



Lessons from the Salvadori Classrooms
LESSON TITLE: The Stories These Walls Could Tell
PREPARED BY: Lisa Quatrala (revised by Michael Bettencourt)
TOPIC: School
SSLAM: School / Language Arts / Explore
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The Stories These Walls Could Tell

Content Focus: Language Arts

- Writing: Literary Response







Content Focus: Built Environment

- Space

Performance Outcome(s)

- Produce a live radio story using your school as the inspiration and the setting.

Standards/Interdisciplinary Connections

					
S	S	L	A	M	T
Science	Social Studies	Language Arts	Art - Visual	Math	Technology

How To Read The Symbols: The symbols in **bold** indicate the subject standards that this lesson satisfies.

Lesson Outline (multiple-lesson project)

1. Motivation
2. The Challenge
3. Write, Edit, And Revise A Radio Review
4. Produce A Radio Story: Plan the Production, Define the Audience, and Conduct the Interviews
5. Produce A Radio Story: Log The Tape And Write, Edit, And Revise A Script
6. Rehearse And Perform Or Air The Radio Story
7. Reflection
8. Extensions And Variations
9. Middle School Standards



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Salvadori Prerequisites

- FOUNDATION - ARCHITECTURE 101: Space (Activities #1, #2, #3)
- Knowledge of the characteristics of literary forms and genres: Literary reviews, short stories and plays

CONCEPTS

- Buildings serve as a stage set for history and memories.
- History and memories can be passed on and preserved through storytelling.
- The way a story is communicated changes how it is **perceived**.
- A building and its occupants affect one another.

RESOURCES

On-Line

- <http://www.wnyc.org/radiorookies/> - Radio Rookies
- <http://www.thirdcoastfestival.org> - Third Coast International Audio Festival
- <http://www.soundportraits.org> - Sound Portraits

MATERIALS

Facilitator

- ●: Q&A

Students

- ●: *House on Loon Lake*, This American Life
- ●: Descriptions of other radio shows from: This American Life and WNYC's Radio Rookies
- ●: Radio Review Guide
- ●: Radio Production Guides: Script, Technical, Log, Interview, Job Descriptions
- ●: Challenge/Reflection Handout
- ●: Radio Story Evaluation



- Notebooks, pens, pencils, optional: objects for sound effects, music, digital or analog tape recorders, detached microphone, headphones

MOTIVATION

When was the last time you played charades? I need a volunteer to act out the name of our next project.

- Choose a volunteer to act out the title of the lesson, “The Stories These Walls Could Tell.”
- Reveal the name of the project.

*If I had told you the name of this project in words, how would your **perception** be different?*

- *What are simpler ways to communicate stories?*
- *Why do we tell stories? ●: Q&A*
- *How is your experience reading a story in a book different from your experience seeing the same story as a movie? ●: Q&A*
- *How are books and movies similar? ●: Q&A*
- *What happened during the 20th century to change story telling? ●: Q&A*
- *What **media** do you prefer to use when communicating a story? Why?*

What might we mean when we say, “If these walls had ears or eyes?”

- *If these walls could talk what might they say? What history and memories might they reveal?*
- *If a story were told from the viewpoint of a building how would it be different than if it were told from your point of view?*

Reveal one of your memories from the viewpoint of the building.

- Several students take turns acting the role of the building.

THE CHALLENGE

Imagine that the walls of your school had eyes, ears and a mouth. If these walls could talk what would they say? Uncover a story within these walls. Write and produce a radio program that creatively expresses a story about your school building and its occupants. Bring the school building to life and write the story from the building’s point of view.



WRITE, EDIT AND REVISE A RADIO REVIEW

You are going to produce a radio story much like the one we are going to listen to.

- Play an example from “This American Life”. If short on time, play ●: *House on Loon Lake*, Act 1 only.
- *When you listened to the story, what did you notice the most?*
- *What story telling techniques were used to make the oral story interesting?* ●: Q&A
- How did the storyteller “set the stage” for the story and make the environment come to life? ●: Q&A

Write a radio review about the story you just listened to as though you were a critic from your favorite magazine.

