name:

This character affects the story by...

If it wasn't for me...

## Character 5

Name:

This character affects the story by...

If it wasn't for me...

## Character 6

Name:

This character affects the story by...

If it wasn't for me...