



# The Radio Station

## *Understanding Your Community*

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**Teacher's  
Handbook**

**Teaching  
Masters**

**Student  
Portfolio**

**Content  
Slides**

**Reading  
Tips**

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# STORYPATH®

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# The Radio Station

## *Understanding Your Community*

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# ABOUT STORYPATH

## THE STORYPATH STRATEGY

Storypath offers both a structure for organizing the social studies curriculum and an instructional strategy for teaching. The structure is a familiar one: the story. The strategy is grounded in a belief that children learn best when they are active participants in their own learning, and places students' own efforts to understand at the center of the educational enterprise. Together, the structure and the teaching strategy ensure that students feel strongly motivated and have meaningful and memorable learning experiences.

Originally developed in Scotland during the 1960s, Storypath draws support from decades of experience with teachers and students. The approach has its roots in these beliefs about children and learning:

- The world is complex and presents many layers of information. Children know a good deal about how the world works and have a reservoir of knowledge that is often untapped in the classroom.
- When children build on that knowledge through activities such as questioning and researching, new understandings are acquired. Because children construct their own knowledge and understanding of their world, their learning is more meaningful and memorable.
- Problem solving is a natural and powerful human endeavor. When children are engaged in problem solving, they take ownership for their learning.
- The story form integrates content and skills from many disciplines and provides a context for children to gain a deeper, more complex understanding of major concepts.

## AN INQUIRY APPROACH

Questioning, by both teacher and students, is a key component of Storypath. Through the story structure and the discourse it creates, the teacher guides students in their search for meaning and understanding as they acquire new knowledge and skills. Your questions, and the discussions they engender, cause students to:

- ask their own questions and think critically about what they know;
- use their prior knowledge to make sense of new information;
- connect personally to important social studies concepts.

The story structure and inquiry guided by unit goals provide the framework for students to integrate skills and complex content through problems they encounter. As they do so, their understanding of important concepts is extended and key connections are made.



## THE STORY STRUCTURE

For thousands of years, stories have helped us create order and make connections between events. Storypath's narrative structure helps students understand concepts that they often find difficult to comprehend in the traditional social studies curriculum.

Each Storypath unit centers on a unique and engaging story that provides a concrete context for understanding the social science content. This story may be based on actual historical events, as developed in *Struggle for Independence*. Or the story might instead be based on typical community or business structures, as developed in *Families in Their Neighborhoods* or in *Understanding the Marketplace*. From all of these structures, students develop a meaningful context for developing understanding of the topic.

### Typical structure of a Storypath unit

#### CREATING THE SETTING

Students create the setting by completing a frieze or mural of the place.

#### CREATING THE CHARACTERS

Students create characters for the story whose roles they will play during subsequent episodes.

#### BUILDING CONTEXT

Students are involved in activities such as reading, writing, and research to stimulate them to think more deeply about the people and the place they have created.

#### CRITICAL INCIDENTS

Characters confront problems typical of those faced by people of that time and place.

#### CONCLUDING EVENT

Students plan and participate in an activity that brings closure to the story.







## STUDENT PORTFOLIO

Students use the Portfolio to read, write, conduct research, and complete other activities crucial to the specific Storypath unit. The Portfolio helps students manage their work throughout the unit. And when completed, the Portfolio becomes an authentic assessment tool.

EPISODE 1  
TEACHING MASTER  
T2

**LETTER OF APPLICATION**

(Your name here)

(Your address here)

Station Manager

(Radio station name here)

(Radio station address here)

Dear \_\_\_\_\_:

(Name of station manager)

I am interested in a job at the radio station as a \_\_\_\_\_.

(Job title)

I think I am qualified for this position because \_\_\_\_\_.

\_\_\_\_\_

\_\_\_\_\_

I will be happy to come to the radio station to discuss my qualifications and to answer any questions you might have.

I look forward to hearing from you in the near future. Thank you for your time.

Sincerely,

(Your signature here)

TEACHING MASTER  
T13

Name \_\_\_\_\_ Date \_\_\_\_\_

**SELF-ASSESSMENT: SOCIAL SKILLS**

Social skills are important to working successfully in a radio station. Use this chart during this unit to keep track of how well you work with others.

**EPISODE:** \_\_\_\_\_

Describe the group situation or event: \_\_\_\_\_

Group Skills	I need to work on this.	I did this some of the time.	I did this most or all of the time.
I respectfully listened to others.			
I contributed actively to the group.			
I encouraged others to participate.			
I suggested solutions to problems.			
I did my fair share of work.			

One thing our group did well together: \_\_\_\_\_

One thing our group needs to work on: \_\_\_\_\_

One thing I did well: \_\_\_\_\_

One thing I could do better: \_\_\_\_\_

## CONTENT SLIDE SETS

Each unit includes sets of Content Slides that offer flexibility in how they are used to support student learning. The number of sets varies from unit to unit. The slides in each set provide focused nonfiction content and can be used for independent, paired, or small group reading.

Students use the slides to build context and deepen their understanding of the unit's content. You can use the slides as most appropriate to your situation. For those with laptops, display the appropriate slides for student reading and discussion or reproduce the slides as needed for each episode for individuals, pairs, or small groups.

In the overview of each episode, slide sets needed are listed and specific suggestions are provided for how to use the slides as you proceed through the episode. Best practice is to make the slides available to the students either on a laptop in front of them or in hard copy. Then the teacher can use a large screen to display and support discussion related to the slide.

A Reading Tips chart in PDF format (located on the CD) provides quick reminders of key reading strategies. Reproduce Reading Tips for each student or group.

Note that the slides are conveniently available in a printable format on the CD.



# LITERACY AND STORYPATH

With the Storypath strategy, students deepen their understanding of major social studies concepts. Storypath provides literacy support to help students access and make sense of the social studies content. Students apply literacy skills such as reading comprehension, prewriting and writing skills, speaking and listening skills, and vocabulary development.

## Reading

Content Slide Sets present opportunities for students to engage in focused content reading. Students can read the slide independently, with a partner, or listen as the partner reads.

**How many listeners?**

The more listeners a station has, the more it can charge for its advertising time. Radio stations are interested in finding out how many people are listening to them.

◀ This car advertises a local radio show so that more people in the community will listen.

**Why do radio stations need to know how many listeners they have?** (main idea/supporting details)

SET 4  
SLIDE 3

## Comprehension

Questions on each Content Slide Set help students focus on important content. Questions are labeled with suggested reading strategies.

## Visual Literacy

Each unit offers numerous opportunities to evaluate and respond to visuals such as photographs, maps, diagrams, and illustrations.

## Reading Tips

For easy reference, Reading Tips for using the reading strategies are included on the CD.

The Radio Station Understanding Your Community		
Reading Tips		
Reading strategy	When do I use the strategy?	How do I use it?
Main idea/supporting details	Use it to find the big idea, and then identify the facts and details that support it.	1. Think about what you want to know and what you already know. 2. Read the text and think, "What is the 'big idea' here?" 3. Look for information that is important to the big idea. Some facts are interesting but not important. 4. The details you find may cause you to change your big idea.
Comparing and contrasting	Use it to find information that tells you how two or more ideas are alike and different.	1. Think about what you want to know. 2. Choose two events or ideas to compare and contrast. 3. List important information about one event or idea. 4. For each item on the list, look for information about how the other idea is the same or different. 5. Look for clue words such as "similarly," "also," and "however."
Making inferences	Use it to understand information not stated directly in the text or to "read between the lines."	1. Think about what you want to know and what you already know. 2. Look for clues in the text that give you new information. 3. Compare this new information with what you already know to figure out what the author is saying.
Connecting	Use it to understand new information by connecting it with what you already know.	1. Think about what new information you want to remember. 2. Think about what you already know. 3. Look for connections between the new information and what you already know from experience or reading. 4. These connections will help you remember the new information.
Scanning	Use it to quickly find the specific information you need.	1. Think about what information you need to find. 2. Move your eyes over the page looking for subheadings, italicized or bold print words, and key ideas. 3. When you find what you're looking for, slow down and read carefully.
Understanding visuals	Use it to find information presented in visual form, such as maps, graphs, photographs, diagrams, and time lines.	1. Think about what you want to know and what you already know. 2. Look for information that explains the visual. For example, look at labels, captions, arrows, or map keys. 3. Search for the specific information you want. 4. Put the information into words to help you understand the visual.



## Writing

Throughout each unit, students complete writing activities to prompt thinking as well as to demonstrate what they have learned.

EPISODE 1  
PORTFOLIO 2

DATE \_\_\_\_\_

**WRITING: AN ANNOUNCEMENT**

1. Radio station name: \_\_\_\_\_

2. Radio station slogan: \_\_\_\_\_

3. List information to include on your announcement.

4. Draft the announcement on a separate sheet of paper.

5. Edit the announcement using the criteria below.

☐ Includes name of the radio station and slogan

☐ Includes information about the programs

☐ Is well organized—eye-catching and uncluttered

☐ Has no misspelled words

6. Prepare final announcement.

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PORTFOLIO 5  
The Radio Station

## Speaking and Listening

Students refine these skills by presenting ideas to the class and resolving issues through discussion and collaboration.

EPISODE 4  
PORTFOLIO 11

DATE \_\_\_\_\_

**INTERVIEWING**

Interviewing someone who knows about your topic is a good way to provide your radio station listeners with information. Use these steps to prepare an interview.

**1. Identify the person.**

Who do you want to interview? \_\_\_\_\_

Why do you want to interview this person? \_\_\_\_\_

**2. Arrange for the interview.**

☐ Contact the person and ask for an interview.

☐ Explain why you want to interview him or her.

☐ Be sure to explain that the interview might be on your local radio station.

☐ Arrange a time and a way to interview. Will you meet face to face, or will you interview over the telephone or by e-mail?

☐ Thank the person for agreeing to the interview.

**3. Write questions.**

Make a list of questions you want to ask the person. Write at least five questions. Organize your questions so that they have a logical order.

**Content and Ideas**

☐ Are the questions clear?

☐ Are the questions in the right order?

☐ Will the questions provide interesting or important information?

**Voice**

☐ Will the listener want to listen to the answers to these questions?

☐ Does the interviewer show a strong commitment to the topic and respect for the person being interviewed?

**4. Edit the questions.**

Give your questions to someone to read and give feedback. Remember, you want your questions to be clear and easy to understand. Revise your questions based on the feedback.

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PORTFOLIO 17  
The Radio Station

## Vocabulary Development

In each unit, students are exposed to specialized vocabulary for speaking and writing. Students create word banks in their Portfolios by recording content words.

PORTFOLIO 16

DATE \_\_\_\_\_

**WORD BANK**

Keep track of the words you learn or words that interest you. Words in your word bank may come from class discussion, research, or any other source during the unit. Next to each word, write a definition of the new word or words that describe the new word. You might even draw a sketch of the word to help you remember its meaning.

Assessment: The word bank includes nouns that relate to the setting and vivid and appropriate adjectives.

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PORTFOLIO 22  
The Radio Station

## Reading Mini-Lessons

Use the Reading Mini-Lesson Framework on page 70 of the Teacher's Handbook to conduct reading mini-lessons.

**HOW TO CONDUCT READING MINI-LESSONS**

The Reading Tips chart on the CD provides a quick reminder for students to use as they work with the slides. These Reading Tips cover strategies that are especially effective for reading and understanding nonfiction texts.

- Identifying main ideas and supporting details
- comparing and contrasting
- making connections
- making inferences
- scanning for specific information
- understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storypath mini-lesson is to provide a quick review. You will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions in the Content Slide Sets suggest applicable strategies that the students will need to use on their own.

**READING MINI-LESSON FRAMEWORK**

1. Describe the strategy, explaining when and why readers use it. Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.

2. Model the steps as you "think aloud" with a sample text. Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete for developing readers. Language that will help you includes the following:

- "I think about what I already know when..."
- "When I look for the main idea, I..."
- "A clue that will help me is..."
- "That makes me think..."

3. Guide students to apply these steps as they read during the unit. Support students as they apply the various reading strategies in the Storypath unit and begin to use the strategies independently. For example, after you model your own thinking, ask students to try the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.

4. Assess students' progress. Students' independent use of the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy, as well as their understanding of social studies content.

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PORTFOLIO 70  
The Radio Station

# ENGLISH LANGUAGE LEARNERS AND STORYPATH

English Language Learners, or ELL, is a term that applies to students whose primary language is not English. These students are in the process of acquiring English as a way to communicate ideas and gain content knowledge. They don't yet have the tools at their fingertips that native English speakers have that allow them to easily navigate classroom activities and contribute to classroom experiences. ELL students don't lack ability; they just don't know the language.

As ELL students gain experience in an English-speaking classroom, their abilities and comfort level increase. But remember that regardless of the progress made by ELL students, new material will revert them to beginner status simply because they do not have the same background as students born in the United States who learned English as their native languages.

There are some very basic things the teacher can do to make the classroom a place of learning for ELL students. For example, text-rich activities, without visuals, should be avoided. Visually rich activities should be commonly used, and the senses should be engaged whenever possible. Music and kinesthetic activities, such as role-playing, are excellent tools for ELL students.

**Activate prior knowledge.** English language learners are similar to native English speakers in the most fundamental ways: They possess a great deal of prior knowledge and are excited about sharing that knowledge. To provide scaffolding, preteach new vocabulary and introduce concepts with visuals that relate to the subject matter. When studying another time period, it is important to connect concepts to both the present and the past.

**Allow extra time for small group work.** ELL students will benefit from working with partners and small groups. These situations allow students more opportunities to contribute to conversations and complete tasks. In small groups, assign ELL students a specific task to complete, and allow them extra time to complete this task if needed. When you do have whole class discussions, you might have ELL students follow this discussion by working with a partner to recap the important ideas or the assignment.

**Model tasks and thought processes.** Modeling makes tasks and thinking processes more concrete. For example, if students are expected to write a short poem, model the process of writing a poem. Then have them refer to the model poem as they write their own.

**Develop vocabulary.** Vocabulary development is key to comprehension, so preteach vocabulary whenever possible. Use illustrated word banks and vocabulary exercises that encourage interaction with words. For example, students can write the word and draw an illustration of each word in the word bank and then verbally explain how the word relates to the big ideas in the unit.



**Allow use of the native language.** For students who possess few English words, allow them to complete writing activities in their native language. As they learn more English, they will begin to incorporate English into their written and oral language. This validates the students' native language and their prior knowledge, and also helps bridge the gap on their way to learning—and using—their new language.

**Encourage involvement in class discussions.** English language learners will likely be reluctant to contribute to whole group discussions, so encourage them to contribute in a way that is comfortable for them—words, phrases, simple sentences. Make sure the classroom is a safe and supportive environment.

**Modify assignments and assessments.** Students can use many different modes to communicate their understanding of unit concepts. Illustrating, cutting-and-pasting vocabulary activities, using graphic organizers such as timelines, and completing sentence stems are all excellent and valid methods for responding to content. ELL students should also work on and present material with a partner or in small groups whenever possible. In these situations, you will gain a more valid assessment of what ELL students have learned.

Additionally, at the beginning of the school year and whenever new material is introduced, limit the number and complexity of the activities you assign. Allow students to use methods other than writing to respond to information.



Look for this icon throughout this Teacher's Handbook. This icon indicates that an activity is particularly appropriate for English Language Learners.

# ASSESSMENT

Each Storypath unit offers a range of options for assessing student learning.

## Portfolio Assessment

The Student Portfolio provides ongoing assessment of student understanding of unit objectives through writing and other response activities.

## During Each Episode

Assessment suggestions are included throughout the Teacher's Handbook and align with the Student Portfolio. Complex thinking and problem-solving abilities are assessed as students role-play and respond to critical events throughout the unit.

EPISODE 4  
PORTFOLIO

8

DATE \_\_\_\_\_

### TEAMWORK AT THE RADIO STATION

Discuss how your group will work together to create your radio program. Write your responses once your group agrees on a topic.

Group members:

\_\_\_\_\_

\_\_\_\_\_

What will we do if someone doesn't do his or her fair share of the work?

\_\_\_\_\_

If we have a disagreement in the group, how will we handle it?

\_\_\_\_\_

If someone needs extra help in the group, how will we help?

\_\_\_\_\_

If someone finishes a task before the others do, what will that person do?

\_\_\_\_\_

What are some things we can say to each other to provide support?

\_\_\_\_\_

\_\_\_\_\_

PORTFOLIO  
The Radio Station 13

ASSESSMENT

### ASSESS: The application letter

- includes believable information given the age and job;
- provides details about previous experiences;
- demonstrates understanding of the skills and background necessary for working in a radio station;
- describes qualities desirable for the workplace;
- uses correct format for letter writing;
- demonstrates care by planning, revising, and editing the letter.

### INTERVIEWING FOR THE JOBS (OPTIONAL)

**Introduce the interview process**

Begin a discussion with students by asking whether people would be hired for a job based only on a letter of application. This should lead students to suggest interviews. Discuss with students why interviews are important. Some points that might be discussed include the following:

- Interviews provide both the employer and the applicant with the opportunity to ask questions.
- The interview process provides the opportunity to assess the technical, communication, and interpersonal skills of the applicant.
- Both the applicant and the employer can get a feel for how well they can work together.

Ask students what questions they might ask in an interview. Write students' interview questions on the board. The list might look something like this:

Why do you want to work at the radio station?  
Why are you interested in this particular job?  
What skills do you bring to this job?  
What level of education have you completed?  
What special courses did you take to prepare you for this job?  
What other jobs have you had?  
What did you learn at those jobs that you might use in this job?  
Why did you leave your last job?  
Are you involved in community activities? What were they and what did you enjoy about them? What did you learn from them?

**COMMON CORE**  
**Vocabulary Acquisition and Use**  
Acquire and use accurately academic language related to the work of the radio station.

**CUSTOMIZE**  
**Time Management**  
If time is a factor, you could skip the job interviews and move to creating the radio station employees.

**COMMON CORE**  
**Presentation of Knowledge and Ideas**  
Adapt speech to job interview, demonstrating command of formal English as appropriate. Present information such that listeners can follow.

EPISODE 1  
The Radio Station 25



## Self-Assessment

Students have opportunities to assess their own work, through activities such as writing and oral presentations. There are also opportunities for student reflection at the end of each episode.

EPISODE 14  
PORTFOLIO  
14

DATE \_\_\_\_\_

**REFLECTING ON THE EXPERIENCE**

What did you like best about the radio programs? Why?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Why are radio stations important to our community?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What did you learn about your community? List at least three things that you learned.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Assessment: Reflections explain what students liked best about the radio programs and why, identify at least one role the radio station plays in the community, and identify at least three things learned about the community.

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## Social Skills

A social skills master is provided to support student self-assessment and can be used at the teacher's discretion whenever students need to reflect and build on such skills.

EPISODE 4  
PORTFOLIO  
12

DATE \_\_\_\_\_

**RADIO PRESENTATIONS**

Work with a partner through each of the steps below. Each of you should do each step. Provide support and feedback to each other.

**1. Explore voice.**

The way someone says something can affect its meaning. Read the following sentence using different voices. Read it as though this is

■ a very serious program. ■ the most boring program in the world.  
■ a humorous program. ■ an exciting and interesting program.

**"Welcome, ladies and gentlemen, to our 'Community Issues Program.' You can call in to talk about topics that are of concern to you."**

What is the best way to read this sentence?

\_\_\_\_\_

**2. Decide on the correct voice.**

Review with your partner the information you will say on the radio. What kind of voice would be best for this presentation?

■ Serious ■ Funny  
■ Lively ■ Other

**3. Use the correct voice.**

Practice what you will say.

☐ Words were pronounced correctly.  
☐ Your voice created interest for the listener.  
☐ Your voice sounded confident.  
☐ Your voice showed that you were well prepared.

**4. Make changes**

Make changes and then practice again.

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## End of the Unit

At the conclusion of the unit, synthesizing questions reinforce unit objectives. Optional synthesis activities are included to guide students to apply what they've learned. Each synthesis activity includes criteria for assessment—you decide how best to use these options.

☒ **UNIT QUESTIONS FOR REVIEW**

**DISCUSSING THE RADIO STATION**

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

❖ What have we learned about our community?

❖ Why is a radio station important to the community?

❖ What responsibility does a radio station have to the community?

❖ What responsibilities do community members have to radio stations?

❖ What are some ways radio stations can help the community?

❖ How does a radio station reflect the community and involve people in civic engagement?

❖ What ideas or events were significant in the development and history of the local community and region?

❖ How does our community interact and share languages, foods, traditions, and other forms of culture?

❖ What are some causes of controversy among community members and between community members and the radio station?

❖ Why is freedom of speech important?

