

Appendix 1 Letter

Using Mantle of the Expert pedagogy to support collaborative skills in the
devising of effective drama at Level 2
Research project 2012

12 Fairfax Terrace
Frankleigh Park
New Plymouth
4310

April 20th 2012

Dear Level 2 Drama Students,

My name is Gaenor Stoate and I am Head of Performing Arts at Spotswood College. I am undertaking research in 2012 as part of a M.Ed. at the University of Waikato, working in the Faculty of Education under the supervision of Dr. Viv Aitken.

My research focuses on the devising standard in NCEA Drama at Level 2 and one of my particular interests lies in finding answers to this question:

Does a Mantle of the Expert approach to devising in drama have any effect on the development of students' collaborative skills in a creative group?

I am approaching you as a potential participant because part of your drama course this year will include the experience of a Mantle of the Expert approach to learning about Greek Theatre and also because you will be involved in devising and performing drama for AS 91214. Your teacher, XXXXXXXX is also interested in exploring more effective ways to help you engage as a group, as you work towards devising and performing effective drama.

We want to discover, and help you find different ways to manage and develop the skills that are essential when you are working as a group on your devised work for performance.

I would like to observe the ways you manage and develop some of these important skills such as: Negotiating, making decisions as a group, problem solving, experimenting, leading and supporting, listening to others and taking responsibility for the development of specific roles within the group. You will probably recognize some of these skills as aspects of the Key Competencies, in particular **thinking, participating and contributing** and **relating to others**.

Please take this letter home and share it with your parents/ caregivers. Together with your parents/ caregivers, please read through the information sheet

attached to this letter. The sheet provides details about what you need to do if you agree to letting me observe your working process during involvement in the Mantle of the Expert experience and the devising task set for AS 91214.

If you are willing to participate, to be observed and to share your written responses to the devising process, please return the attached consent form to:

Gaenor Stoate

There will be an opportunity for you and your family to meet me and to ask any questions you have about the research project . Your teacher, Ms XXXXXX will notify you of the dates for the information meeting to be held in May.

I look forward to meeting with you in May.

Nga mihi

Gaenor Stoate

gst@spotswoodcollege.school.nz

Using Mantle of the Expert to support student learning in devised drama: *A research project investigating the effects of Mantle of the Expert on the development of skills used to devise effective drama at NCEA Level 2.*

More questions about Gaenor's research project? Read on!

What's this research trying to find out?

I am interested in looking at how students work together when they do devising in drama. I am trying to find out what teachers need to do to support students to make EFFECTIVE, COHERENT drama in groups.

Why me?

I am asking you to take part because you will be participating in the internal standard as part of your drama course this year. I am particularly interested because you will have experienced the Mantle of the Expert approach in the lead up to the devising work. I want to find out how the MOTE influences your devising.

What do I have to do?

If you agree to participate in the project, this will mean I watch you working in class in your groups. I will also watch your final performance. Finally, I will look at your written work done in class. I will take notes and these will become the 'data' for my research.

How long does the research take?

I will be working in your classroom throughout Term 2 2012. Your involvement will finish after you have performed your devised drama. The rest of the year will be focused on the analysis of the data. I will come back and tell you what I found out in early November.

What if I want to pull out ?

Participation in this project is subject to the terms of the ethical guidelines for research of the University of Waikato. This means you do not have to take part and you can withdraw from the research at any time **up to the point of the data being analysed**. July 16th 2012 (Beginning of Term 3 2012).

You can withdraw for any reason – and without needing to give a reason. Or, you can ask for something you have contributed NOT to be included in the research data. If you choose not to take part, or if you withdraw from the project I can assure you this will not affect your marks in the assessment of the standard in any way.

If you do decide you no longer wish to participate in the study, all you need to do is to let us know. We ask that you state your intention to withdraw from the study in writing/email and send your intention to

Gaenor Stoate or gst@spotswoodcollege.school.nz
12 Fairfax Terrace,
New Plymouth
4310

- **Any request to withdraw must be made before July 16th 2012 since after this date it will be too difficult to separate out your information.**
- **Your intention to withdraw will not be discussed with you / anyone else.**
- **You do not have to give any reasons for withdrawing and you will not be required to provide any further information for the study.**

If I don't want to be part of the research from the outset will it affect my marks?

Absolutely not. You will carry on as normal with the participation in the standard, your assessment will be carried out as intended and detailed on your task sheets. Members of your group may have consented to participate but that will have no effect on your progress, attainment or engagement. You may be present when a member of your group is being observed but there will be no deliberate intrusion by the researcher on your group's process and you will not be the focus of the researcher's observations.

How is my identity protected?