Students write, edit and revise a radio story review in response to the story from “This American Life”. ●: Radio Review Guide

Teacher selects several reviews that best describe the literary structure and built environment of the radio story.

Students read their reviews aloud.

- *How was the plot successfully described?*
- *How was the main idea of the story successfully interpreted?*
- *How was the story concluded?*

PRODUCE A RADIO STORY: PLAN THE PRODUCTION, DEFINE THE AUDIENCE, AND CONDUCT THE INTERVIEWS

- *How has your school building affected your experiences?*
- *Since the walls cannot talk, how will you uncover the stories within?*
- *Who do you want to interview to help you uncover these stories?*
- *Who will your audience be?*
- *What are their backgrounds? For example, where are they from? how old are they? what kinds of programs and stories do they usually listen to or watch?*
- *How will information about your audience affect the way you **produce** your radio program?*
- *What kinds of questions could lead to interesting answers?*



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Within your investigative journalism teams, select jobs based on your strengths or the skills you would like to develop. Prepare questions that should lead to interesting answers. Interview a few occupants to uncover several stories then choose the most interesting one to tell.

Form teams.

Students review job descriptions and discuss their own individual characteristics to determine job assignments based on their talents or the skills they would like to develop. ●: Job Description Guide

Students create a set of questions to uncover interesting stories about the school and the interviewees. ●: Interview Guide

Students conduct the interviews and type or write down the questions and answers.
●: Interview Guide

PRODUCE A RADIO STORY: LOG THE TAPE AND WRITE, EDIT AND REVISE A SCRIPT

- *When you tell a story to a friend, how do you usually “set the stage”?* ●: Q&A
- *How do you order events to create suspense and keep people listening?* ●: Q&A

Log the tape and then write, edit and revise a script describing in detail the plot and the setting of the story.

Students create a log of the tape. ●: Log Guide

Based on the log, students write a script that includes a setting, narration, quotes from the interviewee and information about added sound effects or music. ●: Script Writing Guide

REHEARSE AND PERFORM OR AIR THE RADIO STORY

Rehearse and perform the radio story, keeping in mind what makes an oral story interesting.

Using the script, students rehearse the program.

Students perform the shows, which can be aired live (by reading the script out loud to the class), or taped to air at a later time. The performance may take place behind a curtain so that the audience uses its mind to “see” the story.

Complete radio story evaluation for each group. ●: Evaluation



REFLECTION

Students write answers to the following questions:

- *What story telling techniques did you use to make the story interesting?*
- *How did the school building serve as a stage set for your story?*
- *How did the school building affect the character in your story and vice versa?*
- *How well did you meet your challenge? What would you do differently next time?*

EXTENSIONS/VARIATIONS

Practice/Extra Credit/Community Involvement

- Arrange to share the radio shows with the school community, preferably by broadcasting them over the loud speaker.
- Write a script based on an interview with a family or community member about a story that occurred when they were in school.
- Write a story about your home called, "If These Walls Could Talk?"

Homework

- Listen to a radio story and draw a picture illustrating the climax of the story.

MIDDLE SCHOOL STANDARDS

Social Studies

- Culture
- Individual Development and Identity
- Individuals, Groups, and Institutions
- Global Connections

Language Arts

- Reading (E1c, d, e)
- Writing (E2c, d)
- Speaking, Listening, and Viewing (E3a, b, c, d)
- Conventions, Grammar, And Usage Of The English Language (E4a, b)
- Literature (E5 a, b)



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Technology

- The Designed World (17)

The Stories These Walls Could Tell

MOTIVATION

- Why do we tell stories?
To pass on history and memories, to influence, to entertain, to amuse, etc.
- How is your experience reading a book different from your experience seeing the same story as a movie?
When reading a story, the images are conjured by your imagination, when seeing a movie, the imagery is created based on the movie director's vision. The media used changes the way a story is perceived.
- How are books and movies similar?
They typically use a narrative structure.
- What happened during the 20th century to change storytelling?
Radio, film, and television were invented.