❖ What responsibilities do people have when they say what they think (exercise their freedom of speech and civic engagement)?

❖ What skills and personal traits are needed to work in a radio station?

❖ Who decides what programs listeners hear?

❖ What are some ways community members can express concerns and opinions to their local radio station?

❖ What are some ways radio stations can respond to the community's concerns?

❖ Why do radio stations need advertisers?

**REFLECTING ON THE RADIO STATION**

Students need time to reflect on their experiences and progress through this unit. Have them write answers to questions like these:

■ What have you learned about the community?

- History?
- Environment?
- Local government?
- Cultures?
- Art?

■ What have you learned about how people in the community interact?

■ Why is it important for community members to speak out on issues? (civic engagement)

■ What have you learned about radio stations?

■ What was the most difficult part of making a radio program? Why?

■ What is the best work you did during this unit? Why was it good?

■ What work could you have done better? How could you have done it better?

■ What did you learn about working with others? How might these skills help you outside of this unit?

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☒ **SYNTHESIS ACTIVITIES**

The following synthesis activities offer your students the opportunity to demonstrate what they've learned in this unit. These activities are also powerful assessment tools for you because they're multidimensional. They allow for the variances in students' abilities as learners. These activities allow you to assess students on a variety of subjects at a number of different levels.

**1. PORTFOLIO RESPONSE**

Have students review their Portfolio and identify at least four items that represent important ideas or skills learned. After students have selected the items, they should write at least one paragraph in response to the following questions:

■ List four important ideas from your Portfolio. Why are these ideas important?

■ What problems did you face in your job role? How did you respond to these problems?

■ What have you learned about your community? What items in your Portfolio provide information about your community?

■ What did you learn about freedom of speech?

■ What skills do you believe improved as a result of this unit? Explain why.

**Criteria for Assessment**

Learning objectives were met if

■ the Portfolio demonstrates four important ideas about creating radio stations, communities, and/or freedom of speech,

■ reflections are thoughtful, well organized, and clearly communicated,

■ appropriate writing conventions are used.

**2. CREATE A FOUR-TAB BOOK**

**Activity**

To assess students' understanding of their community have them create a four-tab book using such prompts as people from our past, community events from our past, cultures in our community, rights and responsibilities in our community. Adjust according to your unit objectives.

**Criteria for Assessment**

Learning objectives are demonstrated if

■ the response reflects the topic of the tab, and

■ each tab has at least two "big ideas" accurately reflecting what was learned about the community.

People from our past

Community events from our past

Cultures in our community

Rights and responsibilities in our community

The Radio Station 61

# PLANNING THE UNIT

## THE RADIO STATION UNDERSTANDING THE COMMUNITY

### MAKE KEY DECISIONS

**Decide on a focus of study.** This Storypath unit is organized so that you can study your own community using the context of the radio station to develop an understanding for that topic. You can easily adapt the unit for another focus of study, while still using the radio station as a framework. The preparation of radio programs allows students to study a topic in depth and then synthesize their understanding. You may want to focus the radio station on a topic other than your own community. Teachers have used this unit to focus on “heroes and heroines,” contributions of historical figures, cultures around the world, Martin Luther King Jr.’s birthday, Veteran’s Day, how local government works, to name a few. Generally, plan six to eight weeks to complete the unit.

**Develop research skills.** Students will be locating and gathering information about how radio stations serve the community by providing local news and feature stories about their community. The Content Slide Sets offer information about radio stations. You will want to assemble resources about your community for students or have them locate the information they need to support the unit. The Portfolio provides assistance with their research. However, you may need to elaborate on the Portfolio, making it specific to your particular topic, or teach specific lessons on particular research skills.

**Allow space for the Storypath.** You will need wall space for the frieze and for displaying student work. You and your students may want to turn your classroom into a radio station.

**Decide on your broadcast format.** You may decide that your school should have the benefit of your radio broadcasts. For example, you might have a series of broadcasts at a particular time of the day over the school intercom to inform all students about important information about their community. If appropriate technology is available, programs could be sent over the airwaves or telephone lines. Some high schools have radio stations and students could use this facility as well. Simply setting aside time each day for students to listen to their broadcasts is also highly motivating.

**Use the Student Portfolio to gather evidence of student learning.** The Student Portfolio provides evidence of student understanding of the role of community radio stations and information about your local community. In the Portfolio students apply reading and writing skills to demonstrate learning. While much of the students’ work is displayed to enrich the learning environment, you will want to save it when the Storypath concludes. You can save students’ work in a pocket folder together with the Portfolio.

### CUSTOMIZE THE UNIT

**Adapt the unit.** There will likely be many times in this unit when you will want to modify the curriculum to suit your own needs and follow the logical progression of

the story. Alternative activities or special arrangements are suggested at various points during the unit to assist you in adapting the unit to meet your unique needs.

Frequently, students will provide an unanticipated twist to the Storypath, or important learning opportunities will arise. It is best to address the issues as they naturally arise in the story line, reinforcing students' ownership for the story and their "need to know." The Storypath allows for the accommodation of those special circumstances.

**Integrate the curriculum.** You may have units that you normally teach each year that naturally integrate with this Storypath. For example, a unit on poetry could become "The Poet's Corner" and be broadcast each day. Oral history, report writing, interviewing, readers' theater, debates, and creative writing units all work well with this Storypath. Consider the program formats that would make use of these learning experiences.

**Connect to the world of work.** A curriculum priority may be to develop "school-to-work" connections. This unit reinforces these connections when students write letters to apply for jobs in the radio station, examine ways station staff work together effectively, and use their knowledge and skills to create programs.

**Connect to other Storypaths.** *Democracy in Action: Communities Make Decisions* develops students' understanding of local government when citizens are faced with a new shopping mall. *The First Thanksgiving and The Wampanoags* and *The Early Northwest Coast People* develop students' understanding of early indigenous communities. *Main Street: Understanding Goods and Services* and *The Toy Company: Understanding the Marketplace* develop students' economic understanding and how businesses contribute to the community, to name a few. For more information, visit [www.teachstorypath.com](http://www.teachstorypath.com).

## INVOLVE OTHERS

**Involve families and your community.** interviewing family and community members to learn about your community makes this learning experience authentic to real local radio programs. Students can interview people about the community's past or local business owners about businesses in the community. Local government officials and people involved in arts and recreation are also appropriate. As the unit unfolds, suggestions for organizing and conducting such interviews are described.

**Plan a field trip.** Local radio stations serve as excellent resources for this unit. Field trips to, or guest speakers from, radio stations can enrich students' experiences. Those activities should be carefully timed, however, and should happen only when students are truly interested in learning from the field trip or are ready to listen to a guest speaker. The best time for a field trip or guest speaker is at the conclusion of the unit: students can knowledgeably compare and contrast their own understanding with the new information, making the event a powerful learning experience.

**Create a learning community.** An open and supportive atmosphere is essential for students to engage in the discourse that is basic to the learning process of the Storypath approach. Students should understand the value of reflective discussion and the importance of collaborative work to deepen their understanding of complex ideas. Consequently, students should be expected to listen carefully and respond thoughtfully and respectfully to each other's ideas.



# CREATING THE SETTING

## THE RADIO STATION

### INTRODUCING THE RADIO STATION

PAGE 15

Students brainstorm the features of the radio station and the community it serves.

<b>Materials</b>	Content Slide Set 1
<b>Grouping</b>	Whole class
<b>Schedule</b>	Approximately 20 minutes

### CREATING THE RADIO STATION

PAGE 16

Students create a frieze of the setting.

<b>Materials</b>	Portfolio 1, <i>Frieze Guide</i> , p. 4 For the frieze: <ul style="list-style-type: none"> <li>■ one bulletin board or wall space, approximately 6' by 4', covered with butcher paper</li> <li>■ various colors of construction and tissue paper</li> <li>■ colored markers, crayons, glue, scissors, masking tape</li> <li>■ doilies, aluminum foil, pipe cleaners, yarn, straws, cotton balls</li> <li>■ Optional: cereal boxes for buildings and cardboard boxes for the studio</li> </ul>
<b>Grouping</b>	Three groups—one for foreground, one for buildings, and one for background
<b>Schedule</b>	1–2 hours—can be done over several days, but students will probably want to keep working once they start

### CONCLUDING EPISODE 1

PAGE 17

Students make word banks and write an announcement for the radio station.

<b>Materials</b>	Portfolio 16, <i>Word Bank</i> , p. 22 Portfolio 2, <i>Writing: An Announcement</i> , p. 5 For the word bank: <ul style="list-style-type: none"> <li>■ thick black marker</li> <li>■ cards for writing individual words</li> </ul>
<b>Grouping</b>	Whole class for word bank and individuals for writing activity
<b>Schedule</b>	30 minutes to an hour

#### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Determine how community needs can be addressed by the radio station.*
- **Government** *Examine the role government plays in regulating radio stations.*
- **Social Skills** *Organize, plan, and make decisions while creating a frieze with group members.*
- **Critical Thinking** *Organize ideas from class discussions in new ways and apply those ideas to the frieze.*
- **Critical Thinking** *Organize ideas to create a slogan for the radio station.*
- **Speaking and Listening: Comprehension and Collaboration** *Prepare for and participate effectively in conversations and collaborations to create the setting*
- **Writing: Production and Distribution of Writing** *Produce clear and coherent writing in which the style is appropriate to writing an announcement for the radio station.*
- **Language: Vocabulary Acquisition and Use** *Acquire and use accurately academic language related to the work of the radio station.*

\*TH = Teacher's Handbook

# INTRODUCING THE RADIO STATION

## Launch the unit

Explain to students that they will be creating a story about a community radio station. Discuss the elements of a story: setting (where and when the story takes place), characters (the people in the story), and plot (critical incidents). In this episode, students will create the setting for the story—a radio station and the community it serves.

## Understand the role of the radio station

Before students create their radio station, they will need to understand the role that radio stations play in a community. Begin by discussing why a community might need a radio station that helps people learn more about the community. If necessary, suggest one or two reasons through questioning.

You might suggest reasons by asking these questions:

- ❶ How will new people moving to a community learn about the place?
- ❷ How can people learn about a community's accomplishments? Is it important that a community feels proud of itself?
- ❸ The local stations currently focus on national and international issues. Is it important for a radio station to provide community news and information? Why?
- ❹ How can a radio station make listeners excited about its programs? How can a radio station help a community take advantage of this resource?

Once you and your students have established the need for a local radio station, ask them what services a radio station might provide for a community. Make a list of their ideas for display. Students can refer to these ideas often as they develop their programs later in the Storypath. Services that students might suggest include

- providing information about community events and people;
- reporting local news, and developments in local government;
- reporting sports results, weather, and traffic conditions;
- offering local music programs;
- reporting on the history of the community.

## Name the station

Ask students if they know the call letters of their favorite radio stations. Discuss how stations get their call letters. (See Background Information, p. 64.) Then suggest that students select call letters for their station following the Federal Communications Commission (FCC) rules. Point out that the FCC chooses the call letters for actual radio stations. For more information about the FCC, see Background Information on page 64. To build students' knowledge about radio stations have them read and discuss Content Slide Set 1.

### CUSTOMIZE

**ELL** In whole-class discussions such as this one, encourage students to

- share ideas first with partners;
- contribute words, phrases, or simple sentences;
- use visuals to make concepts more concrete;
- share their prior knowledge related to the topic;
- draw or write their ideas.

### COMMON CORE

**Vocabulary Acquisition and Use**  
Acquire and use academic language related to the work of the radio station.



CONTENT  
SLIDE SET

1

# CREATING THE RADIO STATION

## Develop the setting

Students will create a frieze (mural) of a radio station in their community. Begin a discussion by asking, “If we were to create a radio station for our community, where might it be located?” Make a list of students’ responses on the board. Through consensus or voting, decide on the best location so that students can create an address. Display the name and address of the radio station so that it can be referenced as the Storypath continues.

### AUTHOR NOTE

#### Learning Process

The frieze gives students a common, concrete point of reference. The frieze helps them imagine their station within the community it will serve.

Ask students to picture the radio station location in their minds and to describe other features that are found at this location. Their descriptions don’t have to be entirely accurate, but they should capture a flavor of the place. For example, if the radio station is located in the community’s downtown area, have students suggest other businesses that are located there.

To help students develop more details for the setting, lead a discussion using these key questions.

- ❓ What might we find in the background of this setting? (*mountains, rolling hills, city skyline, trees, or lake, depending on your community*)
- ❓ The radio station should be placed in the center of our frieze. What else might be there? (*Students may suggest a park, wooded area, city street, residential area, or town square.*)
- ❓ What other features might be in the setting? (*Encourage students to add details such as street lights, crosswalks, flowers, signs, playground equipment, or whatever is appropriate to the setting—the more details, the better.*)

## Start the frieze

Organize students into three groups, and assign one group to each of the following tasks: background, midsection, and foreground. Show each group where it will make its section of the frieze by drawing a border around their section. Tell students that the scene is viewed as though they were standing across the street looking at the setting. Provide some sample sizes of items to help keep the objects on the frieze in scale. For example, showing students the sizes of a tree in the foreground and one in the background provides a sense of scale for other items.

For buildings on a street, distribute butcher paper cut in rectangles of the same size. The size of the rectangles is determined by the amount of available space for the frieze. For smaller buildings, cereal boxes can serve as the standard size; boxes add a three-dimensional feature.

Once students have been assigned to groups, use Portfolio page 4, “Frieze Guide,” for organizing their part of the frieze. It also contains tips for constructively working together in groups.

### AUTHOR NOTE

#### Modeling

I usually demonstrate art techniques to get students started. I might show them how to fold paper to provide a more three-dimensional appearance to a building.

### PORTFOLIO

1





#### AUTHOR NOTE

##### Pacing

Set a time limit for creating the frieze, otherwise students will most likely want to continue working for a long time. They can add to their settings when extra time permits.



#### ASSESSMENT

### Organize the work

Students can accomplish their work on the frieze in a variety of ways. Here's one method for organizing students' work:

**Step 1** Have each group meet to form an overall plan for its section of the frieze. Be sure students understand that the frieze is made from the perspective of the viewer looking from across the street.

**Step 2** Students can use chalk or pencil to outline the major features of the frieze so that it will be easier to talk about them as they plan.

**Step 3** When the overall plan is done, students in the background group can work at the frieze while students in the other groups work at their desks on the more detailed features of the midsection and foreground.

**Step 4** Students in the midsection and foreground groups can then take turns adding their features to the frieze while students in the background group work at their desks on background details, such as clouds or trees.

### Guide student work

Once students begin working, restrict your role to asking questions about the various tasks students are engaged in, reinforcing creative arts concepts of proportion, scale, texture, color, and depth. Students need to develop ownership of their setting and make decisions themselves about the features. If students have difficulty executing tasks or resolving issues in their groups, use those situations as opportunities to teach and strengthen group social skills. You can use Teaching Master 13, "Self-Assessment: Social Skills," TH page 59, to help assess students' development of these skills.

#### COMMON CORE

##### Speaking and Listening: Comprehension and Collaboration

Prepare for and participate effectively in conversations and collaborations to create the setting.

#### TEACHING MASTER

T13

## CONCLUDING EPISODE 1

### Discuss the setting

Once the setting is completed, initiate a discussion about it. Encourage students to record their opinions and observations. The discussion is a good opportunity for you to address students' progress. Here are some questions to guide the discussion:

- What do you like about our radio station?
- What are the advantages of our radio station location? (Guide the discussion so that students see the relationship of the location to advertisers, workers' homes, shopping areas, or whatever is appropriate to the discussion.)
- How might this radio station serve our community?
- What were some of the challenges that groups encountered in creating the frieze? The station?
- What are the benefits of all of us working together on the setting?
- What did you do that helped the group work efficiently?
- What can you do differently to help your group work better together?

#### CUSTOMIZE

##### Broadcast Studio

Some students could create a place in the classroom to serve as a broadcast studio. They could create models of broadcast equipment for "pretend" broadcasts.

## Create a word bank

Divide students into groups of four. Assign one student from each group to be the recorder, and have the groups brainstorm a list of words that describe the setting. Include descriptive words and words that describe feelings about the setting. Using a thick black marker, the recorder can write the words on index cards—one word on each card. Post the words next to the frieze. Encourage students to write as many words as they can; all the words should be posted even if there are duplications. In this way, each student will have contributed to the word bank. Students can begin recording words into their word bank on page 22 in the Portfolio. Encourage students to organize words into groups—those that are adjectives (descriptive) and those that are nouns (words that name things). Encourage students to add to the word bank as they progress through the Storypath.

### PORTFOLIO

16



### CUSTOMIZE



Encourage students to illustrate the vocabulary words.

## Write about the setting

Working individually, students can write an announcement about the radio station to take home to share with their families. Have students use the Portfolio page 5, “Writing: An Announcement,” as a guide. Before they begin writing, discuss the following to help generate ideas:

### PORTFOLIO

2



- ❓ What is the name of our radio station?
- ❓ Should the radio have a slogan? If so, what should it be? *(Ask students to think about local radio stations and any slogans that they might know. Here are some examples to get them started: KQMO 4 News; KRTU Sounds for San Antonio; WGN the Voice of Chicago; WMAL If You're Talking About It, We're Talking About It.)*
- ❓ What kinds of information do you think people in the community would be interested in knowing about our radio station? *(Students should identify that the purpose of the radio station is to help community members learn about their community—guide the discussion so that students begin to generate program topics for the radio station. Focus on the areas of study you have planned for student learning about their own community.)*
- ❓ How should we write the announcement so people will want to read about our new radio station? *(Guide the discussion so that students understand that the announcement should include important information about the radio station, be eye-catching, and have no misspelled words.)*

### LITERACY

#### Vocabulary

- slogan

### COMMON CORE

#### Writing: Production and Distribution of Writing

Produce clear and coherent writing in which the style is appropriate to writing an advertisement for the radio station.

### CUSTOMIZE

#### Classroom/School Announcement

Some students can work together to create a classroom announcement. If your radio programs are going to be shared school-wide, the announcement could be placed in a prominent place in the school.

## ASSESS: The announcement

- includes the name of the radio station and a slogan;
- includes important information about radio programs;
- is well organized and uncluttered;
- uses correct spelling.



### ASSESSMENT

## Create Portfolio folders

When students complete their “announcements of a new radio station,” have each of them make a folder with a pocket or distribute ready-made folders with pockets to each student. At the end of the Storypath, the folder pockets can be used to hold students’ displayed work and other important items.

# BUILDING CONTEXT

## JOB OPPORTUNITIES

# 2

# EPISODE

### INTRODUCING JOB OPPORTUNITIES

PAGE 20

Students determine the jobs needed for the radio station.

**Materials** Teaching Master 1, *Radio Station Job Titles*, p. 46  
Content Slide Set 2

**Grouping** Brainstorm first in groups of 4 or 5 and then as a whole class

**Schedule** Approximately 30 minutes

### WRITING JOB ADVERTISEMENTS

PAGE 21

Students write advertisements for the jobs they have selected.

**Materials** Portfolio 3, *Writing: A Job Advertisement*, p. 6  
Optional: the local newspaper job announcement pages

**Grouping** Whole class for discussion and then students work in small groups to write job descriptions; groups depend on which jobs students choose.

**Schedule** 1 hour

### CONCLUDING EPISODE 2

PAGE 22

Students share and discuss job advertisements.

**Materials** Students' completed job advertisements

**Grouping** Whole class

**Schedule** Approximately 20–30 minutes

#### EPISODE OBJECTIVES



- **Social Skills** *Organize, plan, and make decisions to create job descriptions for a radio station.*
- **Critical Thinking** *Organize ideas from class discussion in new ways and apply those ideas to job descriptions for a radio station.*
- **Critical Thinking** *Define job roles for a radio station and establish criteria for the jobs.*
- **Writing: Production and Distribution of Writing** *Produce clear and coherent writing in which the style is appropriate to writing an advertisement for the radio station.*
- **Language: Vocabulary Acquisition and Use** *Acquire and use accurately academic language related to the work of the radio station.*

# INTRODUCING JOB OPPORTUNITIES

## Get started

Introduce the episode by explaining to students that now that they have created their radio station, they must decide what kinds of jobs people have there. Tell students that in this episode, they will decide on the kinds of jobs at the radio station and write advertisements for these jobs.

Ask students what qualities they think are necessary to work at a radio station. Generate a list of qualities and record them on the board or a large sheet of paper. Students can refer to this list as they progress through the episode. They may suggest qualities such as

- an interest in the community;
- a desire to help in the community;
- being good at working under pressure;
- creativity;
- effective writing or speaking skills;
- experience in research.

As students work together in small groups in this episode, you might want to use Teaching Master 13, “Self-Assessment: Social Skills,” TH page 59, to help you assess their social skills development.