You and your school would be not identified in the thesis. If I write about individuals, I would use pseudonyms (i.e. a made-up name). I would do the same in any future publications arising from the research.

Will I get to review the data that has been collected about me?

Yes, you will. After the data collection process has finished, Gaenor will make her data analysis available through a shared Google doc. If you wish to see this, simply let Ms XXXXXXXX or Gaenor know, making your email address available so that you can receive the link. Gaenor will let you know when this document becomes available.

You are also invited to a meeting to be held with Gaenor and Ms XXXXXXXX after the devised performances have taken place and you have completed your reflections on the work. Gaenor will talk to you about the early findings of the research. Part of the purpose of the meeting is to give you a chance to check you are happy with the way that you and your work have been represented. Remember that you will not be identified personally. You will be notified of the date for this meeting in class.

If there is anything concerning the research you wish to comment on, or need further information after the two opportunities above, email Gaenor and she will be happy to address your comments or questions.

gst@spotswoodcollege.school.nz

What if there is some other problem or concern?

I hope that you would talk to me or Ms XXXXXXXX about any problems or concerns you may have. You could also make contact with my supervisor Viv Aitken: her email is viva@waikato.ac.nz

Other concerns?

*Use this box to ask any further questions you have about the research.
Or, email Gaenor Stoate at gas8@students.waikato.ac.nz*

Appendix 3 : Letter/ Email to Class teacher

Dear XXXXXXXX

I am really grateful for the support and time you have already given to this proposed research project. I also would like to acknowledge your generosity in terms of sharing your planning process for Mantle of the Expert experiences in the senior secondary drama classroom.

As you are already aware from our two meetings held earlier in March, I am seeking your informed consent to my accessing your Level 2 classroom this term so that I can observe the students working in the Mantle of the Expert experience and thereafter in the devising process for AS 91214.

You have agreed to keep a journal reflecting on student engagement and collaboration throughout both processes. The reflections will be valuable data for the research and I would be very grateful if you could consent to sharing the observations you have made during three interviews with me. The interviews would be spaced

- at the beginning of the process, that is when the Mantle is introduced to the students.
- the mid point of the devising process, once the students are exploring and experimenting with drama creating
- the end of the process, after the devised performances have taken place.

Dates and times for the three interviews can be arranged so that they do not impact negatively on your teaching commitments or your breaks. Each interview will be limited to 30 minutes and the reflections you have made will form the basis of our discussion. The interviews will be voice recorded. Access to your reflections the day before each of the interviews will enable me to facilitate open ended questions about student collaboration and to inform the direction of the dialogue.

There will be no identification of any of the participants or the school when the research data is gathered, written up and reported.

It is anticipated that information about the research findings will not be available until mid to late 2013. A draft copy of the thesis will be lodged in school office. Audience participants will be invited to leave email addresses if they wish to receive an electronic link to the thesis.

An electronic copy of the thesis will become widely available, as the University of Waikato requires that a digital copy of Masters theses will be lodged permanently in the University's digital repository: Research Commons.

If you are happy to consent to participation please could you return the consent form attached to me at the information meeting with the student participants in May.

I have copied you into the email sent to the Principal and Chairperson of the Board so that you are aware of the information communicated to them. I also attach a copy of the letters that will be sent to the student participants and the consent forms they will sign if they are willing to participate in the research.

With very best wishes,

Gaenor

Appendix 4: Letter to Principal and BOT for permission to research at the school
PrinBOTLetter/Consent

Appendix 1: Copy of letter/ email sent to (Principal) (Board of Trustees)

Dear MrXXXXXX and Mr XXXXXXX

My name is Gaenor Stoate and I am Head of Performing Arts at Spotswood College. I have a study award of 32 weeks duration this year to complete a Master's thesis. I am undertaking research towards the M.Ed. at the University of Waikato, working in the Faculty of Education under the supervision of Dr.Viv Aitken.

My research focuses on the devising standard in NCEA Drama at Level 2 and my particular interest is in the ways that drama students might be supported more effectively in the process of creative collaboration. XXXXXXXX has agreed to engage in the same inquiry with her Level 2 Drama classes as they explore innovative means of devising and performing effective drama. The inquiry will seek ways to raise the standard of devised work for performance, focusing on how, as drama teachers we might plan / facilitate innovative opportunities for the development of the Key Competencies as they inform group **thinking** and **participating and contributing**.

