

Art as a mean of social cohesion in the digital era - Arts4all Theatre Module 2

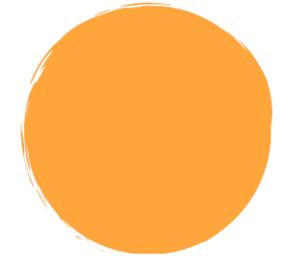


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Module 2



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Description of the module

In these three units, you will discover the magic of foley sound effects, understand the fundamentals in plotting out your first drama play, and learn how to prepare to perform a drama monologue.

This asynchronous and interactive module encourages creativity by providing multiple opportunities for participants to try out module content in a do-it-yourself manner.

Learning Objectives

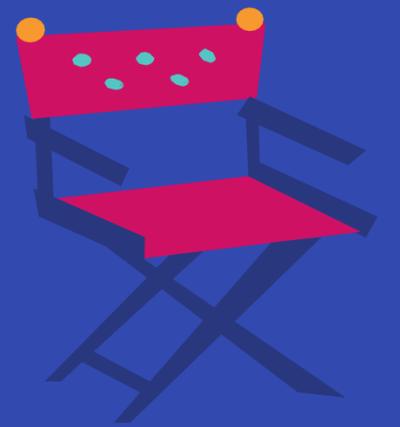


Upon successful completion of this module, participants are expected to be able to:

1. Understand the basics of playmaking
2. Know basic theatre and drama terminology
3. Plot out the structure of an original play
4. Create foley sound effects using common household items
5. Prepare to perform a monologue

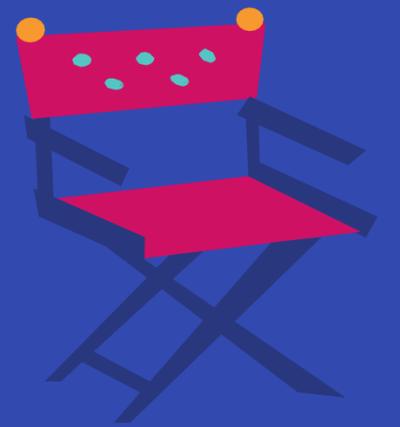


Unit 1 Playwriting



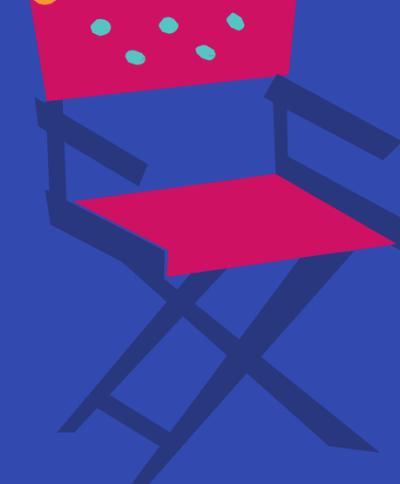
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Unit 1 Playwriting



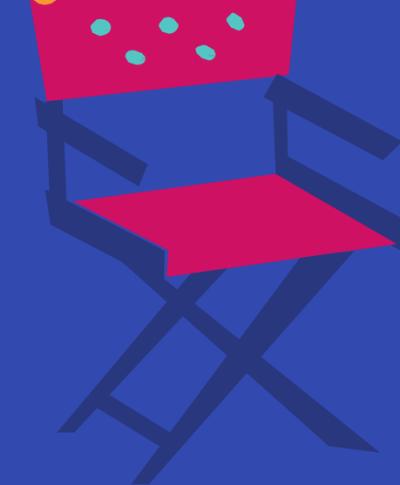
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Unit 2 Foley Sound

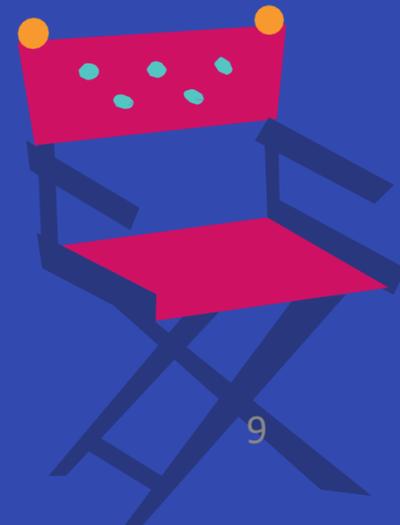


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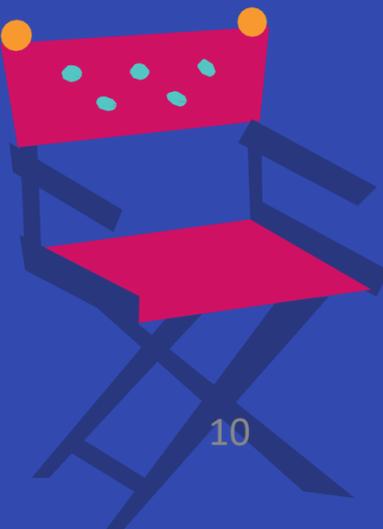
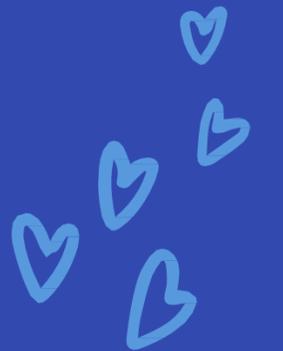
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Unit 3 Performing a Monologue

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The image is a collage of three photographs. The top photo shows a wooden desk with various papers, a green typewriter, and a pen. The middle photo is a dark blue horizontal band with the text 'Unit 1 Playwriting' in white. The bottom photo shows a person's hands writing on a white document on a wooden desk.

