

Theatre Science

Williamson and Denton

February 2020
Basic title page for now

(This score is for: secondarytwo)

Contents

Casting	4
Instructions	5
Formatting	6
Pauses	7
Pronunciation	7
For the musician	8
The score	9
Setup: technical	9
Setup: cast	10
Scenario 0: Introductory film (3 min)	11
Scenario 1: Introduction (4 min)	12
Scenario 2: John Cage (3 min)	17
Scenario 3: Authority is Constructed and Contextual (5 min)	22
Scenario 4: Cage and music (3 min)	29
Scenario 5: Cage and mushrooms (6 min)	30
Scenario 6: Swiss roll (5 min)	31
Scenario 7: 4' 33" (6 min)	32
Coda (1 min)	33
Curtain call	34

Credits

35

Casting

M one musician

P one PRIMARY speaker

S three SECONDARY roles

S1 can go up the stairs to the stage; does one Mushroom Verbatim

S2 always on the floor; does one Mushroom Verbatim

S3 limited movement; stays in the podium zone

T three TERTIARY roles

T1 limited movement on stage

T2 limited movement on stage

T3 stage right; does not move; can remain seated

Q one technical person in the booth

R one problem solver on the floor

PRIMARY does about 45% of the speaking, while the SECONDARY group shares another 45% and TERTIARY shares 10%.

Instructions

Please read this section carefully before performing. It is short but the instructions are important.

Formatting

Boxes have *instructions*, which are to be followed but not spoken.

A solid box has directions that **EVERYONE** should read.

A dashed box has technical instructions, which are also in italics to set them apart. Everyone can read them, but only Q and R will act on them.

Square brackets are for instructions for *one person*. Below are two examples.

MUSICIAN: [PLAY A NOTE.]

PRIMARY: [POINT TO THE TERTIARY GROUP.]

Your lines are in bold. Here is an example of what **SECONDARY 1** sees.

SECONDARY 1: (*thoughtfully*): When it is your turn to say something, the line will be bold, like this.

SECONDARY 2: Authority is constructed ...

SECONDARY 3: ... and contextual.

PAUSE 1

SECONDARY 1: Once again, bold lines are the ones you say.

Pauses

[PAUSE 1] means pause for a count of one, which you might time by saying to yourself, “One one thousand.” [PAUSE 2] means pause for a count of two, which you might time by saying to yourself, “One one thousand, two one thousand.” [PAUSE 5], you can see, would be a long pause where you count up to 5. Don’t rush a pause. The audience will wait for you.

Pronunciation

Sometimes there will be instructions like *quickly* or *thoughtfully* about how you should say something. Try your best, but don’t worry about it.

Words that might be hard to pronounce, like the name *Schoenberg*, will have a phonetic pronunciation beside them in square brackets: [SHERN-berg]. The capital letters indicate emphasis. Give it your best shot, but if you make a mistake, don't worry about it, try again or just move on. If the audience noticed, they will forget quickly .

The John Cage composition 4' 33" should always be pronounced in full as "four minutes and thirty-three seconds."

For the musician

We use the piano to help indicate when a new section begins. When you see the instruction PLAY A NOTE, do this: pick any key on the piano (black or white, but not from too high on the right, because those high sounds won't resonate as long), hit it hard, and keep pressing the key down until you can no longer hear any sound from it, even if performers start talking. When you can't hear the note any more, wait a few more seconds to be sure, then lift your finger up. Then wait for the next scenario.

The score

Setup: technical

R: Setup instructions here. Projector, laptop, screen, etc..

Q LX: Lighting setup. GM ↑ 4.

Q SX: Prepare the thirty-minute introductory background sound with time announcements.

Q SX: At 1930, play the thirty-minute introductory background. It will end at 2000.

Setup: cast

Instructions for the cast: where to stand or sit, etc.

Scenario 0: Introductory film (3 min)

R: Show the film. When it is finished, move to an empty black screen.

Q SX: Announcement on microphone. “Ladies and gentleman, performing Theatre Science tonight are:

_____ as the Musician,

_____ as Primary,

_____ as Secondary One,

_____ as Secondary Two,

_____ as Secondary Three,

_____ as Tertiary One,

_____ as Tertiary Two,

_____ as Tertiary Three,

William Denton as Q and Ashley Williamson as R.