I would like to ask for your support and permission to carry out the research in XXXXXXX's classroom during Term 2. Research project is likely to commence May 14th 2012. Data collection can start as soon as ethical approval for the research has been granted by the University of Waikato and the school has given consent for the research to be carried out. The proposed research project, a case study of Level 2 drama students undertaking AS 91214, examines the effects of using a drama pedagogy, Mantle of the Expert, on the ways that students work in the process of creating original performances. To carry out the research and to generate data for this study I will be seeking consent from to observe students at work in scheduled drama sessions and to access the reflections written by them which is an integral task for this NCEA Level 2 standard. I would also need your consent to my conducting three interviews with XXXXXXX at XXXXX College and to watch the students' final performances for the standard. It is anticipated that data collection will be finished by July 16th 2012.

Informed consent for participation will need to be given by both XXXXX and the potential student participants. Those students who do not wish to be involved in being observed will not be at any disadvantage in terms of preparation for the standard, all students will be preparing for the standard as part of their drama course for 2012. Students who do consent to participation will be neither advantaged nor disadvantaged; the tasks in the standard will be carried out as normal. There will be no extra demands made on their time or commitment to the devising process.

There will be no identification of any of the participants or the school when the research data is gathered, written up and reported.

It is anticipated that information about the research findings will not be available until mid to late 2013. A draft copy of the thesis will be lodged in school office as soon as this is completed.

Audience participants will be invited to leave email addresses if they wish to receive an electronic link to the thesis.

An electronic copy of the thesis will become widely available, as the University of Waikato requires that a digital copies of Masters theses to be lodged permanently in the University's digital repository: Research Commons.

I look forward to hearing from you and would be very pleased to answer any questions you might have.

Kind regards

Gaenor Stoate

gst@spotswoodcollege.school.nz

The Principal and Board of Trustees of XXXXXXCollege do / do not give consent for Gaenor Stoate to carry out the research project detailed in the above letter /email .

Signature
(Principal)_____Date_____

Signature (Chairperson BOT)_____Date

**

Appendix 5: Consent form – Student

Using Mantle of the Expert to support student learning in devised
drama
Consent Form: Student participants

I (_____) have read the student information letter and I understand the nature of the research project.

I understand that I do not need to give a reason for my decision.

For those who **agree** to participate

By **agreeing** to participate: I understand that Gaenor wishes to

- o carry out observations on our classwork,
- o look at written work
- o collect comments from audience members on our performances.

I **agree / do not agree** for my work to be included in this research. (*Delete 1*)

I understand that my participation is voluntary and that I can withdraw anytime up to the date of commencement of data analysis (July 16th 2012).

1. I understand that my identity and that of my school will be kept anonymous and any information provided will be kept confidential.
2. I understand that my responses, and observations made of me, during drama process and performance for the purposes of this research project will be kept in a locked filing cabinet for a period of five years before being destroyed.
3. I understand the findings of this research will be written up in a Master's thesis. I understand also the findings of this research could be presented at conferences and written up in academic journals.

Signed _____ Date _____

Appendix 6 Teacher Consent

Using Mantle of the Expert to support student learning in devised
drama at NCEA Level 2
Consent Form: Class Teacher

I, XXXXXXXXXX, have read and understood the nature of the research project and I agree to.

I agree with the following statements (Please tick)

1. I understand that my participation is voluntary and that I can withdraw anytime up to the date of commencement of data analysis (July 16th 2012).
2. I understand that my identity and that of my school will be kept anonymous and any information provided will be kept confidential.
3. I understand that my responses in interviews with the researcher, and observations of the students recorded by me and shared with the researcher, during drama process and performance for the purposes of this research project will be kept in a locked filing cabinet for a period of five years before being destroyed.
4. I understand the findings of this research will be written up in a Master's thesis. I understand also that dissemination of the findings of this project will occur through conference presentation and publications. The planning for this project may be used in a model unit plan produced for publication online.

Signed _____ Date _____

Appendix 7 : Achievement Standard

| | | | | | |
|----------------------------|--|-------------------------------|------------------|-------------------|----------|
| Subject Reference | Drama 2.2 | | | | |
| Title | Devise and perform a drama to realise an intention | | | | |
| Level | 2 | Credits | 5 | Assessment | Internal |
| Subfield | Drama | | | | |
| Domain | Drama Creation | | | | |
| Status | Registered | Status date | 17 November 2011 | | |
| Planned review date | 31 December 2014 | Date version published | 17 November 2011 | | |

This achievement standard requires devising and performing a drama to realise an intention.