Unit 1 Playwriting

Topic

01

What is theatre?

The word theatre is derived from Ancient Greek which translates to a place of seeing. Although the origin of the word refers to a physical location, today's definition is broader.

Theatre performances can be found in a variety of settings not just a traditional theatre setting which can include small regional theatres, large national theatres, concert halls and stadiums. Performances of theatre can also occur in parks, sidewalks, private residences, abandoned locations or even parking lots.



Topic

01

What is theatre?

There is one fundamental difference between theatre and film; theatre is performed live whilst film is recorded and disseminated to audiences through multiple avenues.

Theatre in the context of performing arts is an art “concerned almost exclusively with live performances in which the action is precisely planned to create a coherent and significant sense of drama” (Britannica, 2022). We can also consider theatre as an “imitation of life” that is performed for other people, many scholars agree at least one audience member is required (KET Education, 2022).



Topic

01

What is theatre?

Although the exact origins of theatre are not known yet, evidence of theatrical performances span the globe from Asia, Europe and Africa starting from as early as 15th century BC. Theatre as an art form (closely resembling what we consider theatre art form today) rather than theatrical performance, emerged around 6th century BC in Athens Greece.

In modern times, theatre is considered a collaborative art form; actors, directors, scene designers, costume designers, lighting and set designers all collaborate to create this art form together. Therefore words, voice, movement, and visual elements all work together to create a theatrical performance.



Topic

01

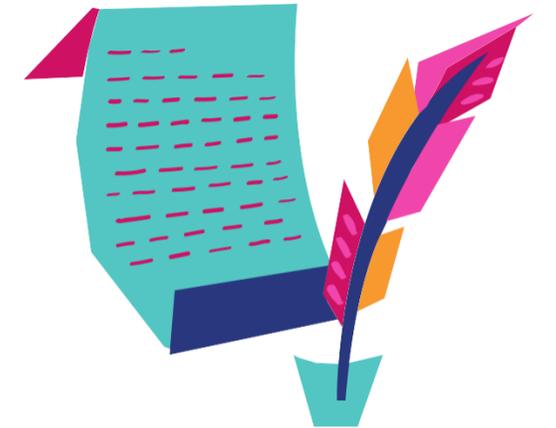
What is theatre?

Theatre can be performed with or without scripts and not all theatre performances are plays. For the purposes of this unit, we will focus specifically on plays and playwrighting.



Evaluation activity

01



Where can theatre be performed? Select all that apply.

1. In a theatre
2. In a garage
3. In a pool
4. In a garbage dump
5. In an IKEA showroom

Topic

02



Essential playwrighting terminology

Below you will find a list of key terms that will be helpful for the remainder of the unit and that will assist you in writing some of your very own play.



Topic

02

Essential playwrighting terminology

Playwright

A play writer: a writer who writes a play

Script

Written dialogue and stage directions from the playwright

Character

A person in the world of the play

Actor

A person performing the role of one or more characters in a performance



Topic

02

Essential playwrighting terminology



Plot

The series of events that occur during the course of the play

Setting/ World of the play

When and where the action of a play takes place. The world of the play expands beyond what's written in the text.

Fourth Wall

An invisible wall situated between the actors and the audience. The fourth wall acts as a window into the world of the play in which the actors may choose to treat the audience as a wall or bring them into the world of the play by performing to the audience.

Topic

02



Essential playwrighting terminology

Monologue

A long speech performed by one actor. This speech is addressed to another actor or the audience.

Dialogue

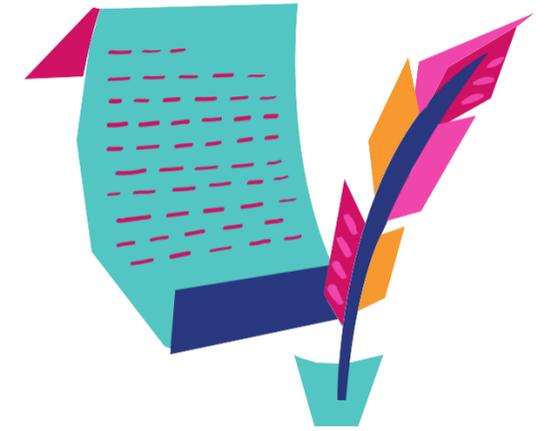
An exchange of words between two or more actors.

Scene

One portion or section of a play. It is up to the playwright how scenes are separated.