## Brainstorm radio station jobs

Explain to students that each radio station has a different number of employees and different kinds of jobs, depending on the size, purpose, and organization of the station. Tell students that they will have to decide what jobs are needed at their own station. Organize students into groups of four or five, and have each group brainstorm a list of possible jobs at the station. Assign a recorder for each group to record students’ ideas. When groups have finished this task, ask each to present its list to the class. Record the responses in a column. Work with students to create a second column in which a brief description is given for each job title. Display this chart as students write their job advertisements.

Students probably will be able to identify the major jobs, but they may not think of less familiar ones. Teaching Master 1, “Radio Station Job Titles,” TH page 46, provides information about some jobs at a radio station, but be careful not to dictate those jobs. Rather, ask students leading questions to expand their thinking. After they have completed their list, display the list of jobs so students can consider any job titles they might have overlooked. If students ask for further descriptions of radio station jobs, refer them to Content Slide Set 2.

### AUTHOR NOTE

#### Questioning

The questioning process is also an instructional process. The questions reinforce the jobs and skills necessary for working in a radio station and, at the same time, deepen students’ understanding.



CONTENT  
SLIDE SET

2

TEACHING  
MASTER

T13

### AUTHOR NOTE

#### Making Decisions

If there are particular topics you want to focus on for programs, introduce these ideas as well. For example, people of historical interest may be the focus of one of the programs or issues related to local government.

TEACHING  
MASTER

T1



## CUSTOMIZE

**ELL** The Content Slide Sets

provide visuals that put concepts about working in a radio station in context.

Students' lists may include jobs other than those on the Teaching Master, which is fine as long as students have a good reason for any particular job. As the Storypath develops, students may discover the need for other jobs. Let them solve the problem at that time—students can change or modify their jobs within the station. At the end of the unit, when students visit a radio station or interview a guest speaker, they can compare and contrast their ideas about their jobs to those in the actual setting.

## WRITING JOB ADVERTISEMENTS

### Identify job qualifications

Explain that students will use the information from the list they created to design advertisements for the various jobs at the station. Brainstorm with students the kinds of information they should include in their advertisements. Use this brainstorming session as a way to elaborate on students' understanding of each job.

### Write the advertisements

After the brainstorming session, tell students that they will need to write an advertisement for each job. Explain that in the next episode, they will be applying for the various jobs. Divide students into groups so that each group can write an advertisement for a particular job. The number and size of the groups will depend on the number of different jobs students have identified. Refer students to Portfolio page 6, "Writing: A Job Advertisement," which can help students develop the advertisements. Discuss the various categories of information on the guide sheet, making sure that students understand the kinds of information they should include in each. To help students complete the guide sheet, display the list of qualities they created at the beginning of this episode.

Ideally, students will choose the job they want to create an advertisement for because they will then be more motivated to write the job description. If several students are interested in a particular job, they can work together in the same group. However, you can manage the assignment of writing job descriptions in the way that works best for your class.

### ASSESS: The job advertisements

- include appropriate information about education, experience, and work skills related to their particular job description;
- organize the most important information at the beginning and then logically sequence the remaining information;
- are appropriate to the audience, interesting to read, and demonstrate thought and care in its preparation;
- are free of spelling or grammar errors.

## CUSTOMIZE

### Management Tip

You may want to discuss salary ranges for different jobs to keep the salaries somewhat realistic. However, let students' ideas stand for now; later they can interview radio station workers about salaries. The U.S. Department of Labor provides current information about job earnings. Go to [www.bls.gov](http://www.bls.gov).

## PORTFOLIO

3



## CONNECT

### Technology

Using the computer for creating the advertisements reinforces organization, layout and design, and computer skills.



ASSESSMENT

## COMMON CORE

### Writing: Production and Distribution of Writing

Produce clear and coherent writing in which the style is appropriate to writing an advertisement for the radio station.

### Language: Vocabulary Acquisition and Use

Acquire and use accurately academic language related to the work of the radio station.

## CONCLUDING EPISODE 2

### CUSTOMIZE

#### Managing the Advertisements

Allow several days for groups to share their advertisements. This time frame helps maintain student interest. It also allows students to ask important questions and to clarify what each person at the radio station does.

### Share job advertisements

Have each group share its advertisement. After each presentation, allow time for students to ask questions. Reinforce the importance of education and work skills, such as cooperation, promptness, determination, dependability, and any other aspects of this activity that you think are important. Emphasize the importance of each job to the success of the radio station.

### Reflect on group work

Since students will be working in groups throughout the Storypath, this is a good opportunity to reflect on the work of the groups and reinforce cooperative learning skills. Use such questions as the following for discussion:

- In what ways did you support each other as you wrote your job descriptions?
- What were some positive statements you made to each other as you worked together?
- How well did you listen to each other's ideas?
- When you disagreed with someone, how did you express your disagreement?
- How did you divide the work so that everyone did his or her fair share? What are some skills that you can work on to improve your group work?

### AUTHOR NOTE

#### Displaying Advertisements

You can make a bulletin board display by interspersing the job advertisements from the local newspaper with the students' advertisements to add authenticity to their work.

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# CREATING THE CHARACTERS

## THE RADIO STATION STAFF

# 3

# EPISODE

### WRITING LETTERS OF APPLICATION

PAGE 24

Students decide on the job they would like and write letters of application.

**Materials** Teaching Master 2, *Letter of Application*, TH p. 47  
Teaching Master 3, *Employment Letter*, TH p. 48  
Portfolio 4, *Job Qualifications*, p. 7  
Content Slide Sets 1, 2, and 4

**Grouping** Independently

**Schedule** Approximately 30 minutes

### INTERVIEWING FOR THE JOBS (Optional)

PAGE 25

Students interview for jobs at the radio station.

**Materials** None

**Grouping** Whole class for discussion; Individuals are interviewed for jobs.

**Schedule** 1–2 hours over several days

### CREATING THE FIGURES

PAGE 26

Students create figures of themselves.

**Materials** Teaching Master 4, *Outline of a Figure*, TH p. 49  
Teaching Master 5, *Identification Cards*, TH p. 50  
Optional: For the figures:  
■ various colors of construction and tissue paper  
■ yarn, fabric, wallpaper scraps, paper doilies, ribbon, lace, buttons, cotton balls  
Optional:  
■ card stock or heavy paper for mounting ID cards, photos for ID cards

**Grouping** Independently

**Schedule** 1 1/2 hours

### CONCLUDING EPISODE 3

PAGE 27

Students reflect on their progress and introduce themselves to the class.

**Materials** Portfolio 5, *Meet the Radio Station Employees*, pp. 8–9

**Grouping** Pairs to practice the job introductions; whole class for the presentations

**Schedule** Approximately 1–2 hours over several days

#### EPISODE OBJECTIVES



- **Social Skills** *Work with others to make decisions about job applications, job roles, and interviews.*
- **Critical Thinking** *Organize ideas from class discussion in new ways to create unique employees.*
- **Critical Thinking** *Use criteria to make judgments about job applications and interviews.*
- **Production and Distribution of Writing** *Produce clear and coherent writing in which the development, organization, and style are appropriate to writing a letter of application. Develop and strengthen writing as needed by planning, revising, and editing.*
- **Presentation of Knowledge and Ideas** *Adapt speech to job interview, demonstrating command of formal English as appropriate. Present information such that listeners can follow.*
- **Language: Vocabulary Acquisition and Use** *Acquire and use accurately academic language related to the work of the radio station.*

# WRITING LETTERS OF APPLICATION

## CUSTOMIZE

### Management Tip

Before launching the episode, decide if students will make full-length figures to represent themselves—or use another method.

## AUTHOR NOTE

### Imagination

Explain to students that they will need to imagine themselves as adults applying for a job in a radio station. As they write their letters of application encourage them to “imagine previous life experiences.” Be prepared that for some students, this may be difficult.

## PORTFOLIO

4



## TEACHING MASTER

T2

## CONNECT

### Technology

Students might want to consider sending their letter via the Internet.

## Get started

Before introducing this episode, select two students to be the station manager and the assistant manager. These students will have leadership roles throughout the Storypath and will make decisions about jobs, programs, and so forth.

Explain to students that since they now know the kinds of jobs that are available at their radio station, they can apply for those jobs. Explain that in this episode, each student will write a letter of application, interview for a job, and create a figure of himself or herself as an adult employee. Tell students that they will need to decide which job they would like to have at the station.

## Write letters of application

Introduce the station manager and assistant manager, and explain that students will need to write a letter of application to them for one of the jobs at the radio station. Discuss with students the information they should include in their letter. The following questions can guide students as they work on their applications:

- ❓ What kind of education do you need to work at a radio station?
- ❓ What other jobs might you have had? How would these past experiences help at the radio station?
- ❓ What tasks do you do well?
- ❓ What skills do you have to work well with others?
- ❓ What are some words others might use to describe you?

Have students use Portfolio page 7, “Job Qualifications,” to list their qualifications before they write the letter. Once these lists are completed, show students the format for the letter. Teaching Master 2 provides a format for the letter of application.

Tell students to write their letters of application and submit them to the manager. While students are writing the letters, the station manager can be creating a checklist of requirements he or she is looking for in radio station employees. If students ask for more information about job requirements, refer them to the job descriptions on Content Slide Sets 1, 2 and 4.

If some jobs have no applicants, let that stand for now. Later, as the need arises, students can move into those jobs and perform the necessary tasks. Some jobs may have more than one person. For example, you could have more than one talk show host—students could take turns with this job. The “radio personality” may emerge as students decide on the programs for their station, or you may have a student who has already decided on a role in that venue and comes ready to go to work.

## AUTHOR NOTE

### Student Leadership

I’ve found that students you least expect can assume a leadership role in the Storypath. Giving those students an opportunity to practice these roles opens up new possibilities for them.

## COMMON CORE

### Writing: Production and Distribution of Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to writing a letter of application.

Develop and strengthen writing as needed by planning, revising, and editing.

## ELL

### Vocabulary

- job qualifications



## CONTENT SLIDE SETS

1  
2  
4





## ASSESSMENT

### ASSESS: The application letter

- includes believable information given the age and job;
- provides details about previous experiences;
- demonstrates understanding of the skills and background necessary for working in a radio station;
- describes qualities desirable for the workplace;
- uses correct format for letter writing;
- demonstrates care by planning, revising, and editing the letter.

## COMMON CORE

### Vocabulary Acquisition and Use

Acquire and use accurately academic language related to the work of the radio station.

## CUSTOMIZE

### The Interviewing Process

You may have another strategy for teaching interviewing that is also effective. The suggestion here is designed to help students construct their own understanding of effective interviews.

### Introduce the interview process

Begin a discussion with students by asking whether people would be hired for a job based only on a letter of application. This should lead students to suggest interviews. Discuss with students why interviews are important. Some points that might be discussed include the following:

- Interviews provide both the employer and the applicant with the opportunity to ask questions.
- The interview process provides the opportunity to assess the technical, communication, and interpersonal skills of the applicant.
- Both the applicant and the employer can get a feel for how well they can work together.

Ask students what questions they might ask in an interview. Write students' interview questions on the board. The list might look something like this:

Why do you want to work at the radio station?  
 Why are you interested in this particular job?  
 What skills do you bring to this job?  
 What level of education have you completed?  
 What special courses did you take to prepare you for this job?  
 What other jobs have you had?  
 What did you learn at those jobs that you might use in this job?  
 Why did you leave your last job?  
 Are you involved in community activities? What were they and what did you enjoy about them? What did you learn from them?

## CUSTOMIZE

### Time Management

If time is a factor, you could skip the job interviews and move to creating the radio station employees.

## COMMON CORE

### Presentation of Knowledge and Ideas

Adapt speech to job interview, demonstrating command of formal English as appropriate. Present information such that listeners can follow.

When students' ideas have been exhausted, ask the station manager to role-play an interview with a student you believe will serve as an excellent role model. Have the manager use the questions listed on the board, and then ask the class to assess which questions were most effective and why. Discussing the interview process could lead to revised or additional questions as the class works through the interviews.

### Interview

Arrange an interview schedule and have the station manager and the assistant manager interview students for the various jobs. Review the letters of application so that you can work with the manager to decide how to distribute the jobs. As much as possible, you want students to get the jobs they apply for—they will be more invested in the Storypath—even though that is not always the case in the real world. You can be present for the interviewing and contribute questions, but let the manager lead the process.

While the interviewing process takes place, have students create visual models of themselves based on their letters of application and interviews.

### Assign the jobs

After the managers complete the interviews, you can work with them to determine the job assignments. Then complete and distribute Teaching Master 3, "Employment Letter," TH page 48, for each student.

#### AUTHOR NOTE

##### Work Skills

The experiences of writing letters of application and interviewing can be directly linked to competencies related to the world of work performance standards.

TEACHING  
MASTER

T3

#### AUTHOR NOTE

##### Making the Unit Their Own

Students will likely introduce new ideas as they become increasingly involved in the story. The unit becomes more engaging for you and the students when this happens. You can help deepen student understanding of the learning goals of the unit as you ask probing questions.

## CREATING THE FIGURES

### Design the figures

Explain to students that each of them will be creating his or her own adult figures to work at the radio station. Before students begin the actual task of constructing their figures, brainstorm how applicants would dress for a job interview. Discuss why it is important to dress up for an interview and then have students use Teaching Master 4, "Outline of a Figure," TH page 49, to dress themselves for the interview. Students can either color the figure or cutout the shape and use craft materials to dress the figure by cutting out clothing shapes and adding other details to make a realistic figure.

When the figures are completed, have each student make an "Identification Card" using Teaching Master 5, "Identification Cards," TH page 50. Students can draw their faces on the ID cards or attach their photos. You may want to mount the ID cards on card stock or heavy paper, to make them more durable. As the Storypath continues, have students wear their ID cards.

TEACHING  
MASTER

T4

#### CUSTOMIZE

**ELL** Creating the figures allows students to express what they know without using words.

#### CUSTOMIZE

##### Creating Figures

You can opt to just create Identification Cards if time is a factor.

TEACHING  
MASTER

T5

## CONCLUDING EPISODE 3

### LITERACY

#### Speaking and Listening

Introductions can also be used to

- build self-confidence when speaking before a group;
- teach the cultural norms for social introductions;
- listen with a purpose.

### COMMON CORE

#### Presentation of Knowledge and Ideas

Present information such that listeners can follow.



ASSESSMENT

### Meet the radio station employees

Explain to students that they will introduce themselves in their job roles. Encourage them to use their job qualifications and ID cards to help them prepare their introductions. Have students practice presenting their introductions with a partner using Portfolio page 8, “Meet the Radio Station Employees.”

After students have introduced themselves to their partners and incorporated any improvements they’ve thought of, have them introduce themselves to the whole class. After each introduction, allow time for students’ questions about the introduction. Ask questions yourself to stimulate students’ thinking. Focus on questions that help students understand the job roles at the radio station. For example, “How might Shane (a news announcer) and Chase (a reporter) cooperate to get their jobs done?” After the introductions, display the figures and their job applications near the frieze. Spread the introductions over a number of days. This will allow enough time for all students to introduce themselves. In addition to letting students get to know the individual jobs, this time frame will maintain students’ interest

#### ASSESS: Introduction

- meets the self-assessment criteria in Part 2 of the Portfolio page 9, “Meet the Radio Station Employees.”

### PORTFOLIO

5



### AUTHOR NOTE

#### Developing Ownership

As students give their introductions, listen for information that you can weave into the unit as the story develops. Using information that students have contributed reinforces their ownership of the story and their motivation for learning.

### PORTFOLIO

5



OFFICIAL OKLAHOMA ADOPTION REVIEW  
DO NOT REPRODUCE

# BUILDING CONTEXT

## CREATING THE PROGRAMS

### INTRODUCING PROGRAMS

PAGE 29

Students brainstorm possibilities for programs.

**Materials** Content Slide Sets 1, 3, and 8

**Grouping** Whole class

**Schedule** Approximately 20 minutes

### PREPARING PROGRAMS

PAGE 31

Students research, write, and practice radio presentations.

**Materials** Portfolio 6, *Guidelines for Our Radio Programs*, pp. 10–11  
 Portfolio 7, *Criteria for a Quality Radio Program*, p. 12  
 Portfolio 8, *Teamwork at the Radio Station*, p. 13  
 Portfolio 9, *Radio Program Work Plan*, pp. 14–15  
 Portfolio 10, *Writing a Report*, p. 16  
 Portfolio 11, *Interviewing*, p. 17  
 Portfolio 12, *Radio Presentations*, p. 18  
 Content Slide Sets 4–7  
 Props for sound effects  
 Optional: art supplies for promotional banners, posters, and flyers for the radio station; audio recorder; computers

**Grouping** Small groups

**Schedule** 3 hours

### CONCLUDING EPISODE 4

PAGE 34

Students reflect on their work and plan a daily schedule.

**Materials** Optional: Teaching Master 6, *A Busy Day at the Radio Station*, TH p. 51  
 Optional: poster board for daily schedules, thick black felt markers

**Grouping** Whole class for discussion and individuals for writing activity

**Schedule** Approximately 1 hour

### EPISODE OBJECTIVES



- **History** *Explain historical events that occurred in the community and how the events affected the community.*
- **History** *Identify different perspectives of people from the past.*
- **Government** *Explain the role of government in the local community. Summarize the historical development of local government.*
- **Speaking and Listening: Comprehension and Collaboration** *Prepare for and participate effectively in conversations and collaborations with classmates to prepare radio programs.*
- **Reading: Key Ideas and Details** *Read to determine what the nonfiction text says explicitly and to make logical inferences from it; cite specific textual evidence from various genres. Read nonfiction text to explore how cultures borrow and share from each other. Determine central ideas or themes of a text and summarize the key supporting details and ideas.*
- **Reading: Craft and Structure** *Assess how point of view or purpose shapes the content and style of a text.*
- **Reading: Integration of Knowledge and Ideas** *Integrate and evaluate content presented in diverse media and formats such as photographs and interviews. Delineate and evaluate the argument and specific claims in a text. Analyze how two or more texts address similar topics in order to build knowledge or to compare the approaches the authors take.*
- **Writing: Text Types and Purposes** *Write explanatory texts to examine and convey complex ideas and information clearly and accurately.*
- **Writing: Production and Distribution of Writing** *Produce clear and coherent writing for the radio programs. Develop and strengthen writing as needed by planning, revising, and editing.*
- **Language: Vocabulary Acquisition and Use** *Acquire and use accurately academic language related to the work of the radio station.*



# INTRODUCING PROGRAMS

## Launch the episode

Introduce this episode by explaining to students that the radio station staff must now begin the task of deciding on the kinds of programs for the station. Remind students that the primary purpose of the radio station is to inform listeners about their community. Tell students that in this episode they will decide on and create programs for the station. In optional activities, they can create promotional materials and advertisements.

## Get organized

Before beginning this episode, you will have to decide on some guidelines for the organization of students' programs. The following considerations should be addressed:

- ❓ What do you want students to learn about their community? (*You may want to focus on topics like the history of the community, historical figures, cultural diversity, including how cultures borrow and share from each other, in the community, special places in the community, the history of local government, or current events.*)
- ❓ How many programs will students produce? (*You might want them to produce one program per group.*)
- ❓ What is the time limit for each program? (*Students will need to work within a given time frame. Ten minutes should be plenty of time, although an interview or talk show may take longer.*)
- ❓ Will the programs be taped or performed live? (*This depends partly on how the show will be broadcast, as well as on your curriculum goals.*)
- ❓ Will students present their programs over a period of days or in a single broadcast? (*This depends on issues such as your time constraints, the number of programs students create, and the proposed length of each program.*)
- ❓ Will the radio station include advertisements? (*If you decide to include advertisements, an optional activity is provided later in this episode to help you organize the task.*)

You also will want to decide how to transmit your radio programs. You may wish to use one of the following options, or you may have other ideas.

## Options for transmitting the program

- Audio-record programs and have the class listen at a regular time each day.
- Arrange for regular broadcast time over the school intercom—then all students in the school learn about their community.
- If your local high school has a broadcast studio, arrange for time on its station.
- You may also have access to technology that provides for broadcasting through other means.
- If you have a special program—one time only—a local radio station may be willing to let you broadcast your program as a public-service activity.

Keep in mind that Episode 5 suggests an optional critical incident of a community emergency prior to airtime. This may affect your broadcast arrangements.

## CUSTOMIZE

### Meeting Standards

Programs can be developed to meet specific state standards.

## CUSTOMIZE

**ELL** You may want to consider asking ELL students to create a radio program in their native language

## AUTHOR NOTE

### Establishing a Tradition

If one grade creates radio programs for the whole school every year, then students in the lower grades will look forward to having a turn to create their own radio station.

