

# audioplay - production

## 1. The projects' nature:

In an environment that sets such a strong focus on visuality – as you can see in media and advertising, for example – it has become a challenge for those concerned with education and arts to create new playgrounds for our remaining sensual capacities. Following this line of work, the project “Production of an Audioplay” focuses on the participants’ auditory sense. Customs of hearing are analysed, creating possibilities which are developed and set into action. The goal of the course is to build soundscapes that are able to create a dense atmosphere before our inner eye while only using our ears and voices – and, of course, our imagination.

The Irish have a strong attachment to music and song which will be a good starting point to achieve this goal. In this way, this course also sustains the traditional Irish way while introducing modern technology.

The course contains three main features:

1. a short introduction and analysis of our auditory customs and the implications for the production of an audioplay,
2. the transformation of a story into audio-only compatibility
3. the actual procedure of the production, i.e., recording, cutting and designing.

Depending on the participants’ age and interest, the main focus can lie on either of the three features: For example, school children may be more interested in the technical side of the production, the recording and the cutting of the play, which would have to be done on computers and would allow them to learn to use new computer software. Furthermore they would be keen on trying and recording their voices and they would love the adventure of creating adequate sounds for the play.

In another case, the course could cooperate with a creative writers’ course which then would probably focus mainly on “audio-only”-aspects and the transformation of a story into dialogues etc.

## 2. Overview of the project's procedure

### I. Developing a story \*

1. Choosing a story or developing a plot
2. Developing characters / roles
3. Engaging the characters in dialogues
4. Writing a script

### II. Transforming into audio

1. Realizing the "audio-only"-aspect  
(recognizing the characters, distinguishing the voices, imagining background-sounds..)
2. Choosing sounds for background-atmosphere, movements, events, actions etc.  
(a variety of sound-samples will be provided, more can be achieved by internet-research)
3. Choosing a role for every speaker
4. Practising!!

### III. Producing an audio-play

1. Recording  
(professional recording-gear can be provided: laptop-software, microphones, earphones etc.  
and the recordings will be done by the project-guide)
2. Cutting  
(adequate computer-software will be provided and guided-through, the cutting should be done by the participants of the course themselves)
3. CD-Cover  
(if there is time left)

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\* The first part of the course containing the writing of the script could also be a cooperation with another course, e.g. "creative writing" or "English Literature" in primary or secondary schools.

### 3. Project's guide:

Dajana Eisermann, born 1970 in Münster, Germany, is a freelancer who has worked several years teaching music in primary school and kindergarten. She has recorded and produced her own cds as a singer-songwriter and is involved in an artistic circle in Cologne where she worked as a tour manager for a well-known comedian for the last eight years as well as helped producing audioplays for a Cologne label called WortArt.



She finished her Diploma in Pädagogik (Science of Education) at Cologne University last year that gave her deep insight into educating techniques as well as psychological and sociological implications of teaching and project-management.

Having finished university she is now travelling and working mainly on project basis. This way, she hopes to be able to spend some of her time in Ireland because she fell in love with land and people when she first came abroad in 2008.

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