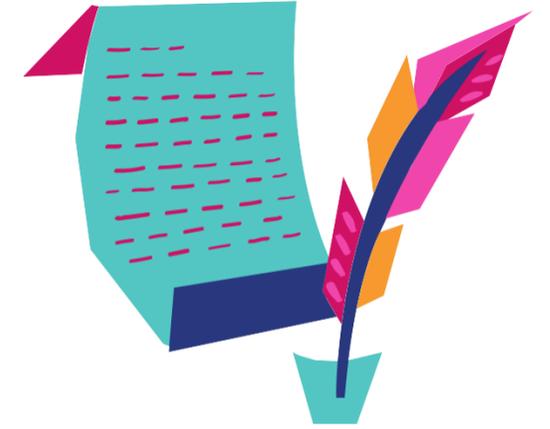
Evaluation activity



Fill in the blanks

A performance of text by one actor is called a {monologue}. Two actors conversing is called a {dialogue}. The{actor} performs what's written on the script.

Evaluation activity



What is the fourth wall?

1. A set piece on stage
2. A fake door
3. Invisible barrier between performers and audience

Topic

03



Narrative Flow: Plot

Storytelling has been around for thousands of years, and many writers have produced work with diverse stories; short stories, one-character monologues, long and multi-layered plays and many more. To assist us with coming up with a story and developing a script for a play, we will work from a relatively common theory, that of the 7 basic plots. In his book, *The Seven Basic Plots: Why We Tell Stories*, Christopher Booker (2004) identified 7 basic plots that he has identified as being present in a large majority of stories after researching the topic for 34 years.



Topic

03



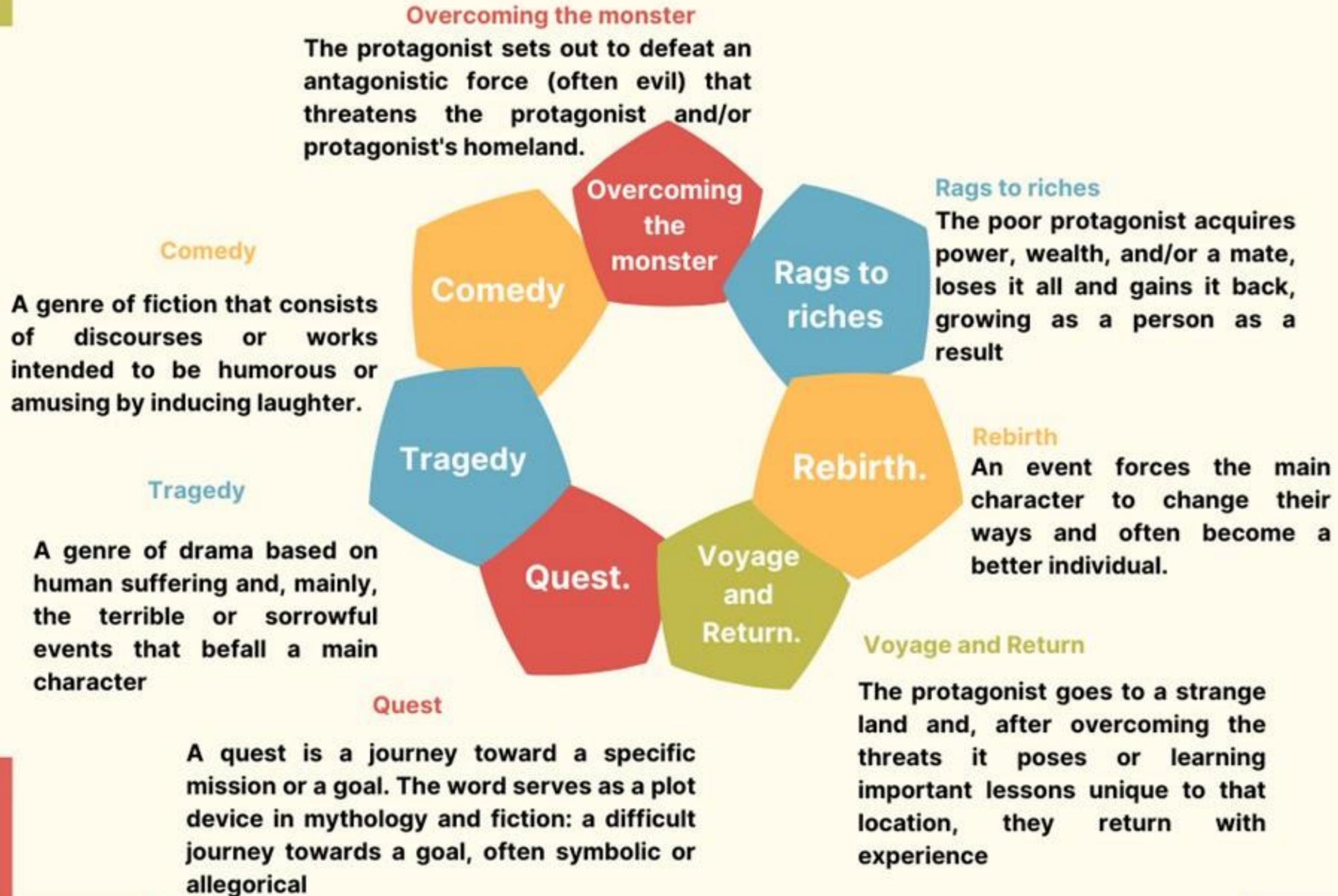
Narrative Flow: Plot

These 7 plots are as follows:

1. Comedy
2. Tragedy
3. Quest
4. Voyage and Return
5. Rags to riches
6. Overcoming the monster
7. Rebirth



Narrative Flow: Plot



Topic

04



Narrative Flow: Structure

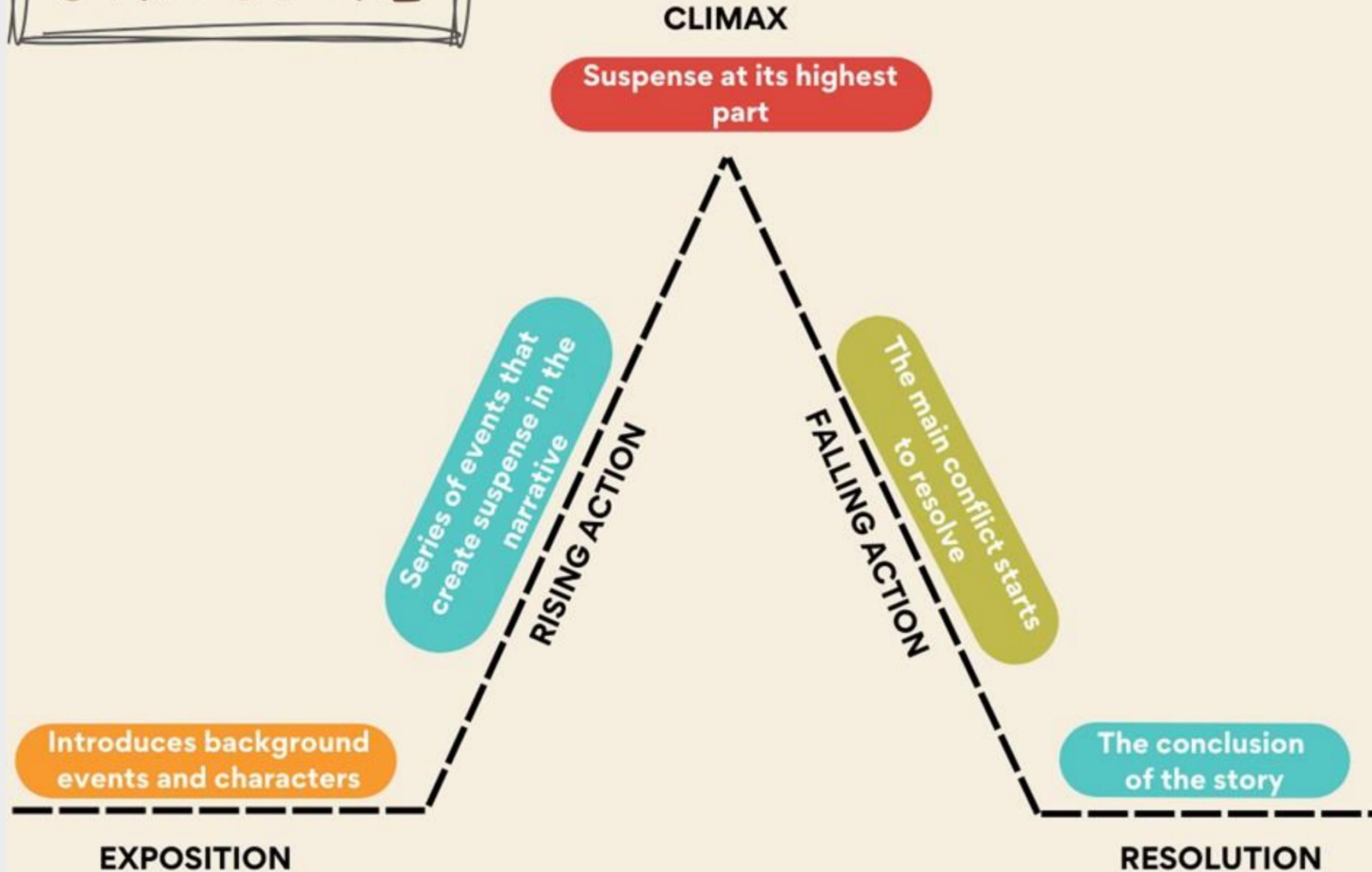
All stories have a beginning a middle and an end; this also applies to playwriting. The structure of a play refers to the progression of the plot and subplots. As we saw in the videos, the climax is the heightened moment of a play and deals with and overcomes a problem, obstacle, or barrier that a character in the play is facing.

- exposition - introduces background events and characters
- Rising action - a series of events that create suspense in the narrative
- Climax – the part of the story where the suspense reaches its highest part
- falling action – the main conflict starts to resolve
- resolution - the conclusion of the story where questions are answered, and loose ends are tied up BBC, 2022

Scenes separate moments in the play and typically a change in scene is due to a change in location.



STRUCTURE



Topic

04

Narrative Flow: Structure

Video: Plot Mountain! | The Plot Diagram Song | Scratch Garden - YouTube

We have learned about plot, and we have learned about a basic structure. Now we will begin to create the world of the play and think of a story to tell!



Topic

04

Narrative Flow: Structure

To assist you with thinking of a story, choose one of the basic 7 plots, and map out the structure of your play. Consider the following questions when you are brainstorming:

1. How is your lead character driving the story forward? Are they addressing their problem head on?
2. How can you ensure that the audience has enough information about the character and their story to be able to achieve the climax of the play?
3. What actions are you taking to raise the stakes for the characters?