Achievement Criteria

| Achievement | Achievement with Merit | Achievement with Excellence |
|---|--|--|
| <ul style="list-style-type: none"> Devise and perform a drama to realise an intention. | <ul style="list-style-type: none"> Devise and perform a coherent drama to realise an intention. | <ul style="list-style-type: none"> Devise and perform an effective drama to realise an intention. |

Explanatory Notes

- This achievement standard is derived from *The New Zealand Curriculum*, Learning Media, Ministry of Education, 2007, and relates to the strands Developing Practical Knowledge, and Communicating and Interpreting, in Drama Level 7. It is related to the material in the *Teaching and Learning Guide for Drama*, Ministry of Education, 2010 at <http://seniorsecondary.tki.org.nz>.
- Devise a drama* involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all members of the group, and involves:
 - discussion
 - exploration of and experimentation with elements and conventions
 - selection and rejection
 - shaping using elements and conventions
 - structuring and sequencing
 - reflecting and refining.
 The devising is to be supported by a statement of intention.

Devise a *coherent drama* involves creating a drama that is structured to have flow, dramatic unity, and smooth transition between scenes.

Devise an effective drama involves creating a drama that is convincing, captures the essence of the dramatic context, and has impact and originality.

Perform means to present the drama as devised. The performance is a vehicle to convey the effectiveness of the devised drama.

A drama means a live, enacted performance.

To realise an intention means to present a drama that is crafted to capture the key ideas chosen as the focus for the creation of the work. Although acting techniques are not the focus of the assessment, the execution of the chosen elements and conventions will impact on how well the intention of the drama is conveyed.

Dramatic context refers to the interpretation of role, relationships(s) and situation.

- 3 The process of devising results in a script or a drama outline. The devised script or drama outline includes:
- a title
 - a list of characters
 - a script or a devised drama outline
 - decisions about the drama elements
 - conventions used, and why.

- 4 The statement of intention includes:
- the rationale for the devised drama
 - the style of the devised drama
 - if necessary, decisions about staging and use of technologies.

The statement of intention and the script or drama outline may be presented in any electronic and/or paper-based format, such as diagrams, notes, bulleted list, charts, sketches, flow diagrams, sentences or any other useful form. A portfolio or extensive collection of material is not required.

- 5 The drama must use elements and select and use working and/or structural conventions to support the stated intention.

Elements include role, time, place, situation, action, mood, tension, focus.

Working conventions include role on the wall, hot seating, teacher in role, visualisation, improvising parallel scenes.

Structural conventions include flashback and flash forward, narration, spoken thoughts, telephone conversations, stage directions, still images, slow motion, soundscape, physical and vocal chorus, split stage, split focus, entrances and exits.

The drama will explore ideas or themes by, for instance, reinterpreting an existing story or telling stories from a specific historical event.

- 6 Although the students will work in a group they will be assessed individually.
 - 7 Conditions of Assessment related to this achievement standard can be found at www.tki.org.nz/e/community/ncea/conditions-assessment.php.
-

Replacement Information

This achievement standard replaced AS90301.

Quality Assurance

- 1 Providers and Industry Training Organisations must have been granted consent to assess by NZQA before they can register credits from assessment against achievement standards.
- 2 Organisations with consent to assess and Industry Training Organisations assessing against achievement standards must engage with the moderation system that applies to those achievement standards.

Consent and Moderation Requirements (CMR) reference

0233

Mantle of the Expert Plan : THEATRON CAPTURE THE ESSENCE OF WHAT IT MEANS TO BE HUMAN

| Tasks: From Standard | | | |
|---|--|---|---|
| <p>Devising and Performing Level 2 AS 91214</p> | <p>Theatre Company Artists Performers Technology</p> | <p>What is the focus of this drama task? What dimensions of NCEA Drama does this Mantle of the Expert address?</p> | <p>Enterprise: Who are the people that might deal with this profession?</p> |
| | | <p>Devise original pieces for festival: celebrating excellence in drama for the community. Develop several devised group pieces which capture the essence of what it means to be human.</p> | <p>Commission and Client: What is the key task the enterprise might be asked to complete and who might ask them to do it?</p> <ul style="list-style-type: none"> Community attending as audience for the festival. |
| <ul style="list-style-type: none"> Interpret the commission Accept the commission? (Does the team have the skills for devising and performing? What are the skills? Discussion. Record) Revisit the skills identified– drama techniques from long ago, understanding of theatre form, what are drama conventions and how can they be used to develop original work? Interpret physical space Press visit Organise smaller groups within the enterprise. Establish ground rules in each group for effective collaboration. Feedback and feed-forward- we are a company Begin experimenting and exploring ideas in smaller groups Create schedules to manage (limited) time Collectively manage quality control checkpoints- remember EVERY group needs to realise intention to a level of excellence- we have to help each other as the enterprise, | | <p>Key tensions</p> <ul style="list-style-type: none"> Time Audience accessibility Appropriate content Lack of cohesion in one group (this could be absent or real) Challenges to intention? | |

not just small independent groups.

- Note decision making stages.
Record any changes.