WRITE, EDIT, AND REVISE A RADIO REVIEW

- What story-telling techniques were used to make the oral story interesting?
 - * Varied tones of voice
 - * Suspense: created by weaving unanswered questions into the story
 - * Vivid descriptions of the setting
 - * A narrative structure that included a setting, a main character, conflict, climax, falling action, and resolution
 - * Varied action: moving among different kinds of moments and moods, e.g., funny scenes vs. emotional scenes and raising questions
- How did the storyteller "set the stage" for the story and make the environment come to life?
The storyteller created an environment using vivid descriptions, tones of voice, music, and sound effects.

LOG THE TAPE AND WRITE, EDIT, AND REVISE A SCRIPT

- When you tell a story to a friend, how do you usually "set the stage"?
Building the environment using vivid descriptions and various tones of voice heightens the listener's interest.



The Stories These Walls Could Tell

- How do you order events to create suspense and keep people listening?

A narrative story has a specific structure that includes a main character, conflict, change, and resolution. Events in a story are sequenced using rising action, conflict, climax, falling action, and resolution.



name(s)

date

The Stories These Walls Could Tell

Writing A Radio Review

Write a radio review about the story you just listened to as though you were a critic from your favorite magazine.

Paragraph 1: Briefly summarize the plot.

- Describe the setting, the main activity in the story, the point of view, the characters, the conflict and the resolution.
- Summarize the main activity by using a quote from in the last sentence. This is called a **thesis statement**.

Paragraph 2: Interpret the main idea of the story.

- Use examples and quotes from the story to support your interpretations.
- Give your opinion about the main ideas of the story. Support your judgment by referring to the quote used in the thesis statement.
- Refer to keywords from the quote used in your **thesis statement**.

Paragraph 3: Conclude your interpretation.

- Use key words of the quotation from the thesis statement to support your conclusion.

In each paragraph:

- Keep your audience (the readers) interested by writing with their interests in mind and anticipating and answering their questions.

Use correct grammar, paragraph structure, punctuation, sentence construction, spelling and word usage.



The Stories These Walls Could Tell

TELLING THE STORY

A **narrative story** has a specific structure that includes a setting, a main character, conflict, change (rising action, climax and falling action) and resolution.

- **Set the stage.** Building the environment with vivid descriptions, various tones of voice and sound heighten the listener's interest.
- **Sequence activity.** Events and action in a story are sequenced using: rising action, conflict, climax, falling action, and resolution.
- **Create suspense.** Remember that in a narrative, you should keep raising a series of broader questions woven into the storytelling. Hopefully people hear this and want to know what happened. Moments like these create suspense. Suspense, after all, is simply an unanswered question. The key is to keep moving between different kinds of moments: funny scenes, emotional scenes and raising questions.

WRITING THE SCRIPT

A **script** is a radio story in written form. It combines your words and questions and directions for how you would say them, descriptions of the built and natural environments, ideas of the interviewee's answers, the sound effects, and everything else you would hear.

Pre-planning of a live radio story, through the writing of a script is essential to ensure a smooth and successful broadcast.

- **Write the script.** Choose and edit your final quotes at the same time as you write the script.
- **Use a conversational writing style.** Notice how you tell the story when you tell your friends. Notice the things you say and the order you say them. Write the way you talk. This is radio, not a newspaper. If there is any phrase in your script that you would not actually say to a person in a real conversation, rewrite it. Dot-dot-dot sentence constructors, the three dots you put between incomplete phrases in a sentence, are normal in radio scripts, but would never cut it in a newspaper.

CRITIQUE THE SCRIPT

- Once you have a first draft, run the whole script by someone else on the team. Read them the script, play or read the quotes and have them critique it. Then revise it accordingly.

name(s)

date

The Stories These Walls Could Tell

Technical Guide

USING A TAPE RECORDER OR NOT

You can still do all of the work needed to complete a radio program without ever using a machine! You can design the show, prepare to conduct interviews, conduct the interviews, create notes about the interviews, write a script, and then your group can take turns reading the script out loud, as in the early days of radio when it was broadcast live.