Topic

04

Narrative Flow: Structure

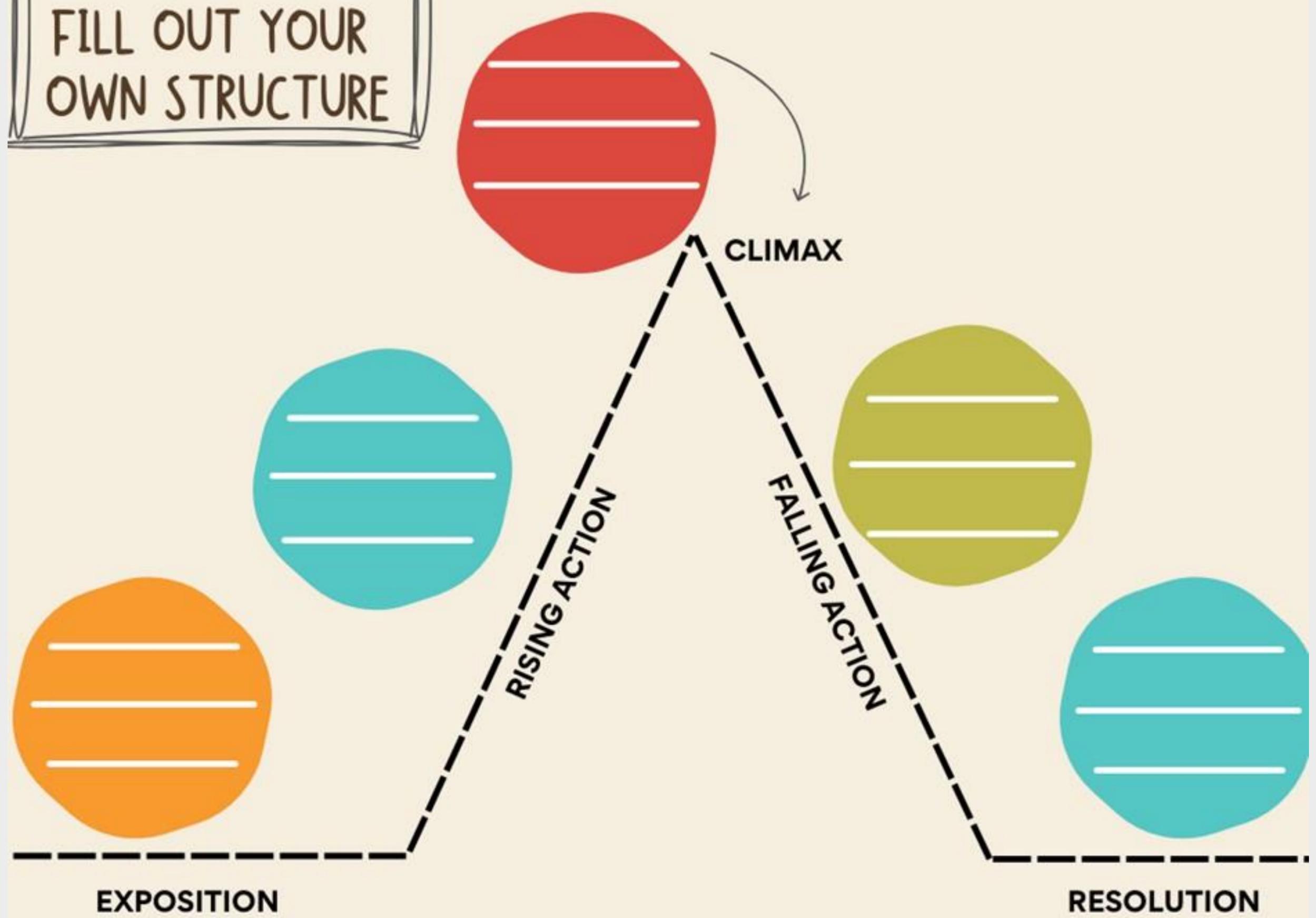
You should feel free should feel free to change your plot as many times as you like until you are happy with the direction you are moving towards.

Watch the video highlighting playwrights from the National Theatre in the UK about their approach to writing narrative. If you are having trouble thinking of a plot, check out these writing assistance generators.

<https://blog.reedsy.com/plot-generator/>



FILL OUT YOUR OWN STRUCTURE



Topic

05



Creating a character

To better understand the world of playwrighting, we will engage in a creative writing process. First, we will begin with writing a monologue, where a character reveals an inner thought or feeling. As you can see in the image, this is a guide to assist you with building a character backstory, in other words their history, their likes and dislikes, their relationships and their extended world. You may use this writing assistant to help you come up with a name for your character.

<https://randomwordgenerator.com/name.php>



CREATING A CHARACTER



Name

Three objectives that describe your personality

Family:
Do you have any siblings? How is your relationship with your family? Is it different depending on each person?

What is the relationship like between you and your friends?

Age and relevant degrees, qualifications or special skills (e.g., sports)

How do you spend your free time?

Do you believe in any social causes?

What is your beauty regimen?

What is a secret you know about someone else but never told anyone?