You may follow along with the score provided. Theatre Science is now beginning. Theatre Science has begun.”

Q: Hit the gong loudly.

Scenario 1: Introduction (4 min)

Q: Lights up.

MUSICIAN: Follow the red line until you are behind the piano, then sit on the piano stool.

MUSICIAN: [PLAY A NOTE.]

TERTIARY: Follow the orange line until you come to stand in a square. T1 and T2: you will stand. T3: you may sit or stand, as you choose.

PRIMARY: Follow the purple line. Stop on the square.

SECONDARY: S1: follow the blue line on the right and stop on the X. S2: follow the green line on the left and stop on the X. S3: follow the pink tape and stop on the circle.

When you have arrived at your position, wait for the note from the piano to stop.

PRIMARY: When you can no longer hear the piano, wait one more second. Slowly raise your arms over your head, then slowly lower them back to your sides.

SECONDARY and TERTIARY: Copy Primary's arm movements as best you can.

PRIMARY: [PAUSE 1] Good evening, everyone. This show is about a concept from the field of library and information science. The concept is: *Authority is constructed and contextual.*

R: Slide: "Authority is constructed and contextual."

PRIMARY: Where does this come from? It comes from a part of librarianship called *information literacy*.

SECONDARY 1: *Literacy*, on its own, can be defined in a very simple way as being able to read and write. But the world is a lot

more complicated now than five thousand years ago. We have text messages, online newspapers, social media and nutrition labels on food.

SECONDARY 2: There are many different kinds of literacies. The equivalent with numbers is *numeracy*. Being able to read and follow maps is a kind of literacy. There is also *digital literacy*, about being able to use digital tools, and *media literacy*.

SECONDARY 3: For librarians the key concept is *information literacy*. Here's a definition that comes from a part of the American Library Association.

R: Slide: "Information literacy is the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning."

PRIMARY: [POINT BRIEFLY TO THE SCREEN, THEN READ.]
"Information literacy is the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in

communities of learning.”

TERTIARY 1: “The set of integrated abilities.” That means some things you know how to do, that fit together well.

TERTIARY 2: “Encompassing the reflective discovery of information.” So it’s about how to find information, and how to think about how you found that information.

TERTIARY 3: “Understanding how information is produced and valued.” That value can be financial or emotional or something else. How is the information made, and how do people respond to it?

TERTIARY 1: “The use of information in creating new knowledge.” When we want to find something out, when we have a gap in our knowledge, it’s often because we want to make something new of our own.

TERTIARY 2: “Participating ethically in communities of learning.” The ethics involve attribution and citation, understanding copyrights and licenses, knowing about plagiarism, and so on.

TERTIARY 3: And a community of learning could be a class in a school, a college, a university, a continuing education program, but it could be people anywhere: a neighbourhood group, some people here at the Club, or you and your family.

PRIMARY: So think about information literacy as being the skills that help you find information you need and DEFINE IT CASUALLY HERE.

PRIMARY: The frames. The one.

Scenario 2: John Cage (3 min)

MUSICIAN: PLAY A NOTE.

PAUSE 4

PRIMARY: To help us understand this, we're going to need an example. A person. Someone from the arts. [PAUSE 1.] We're going to use John Cage.

Show photograph of John Cage on screen.

Face the screen with your bodies.

PRIMARY: [GESTURE AT THE SECONDARY GROUP TO DIRECT ATTENTION TO THEM.] Background.

PRIMARY: Walk along the purple tape to the triangle, then face the centre of the hall.

SECONDARY 1: John Milton Cage Jr. was an American composer. He was born in Los Angeles in 1912 and died in New

York in 1992. He studied under composer Arnold Schoenberg [SHERN-berg]. In the early 1940s, he moved to New York, where he met Marcel Duchamp [mar-SELL doo-SHOMP] and other artists. [TURN ONE QUARTER TO THE LEFT.]

SECONDARY 2: He played chess with Duchamp. There's a Club connection to Cage and Duchamp and chess. In 1968, our own Donald Gillies ran the production of "Reunion" at Ryerson, where Cage and Duchamp played chess and the moves triggered sounds played by unseen musicians. [TURN ONE-QUARTER TO THE RIGHT.]