You can use a tape recorder to capture the interviews and then transcribe actual quotes from them to use in your live broadcast. People from your group could take turns being the various “characters” in your program.

You can plan out the show in advance, and then record the opening remarks, the interviews, and any narration you want in order, and then play the tape back as your broadcast.

If you have access to audio editing equipment you can record out of sequence, and then re-arrange and cut your interviews together.

If you choose not to pre-tape your story consider airing the performance behind a curtain so that the audience uses their minds to “see” the story.



The Stories These Walls Could Tell

A **log** is a written outline of the contents of a tape. You do not need every word. You can type or handwrite it. The key is to take notes on what is in the tape without ever stopping it.

- **Log the (pre-interview) tape.** First, you have to gain control of the material on the tape. It is common to get overwhelmed, to lose sight of the story. You must whittle 15-30 minutes down to 5 minutes or so.
- **Take good notes.** It is impossible to overstate how important it is to take good notes if you are producing a radio show. You are working in a medium, composed of sound. You need a visual representation of what you “hear”—on paper—so you can “see” what you have in order to make difficult choices.
- **Write a word or phrase for each sentence.** You will need this later, when you are editing and choosing which sentences to keep. The log will serve as a map of what is there.
- **Log the interview in real time.** Logging an interview in real-time is a very important skill. It takes concentration, accuracy, speed and knowledge of the content.
- **List three or four of your favorite moments.** Logs are long, so you need go through and circle your favorite three or four moments from each interview. Then you take out a clean piece of paper, and make a list of all those favorite moments.
- **Determine the first and last moments of the story.** Now you just stare at your list, until it seems clear which piece of tape (or which script idea) should be the first moment in the story, and which should be the last. This requires lots of concentration.
- **Build an outline.** And with all this material you organize and write an outline.

The Stories These Walls Could Tell

LOCATION

- **Choose the location ahead of time.** Conduct the radio interview in a comfortable location, free from noise. Scout the location first and just listen. Choose a quiet time for the interview.

EQUIPMENT

- **Pre-test the equipment.** Place the microphone (or the whole tape recorder if it has a built-in mike), close to the person who is speaking. Experiment with recording voices and then playing back the result, to know where to place the microphone. Often it is better to place the mike or the recorder on a table. Holding it up in front of someone's mouth can be distracting, and the mike will pick up noise from your hand.

PROCESS AND PROTOCOL

- **Never interrupt.** When the person being interviewed is speaking, never interrupt. Nod your head, or use quiet gestures to indicate that you are listening.
- **Listen actively.** Since you are going to listen to the interview afterwards, it is not necessary to take notes during the recording. It is better to listen very actively, and ask the kinds of questions that keep the person being interviewed talking. Think of the questions in advance, but feel free to ask new ones as the interview progresses. If you do not use a tape recorder have another person take notes.
- **Conduct a pre-interview.** An interview should contain different types of questions--a series of broader questions as well as specific or personal questions. A pre-interview is required before a live broadcast to provide the interviewer the necessary information to write, structure and plan the radio program and the interview itself. A pre-interview provides the interviewer with the background of the interviewee and allows them an opportunity to get to know them better. Do not ask the same questions you intend to ask in the final interview. Save the most important questions. Surprise your interviewee with new questions in the final interview.
- **Ask provocative questions.** Ask questions that cannot be answered with a simple yes or no. Ask questions like, "Please describe that for me?" or "Why do you think that happened?" Keep the conversation going by saying things like, "Please tell me more". Remember, you are there to listen, and you cannot learn when you are talking.
- **Thank the interviewee.** After the interview, be sure to thank the people who took their time to speak to you.

The Stories These Walls Could Tell**WRITER**

- The Writer compiles the questions and answers, but collaborates with the entire team for ideas. S/he is also primarily responsible for writing any narration, including an introduction to the people being interviewed. These writings will be read (and possibly recorded) later to complete the radio program.

INTERVIEWER

- The Interviewer poses the questions, after the group has formed them.