Topic

06

Writing a monologue

Keeping in mind with what we learned in the previous topic, you should imagine that this monologue is the introduction of your play where exposition is important. If you have a plot mapped out, use this opportunity to introduce the main character in your play. Ensure the monologue related to the rest of your plot. You may also select one of the following prompts for your monologue if you had a difficult time producing a plot in the previous activity:

1. Write a monologue in which you reveal a secret to your best friend.
2. Write a monologue about your favorite song and who is involved in your history of the song (another character in the world of the play)
3. Write a monologue about... (You can use a topic you would like to explore or find one from this random phrase generator

<https://randomwordgenerator.com/phrase.php>



Topic

06

Writing a monologue

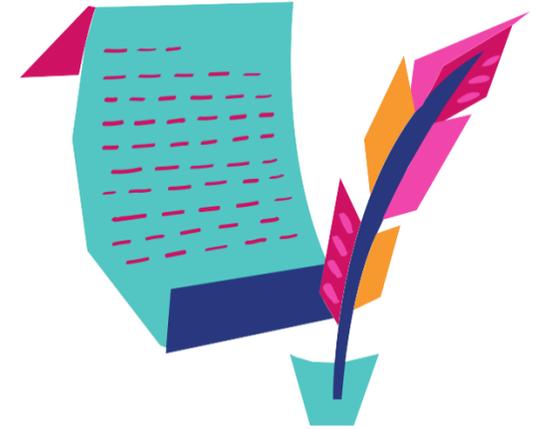
Video: Playwrights Series: Character – YouTube

Once you have completed your backstory work and have selected a prompt, create an outline for your monologue. Be sure to consider the following:

- Why is the character performing this monologue? What do they hope to gain out of it? What is their objective?
- Who is the intended audience for your monologue?
- Where are you located? At your home? At the park? At a restaurant? What is the significance of the location?
- Is what you have to say important? If not, consider altering the stakes.

When writing your monologue be sure to begin with a strong and captivating opening sentence. Although monologues can be short, ensure the speech has a few hills and valleys; not to be monotonous. Finally, end the monologue in an obvious way.

Evaluation activity



Submit your monologue here.

A collage of vintage audio equipment. The top half features a black amplifier with a silver control panel and a large speaker with a woven grille. The bottom half shows a black Epiphone amplifier with a silver control panel and a speaker, set against a background of cassette tapes. The text "Unit 2 Foley Sound" is overlaid in white on a semi-transparent red background.

Unit 2 Foley Sound

Topic

01



What is Foley?

Foley describes a sound effect technique that is uniquely created for movies and television shows predominately, although foley can be found in live theatrical performances also.

Foley was originally used in live radio plays in the 1920s by the artist Jack Foley who then proceeded to lead discovery of methods and techniques still in use by foley artists in the industry today.

Today, foley sound is created post-production, meaning after the scene is filmed, and aims to enhance the audio of the movie or tv show and creates a fuller audio experience for the audience. The sound that is created, must match the scene perfectly and the audience should not be able to tell that the sound was separately created. This way it creates an intimate immersive and realistic experience for the audience.

Topic

02

Foley Artists and what they do

The person who is responsible for creating foley sound for a TV show is called a foley artist.

Typically, teams of two foley artists work on creating sounds alongside a sound mixer who is responsible for ensuring that the sound captured matches what is happening in the scene. A sound editor is also present to ensure a seamless blend of the sound created to the sound from the movie or tv show.

Teams of foley artists work in studios or stages especially prepared for the creation of foley effects. Usually, these spaces are full of myriads of objects with different sizes and textures as well as surfaces that they can use to make sounds.



Topic

02



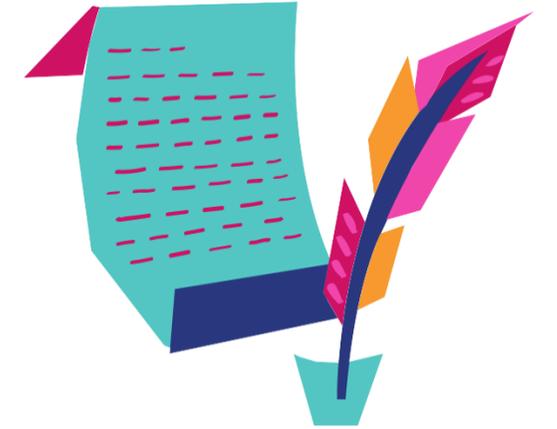
“There are more astronauts than foley artists”

John Roesch Master Foley Artist

**Foley Artists
and what
they do**



Evaluation activity



How many people typically work in a foley team?

1. 1
2. 2-4
3. 5+

Video: [The Magic of Making Sound - YouTube](#)

Topic

03

Three types of Foley: Footsteps

The most frequent sound effect foley artists produce, are footsteps. This is due to the difficulty in capturing good quality walking sounds during filming.

Foley artists consider multiple elements when they are working on creating footstep sounds like the kind of shoe being worn, their weight, speed, and personality in walking as well as the surface they walk on; walking in the rain is different than walking on a wooden floor or walking on snow for example.