ADD DON GILLIES PHOTO. T ₃ holds up the Don Gillies head.
--

SECONDARY 3: Cage married in his early twenties, but divorced his wife in 1945 and spent the rest of his life with Merce Cunningham, a dancer and choreographer. Later in life, he became a Buddhist. He followed a macrobiotic diet, and took his own food with him when he travelled. [TURN ONE-QUARTER TO THE LEFT.]

SECONDARY 1: He used chance into his work. These are "aleatory" [AYE-lee-uh-tory] compositions. He would often roll dice to determine what would happen next. He used the *I Ching* [EE CHING] as a compositional tool. [FACE THE CENTRE.]

SECONDARY 2: He was friends with contemporary visual artists such as Robert Rauschenberg [ROWSH-en-berg], who once made a work by taking a pencil drawing by Willem de Kooning [WILL-um de KOO-ning] and erasing everything on it. [FACE THE CENTRE.]

SECONDARY 3: He smoked a lot. He laughed a lot. He organized the first Happenings. He was a mycologist [my-COLL-o-jist]. He composed the silent piece. [FACE THE CENTRE.]

PAUSE 2

PRIMARY: The silent piece. That's 4' 33" [four minutes and thirty-three seconds]. [WALK ALONG THE PURPLE TAPE AND STOP ON THE X.] This is the score. [GESTURE TO THE SCORE WITH A SWEEP OF YOUR ARM.]

Show the score.

PRIMARY: It has three movements. Each is the word "Tacet" [TASS-it]. This tells the musician not to play. It was first performed by pianist David Tudor in 1952. He came out on stage and sat at the piano.

PRIMARY and all SECONDARY look at TERTIARY on stage.

TERTIARY 1: In the first movement, he didn't play the piano.

TERTIARY 2: In the second movement, he didn't play the piano.

TERTIARY 3: In the third movement, he didn't play the piano.

PRIMARY: After four minutes and thirty-three seconds of not playing, he stood up, and the piece was over. That's the silent piece.

SECONDARY 1: Except ... [RAISE ONE FINGER OVER YOUR HEAD]

PAUSE 2

SECONDARY 2: ... it's not ... [SHRUG YOUR SHOULDERS]

PAUSE 3

SECONDARY 3: (*firmly*) ... silent.

PAUSE 4

SECONDARY 1: Even though the pianist wasn't playing ... [LOWER YOUR FINGER]

SECONDARY 2: ... the audience still heard sounds ...

SECONDARY 3: ... from themselves, and the room, and the whole environment.

PRIMARY: As Cage said, "There's no such thing as silence."

SECONDARY and TERTIARY: Give an exaggerated shrug and knowing wink to an audience member of your choice.

Scenario 3: Authority is Constructed and Contextual (5 min)

PIANIST: [PLAY A NOTE.]

[PAUSE 4]

A (*thoughtfully*): Authority is constructed and contextual.

Show “Authority is constructed and contextual”.

B: Authority is constructed ...

C: ... and contextual.

[PAUSE 1]

A: Authority

B: is constructed

C: and contextual.

[PAUSE 1]

M: This is the concept in question. This is the *frame* we are going to investigate and try to understand. Let’s look at the definition.

Show “Information resources reflect” paragraph.

M: One should never read a block of text from a screen, but they're going to read a block of text from a screen.

A: "Information resources reflect their creators' expertise and credibility, and are evaluated based on the information need and the context in which the information will be used."

B: "Authority is constructed in that various communities may recognize different types of authority."

C: "It is contextual in that the information need may help to determine the level of authority required."

Show "Information resources reflect" paragraph with first line bold.

M: What's an information resource? Define.

A: A book.

B: A web site.

C: A documentary on TV.

A: A Facebook post.

B: An article in an academic journal.

C: A thread on Twitter.

A: A newspaper report.

B: A pamphlet your doctor gave you.

C: Could be a person! Like your cousin who knows about all the new restaurants.

M: How do they reflect their creators' expertise and credibility?

A: The book was written by someone who's spent years researching the topic.

B: The web site about was made by a group of hobbyists who spend all their spare time on the subject.

C: The documentary was made by investigative journalists.

A: The post on Facebook was made by someone who was actually at the event.

B: The academic article is by a team of people at a research laboratory at a university.

C: The thread on Twitter is by a former cabinet minister, critiquing today's government.

M: These are all *positive* examples, where valid expertise is demonstrating credibility. What about *negative* examples?