TRANSCRIBER

- The transcriber creates the log after the interview, and, in the case of a recording being used during the “on air” production, will transcribe actual selected quotes to use, including every “um” and stutter. S/he is also responsible for taking notes during the interview if a tape recorder is not used.

DIRECTOR

- The Director is responsible for the artistic planning and interpretation of the radio production

AUDIO ENGINEER

- The Audio Engineer arranges the best possible recording if using a tape recorder. S/he is primarily (but not exclusively) responsible for choosing where to conduct the interviews. S/he is familiar with the equipment, and is responsible for operating it.

EDITOR

- The Editor is responsible for reading and editing the script. All team members are responsible for this in addition to their primary job.

FOLEY ARTIST

- Takes care of the sound effects for the production.

name(s)

date

The Stories These Walls Could Tell

Challenge/Reflection

CHALLENGE

- Imagine that the walls of your school had eyes, ears and a mouth. If these walls could talk what would they say? Uncover a story within these walls. Write a script and produce a radio program that creatively expresses a story about your school building and its occupants. Bring the school building to life and write the story from the building's point of view.

REFLECTION

Write a reflection that answers the following questions.

- *What story telling techniques did you use to make the story interesting?*
- *How did the school building serve as a stage set for your story?*
- *How did the school building affect the character in your story and vice versa?*
- *How well did you meet your challenge? What would you differently next time?*



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The Stories These Walls Could Tell

Radio Story Evaluation

BRIEF PROJECT DESCRIPTION:

CRITERIA FOR ASSESSMENT:

1 Little Evidence 2 Some Evidence 3 Much Evidence 4 Meets or Exceeds Standards

MEDIA

1 2 3 4

- Used the radio format to its best advantage by capturing the mood of the story in the tone of the voices and in the use of sound effects

ASSESSING THE AUDIENCE

1 2 3 4

- Kept the audience in mind to ensure a focused radio program: considered their background; where they are from; their age and the types of programs and stories they are used to listening to or watching.

THE INTERVIEW

1 2 3 4

- Chose the location ahead of time, pre-tested the equipment, listened actively, conducted a pre-interview, asked provocative questions, thanked the interviewee

THE LOG

1 2 3 4

- Took good notes, logged the interview successfully in real time, listed three or four of the most interesting moments, determined the first and last moments of the story and wrote an outline

THE SCRIPT

Conventions

1 2 3 4

- Used a conversational writing style, accurately edited and revised the script using correct grammar, paragraph structure, punctuation, sentence construction, spelling and word usage.

Content

1 2 3 4

- Contained information regarding the relationship between buildings and the occupants, descriptions of the built and natural environments, words, questions and directions of how to communicate them and sound effects.



name(s)

date

The Stories These Walls Could Tell

Radio Story Evaluation

Structure

1 2 3 4

- Used a narrative form from the point of view of the building that sequenced events in the story using: rising action, conflict, climax, falling action and resolution

PERFORMANCE

1 2 3 4

- Was prepared and used tone of voice and sound effects to heighten the listeners' interest.

PROCESS

1 2 3 4

- Worked well as a team and successfully fulfilled the individual job assignments

Over All Grade:

Comments:



The Stories These Walls Could Tell

Radio Shows

Stories from THIS AMERICAN LIFE and WNYC's RADIO ROOKIES

On-Line

- <http://www.thisamericanlife.org>
- <http://www.wnyc.org/radiorookies/>

THIS AMERICAN LIFE

House on Loon Lake (11/16/2001, Episode 199)

Our entire show this week is one long story, sort of a real-life Hardy Boys mystery. More than most of our shows, this one lends itself to a Hollywood-style tagline. Perhaps: "You Might Break In... But You'll Never Forget." Or "Dead Letters Tell No Tales."

Prologue. Ira explains that our show's a little different this week. It consists of one long story, lasting the entire hour, about a young boy, an abandoned house, and the mysterious family who once lived there but seemed to disappear without a trace.