Theatron Theatre Company

Staging the art of collaboration

Can we agree to call ourselves
'Theatron' which makes a reference
both to our work as reinventors
of the classics... but also as a
company who tackle relevant issues
for our (sometimes) young,
teenage audiences..... ?

Appendix 9: Can we agree to be part of THEATRON ?

Appendix 10 Voice mail from Client

Yeah hi there

I'm calling on behalf of Melissa Parkes who is artistic director of playground 2012. Hey look we've been badly let down by a UK company who do our festival every second year- thing is they've pulled out three weeks outside of the start of the programme. We heard about you guys – saw you on Campbell Live last night– really impressed with your er energy – not sure if you have experience of devising but yeah we'd be looking for your availability in August/September – hey can you get someone to call me back? - Name's Amy. Yeah. Te Mokau.

Catch you later

Bye

Appendix 11: The Commission

playGround, the annual community drama festival celebrates its 12th season in Te Mokau with another opportunity for emerging and newly established theatre artists to present a programme of original devised drama.

playGround is well known for its cutting edge programmes which capture the essence of dramatic innovation and have a lasting impact and connection with the community audiences.

We are currently inviting proposals from interested companies, requesting that the proposals are submitted to *playGround* Arts Committee no later than **Wednesday July 18th 4pm**. We regret we cannot consider applications after this date.

Proposals should include the following

- Working Title
- List of characters
- Outline/storyboard
- Artistic decisions about elements and conventions

And also

- The rationale for the devised piece
- The style of the devised drama
- Staging decisions and use of technology

Submission of the proposals can be made in electronic or paper based format, and may be presented in written or diagrammatic form. Sketches and flow charts are acceptable. Please do not send showreels. Selection of pieces will be made on the proposals only.

The theme for *playGround2012* is

Capturing the essence of what it means to be human

in the form of reinterpreted or existing stories, stories from a specific historical event or work which is thematically based.

We look forward to your involvement in *playGround 2012*

The community benefits greatly from the quality performances staged each year and we are confident this year will be no exception. Selections will be made by July 20th 2012.

Yours truly

Melissa Good Artistic Director playGround 2012

Achievement Standard Drama 91214: Devise and perform a drama to realise an intention

Resource reference: Drama 2.2

Resource title:

“THEATRON effectively captures the essence of what it means to be human with their latest work in playGround 2012”

Article in NZ HERALD AUGUST 2012

Credits: 5

| Achievement | Achievement with Merit | Achievement with Excellence |
|---|--|--|
| Devise and perform a drama to realise an intention. | Devise and perform a coherent drama to realise an intention. | Devise and perform an effective drama to realise an intention. |

Student instructions

Introduction

This MANTLE OF THE EXPERT assessment activity requires you to step into **role** (drama element) as a professional performer in

THEATRON THEATRE COMPANY

Staging the art of collaboration

to devise and perform an original drama which will be performed as a part of a community festival celebrating dramatic excellence. You will explore and develop drama elements and conventions to create a collaborative piece.

The Mantle of the Expert project includes three key aspects

| | |
|---------------------|---|
| The enterprise | THEATRON THEATRE COMPANY |
| The client Mokau | Artistic Director Melissa Good for playGround2012 Te |
| The commission | Devise original group drama for a community festival celebrating excellence in performance, based on theme of |

Capturing the essence of what it means to be human.

The devising will take place over five weeks of in-class and out-of-class time. You will negotiate the performance date, taking your client needs into consideration.

You will work in small groups within the larger enterprise

You will need to actively participate in the devising and performing of the drama in order to meet the client's conditions.

You will supply to the client a statement of intention and devised drama outline or script to support the final drama.

In your performance you can make use of drama technologies such as sound, light and projection. Costume, staging, makeup, props may also be selected to help you realise your dramatic intention. The community audience will be invited to give feedback to you after performance, noting how coherently and effectively your devised drama realises your intention in performance.

Exploration

We will hold a meeting *in role* (drama element) as Theatron Company members, just back from a tour of our Oedipus/Antigone production. This meeting will take place in our company studio. We can chat with one another to discover through improvisation, how we spent our first night back with family and friends after such a gruelling tour. We can also explore our own thoughts, as professional actors, about our recent performances and what we hope to be involved with next.

As you work, consider how your conversations might reflect professional relationships you might have with one another, your hopes for the company's future, your own ambitions as a performer.

Consider also how we might use a familiar space (the drama room) and work in it as if it were a professional studio. How might we use space (drama element) to show we are somewhere else?