## CUSTOMIZE

### Technology

Students could record their programs for web distribution via streaming audio or a downloadable audio file.



CONTENT  
SLIDE SETS

1  
3  
8

## CUSTOMIZE

### Number of Topics

The number of topics should be determined by the time you have allotted to Storypath, by your learning goals, and by student interest.

A successful radio broadcast can center around a single topic or several topics.

## AUTHOR NOTE

### Student Roles

A wonderful feature of Storypath is that students can play a variety of roles. For example, if students decide on a radio call-in program, some students can be the listeners who call in while others respond in their roles as radio personalities. Students should have no trouble moving from one role to the other.

If students want to know more about how a real radio station transmits its programs, refer them to Content Slide Sets 1, 3, and 8.

## Brainstorm topics

Before students decide on actual radio programs, they will need to consider the community topics they would like to cover and the formats they will use. Begin by asking students to name or describe the different kinds of radio programs they are familiar with. List these formats on the board. The list might look like the one below.

music	sports
talk shows	news
community events	weather

The questions below can be used to guide students to consider a range of program topics that is consistent with your particular curriculum standards. As much as possible, however, allow students to select their own topics so that ownership and investment are established in the research, writing, and presentation of the programs. As students identify topics, consider which of the formats they have identified would be most appropriate.

- ❓ Who will the station's audience be?
- ❓ Do you think people might be interested in knowing about the community's history?
- ❓ Why would it be important for people to know about the community's past?
- ❓ What kind of programs might provide information about the community's past?
- ❓ There are many different cultural/ethnic groups in our community. What might people want to know about the people of their community?
- ❓ If we have a music program, how can it reflect our community?
- ❓ We have many unique features in our community—geography, buildings, parks. Could we do special features about our setting?
- ❓ What are some issues that people are concerned about in our community? What kind of program would address this topic?
- ❓ What are significant events in the development of our community and local government?
- ❓ Are there issues with our local government? What role has our local government played in the past?
- ❓ Do we want to have civic leaders or celebrities on our program? Who would we choose? What kind of programs would we do about such people?
- ❓ Are there special events we might want to report on? What kind of program would it be?

## AUTHOR NOTE

### Student Responses

Students will probably suggest ideas that you have not considered. As much as possible, allow them to pursue their ideas. Their interest increases their motivation for learning. You can create a critical incident later in the Storypath as a way to work in topics you find important. Thus, the flexibility of Storypath allows you to meet your curriculum goals in a variety of ways.

## COMMON CORE

### Speaking and Listening: Comprehension and Collaboration

Prepare for and participate effectively in conversations and collaborations with classmates to prepare radio programs.

Once students have brainstormed a list of ideas, have each student choose one or more topics. Explain that groups of students will be responsible for developing a program to cover each topic chosen.

## PREPARING PROGRAMS

### CUSTOMIZE

#### Management Tip

You may decide to lead the discussion yourself in order to move the process forward.

### Decide on programs

Once the topics have been decided, students can develop individual programs for the station. Ask the station manager to call a staff meeting to begin developing the programs. Students should be in role for the meeting. As much as possible, let students run the meeting. You should use this time to explain the length of programs and how they will be presented, live or recorded. During the meeting, the following issues should also be resolved:

#### Goals for Meeting

*What are the topics to be covered?*

*What kinds of programs will be prepared to cover each topic?*

*How will the work be organized?*

*What guidelines must we follow in creating our programs?*

### PORTFOLIO

6



Have students look at Portfolio pages 10–11, “Guidelines for Our Radio Programs,” and read about the kinds of radio programs they will be producing. Use the following questions to help students understand the Guidelines:

### COMMON CORE

#### Reading: Key Ideas and Details

Read to determine what the text says explicitly and to make logical inferences from it.

- ❓ What is important to remember about reporting the news?
- ❓ When a radio station offers an opinion about something, how is that usually identified?
- ❓ How should controversial topics be handled?
- ❓ Why is it important for the radio station to be viewed as fair in covering important issues?
- ❓ What responsibilities does the radio station have to the community?
- ❓ Why must radio stations provide a public service to the community?
- ❓ What are the important rules about political topics?
- ❓ What does “good taste” mean?
- ❓ What responsibilities does the radio station have in using special terms like “news flash” and “special bulletin”?

This discussion should be brief, as students most likely do not have a context for understanding the issues that may arise in a radio station. Later, when a controversy is introduced, students will return to these guidelines.

### CONNECT

#### Science

If students prepare daily weather reports for their radio station, they can

- translate visual and textual information to an oral presentation;
- use technical vocabulary in context.

### COMMON CORE

#### Language: Vocabulary Acquisition and Use

Acquire and use accurately academic language related to the work of the radio station.

### ELL

#### Vocabulary

- editorial
- equal time
- good taste
- news sources
- political broadcast
- public service

## AUTHOR NOTE

### Learning Process

When students can establish their own criteria, they know what to expect. This guides their research, writing, and presentation and gives them a sense of ownership for the radio station's programs.

## PORTFOLIO

7



## AUTHOR NOTE

### Reading

The reading students do provides an opportunity to naturally integrate nonfiction text both on the Content Slides and other resources. Such opportunities to strengthening these skills are listed as follows.

## PORTFOLIO

9–11



## PORTFOLIO

8



CONTENT  
SLIDE SETS

5–7

## PORTFOLIO

12



## CONNECT

### Technology

Students could create sound effects using a variety of technology such as recordings and simple props.

## Establish criteria for programs

Before students create their programs, have them decide what constitutes quality work. Begin a discussion by asking, “What makes a quality program for the radio?” Brainstorm with students a list of criteria for the programs. Guide students to include general criteria, such as the program:

- is well organized;
- is carefully prepared;
- accurately and clearly communicates information;
- is interesting to listeners.

Have students copy the criteria onto Portfolio page 12, “Criteria for a Quality Radio Program.” You can also post the list for student reference. The list can be used for assessment and may be modified as students continue their work and discover other important criteria they want to include.

## Organize the work

You can organize students’ work in a number of ways. Here’s one method you might use.

**Step 1** Divide the class into small groups based on the various job roles and topics. You or the station manager can assign program responsibilities for each group. Discuss with students Portfolio pages 14–15, “Radio Program Work Plan,” which provides an overview of all the steps necessary to prepare the programs. Then, students will choose from Portfolio pages 16–17 to help them prepare their programs.

**Step 2** Have the groups meet to discuss ways to work together effectively. Portfolio page 13, “Teamwork at the Radio Station,” is designed to facilitate this process.

**Step 3** Determine a strategy for students to access the resources they need for their research. For example, students might use reference books, the Internet, community interviews, and field trips.

**Step 4** After students make an overall plan, they can conduct the necessary research and start working on their programs. Content Slide Sets 5–7 provide examples of how to convert information from text into a radio program.

**Step 5** Students practice their oral presentations before “going on the air.” Portfolio page 18, “Radio Presentations,” can guide them as they practice their programs.

## Guide student work

As students develop their programs, facilitate groups as needed and, when necessary, teach mini-lessons to clarify content, develop skills, or introduce or clarify new vocabulary.

During this episode, students will likely be very enthusiastic about their projects. As a result, they may have difficulty working together effectively. Help students think about the importance of having good interpersonal skills in the workplace. Introduce the writing trait “voice.” Explain to students that focusing on voice as a writing trait is important for the radio station—the writing and then the delivery should create

## COMMON CORE

### Reading:

#### Key Ideas and Details

Read to determine what the nonfiction text says explicitly and to make logical inferences from it; cite specific textual evidence from various genres. Read nonfiction text to explore how cultures borrow and share from each other.

Determine central ideas or themes of a text and summarize the key supporting details and ideas.

#### Craft and Structure

Assess how point of view or purpose shapes the content and style of a text.

#### Integration of Knowledge and Ideas

Integrate and evaluate content presented in diverse media and formats such as photographs and interviews.

Delineate and evaluate the argument and specific claims in a text.

Analyze how two or more texts address similar topics in order to build knowledge or to compare the approaches the authors take. For example, compare how cultures borrow and share with each other or how historical narratives portray multiple perspectives.

## CUSTOMIZE

### Interviewing

Invite a community member to class for an interview.

Students can brainstorm questions in advance. Then students can observe as one of the radio staff conducts the interview. In this way everyone learns about the interviewing process, as well as gains information about the community.





CONTENT  
SLIDE SETS  
5-7



ASSESSMENT

## AUTHOR NOTE

### Oversights

As students prepare their programs, you may discover oversights or incomplete information. If appropriate, let those oversights stand and allow the broadcasting experience in the next episode to serve as the basis for “learning from experience.” You might also create a critical incident for Episode 6 from oversights.



CONTENT  
SLIDE SET  
4

## CONNECT

### Technology

Use an audio recorder to create advertisements so that they can be interspersed into the program schedule.

interest and engage the listener. In other words, the listener will want to keep listening to the program. Model for students the use of voice to communicate important information, both in use of words and in tone and inflection.

Content Slide Sets 5–7 provide basic information about community topics and can serve as models for students in preparing interviews or scripts. In Content Slide Set 7 students can read the interview noting the questions and answers. This Content Slide Set should assist students in thinking about their own interview questions. Content Slide Sets 5 and 6 can provide guided practice for students. These slides can be used to guide students in note taking and then writing radio scripts in their own words.

## ASSESS: Radio programs

- meet the guidelines specified on Portfolio pages 10–11.

### Optional Activity: Note-taking strategies

You may want the students to create a method for organizing their note taking. One strategy that works well is to glue small envelopes to hold note cards on the inside of a manila folder—three envelopes on each side. As students write notes, they can begin to organize the information into categories and then label the envelope for each category. As they read information and take notes, students can place the note cards in the appropriate envelope. When students are ready to write, the note cards are organized into categories that help them think about how to organize their information.

### Optional Activity: Paying the bills

You might want to explore with students how radio stations are funded. The topic might evolve naturally as the Storypath progresses. The role of advertisers can be reinforced using the optional critical incident on page 36.

### Getting started

Begin a discussion of radio station costs and profits by asking students what costs a station might have. Then explain how some radio stations are supported through advertising (commercial radio); others are supported by tax dollars from the federal government and contributions from businesses to charitable foundations and individuals (public radio). Students can then consider the pros and cons of each kind of station and decide whether they want to be a public or commercial station. If they select a public station, then discussions about how to generate financial support for public radio from Congress and radio solicitations can be woven into the Storypath. If students ask for more information about funding, refer them to Content Slide Set 4.

### Advertise on the radio

If students select a commercial radio station, ask them to identify some advertisements they know from the radio. Generate a list of attributes of these ads and record them on the board. Then ask, “Who might want to advertise on our station?” Guide the discussion so that students understand that a station whose primary focus is on the local community will probably want to have advertisements of local businesses. Then students whose roles are those of sales manager and salespeople can create ads for local businesses.

## COMMON CORE

### Writing: Text Types and Purposes

Write explanatory texts to examine and convey complex ideas and information clearly and accurately.

### Production and Distribution of Writing

Produce clear and coherent writing for the radio programs.

## CUSTOMIZE

### Pacing

Creating advertisements can be an enriching experience, but be sensitive to the pacing of the Storypath. You wouldn't want to slow down the story or redirect the primary focus of the unit.

## CONCLUDING EPISODE 4

### Reflect on the work of the radio station

To reinforce concepts related to the community and the radio station, discuss the following questions with students:

- ❓ What makes a community?
- ❓ What purpose does a radio station serve in the community?
- ❓ What are a radio station's responsibilities to the community?
- ❓ How does our radio station serve the community?
- ❓ How are the people in the radio station interdependent?
- ❓ How are businesses and people interdependent in our community?
- ❓ What makes our community special?

Add other questions that reinforce concepts related to the community. The performance standards at the beginning of the episode can serve as a guide for the questioning.

### Reflect on group work

Either in small groups or as a class, discuss students' group work. You might use questions like those below to begin the discussion.

- ❓ Did everyone have an opportunity to share his or her ideas in the development of the program?
- ❓ What did you do when you disagreed in your group?
- ❓ What could you do better next time when you work with a small group?

### Write about the workday (Optional)

Have students, individually or in pairs, write about the work day, beginning with their arrival at the station. Encourage students to elaborate on their descriptions. Teaching Master 6, "A Busy Day at the Radio Station," TH page 51, can serve as a model to get the writing process started.

### ASSESS: The workday

- is written from the points of view of the radio station employees;
- reflects accurate information about the radio station based on the Storypath experience;
- demonstrates imagination and synthesis of Storypath events;
- demonstrates thoughtfulness and care in the writing process.

### CONNECT

#### Mathematics

You or your students could create imaginary graphs showing listener characteristics. Students could project who would be likely listeners for a local radio station—age, income level, ethnic background, special interests, or whatever is appropriate. Discuss why radio stations target particular groups of people for their listening audience.

### CUSTOMIZE

#### Assessing the Writing Process

You can make this a minor or major assessment tool, depending on your curriculum goals. Students can go through the complete writing process. However, you will want to consider the momentum of the story and not have this become an activity that diverts the pacing of the Storypath.

TEACHING  
MASTER

T6



ASSESSMENT

# BUILDING CONTEXT ON THE AIR

# 5

# EPISODE

## PREPARING FOR THE BROADCAST

PAGE 36

Students prepare for the broadcast.

<b>Materials</b>	Optional: A notebook for students to write information about their community
<b>Grouping</b>	Students work independently
<b>Schedule</b>	Time varies depending on the amount of preparation needed

## BROADCASTING

PAGE 36

Students broadcast their programs. As an optional activity, the radio station learns of a community emergency. Students decide what to do and then broadcast their programs.

<b>Materials</b>	Reports, interviews, scripts prepared by students for broadcast Sound effects Optional: audio recorder
<b>Grouping</b>	To be determined by students
<b>Schedule</b>	Times vary depending on the number of programs and their length

## CONCLUDING EPISODE 5

PAGE 37

Students reflect on the broadcast.

<b>Materials</b>	Portfolio 13, <i>What Did We Learn?</i> , p. 19 Portfolio 14, <i>Reflecting on the Experience</i> , p. 20
<b>Grouping</b>	Whole class for discussion and individuals for Portfolio response
<b>Schedule</b>	Approximately 15–20 minutes

### EPISODE OBJECTIVES



- **Culture/Social Interaction** *Determine how the past, people, and setting shape a community.*
- **Government** *Examine the rights and responsibilities of individuals as they relate to the community and the radio station.*
- **Government** *Examine the role of government in the local community.*
- **Social Skills** *Work with others to create and present a schedule of radio programs.*
- **Social Skills** *Participate in a meeting in order to negotiate the resolution of a conflict.*
- **Critical Thinking** *Organize information from class discussion in new ways in the presentation of radio programs.*
- **Critical Thinking** *Identify criteria for successful programs.*
- **Civic Competence** *Identify examples of the responsibilities of the radio station to the community.*
- **Civic Competence** *Practice civic discussion by participating in a meeting in order to solve problems.*
- **Reading: Craft and Structure** *Assess how point of view or purpose shapes the content and style of text.*
- **Speaking and Listening: Comprehension and Collaboration** *Present information such that listeners can follow.*
- **Presentation of Knowledge and Ideas** *Adapt speech to radio program, demonstrating command of formal English as appropriate. Prepare for and participate effectively in conversations with classmates, building on others' ideas and expressing their own clearly and persuasively related to a problem at the radio station.*
- **Language: Vocabulary Acquisition and Use** *Acquire and use accurately academic language related to the work of the radio station.*

## PREPARING FOR THE BROADCAST

### CUSTOMIZE

#### Community Learning

You may want students to create a community notebook to record information from the radio programs. This will help them remember important information about their own community.

### COMMON CORE

#### Speaking and Listening: Comprehension and Collaboration

Prepare for and participate effectively in conversations with classmates, building on others' ideas and expressing their own clearly and persuasively related to a problem at the radio station.

### Before air time

In this episode, students focus on putting their programs on the air. To begin, have the program director and continuity director—if these roles have been identified—plan and post the sequence of the programs. If necessary, allow students time to put the finishing touches on their programs. Introduce this episode with a sense of drama.

### On the air

You may want to hold fast to a time schedule so that students are challenged to present their programs within a given time frame. Students should also be in the role of listeners so that they, too, are learning about their community.

### Optional Activity: Presenting a critical incident

Before you begin this episode, you may want to present a situation for students to solve or you could let this naturally evolve as the episode progresses.

Students will address a critical incident in Episode 6, but you might want to provide students with this additional opportunity to evaluate the role and responsibilities of the radio station.

When selecting the focus for the critical incident, consider the following:

- Is the topic complex enough that a simple solution isn't possible? Students should be evaluating a range of issues and possible solutions.
- Are students developmentally prepared to deal with the problem?
- Have there been similar problems in your community? You want to avoid "taking sides" in the issue; however, real-life examples demonstrate how similar problems were addressed.

Possible topics for problem solving include:

- Just before air time, the station learns of an emergency in the community, such as a major fire or the onset of a hurricane. What will the station do to help?
- A controversial personality, such as a "shock jock," wants to join the station and go on the air. What are the costs and benefits to this? Should the station allow this?
- People are listening to other stations. What can be done?
- Ratings for a particular program are low, but the announcer is working hard. What should the station do?

### CUSTOMIZE

#### Management Tip

Determine the process for broadcasting the programs. Time of day, length, and schedule all need to be considered. The broadcasts can continue as you move into Episode 6.

### COMMON CORE

#### Speaking and Listening: Presentation of Knowledge and Ideas

Adapt speech to radio program, demonstrating command of formal English as appropriate.

#### Comprehension and Collaboration

Present information such that listeners can follow.

#### Language: Vocabulary Acquisition and Use

Acquire and use accurately academic language related to the work of the radio station.



ASSESSMENT

## BROADCASTING

### ASSESS: The programs

- follow the appropriate program format;
- present reports/interviews/scripts clearly and accurately;



- show evidence of use of voice to convey meaning and expression;
- demonstrate careful preparation.

## CONCLUDING EPISODE 5

### CUSTOMIZE



Students can work in pairs to reflect on the programs.

### Reflect on the programs

There are many ways to reinforce and assess students' knowledge of their community, based on their programs and the research they've conducted.

You will want students to develop a broad understanding of their community rather than solely focus on small details. To help them synthesize their learning, use the section of Portfolio page 19 titled "What Did We Learn?" The questions below will help students think about the big ideas. Have students use the space on the Portfolio page to create a chart, mind map, or web. Categories may include: *community features, how our community has changed, historical figures, how the environment affects our community, our diverse community*. Have students list their ideas as words or phrases in each category.

### Suggested questions to guide discussion:

- ❓ What are some similar needs or concerns of different groups in our community?
- ❓ How did we use music and stories to reflect our community?
- ❓ How has our community changed over time?
- ❓ Were people's views of their past different from the views we have today? In what ways?
- ❓ Who are some important people from the past?
- ❓ How does our environment reflect the needs and wants of our community?
- ❓ How and why should the community protect the environment?
- ❓ Why do community members often disagree on the best use of resources? What are some examples of this situation?
- ❓ What are some rights and responsibilities of community members?
- ❓ What role do community leaders play? How do they speak for or represent the community?
- ❓ How do people become leaders in the community?
- ❓ How can a community protect the rights of individuals?
- ❓ Why is there sometimes conflict within a community and with other communities? How can conflict be resolved?

Have each student reflect on the experience by completing Portfolio page 20, "Reflecting on the Experience."

### ASSESS: The reflection

- identifies one program that was liked and explains why;
- identifies at least one role the radio station plays in the community;
- identifies at least three things learned about the community.

### PORTFOLIO

13



### CUSTOMIZE

#### Service Learning Project

As a result of their research, students may discover a community need that would benefit from their assistance. A service learning project would be an ideal extension of students' learning and further develop civic responsibility.

### PORTFOLIO

14



ASSESSMENT

# CRITICAL INCIDENT

## A CONTROVERSIAL PROGRAM

### INTRODUCING THE CONTROVERSY

PAGE 39

Students respond to a letter from a concerned listener.

**Materials** Teaching Master 7, *Letter from a Concerned Citizen*, TH p. 52  
Teaching Master 10, *Freedom of Speech: Rights and Responsibilities*, TH p. 56  
Portfolio 6, *Guidelines for Our Radio Programs*, pp. 10–11  
Content Slide Set 5

**Grouping** Whole class

**Schedule** Approximately 20 minutes

### RESPONDING TO THE CONTROVERSY

PAGE 40

Students develop and implement a plan to respond to the controversy.