A: The report in the newspaper is actually a paid advertisement

that's made to look like a real report.

B: The pamphlet is from a drug company marketing their own drug.

C: Your cousin likes really, really loud restaurants that serve meat cooked rare, but you're a vegetarian with tinnitus [tin-EYE-tuss].

M: Now we're going to skip over some middle stuff and talk about expertise.

Show "temporary slide about expertise" slide.

M: We have a lot of experts here. In fact, everyone is an expert on something.

A: I've spent years doing book design, and can set type by hand or on a computer.

B: I'm a musician and I have some expertise with synthesizers.

C: I am a world expert—in fact, *the* world expert—on the contents of my sock drawer.

M: The Club is full of experts. We have experts on ...

A: Architecture, botany, composing, dance, ear nose and throat-ology ...

B: Things starting with other letters, up to zed.

C: If we use this list, it needs to be filled in. Please send suggestions to Bill.

[PAUSE 1.]

M: All right, enough of that. The question is: are authority and expertise the same?

A: Let's look at it starting with authority. If you're an authority on something, does that mean you're an expert?

B: There are a lot of "authorities" in the media, talking about politics and current events.

C: They don't seem to be experts on anything in particular, except maybe giving hot takes on what just happened.

A: Politicians are authorities, but a cabinet minister isn't an *expert* on their brief. They have experts working for them.

B: I've heard Nobel Prize winners say that after they win the prize, they can't do nearly as much research any more. They're too busy being Nobel Prize winners, giving talks and receiving other awards. Now they're authorities, not experts, because their knowledge is getting out of date.

C: I went up to the McMichael gallery in the summer. I'd never

been before, and didn't know how to get there, but my friend goes a lot. I asked her, and she said, go up this highway, turn left, go here, turn right, and you can't miss it. She's an authority on getting to the McMichael, but it's not like she's an expert on southern Ontario transportation systems.

M: Are there different kinds of authority?

A: Well, anyone in a uniform. Police officers and firefighters and generals and ship captains and nurses. If they tell you to do something, you're just going to do it.

B: Or someone respected in your family. I remember the way my grandparents ruled over the whole family at every big holiday dinner. If you did something different from how they liked it, watch out.

C: These are different kinds of roles people play in society.

A: But it depends on where they're playing the role.

B: Right. If a firefighter started moving things around on my grandparent's dinner table, there'd be trouble. They have no authority there.

C: And if your grandparents tried to grab some hoses and start bossing people around when a house is on fire, there'd be trouble.

M: Constructed. Contextual. Are there other kinds of authority?

A: Eyewitnesses, or people that have been through something.

B: If you're going to get a new hip, you'd want to talk to some people that have had that done.

C: There are tens of thousands of years of women passing on advice about childbirth.

A: Maybe in those cases, the doctors and nurses are the experts, and maybe a different kind of authority, but this authority comes through lived experience.

B: I've been in my share of marches and protests over the years. They never get reported right. You have to be there to know.

C: There's a lot like that at work, too. People who've been through things over the years, they *know*. It comes from experience.

M: Authority from special experience. Any others?

Scenario 4: Cage and music (3 min)

Scenario 5: Cage and mushrooms (6 min)

Scenario 6: Swiss roll (5 min)

Tie it all together about Cage and authority and how it is constructed and contextual.

Scenario 7: 4' 33" (6 min)

Instructions on where to move.

PRIMARY: [Press play on the device and follow the instructions. If you cannot hear anything after a few seconds, raise a hand and look for someone in a white lab coat.]

Put down your score and pay attention to PRIMARY, who will conduct.

When the piece is over, wait until the audience has reacted and had time to cough and move. Wait until the room is quiet again.

Coda (1 min)

PRIMARY: Thank you.

Curtain call

What to do for the curtain call.

LX: Lights down. House lights to full.

Credits

Created by Ashley Williamson and William Denton.

Theatre Science would not exist without the Arts and Letters Club of Toronto. Thanks to everyone we've ever worked with in any stage production at the club. We're grateful to the Stage Committee for giving us the time for these performances. Special thanks to Fiona McKeown and Chris Gardener. Very special thanks to Michael Spence, who embodies both Theatre and Science.

Theatre Science is CC-BY. It is licensed under a Creative Commons Attribution 4.0 International license.