TASK 1 (receiving the commission)

Theatron receives a phone message from a person working on a community arts project in (fictional) Te Mokau. Theatron has recently started to gain some status and the message asks for Theatron to get in touch to discuss availability for Te Mokau's festival of community drama- *playGround 2012*. One of your teachers will now step into **role** (drama element) as Theatron's agent. This is an admin role. Your teacher will be in **role** as someone with little theatre/drama experience.

Listen to the message (see appendix)

Discuss the implications of the message. As a group, decide what further information you need to be able to make a decision regarding Theatron's involvement. Note the questions you would like the agent to ask. These may include the fee, the time frame, the resources at Te Mokau, the potential for further publicity for Theatron, any themes, styles required. Record your questions on company notepaper/company noticeboard. (see appendix)

TASK 2 (accepting the commission)

Your agent will provide answers to the questions you asked. In **role** as Theatron performers you will decide whether or not to accept the commission. You do have experience of devising original work, but your last company production was directed and involved a script. This work will require you to collaborate with each other to create some original drama and will not make use of a director outside the group. The group will **make decisions** based on how the drama can **realise its intention effectively**.

In **role**, think about the drama skills you already have which will enable you to work together to create original drama. (to do this, imagine you have already trained to a high level in drama techniques- such as voice, body movement and space techniques at drama school but now you have to think about what personal skills you might have developed as part of belonging to a professional company)

Share these skills. They may include : being able to ask questions, making decisions as a group, exploring different ways of performing, improvising, experimenting with conventions, giving feedback and feedforward to others, negotiating outcomes, developing responsibility for specific tasks needed to complete the commission.

Record the skills on company notepaper/notice board.

TASK 3 : Creating professional workshop/rehearsal sessions

In **role** as THEATRON, imagine some workshop warm ups and rehearsal exercises you might engage in for creating work from the start. Start having some fun with ‘physical brainstorming’ as Sam Scott from Massive Theatre Company calls it.

Work in groups of 4/5 exploring physical shapes and moments such as carrying each other across the space, making ‘sculptures’ or freeze frames of specific objects.

Note down- on company paper, company notice board or google docs- conventions that encourage exploration – such as improvisation, hot seating, captioning.

Work with the theme of “Capturing the essence of what it means to be human”.

TASK 4 : CAMPBELL LIVE INTERVIEWS THEATRON!

Using the convention of COLLECTIVE ROLE, allow yourselves (**in role** as THEATRON) to be ‘filmed’ for TV 3. Your teacher will step into **role** as interviewer. You will have notes to help you answer the questions! (See appendix.)

TASK 5: Submitting proposals to *playground 2012*

Out of role, and class, **record and contribute** ideas for the devised dramas on the theme of

What it means to be human

Share what you have prepared with the class in the next lesson.

Then **step into role** as THEATRON and negotiate your working groups. Do this by deciding HOW you want to work, rather than WHO you wish to work with. This would be a more authentic way of working in a company.

TASK 6 : THEATRON : Aiming for Excellence

In role as a smaller group, begin further physical brainstorms linked to your exploration of what it means to be human. Make decisions about how to start exploring and experimenting with your ideas.

Extend these pieces into tableaux now for inclusion in a short publicity film for *playground 2012*

Comment on effectiveness (**in role**) on the short tableaux you have seen from the other groups.

Plan what you will do next as a group, for example, create an effective way of communicating ideas when you are not together such as your shared google doc.

Your teacher will now **step into role** as Genevieve the **dramaturg**, available at specific times for consultation. This role is detailed in the appendix.

Apart from consulting with Genevieve, you will continue to work as THEATRON in smaller groups preparing for the performances in Te Mokau. Try to work as a company ensemble, building in time to share progress and to refine your work so it truly reaches the intention you planned.

Ensure you keep clear intention notes, these can be updated as you refine and restructure your work.

Statement of Intention to be provided for inclusion in playGround 2012 programme

As a group, write a preliminary statement of intention for your drama. Discuss and record your decisions about:

- the rationale for your devised drama
- the style of your devised drama, e.g:
 - whether you will perform using a particular style
 - how you might frame your drama for greatest impact.

This information is likely to evolve over the devising process and should be finalised just prior to final submission for the festival.

TASK 7 : Perform at Te Mokau !

THEATRON will distribute audience feedback sheets after the performances.

TASK 8 : Post Festival discussion

Next contracts

Analysis of audience feedback sheets.

Process Notes

NOTES on the PROCESS of devising at Level 2

Explore and experiment

In your group devise and create your drama:

- Improvise scenes based on your chosen theme or idea
- Explore and experiment with a variety of conventions and elements to see which best suit your intention and how they might be used within your drama..

Structure and sequence

Plan what might happen scene by scene.

Discuss and choose basic technical features that will enhance your drama in performance. For example, using a basic set and neutral costume would allow for quick transitions between scenes.