Topic

03

Three types of Foley: Footsteps

Here are some ways you can create footstep sound effects:

- Leather bag or pillowcase with cornstarch or rice can mimic walking in snow and rain
- Audio tape, magnetic tape hay or sod mimic walking on grass or dried leaves
- Use coconuts to produce sounds of horse or paperclips on gloves for a dog walking sound
- Different heeled shoes produce different sounds (e.g., a tennis shoe has a lighter airier sound versus a boot that has deeper and heavier sounding shoe sound)



Topic

04

Three types of Foley: Movements

The second type of foley sound effect foley artists work on frequently are sounds of movements. This typically involved characters walking past each other but can also include the sounds a person makes if they are moving their body parts a certain way.

Adding subtle sounds to a scene which features movement helps enhance the quality and realistic elements of scene.



Topic

04

Three types of Foley: Movements

Some object you can utilize to produce sounds of movement are:

- To make sounds of people brushing past each other, use different types of cloths or tarp
- To make sounds of a body hitting or touching another body, closing a book, using a baseball met, a leather jacket or punching meat
- To make sounds of a broken bone; break celery or carrots or pasta in half, smash a walnut, smash a dried sunflower
- To make sounds of a violent scene (e.g., head being smashed); smash watermelon or a pumpkin



Topic

05



Three types of Foley: Objects/Props

This category covers the remaining type of sound effect that foley artists produce. The object/props category includes any sound not movement or footsteps. Some examples of this can include pouring water in a cup, opening a book, a bird flying or fire.

The purpose of this category is to successfully copy the action going on in any given scene.



Topic

05



Three types of Foley: Objects/Props

Some examples of creating sound with objects and props:

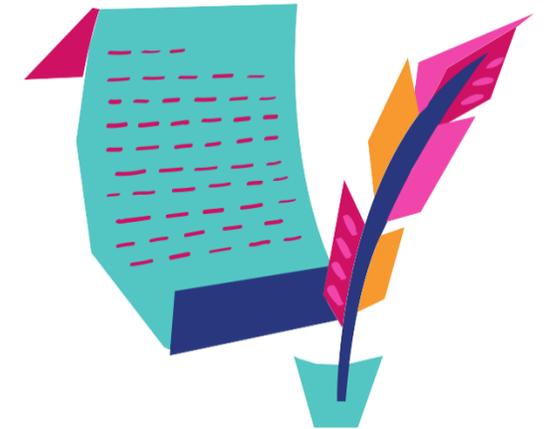
- Fire: To produce fire crackling try using a bag of potato chips, cellophane, or steel wool
- Water: To mimic rain, try frying bacon and eggs or to mimic thunder use large and thin metal plates or
- Flying: To mimic the sound of a flying bird, use a pair of gloves or a feather duster

Video: How the Sounds From Your Favorite Movies Are Made | WIRED - YouTube



Evaluation activity

06



Match the object with the corresponding possible sound!

- Dog walk
- Bone breaking
- Bird flying
- Walking in snow
- Fire
- Paperclips
- Paperclips
- Celery
- Feather duster
- Starch
- Chips

Topic

06



We have filmed a short scene for you to practice adding your own foley sound effects! The scene is about one minute long and has opportunities for you to practice the three kinds of foley sound effects: Footsteps, movement, and object prop work.

Try it out!



Topic

06



Try it out!

Check out these three foley and foley inspired artists on TikTok for inspiration and examples!



Topic

06



Try it out!

Check out these three foley and foley inspired artists on TikTok for inspiration and examples!



Topic

06



Try it out!

Check out these three foley and foley inspired artists on TikTok for inspiration and examples!



A person is kneeling on a light-colored wooden floor, holding a large cluster of white balloons. The balloons are tied together and suspended in the air, creating a cloud-like shape. The person is wearing a dark-colored top and pants. The background is a dark, draped fabric. A semi-transparent orange banner is overlaid across the middle of the image, containing the text "Unit 3 Performing a Monologue".

Unit 3 Performing a Monologue

Topic

01



Choosing a Monologue

A monologue is a long speech performed by one actor. Typically, this speech is addressed to another actor on stage or also to the audience. Monologues can be found in plays as well as filmed productions.

Some famous monologues

- To be or not to be... that is the question by William Shakespeare in Hamlet
- Monologue by character Katherine Johnson from the movie Hidden Figures
- Miranda Presley's speech in Devil Wears Prada



Topic

01



Monologues are especially useful when auditioning for a play, a TV show or a film production. They can quickly assess an actor's range, abilities and stage presence.

For this unit, we will be learning about and preparing one short monologue for an informal performance. For **help finding a monologue, check out this resource by Backstage Magazine. When you are choosing a monologue, remember to choose one you really like.**

Choosing a Monologue



Topic

02

Understanding the content and context

You have chosen a monologue! What are the next steps? Read for Understanding

Read the full monologue once without trying to retain much information. If there are any words you do not understand, use a dictionary to ensure you understand all words. Then, re-read the monologue looking for clues about the character. What can we infer about the context of this monologue? Ensuring you understand the world of the text is crucial to giving a great performance.

- Who are they speaking to?
- Where are they located?
- What other bits of information can I gather?



Topic

02



See below a few examples for how to look for clues within the text. Re-read the text as many times as you feel is necessary to obtain all the information you need to inform your understanding of the context of the piece.