**Materials** Teaching Master 8, *Writing a Persuasive Letter*, TH p. 53–54  
Teaching Master 9, *The Radio Station's Response*, TH p. 55  
Teaching Master 11, *Background for Guest Protester*, TH p. 57

**Grouping** To be determined by students

**Schedule** 1–2 hours

### CONCLUDING EPISODE 6

PAGE 41

Students reflect on the experience.

**Materials** Portfolio 15, *Freedom of Speech: The Controversy*, p. 21

**Grouping** Whole class for discussion and individually for Portfolio response

**Schedule** Approximately 30 minutes

#### EPISODE OBJECTIVES



- **Government** *Examine the rights and responsibilities of individuals as they relate to the community and the radio station.*
- **Government** *Identify the tensions between the radio station and the community.*
- **Social Skills** *Participate in a meeting in order to negotiate the resolution of a conflict.*
- **Critical Thinking** *Define workplace issues and consider alternative methods for solving a problem; then make a decision after evaluating the alternatives.*
- **Civic Competence** *Explain how citizens can influence radio programming.*
- **Civic Competence** *Identify examples of freedoms, rights, and responsibilities of citizens in responding to controversy.*
- **Civic Competence** *Explain actions citizens can take to influence public policy decisions regarding radio programming; recognize and evaluate the variety of formal and informal actions that influence and shape the radio station's programs.*
- **Civic Competence** *Practice civic discussion by participating in a meeting to solve problems.*
- **Reading: Key Ideas and Details** *Read to determine what the text says explicitly, make inferences; cite textual evidence. Determine central themes of the text.*
- **Reading: Craft and Structure** *Assess how point of view or purpose shapes the context and style of text.*
- **Speaking and Listening: Comprehension and Collaboration** *Prepare for and participate effectively in conversations with classmates, building on others' ideas and expressing their own clearly and persuasively related to a problem at the radio station.*
- **Presentation of Knowledge and Ideas** *Present information so that listeners can follow the line of reasoning related to the issue.*
- **Language: Vocabulary Acquisition and Use** *Acquire and use accurately academic language related to the work of the radio station.*

# INTRODUCING THE CONTROVERSY

## TEACHING MASTER

T7

### CUSTOMIZE

#### Other Controversies

If you want to substitute another controversy, use the guidelines suggested in Episode 5, page 36.

### COMMON CORE

#### Reading: Craft and Structure

Assess how point of view or purpose shapes the content and style of a text.

### AUTHOR NOTE

#### Freedom of Speech

Helping students understand the tension between the fundamental values of freedom of speech—the rights and responsibilities—sets the stage for this episode. Finding common ground frames the controversy and provides students with the tools to address the controversy in a democratic society.

### Set the stage

In this episode, students respond to a critical incident. The controversy presented in this episode relates to a program to which a group of citizens objects. Teaching Master 7, “Letter from a Concerned Citizen,” TH page 52, is the letter stating one community member’s concern. The letter provides an outline for the controversy. You can add the specific details based on your Storypath and the actual names of students. When selecting the controversial topic, it may be best to focus on the radio station in general instead of on a particular program. This choice depends on whether or not your students are equipped to handle this type of attention.

Give the letter to the station manager. Suggest that the manager call a meeting of station employees to discuss the letter and the action the station should take. By this time, students have ownership for their radio station, so the impending controversy should motivate them to take action.

### Optional Activity: Alternative incidents

If any students elected in Episode 4 to include advertisements in their radio programs, you might consider including a critical incident that is related to advertising. For example, you might provide students with a situation in which an advertiser threatens to pull its ad because the advertiser doesn’t like the program aired. Have students discuss possible solutions to the controversy. These might include

- allowing the advertiser to withdraw support
- changing the programs
- bringing in a mediator to help work out a compromise.

In the process of finding a solution, students should consider the popularity of the programs, the importance of the advertiser, and whether the station’s programs were within the guidelines for the radio programs.

### Discuss the critical incident

At the meeting, students should discuss the issues in role. The station manager—or you as the Storypath narrator—can use the following questions to start the discussion and help students decide how they will respond to this news.

- ❗ What does the letter tell us? (*A long-time listener is concerned over the content of the radio programs.*)
- ❗ Why do the citizens object to the radio program? (*Guide students to identify the aspect of their programs that led to this complaint.*)
- ❗ Do a few members of the community have the right to decide what goes on the air? (*Guide students to recognize that citizens not only have a right, but also a responsibility to express their concerns about information that is broadcast to the community.*)

### CUSTOMIZE

#### Management Tip

Before you begin this episode, you might want to

- invite adults to picket the radio station to heighten the dramatic effect;
- ask an adult to represent the “concerned group of citizens.”

### CUSTOMIZE

**ELL** The use of role-play here and throughout is an excellent learning tool for students.

### COMMON CORE

#### Language: Vocabulary Acquisition and Use

Acquire and use accurately academic language related to the work of the radio station.



CONTENT  
SLIDE SET

5

#### AUTHOR NOTE

##### The FCC

For more information about the Federal Communications Commission (FCC) visit [www.fcc.gov](http://www.fcc.gov).

TEACHING  
MASTER

T10

PORTFOLIO

6

TEACHING  
MASTER

T8, T9

- ❓ Who has the right to decide what goes on the air? (*Students may suggest station managers and other employees. Guide their answers to include the listeners and the FCC. For more information on how radio stations decide what goes on the air, refer students to Content Slide Set 5.*)
- ❓ If our U.S. Constitution guarantees us the right to freedom of speech, why should anyone object? (*Lead the discussion to include the responsibilities that accompany the radio station's "right" to freedom of speech. For example, the station should reflect the values of the community it serves.*)
- ❓ Should radio stations have controversial programs? (*Guide students to understand that controversy will stem from serving a variety of people within a community with a variety of interests. Stress that controversy is not necessarily a bad thing, if people can listen and respond constructively. You may want to include that compromise is often a good solution, too.*)

Allow students to suggest ways of responding to this letter. Lead them to identify appropriate ways they might influence the community group and the public on this issue. Students might suggest creating signs, posters, a radio program that responds to the concerns, and/or a letter to the group explaining the radio station's position.

#### Discuss concepts

The issues raised by this critical incident present a good opportunity for discussing the rules and guidelines under which radio stations operate. A good starting point might be Teaching Master 10, "Freedom of Speech: Rights and Responsibilities," TH page 56. Display this Teaching Master and discuss it with the class.

Once students have begun to discuss Teaching Master 10 and the controversy, stress the concept of freedom of speech and the responsibilities that accompany it. You can create a list of responsibilities based on students' ideas. Once a class list is created, you may want to refer students to Portfolio pages 10–11, "Guidelines for Our Radio Programs." Guidelines like these are typically based on the expectations of the community. Ask students why they think these guidelines are appropriate for their radio station.

#### CUSTOMIZE

ELL

Write words or sketch pictures on the board to convey the big ideas.

#### COMMON CORE

##### Reading: Key Ideas and Details

Read to determine what the text says explicitly, make inferences; cite textual evidence. Determine central themes of the text.

## RESPONDING TO THE CONTROVERSY

#### Take action

A good way for students to understand the conflicts that arise around issues of freedom of speech is for them to respond to this critical incident. You could suggest that they work individually, in pairs, or in groups to carry out one or more of the solutions that the class discussed. If appropriate, students could use the following to help them carry out their plans: Teaching Masters 8 and 9, "Writing a Persuasive Letter" and "The Radio Station's Response," TH pages 53–55.

After students have completed their responses, they could hold informal staff meetings to share their responses with each other. Have the station manager decide how to organize and run the meetings. Remind students to remain in their radio station roles.

#### AUTHOR NOTE

##### Valuing the Democratic Process

The purpose of this episode is to help students understand the persistent issues and dilemmas of our democracy and to develop a belief that they can influence others when they know their facts, clearly communicate them, and act on their civic responsibilities.





## ASSESSMENT

### ASSESS: The response

- to the situation is clear and carefully constructed;
- includes important information;
- persuades people to support the students' position;
- logically addresses the community member's concerns.

### COMMON CORE

#### Vocabulary

Discuss with students how language can make a difference in how issues are discussed. Brainstorm two lists of words with students: inflammatory words (*hate, won't, lie, disrespectful, cheater*) and consensus building words (*helpful, compromise, understand, thank you*).

### Optional Activity: Finding common ground

Students can learn about negotiation, compromise, mediation, and finding common ground by holding a meeting with the group of concerned listeners. Discuss with students the concept of "finding common ground" and the benefits of taking this approach. Students could represent the radio station, and one or two adults could represent the concerned community members. Teaching Master 11, "Background for Guest Protester," TH page 57, contains useful information for the adult playing that role. You could have a few students prepare for the meeting while the others complete their letters and radio program. Have the station manager run the meeting. It may be that no common ground will be reached, so be prepared for that outcome and do not force students into a position that they do not necessarily hold.

### COMMON CORE

#### Speaking and Listening: Presentation of Knowledge and Ideas

Present information so that listeners can follow the line of reasoning related to the issue.

#### TEACHING MASTER

T11

### COMMON CORE

#### Speaking and Listening: Comprehension and Collaboration

Prepare for and participate effectively in conversations with classmates, building on others' ideas and expressing their own clearly and persuasively related to a problem at the radio station.

## CONCLUDING EPISODE 6

### Reflect on the episode

Hold a discussion of the critical incident and students' responses. Use questions such as those that follow to help students reflect on the episode:

- 1 What were the issues surrounding the controversy?
- 2 Why was it important for the radio station to clearly communicate its position?
- 3 Can conflict between the radio station and the community members be good?
- 4 How can citizens make their voices heard about these kinds of issues?
- 5 Why is freedom of speech often controversial?
- 6 How are these controversies resolved?
- 7 Why is it important for people to seek common ground when conflicts arise?
- 8 Do we have real-life examples of this kind of situation in our own community?
- 9 How can the radio station and community members communicate more effectively?
- 10 How has the community handled these conflicts?
- 11 What have we learned from this experience?



## ASSESSMENT

After the whole class discussion, have each student reflect on the learning experience by completing Portfolio page 21, “Freedom of Speech: The Controversy.”

**ASSESS: Freedom of Speech: The Controversy**

- demonstrates that a position was taken regarding the radio station response and was supported by a logical and clearly stated reason(s);
- provides a logical reason for freedom of speech, demonstrating understanding of the concept;
- identifies at least one responsibility for exercising that freedom.

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# CONCLUDING EVENT

## PUBLIC SERVICE AWARD

# 7

# EPISODE

### INTRODUCING THE CONCLUDING EVENT

PAGE 44

Students discuss the announcement of the public service award.

**Materials** Teaching Master 12, *Award Letter*, TH p. 58

**Grouping** Whole class

**Schedule** Approximately 30 minutes

### HAVING THE AWARD CEREMONY

PAGE 45

Students plan and participate in the Public Service Award Ceremony.

**Materials** Depending on students' specific plans, the following materials may be needed:

- art supplies
- food
- music

**Grouping** Small groups or individuals for the preparations; whole class for the event

**Schedule** 1 hour

### CONCLUDING EPISODE 7

PAGE 45

Students reflect on their award ceremony and the role of radio in a democratic society.

**Materials** None

**Grouping** Whole class

**Schedule** Approximately 30 minutes

#### EPISODE OBJECTIVES



- **Social Skills** *Work with others to organize, plan, and make decisions to prepare for the public service award ceremony.*
- **Critical Thinking** *Organize ideas in new ways to prepare speeches.*
- **Culture/Social Interaction** *Examine how the radio station has successfully addressed community needs.*
- **Speaking and Listening: Presentation of Knowledge and Ideas** *Adapt speech to a variety of contexts and communicative tasks to celebrate and reflect on the radio station.*
- **Language: Vocabulary Acquisition and Use** *Acquire and use accurately academic language related to the work of the radio station.*

# INTRODUCING THE CONCLUDING EVENT

## Get started

In this episode, students will conclude their Storypath by having an award ceremony. Before introducing the episode, set a date for the award ceremony and decide who will present the award and if invitations will be sent to families or other community members. You will probably want to customize Teaching Master 12, “Award Letter,” TH page 58, which is the award letter that announces to the station manager and staff that they have been chosen for a public service award.

TEACHING  
MASTER

T12

## COMMON CORE

**Language:  
Vocabulary  
Acquisition and Use**  
Acquire and use accurately  
academic language  
related to the work of the  
radio station.

## Introduce the episode

Initiate a discussion with students about the success of the radio station. Questions you might ask include:

- ❓ What part of the radio station are you most proud of?
- ❓ How would you change the station to make it better?
- ❓ How does the station fit in with the community?
- ❓ How have the station’s programs helped the community?
- ❓ Are there ways the radio station and the community can communicate more effectively?
- ❓ What have we learned about our community?
  - Its history?
  - Significant events?
  - The environment?
  - Diverse cultures?
  - The arts?

Deliver the award letter to the station manager to read to the class. Discuss the letter, and then ask students if they can organize an award ceremony for their station.

## Plan the ceremony

Brainstorm with students the kind of activities that need to be done for an award ceremony. The brainstorming list might include the following, or you might suggest some of these activities so that everyone has a role in the planning process:

- Plan the events of the ceremony—they need not be elaborate.
- Create an award certificate.
- Write an acceptance speech.
- Provide food for a reception.
- Provide tours of the radio station.
- Create posters or signs announcing the public service award.
- Create a radio announcement for the public service award.
- Write a press release for newspapers.

## CUSTOMIZE

### Community Service Awards

Provide examples from your own community. Civic groups and/or businesses may have received similar awards.



## HAVING THE AWARD CEREMONY

### Assign tasks

After students have listed and discussed a number of ideas, guide the discussion so that they undertake the planning of the event. It is likely that students will decide on an acceptance speech or similar activity; if not, raise this as a possibility. You also will need someone to play the role of the mayor—or other suitable person—to present the award and perhaps give a brief speech. For the speech, suggest that students assign the task to two or three students, including the student whose character will give the speech.

Guide students to choose other tasks to prepare for the award ceremony. In addition to preparing the activities they planned during the discussion, students might

- make and send invitations to family and community members;
- create programs listing the ceremony activities.

### Celebrate the award

On the day of the event, you may want to discuss appropriate behavior. Stress that this is a very serious and important event. Students should be in their job roles at the event. You might suggest that students “dress up” for the occasion.

You might ask an adult to play the role of newspaper photographer. Students could use the photos to submit an article about the ceremony to the school or local newspaper.

### CUSTOMIZE

**ELL** Students can write invitations to their family members in their native language.

### COMMON CORE

**Speaking and Listening:**  
**Presentation of Knowledge and Ideas**

Adapt speech to a variety of contexts and communicative tasks to celebrate and reflect on the radio station.

## CONCLUDING EPISODE 7

### Reflect on the experience

After the ceremony, have students reflect on the experience. Use the following questions to stimulate discussion:

- ❓ Why are award ceremonies important?
- ❓ Why is it important for people/radio stations to provide public service?
- ❓ Why are radio stations important to have in our community?
- ❓ What have you learned about our own community as a result of our work?

### Prepare for the synthesis of students' learning

Students have experienced many challenges as they played the roles of radio station employees. Although they were not employees of a real radio station, they were involved in situations that focused on learning about their community and creating a forum to communicate that information. The next step in student learning is the synthesis of their experiences. Synthesis activities give students the opportunity to demonstrate the level of their understanding and help you assess what they have learned. You will find a selection of synthesis activities on pages 61–62 of this Handbook.

**RADIO STATION JOB TITLES**

<b>Job Title</b>	<b>Job Description</b>
Continuity director	Schedules all the various parts of the broadcast such as news, community or historical events, sports, weather, and transitions from commercials to programs
Director of sales	Oversees the advertising sales for the radio station
Disc jockey	Introduces and decides on the music for the music program based on the music director's playlist
Engineer	Manages the technical aspects of the broadcast
Music director	Selects a list of songs (or playlist) to play on the radio considering the various cultural interests in the community
News director	Decides on the news stories that will be reported on the radio station
Newscaster	Reads news on the air
Production person	Writes the radio ads, promotional spots, and public service announcements
Program director	Decides the programs for the station
Promotions director	Plans ways to promote the radio station so that people will listen to that station
Reporter	Gathers and reports news for the station
Salesperson	Gathers information about news events and community topics of interest
Sports announcer	Contacts local merchants to sell advertising time on the radio
Station manager	Has overall responsibility for the operation of the radio station
Talk show host	Hosts a talk show, often with call-ins from the listeners
Weather reporter	Reads the weather report

## LETTER OF APPLICATION

\_\_\_\_\_  
(Your name here)

\_\_\_\_\_  
(Your address here)

Station Manager

\_\_\_\_\_  
(Radio station name here)

\_\_\_\_\_  
(Radio station address here)

Dear \_\_\_\_\_  
(Name of station manager)

I am interested in a job at the radio station as a \_\_\_\_\_  
\_\_\_\_\_  
(Job title)

I think I am qualified for this position because \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I will be happy to come to the radio station to discuss my qualifications and to answer any questions you might have.

I look forward to hearing from you in the near future. Thank you for your time.

Sincerely,

\_\_\_\_\_  
(Your signature here)

## EMPLOYMENT LETTER

\_\_\_\_\_  
(Radio station name here)

\_\_\_\_\_  
(Radio station address here)

Dear \_\_\_\_\_ :  
(Name of character)

I have considered your letter of application and your interview for a radio station job. I think that you have the right skills and the right background for a job as a \_\_\_\_\_.

Please plan to attend a meeting at \_\_\_\_\_  
to meet other station employees on \_\_\_\_\_.

I look forward to seeing you at the meeting.

Welcome to the radio station!

Sincerely,

\_\_\_\_\_  
(Signature of station manager)

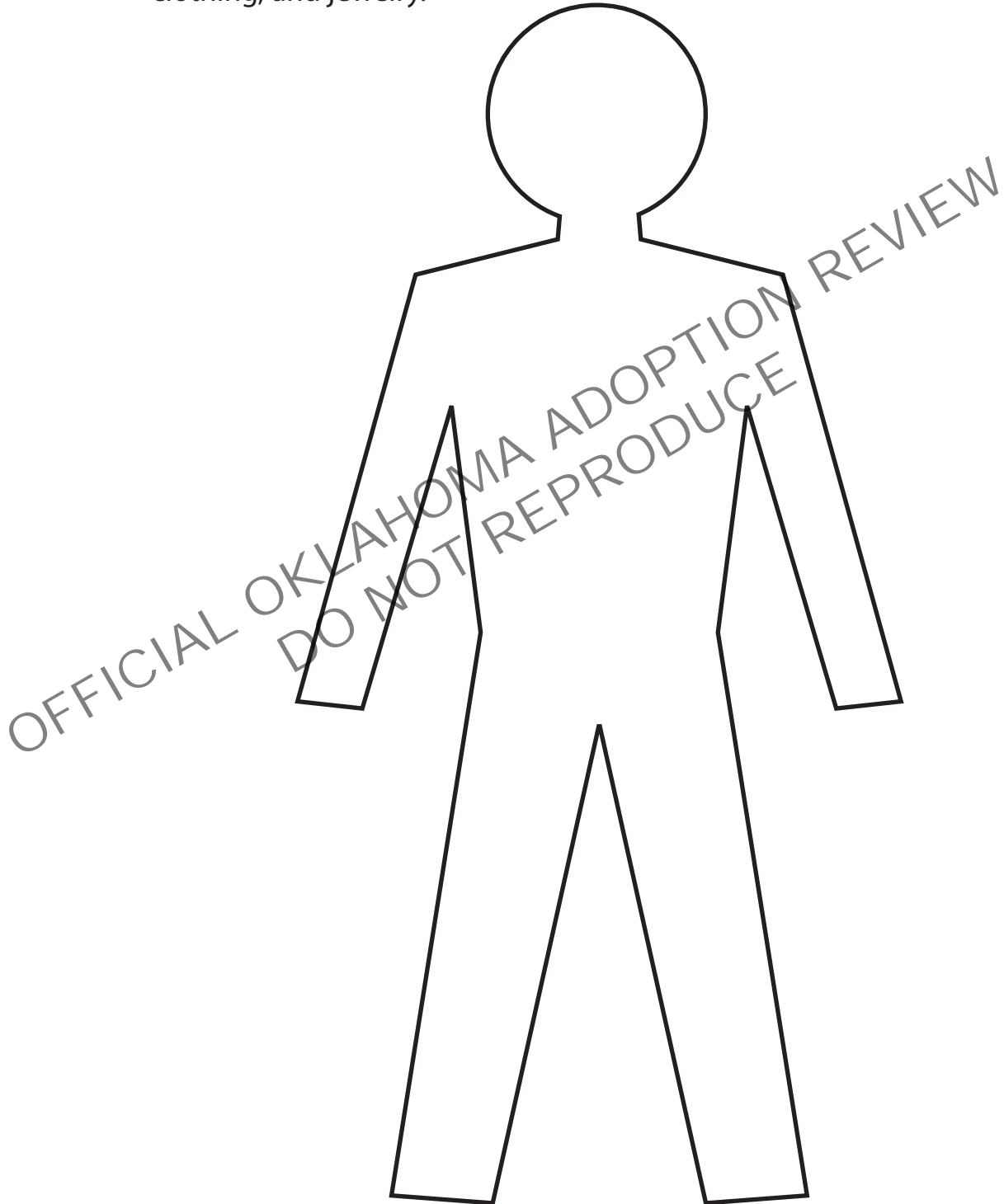
Station Manager



Name \_\_\_\_\_ Date \_\_\_\_\_

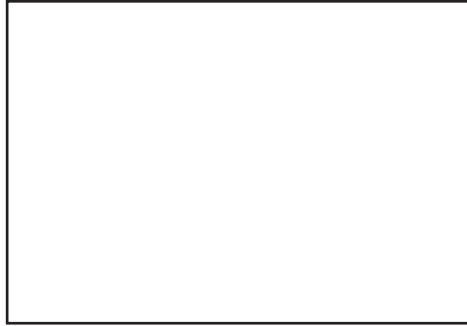
## OUTLINE OF A FIGURE

Use the outline below to create your figure. How would you dress for your job in the radio station? Be sure to draw details such as hair, facial features, clothing, and jewelry.