Act One. Adam Beckman tells the first part of his story, about how, back in the 70's, he and his friends broke into an abandoned house in the small town of Freedom, New Hampshire. The home turned out to be a perfect time capsule, containing the furniture, letters and personal effects of an entire family... abandoned for decades. It seemed like the family just vanished one day, leaving salt and pepper shakers on the table, notes on the bedroom mirror, and a wallet with money still inside. Adam and his friends read the letters, saving some as clues, and never forgot. (30 minutes.)

Act Two. Adam Beckman continues his story. He returns to the town in New Hampshire where he discovered the abandoned house as a kid and tries to find out what happened there. It turns out he's not the only one looking for an answer to that question. (25 minutes)

Song: The Caroliners, "Among My Souvenirs"

Moving (6/23/2000, Episode 162)

Stories of people who did not want to move but circumstance forced their hands, and so they tried to move without really moving.

Prologue. Ben Schrank describes what it's like to work as a professional mover. He says that people often go sort of nuts when they see all their worldly possessions--all the stuff that defines them as people--packed into a van. It's a humbling experience for people, and just one of the reasons people hate to move. The other reasons: it's hard starting in a new place; it's dreadful

The Stories These Walls Could Tell

Radio Shows

leaving an old place; and the process of -moving itself is a hardship. So today... we have stories of people who were forced to move--but who did not want to - and tried to thwart it. (5 minutes)

Act One. Sleeping in Mommy & Daddy's Room. This is a story of people wanting to change and not wanting to change at all. A Minnesota family builds the same 1970's-era suburban house three times, and moves it once, just so they don't have to live in a house that's different than the house that contains all their memories. Susan Burton reports. (21 minutes)

- **Song:** The Al Cohn and Zoot Sims Quintet, "You'd Be So Nice to Come Home To"

Act Two. Deal of a Lifetime. Sarah Koenig tells the story of how her stepsister Rue bought a house--and moved in--but the former owner did not move out. And won't move out, until he dies. (16 minutes)

- **Song:** Hi Los, "Love Nest"

Act Three. To a De-luxe Apartment in the Sky. One of the producers of **This American Life**, Blue Chevigny, used to have a job that was all about Moving Day--and people who didn't want to move. She worked for an agency in New York called Project Reachout, part of Goddard Riverside Community Center, that moved homeless, mentally ill people into their own homes. She tells the story of one of her favorite clients, George, and how it took him eight years to get off the streets and into his own place. Blue records his moving day. (11 minutes)

- **Songs:** Barbara Streisand, "Gotta Move" and Parliament, "Flashlight"

Can you have this house.... to go? This 5,000-square-foot, 240-ton house was cracked off its foundation and moved by Stubbs Building & House Movers.

Families in the city without a lot of money often move a lot. Anthony Wilson has lived in eight or nine different places, and gave this tour of them, on tape.

Invisible Worlds (10/1/1999, Episode 141)

Stories of people who are trying to make invisible worlds visible, and what happens when you make them visible.

Prologue. There are thousands of voices passing through your body right now on radio waves--signals from cellular phones and cordless phones, military transmissions and baby monitors. You're not supposed to listen in on these. Someone explains why he does anyway. (4 minutes)

The Stories These Walls Could Tell

Act One. Faster Than a Speeding Bullet. TAL producer Alex Blumberg with people who listen in on the invisible world on the nether reaches of the radio spectrum, mostly illegally... and what they find there. (14 minutes)

- **Song:** Roy Acuff "Turn Your Radio On"

Act Two. More Powerful Than a Locomotive. One of the most powerful forces in a room can be the thing that is unspoken between people. Five writers--Scott Carrier, David Sedaris, Sarah Vowell, Brady Udall and Lan Samantha Chang--give us case examples: stories when they felt the presence of something unspoken. (16 minutes)

- **Song:** The Platters "You'll Never Know"

Act Three. Able to Leap Tall Buildings. The publisher of the zine **Infiltration** talks about the pleasure and importance of going behind the scenes of everyday life. His zine documents people's journeys through construction sites, deserted buildings, steam tunnels, abandoned subway stations... plus the back hallways of hospitals and other public buildings. (10 minutes)
You can visit the **Infiltration** website, or send \$2 (cash only) for a paper copy to:

Infiltration
P.O. Box 13
Station E
Toronto, ON M6H 4E1
Canada

Note that this is a Canadian address; envelopes will require extra postage. Sending U.S. dollars is fine, just be sure to conceal the cash.