Add decisions about staging and use of technology to your Statement of Intention.

Devised drama outline or script

Record your decisions for your devised drama as you plan it. Adapt and change your record to keep it up to date as you progress. Use this information to inform the creation of your final devised drama outline or script.

Selection and Rejection

Think about how the drama is structured. Are you getting across your theme or message in a coherent and effective way? How can you utilise dramatic conventions to support the creation of the dramatic elements and communicate your overriding intention for the drama?

Edit weaker sections through agreement with the group. Select sections which support your statement of intention, and reject those which are unnecessary.

Shape your drama using elements and conventions

Make use of *structural conventions* to link scenes or parts of your drama.

Be aware of their impact on the *elements* of the drama. For example, you may be able to create a more rounded role by including a narration, or enhance the mood of a scene by adding choral speaking.

Reflect and refine

Rehearse your devised drama.

During the rehearsal process, reflect on the effectiveness of your drama, and refine it accordingly.

Make any changes to your statement of intention and your drama outline / script as necessary.

You may choose to perform your drama or part of your drama to another group. Listen to their feedback and reflect on any suggestions.

Return to your Statement of Intention and compare your original goals to this performance.

Supporting evidence

Finalise your statement of intention and drama outline or script. Ensure it is legible and reflects the decisions you have made about your devised drama.

Perform your drama

Actively participate in the performance of the drama to the class at the specified time.

Hand your Statement of Intention and Devised Drama Outline to your teacher before you go on stage.

Student Resource: Further Guidance

Discussion and Research

Groups of 3 work well.

In your research, collect images, comments, facts, songs and your thoughts and add them to this brainstorm. Look for relevant news articles or first-hand accounts.

Ask other students and family about their experiences or thoughts or memories that relate to the theme or idea chosen.

Make sure that your topic links back to the original concept of what it means to be human

Devising your drama

Statement of Intention

In your rationale, consider:

- what your drama will be about
- how this supports your chosen theme or idea
- how it links to the idea of what it means to be human
- what your message will be
- what you want the audience to feel, think, see, understand, or learn.

The style of your devised drama might be, for example: realism, episodic, a documentary approach, or a combination.

To frame your drama for greatest impact you might, for example, involve the audience as characters in the drama, use the framework of a news report with live action sequences cut in, or play it out from each character's perspective.

Exploring and experimenting

You can actively participate by making suggestions and offers, by accepting offers made, and by contributing to the drama through participating in the improvised development of ideas, providing extra research, feedback, or clarification.

Your teacher will be observing the devising process to check that you understand what is happening in your drama, and that you actively participate in the devising process. This is essential to your achievement of the standard.

Experiment with some of the following working conventions:

- hot-seat each character to make new discoveries

- create a role on the wall for your character to explore their inner and outer worlds
- explore how relationships or messages within the devised drama might be given emphasis through the use of focus or levels
- examine how chorus, slow motion, soundscapes or stylised movement might enhance the mood or tension of a particular key moment in your drama.

Consider using these pieces of work within your drama. Which have the most impact? Experiment with where these pieces of work might fit in the drama, so that they have the most impact.

Structure and sequence

Your structure needs to be coherent and effective.

Using a narrative style can work well at this level, but you might also have a thematic approach that allows you to explore the same theme in a number of different scenarios or ways. An example might be that you begin with a television interview that then uses re-enactments and flash-backs to illustrate the theme. The common link is the interview.

Make sure your use of staging or technology is justified in terms of your theme, message or purpose. Do not become preoccupied with the use of technology at the expense of the quality of the devised drama.

Consider how you will make transitions between scenes in a manner that does not disrupt the dramatic unity or the flow of the narrative. Nothing kills the mood like a long, pointless, blackout.

Devised drama outline

Recording your devised drama means making decisions and recording the following details:

- a title for your devised drama
- a list of characters and who might play each role
- a script or devised drama outline of the action, scenes, links
- decisions made about what elements will be used where, and why
- decisions made about what conventions will be used where, and why.

Shaping using elements and conventions

This might include shaping the drama by using:

- exits and entrances
- narration
- flashback and flash forward
- spoken thoughts
- still images
- telephone conversations
- slow motion
- chorus
- split stage.