Understanding
the content
and context



I know someone named Hermia who is beautiful

I seem to have low self confidence and compare myself to Hermia

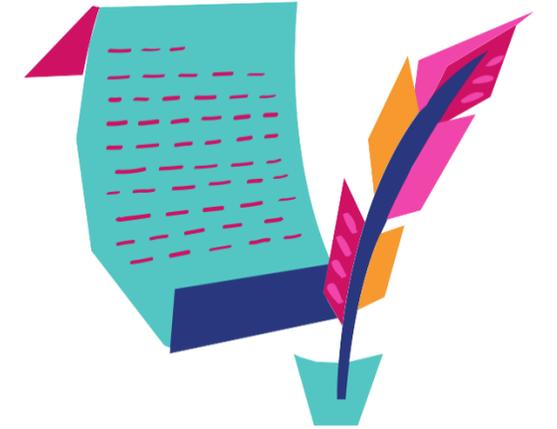
I have just stopped running

O, I AM OUT OF BREATH IN THIS **FOND CHASE!**
THE MORE MY PRAYER, THE LESSER IS MY GRACE.
HAPPY IS **HERMIA**, WHERE SOE'ER SHE LIES;
FOR SHE **HATH BLESSED AND ATTRACTIVE EYES.**
HOW CAME HER EYES SO BRIGHT?
NOT WITH SALT TEARS:
IF SO, **MY EYES ARE OFTENER WASH'D THAN HERS.**
NO, NO, **I AM AS UGLY AS A BEAR;**
FOR BEASTS THAT MEET ME RUN AWAY FOR FEAR:
THEREFORE NO MARVEL THOUGH **DEMETRIUS**
DO, AS A MONSTER FLY MY PRESENCE THUS.

**Helena from
A Midsummer Night's Dream,
William Shakespeare**

Demetrius is introduced. Looks like maybe there is interest in him.

Evaluation activity



Fill in the blanks

When preparing for a monologue, it's important to investigate the {[context][content]} of the world of the play.

Topic

03



In order to assist you in your performance and practice periods, it is recommended that you memorize your monologue early in the process.

During your memorization process, try not to memorize any lines in an “acting” voice or performance; try to keep it as neutral as you possibly can.

To assist you in this process, check out an enduring memorization technique all the way from Shakespeare's time!

Memorization



Topic

03



Another method is asking a friend or family member to sit with you whilst you are practicing the memorized speech; they should be holding the lines and whilst you are reciting and you forget a line, you can try saying “line” to your partner and they can remind you the first couple of words.

Video: How To Memorize Lines – Best Memorization Techniques - YouTube

Memorization



Topic

04

Finding your Objective

One of the great theatre practitioners of the 19th century, Constantin Stanislavski, wrote about techniques, to improve your acting. One of those techniques, or frameworks, involved looking into the text and yourself as the character, and locating their objective. In other words, the reason they are speaking.

If they had nothing to say or got what they wanted they would not be speaking, so what is driving them to perform this speech? What problem are they trying to solve?



Topic

04

Finding your Objective

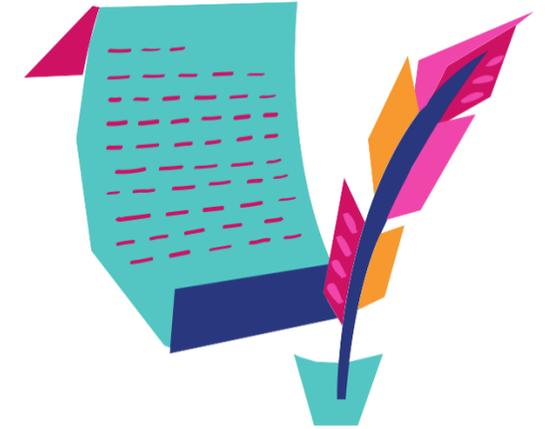
In other words, a character's objective is what they want to achieve, this should signal action rather than thought or an internal objective. Finally, the objective does not need to be achieved by the end of the play.



Typically, actors go through their lines and find a general objective for each scene. Then they break it down line by line. Although it's not necessary, it can be incredibly useful for actors as it can add more depth and richness to their performance.



Evaluation activity



An objective in the actor's context refers to...

1. A to-do list
2. Movement directions
3. What they want to achieve



Constantin Stanislavski

Topic

05



Blocking and Performing

Now it's time to start practicing your monologue by standing up and trying it out!

Blocking: This refers to the choreography of movement you will do. Where will you move to, where will you stand or pause, whether you will sit down somewhere. Typically, this changes throughout the rehearsal process.



Topic

05



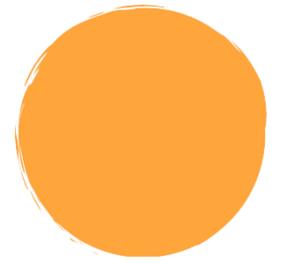
Blocking and Performing

Tips to remember when you are practicing your monologue:

- Boldness is always rewarded; you can tone it down later but do not be afraid to try out different things
- Rehearse the monologue in different ways (focus on different emotions or objectives) to see what it sounds and feels like
- Remember your context, where you are and who is around you. What has just happened?
- To help you focus your gaze, add some tape to a wall and perform to it

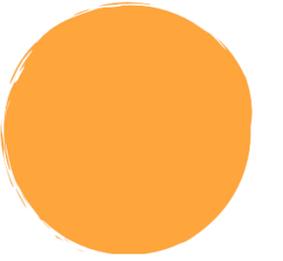


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