- **Song:** Little Richard "You A-Knockin"

Act Four. Look--Up in the Sky. **TAL** producer Nancy Updike tells the story of scientists who simply made up an invisible, weightless subatomic particle called the neutrino. Then they set out on the task of finding it, using tools that sound positively crude: a mineshaft and 100,000 gallons of dry cleaning fluid. (9 minutes).

- **Song:** They Might Be Giants "Why Does The Sun Shine? (The Sun is a Mass of Incandescent Gas)"

Crime Scene (July 7, 2000, Episode 164)

Every crime scene hides a story. In this week's show, we hear about crime scenes, and the stories they tell.

The Stories These Walls Could Tell

Radio Shows

Prologue. Medical Examiner D.J. Drakovic, in Pontiac, Michigan, explains how every crime scene is like a novel. (5 minutes)

Act One. How Do We Know? Forensic Criminologist Enrico Togneri in Nevada explains exactly what can be learned from evidence on a crime scene: what can be learned from the shape of a blood stain or a piece of cheese. (4 minutes)

Act Two. Grime Scene. Reporter Nancy Updike spends two days with Neal Smither, who cleans up crime scenes for a living, and comes away wanting to open his Los Angeles franchise, despite the gore--or maybe because of it. (12 minutes)

- **Song:** James Brown "Papa Don't Take No Mess, Pt 1"

Act Three. A Criminal Returns to the Scene of the Crime. Sometimes criminals return to the scene of their misdeeds--to try to make things right, to try to undo the past. Katie Davis reports on her neighbor Bobby, who returned to the scene where he robbed people and conned people... to coach Little League. (21 minutes)

- **Songs:** Ray Charles, "Get on the Right Track"

Act Four. What Police Cannot Do. Actor Matt Malloy reads a short story by Aimee Bender, from her book **The Girl in the Flammable Skirt**, about what can be and cannot be recovered from a crime scene, or from anywhere. (12 minutes)

RADIO: AN ILLUSTRATED GUIDE (Purchase from This American Life for \$5 (includes shipping))

- **Radio: An Illustrated Guide** gives you an inside look at how **This American Life** is made. But even better, it's a step-by-step primer on how to make a radio story. The book includes detail on where we find our stories, how to structure a story, how to do an interview, how to hold the microphone, how to edit sound, how to write a script for radio ... really everything you'd need to get started making your own radio story. It's 32 black-and-white pages long, with appropriately fancy color covers, and was drawn by cartoonist Jessica Abel and written by Jessica and Ira Glass.

The Stories These Walls Could Tell

Radio Shows

Radio Rookies, WNYC

Radio Rookies is a WNYC program that trains young people to use words and sounds to tell true stories about themselves, their communities and the world. Through a series of workshops, each held in a new neighborhood, Radio Rookies gives teenagers the tools to become radio journalists.

Examples:**Teacher**Anthony Brooks**Listen**

- Anthony's sixth grade teacher made an extraordinary impact on his life. Ms. Figueroa pushed Anthony in class and showed him that she truly cared. In the summer after his sixth grade year, she died suddenly from a brain aneurysm. More than two years later, Anthony is still dealing with his grief over her loss.

Teasing

Brittany Hill

Listen

- Being called "burger" has made fourteen year old Brittany mad and sad. Even though she knows how bad teasing makes her feel, Brittany admits she does it too. Everyone seems to tease. In her story, Brittany's classmates talk about teasing in their school, and adults give her advice - she even gets some counsel from talk show host Ricki Lake!

Dominican RepublicAngely Tavares**Listen**

- Angely has family in the Dominican Republic, and she goes there every year for vacation. She adores the DR and often wishes she lived there, instead of the Lower East Side of Manhattan. But many Dominicans, like Angely's father and grandfather, immigrate to New York for a "better life." Angely's not sure they're making the right choice.