**Assessment:** The figure is appropriately dressed for a job interview; facial features and other details are included; care is taken in creating the figure.

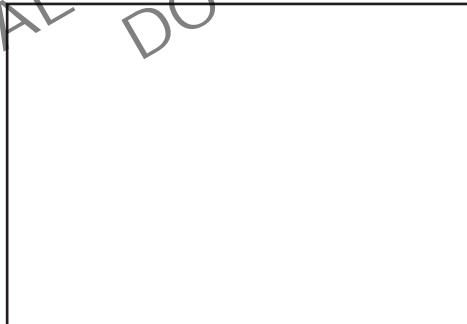
## IDENTIFICATION CARDS



Job Title: \_\_\_\_\_

Name: \_\_\_\_\_

Job Description: \_\_\_\_\_



Job Title: \_\_\_\_\_

Name: \_\_\_\_\_

Job Description: \_\_\_\_\_

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## A BUSY DAY AT THE RADIO STATION

I rode to work today with my friend,

---

(add name of one character)

The first thing I must do this morning is call the mayor to see if she would be willing to be interviewed on the radio. I'm hoping she will talk about the community's traffic problem. There are also some other problems that we want to ask her about . . .

OFFICIAL OKLAHOMA ADOPTION REVIEW  
DO NOT REPRODUCE

## LETTER FROM A CONCERNED CITIZEN

Dear \_\_\_\_\_ :  
(Name of station manager)

I am very concerned about your programs, \_\_\_\_\_  
\_\_\_\_\_.  
(Names of program)

I have listened to your station for a long time, and I am concerned that these programs do not fairly present both sides of the issues. You have not been responsible in preparing your programs, and I am very upset about what you said. Many of us in the community are concerned about these programs.

I look forward to your response.

Sincerely,

\_\_\_\_\_  
(Signature here)

Name \_\_\_\_\_ Date \_\_\_\_\_

## WRITING A PERSUASIVE LETTER

You and other radio station employees might want to write a persuasive letter to respond to the community concern. You might address the letter to a newspaper editor who will print it in the newspaper. You might also write to the concerned community member. Use the guidelines below to plan your letter.

### 1. Identify the problem.

What is the problem you'd like to discuss?

---

---

### 2. State your position.

What is your opinion about the problem?

---

---

### 3. Support your position.

Write three important facts to support your opinion.

---

---

---

### 4. Offer a solution.

Write your ideas for how the problem might be solved.

---

---

---



Name \_\_\_\_\_ Date \_\_\_\_\_

**WRITING A PERSUASIVE LETTER (CONT.)****5. Draft your letter.**

Write a draft of your letter. Use the letter format below.

(Your address)

(Today's date)

(Name and address of the person you are writing to)

Dear (Name of the person you are writing to):

Sincerely,

(Your signature)

(Your job title)

**6. Assess your letter's ideas and content.**

Read your letter and use this checklist to assess your letter. Make corrections, if needed.

- ☐ Is the problem clearly stated?
- ☐ Is your opinion clear and directly related to the problem?
- ☐ Did you use facts to support your opinion?
- ☐ Will the reader think you are knowledgeable?
- ☐ Did you use language that will persuade people to consider your position?

**7. Edit your letter.**

Ask someone to read your letter and suggest how to make it better. Then finalize your letter.

Name \_\_\_\_\_ Date \_\_\_\_\_

**THE RADIO STATION'S RESPONSE**

Some station staff members might decide that the best way to respond to the letter from the concerned listener is by airing a special program. The radio can be a good way to respond because the response can be heard by many people. Use these guidelines to plan a radio response to the letter.

**1. Get started.**

Decide what information you need to tell listeners. Make a list.

---



---

**2. Get the facts.**

Knowing the facts is important. What information do you need to find out?

---

Where can you find this information?

---

**3. Write the script.**

Write the script for your program. Be sure the script includes the important information you want to tell listeners. Provide important information about the program. Be clear and well organized. Make it interesting.

**4. Practice the script.**

Have a classmate listen to your script. Make changes if necessary. Use the checklist below.

**Voice**

- ☐ The script is forceful and engaging.
- ☐ The language used shows a strong commitment to your position.

**Ideas and Content**

- ☐ The script is interesting and well organized.
- ☐ The script clearly communicates your ideas.
- ☐ The script demonstrates your understanding of the issues.

## **FREEDOM OF SPEECH: RIGHTS AND RESPONSIBILITIES**

### **Based on Amendment 1, The Bill of Rights**

*Congress cannot establish an official religion or pass laws that limit freedom of worship. It cannot make laws that keep people from speaking or writing what they think. Nor can Congress stop people from holding peaceful meetings or from asking the government to correct a wrong.*

The First Amendment guarantees that people can say what they want. But with those freedoms come responsibilities—to speak the truth and to treat others with respect. Sometimes people ignore these responsibilities.

- If a radio station has the right to say what it wants, what responsibilities does the radio station have to the community?
- How might the radio station serve the community regarding these rights?
- How are the ideas of freedom of speech and fairness related?
- How might the radio station influence the community it serves?
- When is this influence a good thing? When might it be a bad thing?
- How does the First Amendment apply to your radio station's controversy?

## BACKGROUND FOR GUEST PROTESTER

### PREPARING THE COMMUNITY MEMBER'S POSITION

Using a strategy called Storypath, students have been involved in creating a story based on a local radio station that specializes in community news and information. Students began the study of the local radio station by making a frieze, a large wall mural of a radio station and its setting in the community, which set the scene for the Storypath. Next, students created and applied for jobs at the radio station. Students in their job roles have been involved in doing research to create radio programs. The plot of the story now revolves around community members objecting to

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As a concerned citizen, you will be attending a meeting with representatives from the radio station in order to address your concern and to work toward finding common ground. We want students to grapple with the complexities of the issues, and you should hold fast to your position at the beginning of the meeting. You should act very upset about this situation, and you may want to begin the meeting by being hostile toward the staff, so that students see that people are not always nice and polite when concerned about these issues. Then you will need to decide whether or not you should compromise on the issue.

The issue related to the programs is \_\_\_\_\_

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If you don't have all the specifics, that's fine. We know that often the facts are interpreted differently by different people.

**AWARD LETTER**

Dear \_\_\_\_\_:  
(Name of radio station)

I am very pleased to announce that your radio station has been chosen for our community's public service award. Your programs have helped all of us in the community learn more about our past, and about important people, places, and issues. Your staff is to be commended for its hard work and careful preparation of the programs. Your station has contributed greatly to our community.

You and your staff are invited to an award ceremony on \_\_\_\_\_. I look forward to presenting the award to you and your staff. Thank you for your outstanding contribution to our community.

Sincerely,

*William Milam*

The Mayor



Name \_\_\_\_\_ Date \_\_\_\_\_

**SELF-ASSESSMENT: SOCIAL SKILLS**

Social skills are important to working successfully in a radio station. Use this chart during this unit to keep track of how well you work with others.

**EPISODE:** \_\_\_\_\_

Describe the group situation or event: \_\_\_\_\_

Group Skills	I need to work on this.	I did this some of the time.	I did this most or all of the time.
I respectfully listened to others.			
I contributed actively to the group.			
I encouraged others to participate.			
I suggested solutions to problems.			
I did my fair share of work.			

One thing our group did well together:

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One thing our group needs to work on:

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One thing I did well:

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One thing I could do better:

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# UNIT QUESTIONS FOR REVIEW

## DISCUSSING THE RADIO STATION

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❓ What have we learned about our community?
- ❓ Why is a radio station important to the community?
- ❓ What responsibility does a radio station have to the community?
- ❓ What responsibilities do community members have to radio stations?
- ❓ What are some ways radio stations can help the community?
- ❓ How does a radio station reflect the community and involve people in civic engagement?
- ❓ What ideas or events were significant in the development and history of the local community and region?
- ❓ How does our community interact and share languages, foods, traditions, and other forms of culture?
- ❓ What are some causes of controversy among community members and between community members and the radio station?
- ❓ Why is freedom of speech important?
- ❓ What responsibilities do people have when they say what they think (exercise their freedom of speech and civic engagement)?
- ❓ What skills and personal traits are needed to work in a radio station?
- ❓ Who decides what programs listeners hear?
- ❓ What are some ways community members can express concerns and opinions to their local radio station?
- ❓ What are some ways radio stations can respond to the community's concerns?
- ❓ Why do radio stations need advertisers?

## REFLECTING ON THE RADIO STATION

Students need time to reflect on their experiences and progress through this unit. Have them write answers to questions like these:

- What have you learned about the community?
  - History?
  - Environment?
  - Local government?
  - Cultures?
  - Art?
- What have you learned about how people in the community interact?
- Why is it important for community members to speak out on issues? (civic engagement)
- What have you learned about radio stations?
- What was the most difficult part of making a radio program? Why?
- What is the best work you did during this unit? Why was it good?
- What work could you have done better? How could you have done it better?
- What did you learn about working with others? How might these skills help you outside of this unit?



# SYNTHESIS ACTIVITIES

The following synthesis activities offer your students the opportunity to demonstrate what they've learned in this unit. These activities are also powerful assessment tools for you because they're multimodal. They allow for the variances in students' abilities as learners. These activities allow you to assess students on a variety of subjects at a number of different levels.

## 1. PORTFOLIO RESPONSE

Have students review their Portfolios and identify at least four items that represent important ideas or skills learned. After students have selected the items, they should write at least one paragraph in response to the following questions:

- List four important ideas from your Portfolio. Why are these ideas important?
- What problems did you face in your job role? How did you respond to these problems?
- What have you learned about your community? What items in your Portfolio provide information about your community?
- What did you learn about freedom of speech?
- What skills do you believe improved as a result of this unit? Explain why.

### Criteria for Assessment

Learning objectives were met if

- the Portfolio demonstrates four important ideas about creating radio stations, communities, and/or freedom of speech;
- reflections are thoughtful, well organized, and clearly communicated;
- appropriate writing conventions are used.

## 2. CREATE A FOUR-TAB BOOK

### Activity

To assess students' understanding of their community have them create a four-tab book using such prompts as people from our past, community events from our past, cultures in our community, rights and responsibilities in our community. Adjust according to your unit objectives.

### Criteria for Assessment

Learning objectives are demonstrated if

- the response reflects the topic of the tab, and
- each tab has at least two "big ideas" accurately reflecting what was learned about the community.

People from our past
Community events from our past
Cultures in our community
Rights and responsibilities in our community

### 3. INTERVIEW A LOCAL RADIO STATION EMPLOYEE

#### Activity

Through a field trip, telephone conversation, or e-mail prepare and conduct an interview with a radio employee. Write at least five questions that show your understanding of how a radio station

- chooses programs;
- serves the community;
- balances the right to free speech and the responsibility that goes with it.

Record the answers to the questions. Then write your reflections based on this question: Do you think this person would be a good employee for your radio station? Why or why not?

#### Criteria for Assessment

Learning objectives are demonstrated if

- the questions show an understanding of a station's responsibility to the public, including programs based on community needs; engagement with the community on issues; the challenges of working in a station and on the programs;
- the responses include the employee's ideas about serving the community, and the challenges of working in a radio station, and the rights and responsibilities in serving the public;
- the responses demonstrate an understanding of the topics listed above;
- thought and care is evident in the writing of the questions and responses;
- the assessment of the interview is thoughtful and includes reasons for the conclusions.

# EXTENDING STUDENTS' EXPERIENCES

## TAKING A FIELD TRIP

Students compare and contrast their radio station experiences to a real radio station.

**Materials** Paper and pencil  
Permission slips

**Grouping** Whole class

**Schedule** About 3–4 hours

Arrange for students to visit a radio station in their community. To prepare for the field trip, hold a brainstorming session in which students develop a list of questions about the radio station. Encourage them to include some questions that reflect the types of experiences they had during the Storypath. For example, students could ask how the radio station addresses controversy from its listeners.

After the field trip, have students compare and contrast their experiences during the Storypath with what they learned at the radio station. If appropriate, have students write thank-you notes to the radio station.

### AUTHOR NOTE

#### Technology

On a field trip, students will learn that technology plays a key role in the work of a radio station. A field trip will heighten their awareness of the many different applications of technology as it is used to receive, create, and broadcast programs. They will also learn about various careers in broadcasting.

## LISTENING TO THE RADIO

Students extend learning by recording programming schedules for radio stations in the community.

**Materials** Radio, sheet of paper, pencil

**Grouping** Small groups or whole class

**Schedule** 1/2–1 hour

Have students listen to various radio stations and record what happens over a certain length of time—30 minutes or an hour. With a stopwatch to time features, students can make a list of features—advertisements, news stories, music, or other features—the station presents over a period of time. In communities where various stations are heard, students can listen to a number of stations and compare and contrast the programs on the stations. Time of day should be noted so that data collected are representative of the stations during a particular time of day. Students can then speculate on the listening audience and the mission of the radio station and compare them to those of their own station. A chart of the data recorded could help students think about their own community and about why certain stations would appeal to certain people in the community.



# BACKGROUND INFORMATION

## THE FCC'S ROLE IN BROADCASTING

The FCC (Federal Communications Commission) is a government agency that was created in 1934 to regulate broadcasting through its power to license stations. Today FCC regulations have expanded to include regulation of interstate and foreign communications by radio, television, wire, and cable. The FCC grants licenses to radio and television stations. The commission, which is responsible to Congress, is composed of five members who are appointed by the president.

### Call Letters

The agency assigns the name or call letters of a radio station. Three or four letters are used for the names of radio stations. Originally, radio stations were assigned three letters. However, three-letter combinations were quickly used up and four letters came into use.

Stations located east of the Mississippi River begin with the letter *W*, and stations west of the river begin with the letter *K*. However, before this rule was established, a few stations east of the river had *K*'s for a first letter and a few stations west of the river had *W*'s; they were allowed to keep those letters.

### Licensing

Radio stations are licensed for seven years.

In order for the FCC to grant a broadcast license, the radio station has to agree to perform a certain amount of public service.

### Programming

The FCC does not tell radio stations what programs they can air, but it does monitor programming to be sure that it falls within the federal guidelines. It can impose a fine on or revoke the license of a station that violates broadcasting rules.

## FUNDING RADIO STATIONS

Public radio is funded by tax dollars from the federal government and contributions from businesses and individuals. In the United States, public radio consists of two noncommercial networks, National Public Radio (NPR) and Public Radio International (PRI).

Incorporated in 1970, NPR provides news, cultural, and educational programs to more than 800 stations via satellite transmission. About 50 percent of NPR's funding comes from member station dues. Less than two percent of its funding comes from governmental tax-funded sources. The balance is from corporate, foundation, and individual contributors.

PRI was founded in 1983 and was known as American Public Radio until 1994 when its name was changed. The station transmits news, classical and contemporary music, cultural and comedy programming, and information to more than 700 affiliated stations nationwide by satellite transmission. About 75 percent of PRI's funding comes from member station fees.

More than 9,600 commercial radio stations operate in the United States. Almost all are privately owned businesses. Commercial radio stations are funded primarily through radio advertising. In the United States, sponsors spend more than \$8 billion a year on radio advertising. Stations and programs that attract the largest audiences receive the highest fees.

## DIGITAL AUDIO BROADCASTING

Digital audio broadcasting is a type of radio signal processing that researchers developed in the late 1980s. Many see this new type of processing as an important advancement that will enable radio to maintain the large audiences that it has today.

Using this technique, radio stations can broadcast audio signals equal in quality to that produced by compact discs. Another important feature is that sound processed in this manner can be transmitted with less power than that required by the traditional sound processing techniques used by AM or FM stations, thus reducing the cost to broadcast stations.

# OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2	Synthesis 3
<b>Culture/Social Interaction</b>											
Identify ways different groups, societies, and cultures address similar human needs and concerns.	Determine how community needs can be addressed by the radio station.	•							•	•	•
	Examine how the radio station has successfully addressed community needs.							•			
Cite ways in which language, stories, music, and artistic creations express culture and influence behavior.	Use language, stories, and music to express the culture of the local community.				•					•	•
	Determine how the past, people, and setting shape a community					•			•		
<b>Government</b>											
Examine government in terms of establishing order and security and managing conflict.	Examine the role government plays in regulating radio stations.	•									
Examine the rights and responsibilities of individuals in relation to groups, communities, and society.	Examine the rights and responsibilities of individuals as they relate to the community and the radio station.					•	•		•		
Recognize and give examples of tensions between the wants and needs of individuals and groups and concepts such as fairness, equity, and justice.	Identify the tensions between the radio station and the community.						•				
Explain the purpose of government.	Explain the role of government in the local community.				•	•			•	•	
<b>History</b>											
Identify examples of change and cause-and-effect relationships.	Explain historical events that occurred in the community and how the events affected the community. Summarize the historical development of local government.				•				•	•	
Cite examples of how people in different times and places view the world.	Identify different perspectives of people from the past.				•				•	•	
<b>Social Skills</b>											
Participate in organizing, planning, making decisions, and taking action in group settings.	Organize, plan, and make decisions while creating a frieze with group members.	•									
	Organize, plan, and make decisions to create job descriptions for a radio station.		•								
	Work with others to create and present a schedule of radio programs.					•					
	Work with others to organize, plan, and make decisions to prepare the award ceremony.							•			
Participate in persuading, compromising, debating, and negotiating in the resolution of conflicts and problems.	Participate in a meeting in order to negotiate the resolution of a conflict.					•	•				
Work with others to decide on an appropriate course of action.	Work with others to make decisions about job applications, job roles, and interviews.			•							

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2	Synthesis 3
<b>Critical Thinking</b>											
Use criteria to make judgments through such processes as appraising ideas, considering points of view, and evaluating statements or positions on issues.	Define the job roles for a radio station and establish criteria for the jobs.		•								•
	Use criteria to make judgments about job applications and interviews.			•							
	Identify criteria for successful programs.					•				•	•
Organize ideas in new ways.	Organize ideas from class discussions in new ways and apply those ideas to the frieze.	•									
	Organize ideas to create a slogan for the radio station.	•									•
	Organize ideas from class discussion in new ways and apply those ideas to job descriptions for a radio station.		•								
	Organize ideas from class discussion in new ways to create unique employees.			•							•
	Organize information and apply various forms of writing in new ways to create radio programs.				•						•
	Organize information from class discussion in new ways in the presentation of radio programs.					•					
	Organize ideas in new ways to prepare speeches.							•			•
Define issues or problems and consider alternatives, and then make a decision based on evaluation of alternatives.	Define workplace issues and consider alternative methods for solving a problem; then make a decision after evaluating the alternatives.						•		•		
<b>Civic Competence</b>											
Identify examples of freedoms, rights, and responsibilities of citizens.	Identify examples of the responsibilities of the radio station to the community.					•			•	•	•
	Explain how citizens can influence radio programming.						•		•		
	Identify examples of freedoms, rights, and responsibilities of citizens in responding to controversy.						•		•	•	
Identify and practice selected forms of civic discussion and participation.	Practice civic discussion by participating in a meeting in order to solve problems.					•	•				
Explain actions citizens can take to influence public policy decisions; recognize and evaluate the variety of formal and informal actions that influence and shape public policy.	Explain actions citizens can take to influence public policy decisions regarding radio programming; recognize and evaluate the variety of formal and informal actions that influence and shape the radio station's programs.						•		•	•	

# OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2	Synthesis 3
<b>Reading Processes</b>											
<b>Key Ideas and Details</b> Read closely to determine what the nonfiction text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	Read to determine what the nonfiction text says explicitly and to make logical inferences from it; cite specific textual evidence from various genres. Read nonfiction text to explore how cultures borrow and share from each other.				•		•				
<b>Key Ideas and Details</b> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	Determine central ideas or themes of a text and summarize the key supporting details and ideas.				•						
<b>Craft and Structure</b> Assess how point of view or purpose shapes the content and style of a text.	Assess how point of view or purpose shapes the content and style of a text.				•						
	Read to determine what the text says explicitly and make logical inferences based on evidence.	•		•	•			•			
<b>Integration of Knowledge and Ideas</b> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	Integrate and evaluate content presented in diverse media and formats such as photographs and interviews.				•		•				
<b>Integration of Knowledge and Ideas</b> Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	Delineate and evaluate the argument and specific claims in a text.				•						
<b>Integration of Knowledge and Ideas</b> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	Analyze how two or more texts address similar topics in order to build knowledge or to compare the approaches the authors take. For example, compare how cultures borrow and share with each other or how historical narratives portray multiple perspectives.				•						
<b>Writing Processes</b>											
<b>Text Types and Purposes</b> Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	Write explanatory texts to examine and convey complex ideas and information clearly and accurately.				•				•	•	



Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Episode 7	Synthesis 1	Synthesis 2	Synthesis 3
<b>Writing Processes (continued)</b>											
<b>Production and Distribution of Writing</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Produce clear and coherent writing in which the style is appropriate to writing an announcement for the radio station.	•									•
	Produce clear and coherent writing in which the style is appropriate to writing an advertisement for the radio station.		•								
	Produce clear and coherent writing in which the development, organization, and style are appropriate to writing a letter of application			•							
	Produce clear and coherent writing for the radio programs.				•						
<b>Production and Distribution of Writing</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	Develop and strengthen writing as needed by planning, revising, and editing.			•	•						
<b>Speaking and Listening Processes</b>											
<b>Comprehension and Collaboration</b> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	Prepare for and participate effectively in conversations and collaborations to create the setting.	•									
	Prepare for and participate effectively in conversations and collaborations with classmates to prepare radio programs.				•						
	Prepare for and participate effectively in conversations with classmates, building on others' ideas and expressing their own clearly and persuasively related to a problem at the radio station.					•	•				
	Evaluate a speaker's point of view, reasoning, and use of evidence.										
<b>Presentation of Knowledge and Ideas</b> Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.	Present information such that listeners can follow.			•		•					
	Present information, findings, and supporting evidence such that listeners can follow the line of reasoning related to an issue.						•				
<b>Presentation of Knowledge and Ideas</b> Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.	Adapt speech to job interview, demonstrating command of formal English as appropriate.			•		•					•
	Adapt speech to radio program, demonstrating command of formal English as appropriate.					•					
	Adapt speech to a variety of contexts and communicative tasks to celebrate and reflect on the radio station.							•			
<b>Vocabulary Acquisition and Use</b>											
Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening.	Acquire and use accurately academic language related to the work of the radio station.	•	•	•	•	•	•	•	•	•	•

# HOW TO CONDUCT READING MINI-LESSONS

The Reading Tips chart on the CD provides a quick reminder for students to use as they work with the slides. These Reading Tips cover strategies that are especially effective for reading and understanding nonfiction text:

- identifying main ideas and supporting details
- comparing and contrasting
- making connections
- making inferences
- scanning for specific information
- understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storypath mini-lesson is to provide a quick review. You will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions in the Content Slide Sets suggest applicable strategies that the students will need to use on their own.

## READING MINI-LESSON FRAMEWORK

**1. Describe the strategy, explaining when and why readers use it.** Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.

**2. Model the steps as you “think aloud” with a sample text.** Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete for developing readers. Language that will help you includes the following:

- “I think about what I already know when . . .”
- “When I look for the main idea, I . . .”
- “A clue that will help me is . . .”
- “That makes me think . . .”

**3. Guide students to apply these steps as they read during the unit.** Support students as they apply the various reading strategies in the Storypath unit and begin to use the strategies independently. For example, after you model your own thinking, ask students to try the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.

**4. Assess students’ progress.** Students’ independent use of the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy, as well as their understanding of social studies content.

# ADDITIONAL RESOURCES

## LITERATURE

### Average

Van Steenwyk, Elizabeth. *One Fine Day: A Radio Play*. Grand Rapids, MI: Eerdmans, 2003.

The drama of the Wright brothers' historic flight is scripted as a short radio play.

Warner, Gertrude Chandler. *Boxcar Children Mysteries #97: The Radio Mystery*. Morton Grove, IL: Albert Whitman and Company, 2004.

The four boxcar children are actors in a lively mystery show being broadcast on an AM radio station.

### Advanced

Macaulay, David. *The Way Things Work Now*. New York: Houghton Mifflin, 2016.

The popular guide to workings of machines, updated to include the digital world.

Pelusey, Michael. *The Media: Radio*. New York: Chelsea House, 2005.

A description of opportunities to work in radio.

## MULTIMEDIA

*The Best of Old Time Radio* Audio CD. Minneapolis, MN: Mill Creek Entertainment, 2005. Travel back to the golden era when radio greats captured the hearts and imagination of millions of listeners. Programs reflect the values and attitudes of that era.

## PROFESSIONAL READING

Abel, Jessica, and Ira Glass. *Radio: An Illustrated Guide*. Chicago: WBEZ Alliance, 1999.

An inside look at how the radio show *This American Life* is made and how to make your own radio story.

Adams, Michael. *The Radio Boys and Girls: Radio, Telegraph, Telephone and Wireless Adventures for Juvenile Readers, 1890-1945*. Jefferson, NC: McFarland, 2015. Provides a historical perspective on radio within our culture.

McLeish, Robert. *Radio Production: A Manual for Broadcasters*. Burlington, MA: Focal Press, 1999. Widely-used textbook covering all aspects of radio production.

OFFICIAL OKLAHOMA ADOPTION REVIEW  
DO NOT REPRODUCE

OFFICIAL OKLAHOMA ADOPTION REVIEW  
DO NOT REPRODUCE





# The Radio Station

## *Understanding Your Community*







## What is a radio station?

A radio station is a place where people work to create radio programs. A radio station may have a broadcast studio, offices, and storage rooms. A radio station can be heard by tuning your radio to a specific frequency, or location, on your radio dial. Special equipment helps the sounds of a radio program travel from the radio station building to your radio.

OFFICIAL OKLAHOMA ADOPTION REVIEW  
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## How radios work

When you listen to the radio, you are hearing sound that was made too far away for the sound waves to reach you by themselves. A radio station uses special equipment to send the sound waves to you.

**How does a radio station transmit sound to your radio?** *(main idea/supporting details, understanding visuals)*



## Disc Jockey

A disc jockey introduces the music that is played on the radio. Sometimes a disc jockey interviews guests and takes calls from listeners.

1. Sound waves made by the announcer are picked up by a microphone. The sound waves cause an electric current in the microphone to change into an electrical sound signal.





2. The electrical sound signal travels to a control board where a sound engineer gets it ready for broadcasting.







3. At the radio transmitter, the sound signal is combined with a carrier signal. The combined signals become radio waves at the antenna.

4. From the transmitter antenna, the radio waves spread in all directions through air.

OFFICIAL OKLAHOMA ADOPTION REVIEW  
DO NOT REPRODUCE





5. A radio receiver gets radio waves of different frequencies from many transmitters. You use a tuner to choose the frequency of the station you want to hear.

6. The radio antenna changes the radio waves back into electrical sound signals. The carrier signal is separated out. The electrical sound signal then travels to the speaker.







7. The electrical sound signals cause parts of the speaker to vibrate. These vibrations cause the air around the speaker to form sound waves that reach your ears so that you can hear the program.



## Who works at a radio station?

When you listen to a radio program, you probably hear the voice of a disc jockey or a newscaster. But there are many other people who work to put radio programs on the air. The jobs people have depend on the size and kind of station. At larger stations, a person might do a very particular job. At smaller stations, one person might do many jobs.

**Why do you think people would like to work at a radio station?** *(making inferences)*





SET 2

SLIDE 2

A sports announcer broadcasts a live interview with a basketball coach. ►

## **Sports Announcer**

A sports announcer reports on the latest scores, both national and local. Sometimes a sports announcer will broadcast live from a sporting event.







SET 2

SLIDE 3



◀ A radio reporter gathers information through interviews in the community.

## Reporter

A reporter looks for news stories and gathers the facts. Sometimes the reporter writes the story or even reads the story on the air.



## Station Manager

The station manager makes sure that the station runs smoothly. The station manager usually hires and fires staff and solves problems.

## Program Director

The program director decides on the station's programming, such as the songs, commercials, events, commercials, news, sports, and weather reports to air each day.

## Reporter

A reporter looks for news stories and gathers the facts. Sometimes the reporter writes the story or even reads the story on the air.

**What kinds of experience and training might be required to work in a radio station?** *(making inferences)*

## Sports Announcer

A sports announcer reports on the latest scores, both national and local. Sometimes a sports announcer will broadcast live from a sporting event.

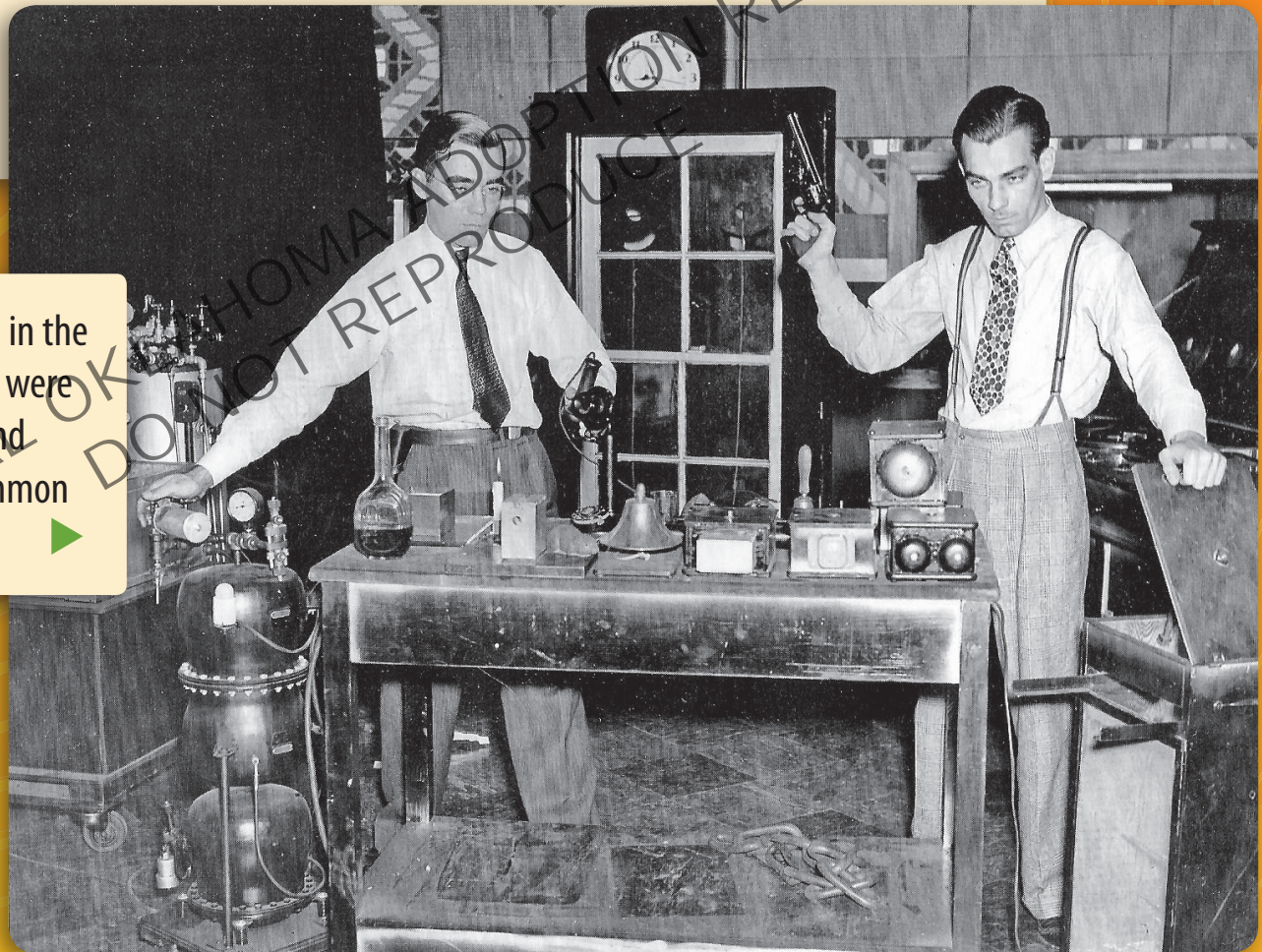




## Sound specialists

There was a time when most of the sound that was heard over the radio was made live in the radio studio. Many actors often had to be in the radio station's studio at one time. Sometimes whole orchestras had to play there.

For many of the radio programs in the 1930s and 1940s, sound effects were created right in the studio. Sound specialists used a variety of common objects to create the sounds. ►







Today, radio studios are quite different. Many of the sounds you hear are recorded ahead of time. Stations have a variety of equipment to bring these different sounds together while a program is on the air. Usually a sound engineer is hired to make sure that each part of the program, from the music to the sound effects, is aired at the right time.





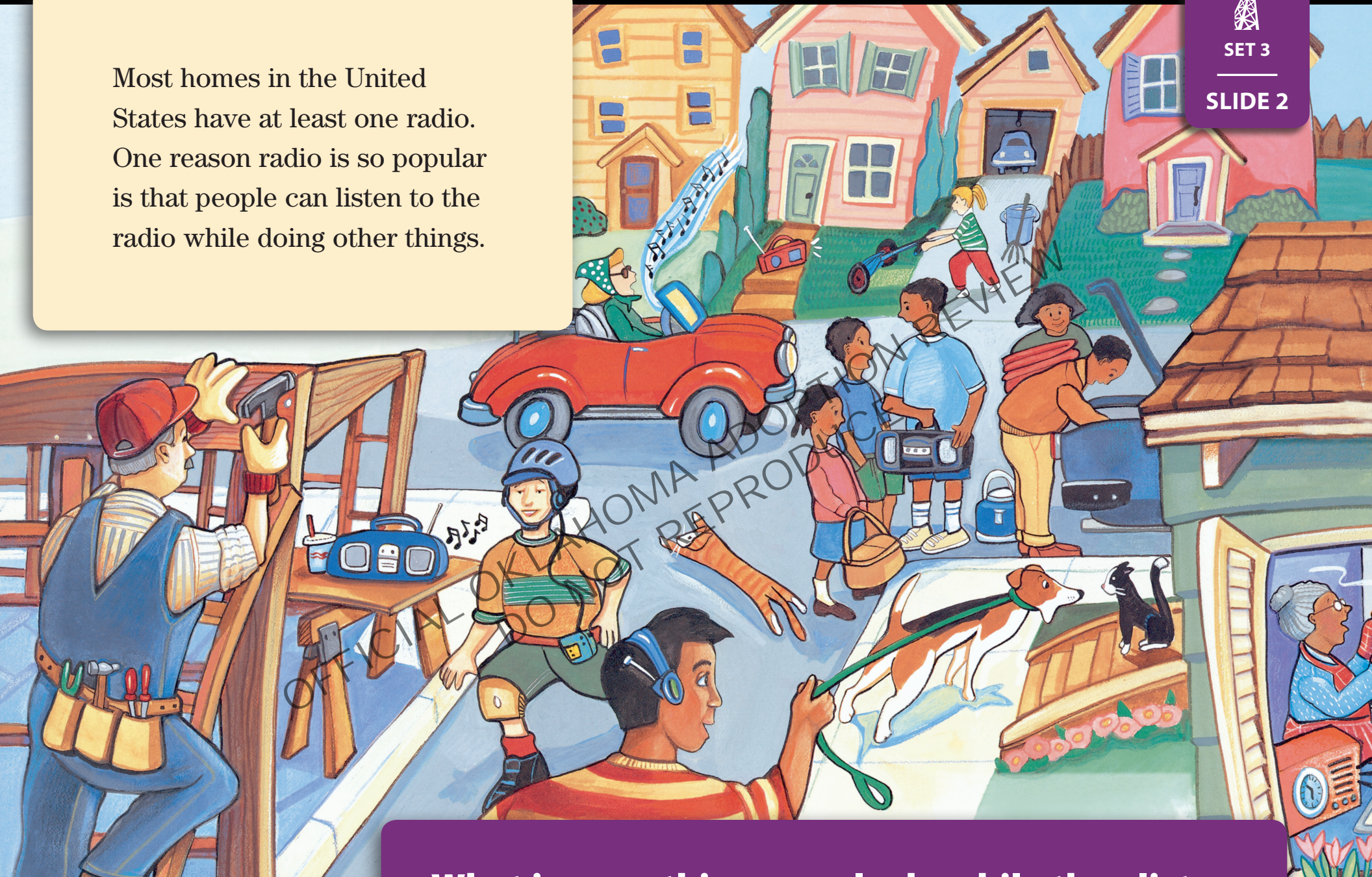
## Who listens to radio programs?

The United States has more than 13,000 radio stations. All these choices attract all kinds of listeners with many different tastes. People listen to the radio for music and other types of entertainment. People also tune in the radio to hear about local news, weather, and community events. People can call the radio station and speak to the talk show host on the air.





Most homes in the United States have at least one radio. One reason radio is so popular is that people can listen to the radio while doing other things.



**What is something people do while they listen to the radio?** *(making inferences, understanding visuals)*





## Radio formats

The types of programs that a station broadcasts are called its format.

*Jazz*

**Oldies**

**COUNTRY**

**Classic Rock**

**sports talk**

*News*

**What kinds of  
radio station  
formats do you  
enjoy listening to?**  
(connecting)



## The history of radio

The first radio broadcast in the United States was made in 1906. In the early 1900s, radio signals were mostly used to send messages from ship to shore or other ships. In the 1920s the number of radio stations playing music and talk programs began to grow quickly.

In this photo from circa 1922, ▲ a man teaches a boy how to make his own “wireless” in a Brooklyn radio shop.







The “Golden Age of Radio” took place during the 1930s and 1940s. This was a time when radio programs were very popular and many businesses began to advertise on the radio.

In the 1950s, television became the public’s favorite source of entertainment. Radio, however, continues to entertain millions of people every day.

Radio was the most popular form of entertainment in the 1930s and 1940s. ►





## How do radio stations make money?

A radio station needs a lot of money to stay on the air. New equipment must be bought. Older equipment must be kept working. The station's employees must be paid.

Some stations, called public radio stations, must get money from listeners and from businesses.





Other stations, called commercial radio stations, must sell time on the radio to people and businesses. This time on the radio is used to try to sell a company's products. These paid announcements are called commercials.

### **Director of Sales**

The director of sales oversees the advertising sales for the radio station. The director of sales decides how many commercials must be sold and how much to charge for each commercial.

### **Promotions Director**

The promotions director finds ways to get more people to listen to the station.

The promotions director plans special events and handles advertising for the radio station.

**How is the work of the promotions director different from the work of the director of sales?** *(comparing and contrasting)*



SET 4

SLIDE 3

## How many listeners?

The more listeners a station has, the more it can charge for its advertising time. Radio stations are interested in finding out how many people are listening to them.




◀ This car advertises a local radio show so that more people in the community will listen.

**Why do radio stations need to know how many listeners they have?** *(main idea/supporting details)*





Many radio stations hire special researchers to gather this information. The researchers phone large numbers of people to find out what stations they listen to. Researchers might also ask people why they like some programs more than others. The sales people can then use this information to help advertisers decide where and how often they should air their commercials.

Researchers conduct  surveys of listeners over the phone.



