

Lesson Plan Week #7 – The Element of Time

WNYC Audio Theater Residency – The Sound

Blueprint Markers:

- Theater Making: Acting, Playwriting/Play Making, Designing and Technical Theater, and Directing
- Developing Theater Literacy
- Making Connections

NY State Educational Standards for Theatre Arts:

Art Standard 1 - Creating, Performing and Participating in the Arts

- 1.1 Use improvisation and guided play writing to communicate ideas and feelings
- 1.2 Imitate various experiences through pantomime, play making, dramatic play, story dramatization, storytelling, role-playing, improvisations and guided play writing
- 1.3 Use language, voice, gesture, movement and observation to create character and interact with others in improvisation, rehearsal and performance
- 1.5 Identify and use, in individual and group experiences, some of the roles, processes, and actions for performing and creating theatre pieces and improvisational drama within the school/community, and discuss ways to improve them

Art Standard 3 – Responding to and Analyzing Works of Art

- Use the techniques and vocabulary of theatre criticism, both written and oral, to discuss theatre experiences and improve individual and group performances

Art Standard 4 – Understanding the Cultural Contributions of the Arts

- 4.11 Improvise scenes based on information about various cultures
- 4.12 Explain how drama/theatre experiences relate to themselves and others

Objectives/Outcomes

Participants will:

- Explore effects of time on drama
- Utilize oral theatre criticism to discuss experience and improve group performances
- Through exploration, discussion and performance solidify character/sound choices for their Radio Drama

Materials Needed:

Stopwatch

Selected scene from *The Dissolution of Dominic Boot* and *Sorry, The Invisible Man*

CD/Audio Tape Player

Large Poster Board

Markers

Copies of typed Re-Worked (Revised) scenes from previous week

Lesson Plan:

- **(Warm-Up Activities) A Vocal Warm-up Exercise**

Building on previous week's vocal warm-up exercise, every week the workshop will begin with a new solicited vocal warm-up exercise added to the previous week's solicited vocal warm-up exercise so the class can create their own ensemble vocal warm-up regiment.

A Starter Activity

A diagnostic activity for participants to examine the "time temperature" of scenes. An example is below.

Temperature Affecting Time

- Have participants listen to 2 scenes of radio drama: 1 scene from *The Dissolution of Dominic Boot* and 1 scene from *The Invisible Man*.
- Allow participants to examine and critique how each character's emotional temperature affects the actual timing of the scene (i.e. Is the urgency in Dominic's voice created by his situation or who he is talking? How does the agitation in the voice of the Invisible Man affect the others in the shelter and the timing of the scene in *The Invisible Man*).

Time's Affect on the Scene

- Have participants listen to same 2 scenes from above. Set stopwatch to record accurate time for each scene.
- Allow participants to examine and list what crucial information they were able to get from each scene in the allotted time (i.e. How does the other character view Dominic? Did Dominic achieve his objective? What frustrates the phone operator? What alarms the caller?).

■ **The Main Activity**

A devising activity that incorporates the element of time in the creation of scene content (character lines and sound). An example is below.

Time Revelations

*Teaching Artist should type each group's re-worked scene writing from the previous week and provide copies to each member of the group. Therefore, providing the "revised scripts" the groups will be working with.

- *Have groups reflect upon and rehearse their re-worked (revised) scene from the previous week's workshop.
- Have groups perform their re-worked (revised) scene tracking each group's time with the stopwatch.
- After each group has been timed, groups should work together to define and sculpt their scene within a specified time allotment (1.5 – 2 minutes). Each group should rehearse modified scene.
- Have groups perform modified scenes with audience closing their eyes to listen. Audience shares what they were able to "see" differently with the modifications and can offer suggestions for strengthening character choices/sound choices. **[Teaching Artist must establish that even though we have been working within our separate groups, this project will represent the entire class. Therefore, as artists, we have to be open to suggestions of others, which can benefit the project as a whole.]**
- Each group assembles after audience feedback to further refine and rehearse scenes. If time permits, each group can perform again or have the group(s) that may be struggling perform their scene with the entire class participating in helping to sculpt the scene.
- By the end of the workshop, each group should write their modified scene on a large poster board.

■ **Closing Discussion/Activity**

- Have participants sit in circle on floor and inquire about: "What did we do today?" and/or "What's something you discovered today?"
- Share with participants that incorporating the element of time within their scenes today not only solidified their character/sound choices, but also started defining the framework (arc) of their radio drama.
- Explain that next workshop we will explore how the microphone impacts our scenes.

- **Closing exercise** - to seal in the ensemble energy we've created. An example is below.

Ensemble Agreement

- Group stands in a circle, holding hands with eyes closed
- Group repeats after the Teaching Artist
- Teaching Artist says, "Using our creativity, our awareness, and each other we make art. Therefore, we are artists."
- On the count of 3, as a group we inhale and exhale.

Vocabulary:

Character, Setting, Objective, Scene, Text, Soundscape, Revision, Modification, Sculpt, Arc

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Assessment Indicator	25% of students successful	50% of students successful	75% of students successful	100% of students successful
Students are able to adjust the timing of the scene to fit within the allotted timeframe				
Students are able to assess how the element of time affects character and sound choices				
Students are able to openly give and receive constructive criticism				
Students are able to incorporate feedback and specific choices into their scene revisions				