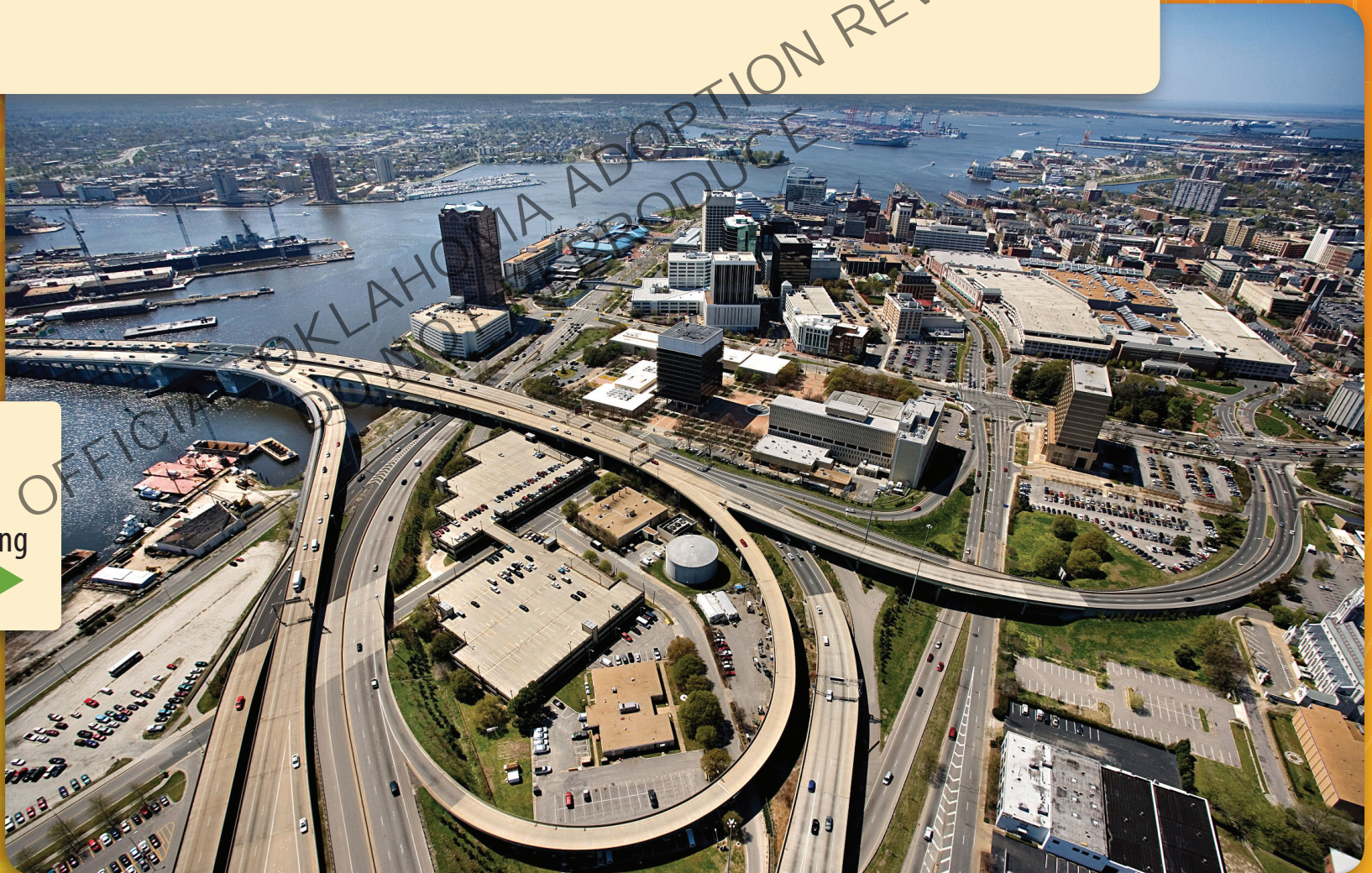




# How do radio stations decide what to put on the air?

When a radio station develops and airs its programs, it must consider the interests of the audience. The audience is the community the radio station serves. The radio community might be the people living in a town or city.

People living in a busy city might be interested in listening to traffic reports. ▶







The radio community might be the students of a college. Or the radio community might be people who share the same interests or beliefs.

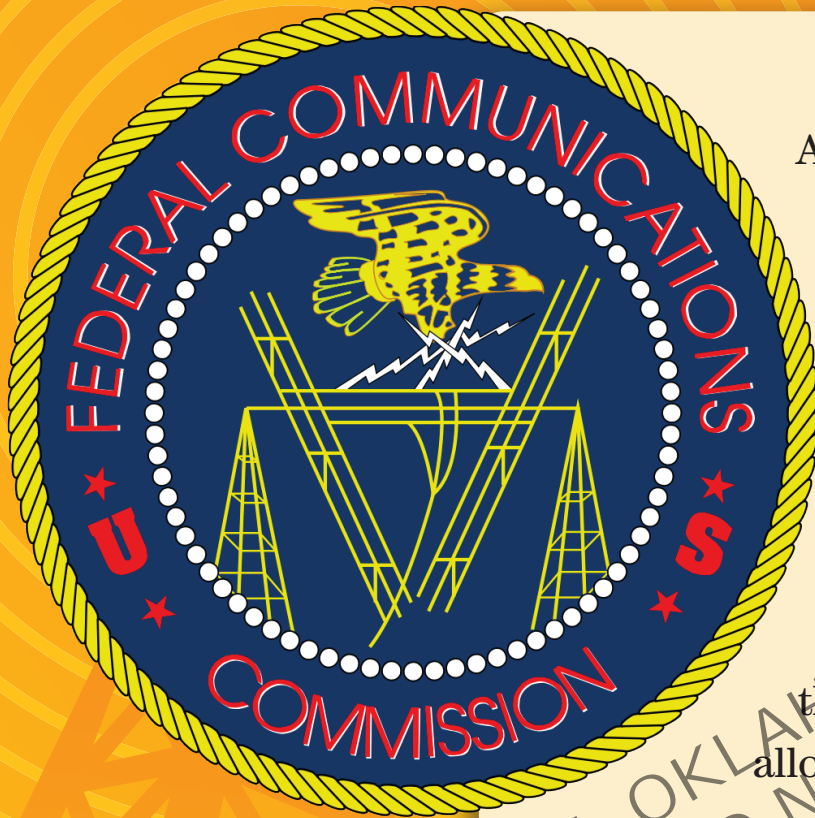






**What kinds of news might  
a farming community want  
to listen to?** *(making inferences)*





A radio station must also consider the concerns of its advertisers. Radio stations want to create programs that please the advertisers because the advertisers provide the money the station needs to pay its bills. A radio station must also follow the rules and regulations established by our government. In the United States, the Federal Communications Commission (FCC) is the government agency that decides which radio stations can be allowed, or licensed, to broadcast.

**Who establishes the rules and regulations for radio broadcasts in the United States?** *(scanning)*

This type of news story might be heard on a radio station that serves a coastal community:

*As many listeners know, yesterday was the first day of shrimp fishing season.*

*According to fishing regulations, shrimp boats can fish in the gulf for the next 120 days.*

*Hank Johnson, manager of the Fish Exchange, reports that the shrimp population in the gulf is strong. He said that we can expect large catches all season.*



◀ People in a community located along a coast might be interested in listening to weather reports and news about the fishing industry.





SET 5

SLIDE 6

Many radio professionals started their careers working in college radio stations. ►

## A radio community

College radio is a type of radio station that is run by students of a college or university.

There are more than seventy college radio stations in the United States. These student-run stations provide students with professional training in broadcasting. Many college radio stations try to introduce listeners to new music that can't be heard on other radio stations.





## How do radio stations serve the community?

Each radio station must decide what role it will play in providing community news and information. The station must figure out what information the community needs. Then the station can create programs to meet those needs.

Radio listeners may want to hear about upcoming events, like the opening of a new community garden. ▼



**Why are radio stations important to communities?** *(making inferences)*

**ON THE AIR****Local sports**

Television news programs usually cover just professional and college sports. But community radio programs often cover all levels of sports. This is an example of a local sports report on a community radio station:

*Today the battle for the local Little League championship continues at Ryan Field. Earlier today, the Junior Diamondbacks defeated the Bartlett Blues, 9 to 7. The score was tied 7 to 7 in the ninth inning when Lee Edwards of the Diamondbacks hit a home run with one player already on base. The Diamondbacks will now advance to the final round of the championship. Tune in again tomorrow at 4:00 P.M. for more local baseball news.*

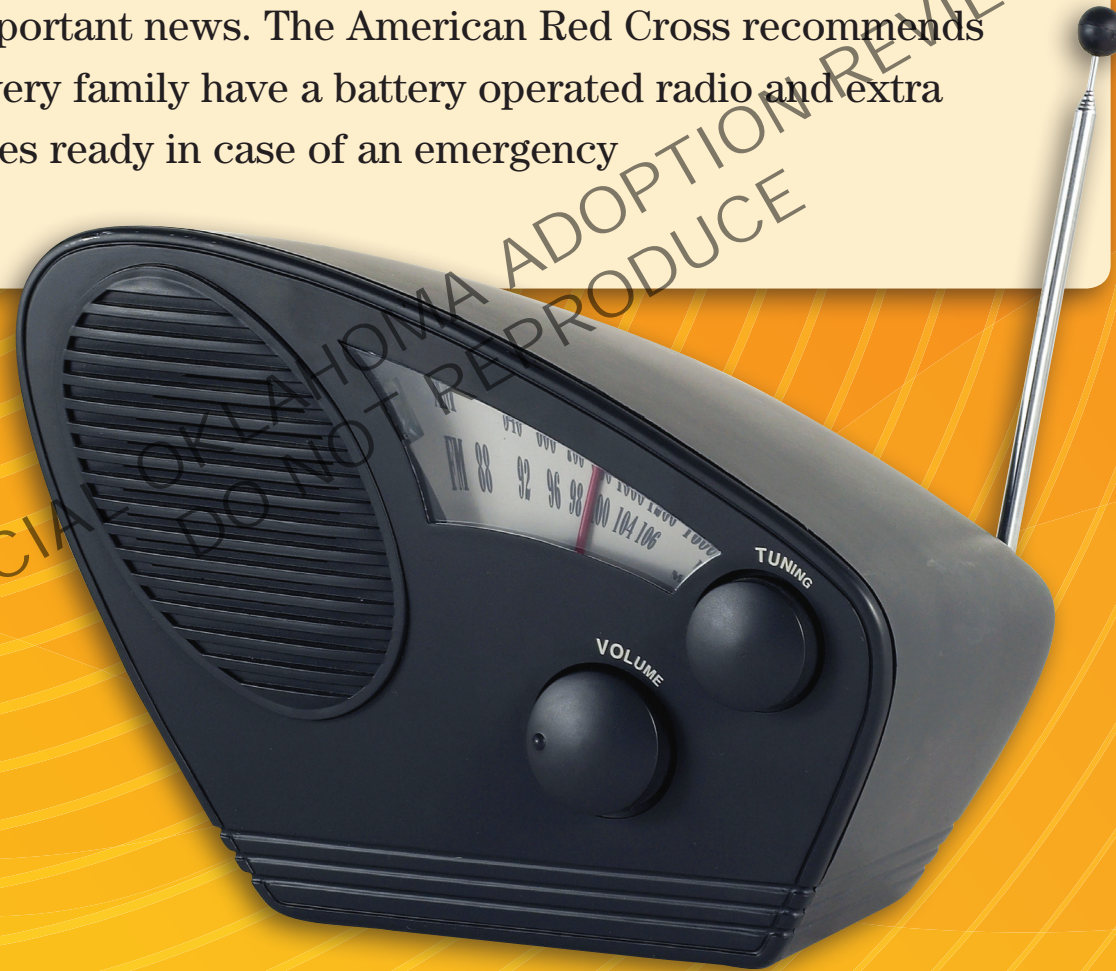






## Radio to the rescue

When a natural disaster strikes, such as an earthquake or a hurricane, radio is sometimes the only way people can find out important news. The American Red Cross recommends that every family have a battery operated radio and extra batteries ready in case of an emergency







In 2005, when Hurricane Katrina caused terrible damage to parts of Louisiana, Mississippi, and Alabama, many people were in dangerous situations without electrical power or phone service. Listening to the radio was often the only way people could learn about rescue plans. A Katrina survivor who was rescued from a flooded home in New Orleans said, “The voice on the radio saved our lives!”



A man is rescued from rising floodwaters after Hurricane Katrina. ►





# What kinds of community issues might be talked about on the radio?

In addition to reporting the news, radio programs often allow people to express their opinions about community issues. Through interviews and call-in shows, radios spread the word about what's happening in a community.



The people in this community wanted to make their neighborhoods more beautiful. After community members expressed their opinions, a decision was made to paint a public mural. ►



**ON THE AIR****Election coverage**

Before an election, radio stations sometimes air interviews with the people who are running for office. Here are some questions a radio reporter might ask someone who is running for mayor:

*Why did you decide to campaign for this office?*

*What qualifications do you have for this position?*

*What do you think are the most important problems facing our community today?*

*If you are elected, what will you do to help fix those problems?*



**Have you ever listened to a radio interview?  
If so, what was that like? (connecting)**



## Solving a community problem

Because community members have many different points of view, communities often face controversies. A controversy is a situation in which people have different opinions, and they disagree about what should be done.

Suppose some people in a community wanted to turn a public park, with hiking trails and a playground, into a minor league baseball stadium. The local radio station might have a call-in show that allows people to express their opinions about the plan on the radio.



I think building a baseball stadium is a great idea. The baseball games would bring in money to the community. Many people would buy tickets to the games and also spend their money at restaurants and stores in the area.

I think building a baseball stadium is a very bad idea. My children play in that park every day. It's the only place in our neighborhood where kids can climb trees and enjoy nature. And where would our town get the money to build such a big stadium?

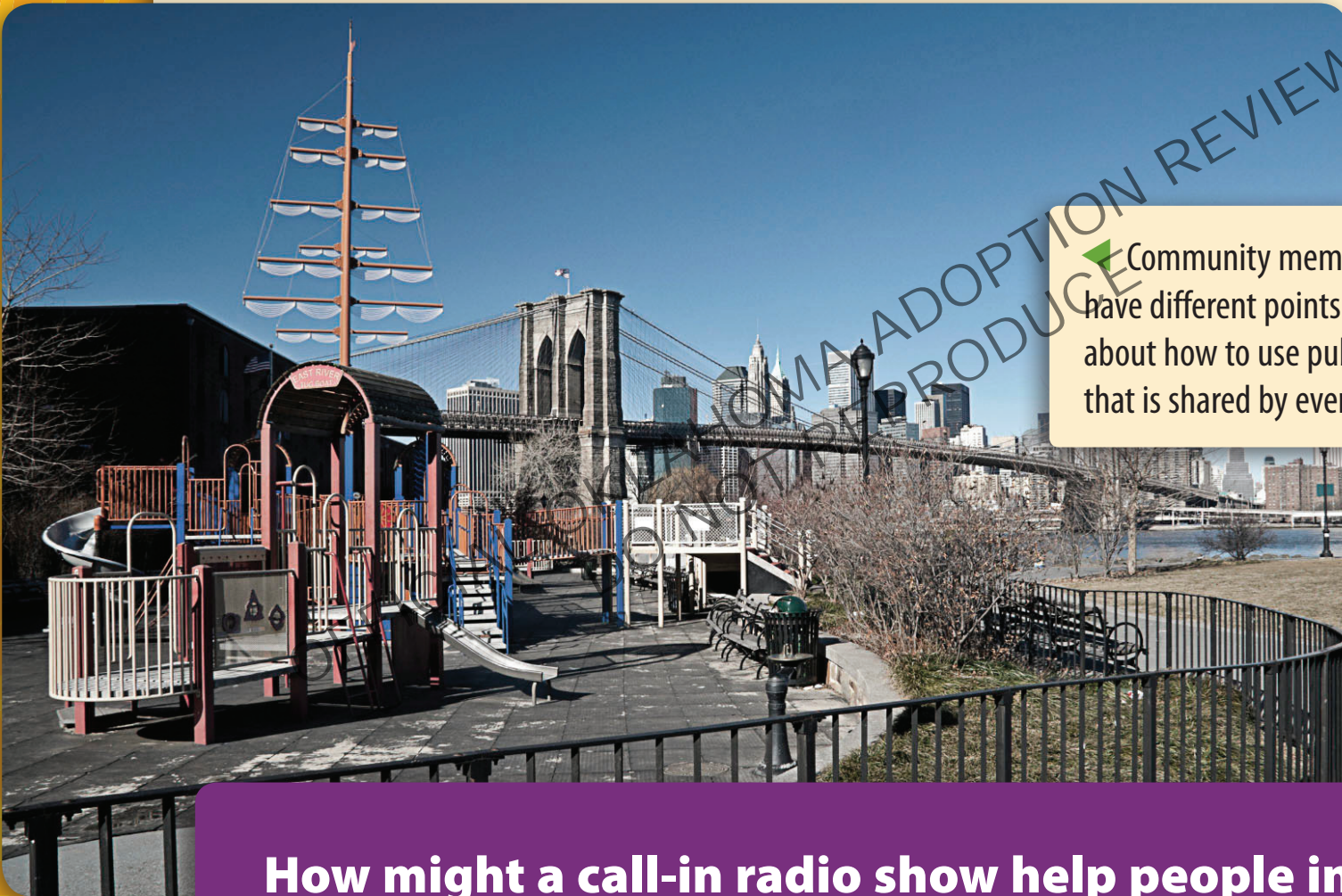
**Caller #1**

**Caller #2**





Radio programs allow community members to say what they think and listen to people who have different opinions. Ideally, a community will solve a problem like this by finding common ground.



Community members often have different points of view about how to use public land that is shared by everyone.

**How might a call-in radio show help people in a community solve a difficult problem?** *(making inferences)*



## What is the future of radio?

Since radio was first introduced, many other forms of communication and entertainment have been developed. But radio has survived because it has changed to meet the needs of the people. When television became popular, radio changed its format and began to focus more on playing popular music and reporting the news.

**What do you think radio broadcasting will be like ten years from now?** *(connecting)*





Today, many people listen to the radio on the Internet. When a radio signal is broadcast over the Internet, it is possible to listen to stations from anywhere in the world.

◀ Many people listen to Internet radio on their computers.



**What is one difference between traditional radio and Internet radio? What is one similarity?**

*(comparing and contrasting)*





SET 8

SLIDE 3



OFFICIAL OKLAHOMA ADOPTION REVIEW  
DO NOT REPRODUCE

◀ Satellite radio is a new method for sending radio programs. Listeners who buy special equipment and pay a monthly fee can hear their favorite programs from almost any location.





## Do-it-yourself radio

With the right equipment, anyone can create a radio show, or audio program, on a computer. An audio program that can be shared over the Internet is usually called a “podcast.” Podcasts are very convenient because people can listen to them whenever they choose. Podcasts can be used to deliver the news, share music, sell products, and teach classes.





# The Radio Station

## Understanding Your Community

### Reading Tips

Reading strategy	When do I use the strategy?	How do I use it?
Main idea/ supporting details	Use it to find the big idea, and then identify the facts and details that support it.	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you <i>already</i> know.</li><li>2. Read the text and think: "What is the 'big idea' here?"</li><li>3. Look for information that is important to the big idea. Some facts are interesting but not important.</li><li>4. The details you find may cause you to change your big idea.</li></ol>
Comparing and contrasting	Use it to find information that tells you how two or more ideas are alike and different.	<ol style="list-style-type: none"><li>1. Think about what you want to know.</li><li>2. Choose two events or ideas to compare and contrast.</li><li>3. List important information about one event or idea.</li><li>4. For each item on the list, look for information about how the other idea is the same or different.</li><li>5. Look for clue words such as "similarly," "also," and "however."</li></ol>
Making inferences	Use it to understand information not stated directly in the text, or to "read between the lines."	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you <i>already</i> know.</li><li>2. Look for clues in the text that give you new information.</li><li>3. Compare this new information with what you already know to figure out what the author is saying.</li></ol>
Connecting	Use it to understand new information by connecting it with what you already know.	<ol style="list-style-type: none"><li>1. Think about what new information you want to remember.</li><li>2. Think about what you already know.</li><li>3. Look for connections between the new information and what you already know from experience or reading.</li><li>4. These connections will help you remember the new information.</li></ol>
Scanning	Use it to quickly find the specific information you need.	<ol style="list-style-type: none"><li>1. Think about what information you need to find.</li><li>2. Move your eyes over the page looking for subheadings, italicized or bold print words, and key ideas.</li><li>3. When you find what you're looking for, slow down and read carefully.</li></ol>
Understanding visuals	Use it to find information presented in visual form, such as maps, graphs, photographs, diagrams, and time lines.	<ol style="list-style-type: none"><li>1. Think about what you want to know and what you <i>already</i> know.</li><li>2. Look for information that explains the visual. For example, look at labels, captions, arrows, or map keys.</li><li>3. Search for the specific information you want.</li><li>4. Put the information into words to help you understand the visual.</li></ol>