Assessment schedule: Drama 91214 THEATRON captures the essence....

| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
|---|---|--|
| <p>The student has devised and performed in a drama to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"> • discussion • exploration and experimentation of elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is original, performable and communicates a dramatic intention as indicated in the statement of intention.</p> <p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p>For example: Statement of Intention: We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the</p> | <p>The student has devised and performed in a coherent drama to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"> • discussion • exploration and experimentation of elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is original, performable and communicates a dramatic intention as indicated in the statement of intention. It is structured to have flow, dramatic unity and has smooth transitions between scenes.</p> <p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p>For example: Statement of Intention: We want to show how doing nothing in the case of domestic violence can be disastrous. We want to</p> | <p>The student has devised and performed in an effective drama to realise an intention to realise an intention based on what it means to be human.</p> <p>This means that the student actively participates in an ongoing cycle that involves:</p> <ul style="list-style-type: none"> • discussion • exploration and experimentation of elements and conventions • selection and rejection • shaping using elements and conventions • structuring and sequencing • reflecting and refining <p>The student has also provided a statement of intention and a devised drama outline.</p> <p>The devised drama is, convincing and captures the essence of the dramatic context. It has impact and originality.</p> <p>Note: Acting techniques are not the focus of the assessment. Performance is a vehicle to convey the effectiveness of the devised drama.</p> <p>For example: Statement of Intention: We want to show how doing nothing in the case of domestic violence can be disastrous. We want to encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.</p> |

victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.

Drama in performance:

The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.

It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road.

Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.

The drama traces the two women's interaction with the victim from across the road when they meet at the supermarket.

Justifications and excuses from both sides are articulated.

The two women debate what they should do but decide to do nothing.

The final scene is shaped around a telephone conversation where one woman receives a phone call and consequently informs the other. Who is again sitting in the kitchen, of the death of the victim at the hands of the abuser?

encourage people to speak out against domestic violence and get involved to protect the victims. We want people to learn a lesson from our drama and encourage them to change things by taking even a small stand.

Drama in performance:

The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.

It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road.

Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.

The drama all occurs in this kitchen, which allows for smooth transitions and supports the flow of the drama.

All of the violence happens off stage and the drama traces the two women's interaction with the victim from across the road, who appears to borrow some baking powder.

Justifications and excuses from both sides are articulated.

The abuser appears only as a disembodied voice and hurls abuse at the victim, belittling them and commanding them back 'home' where further violence occurs.

The two women debate what they should do but the debate is finally ended when a police officer (the messenger) appears to ask questions relating to a homicide in the house across the road

Drama in performance:

The play is structured with a linear narrative but a simplified Greek structure is also employed with the use of chorus, antagonist and protagonist and a messenger to bring in the final bad news.

It begins with two women (chorus) sitting in a kitchen, talking about what is happening in the house across the road.

Soundscape is used to create an awareness of the abuse that is occurring and frames the women's conversation.

The drama all occurs in this kitchen, which allows for smooth transitions and clear dramatic flow.

All of the violence happens off stage and the drama traces the two women's interaction with the victim from across the road, who appears to borrow some baking powder. Justifications and excuses from both sides are articulated.

The abuser appears only as a disembodied voice and hurls abuse at the victim, belittling them and commanding them back 'home' where further violence occurs.

The two women debate what they should do. The debate purposefully 'seeds' ideas in the audience about appropriate actions. The debate is finally ended when a police officer (the messenger) appears to ask questions relating to a homicide in the house across the road

The students then stop the play and question the audience about where things went wrong.

The audience is questioned about how the situation could be changed to help the victim and avert the homicide. The point of intervention is identified and the students replay the drama from that point, integrating audience suggestions for change that largely stem from the earlier seeding and allow the students to have prepared an outcome.

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Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.

Appendix 13 Literacy MATCH UP

| | |
|---------------|--|
| Collaboration | Working together in rehearsals and development sessions with equal commitment to the exploration of the work. |
| Empathy | the ability to understand and share the feelings of another. |
| Trust | the state of being responsible for someone or something |
| Role | the function assumed or part played by a person or thing in a particular situation |
| Explore | inquire into, discuss, try out ways of enacting in detail |
| Negotiate | try to reach an agreement or compromise by discussion |
| Experiment | Try out new ideas and methods and note result |
| Embodiment | a tangible or visible form of an idea, quality, or feeling |
| Innovative | featuring new methods; advanced and original |
| | |
| Refine | make minor changes so as to improve or clarify |
| Reflect | think deeply or carefully about |
| Ensemble | a group viewed as a whole rather than individually |

Appendix 13: Literacy Match up

Appendix 14: Campbell Live Collective Role Exercise
Collective Role Exercise

JOURNALIST

Hello Theatron and thank you very much for agreeing to be interviewed for Campbell Live. You are developing a unique style which is bringing more and more young people into the theatre

A recent review in THE STAGE said

‘Theatron creates drama that is convincing, captures the essence of the dramatic context and has impact and originality. ‘

I interviewed your agent recently who told me a little bit about the recent Oedipus/Antigone tour and why you felt it was such a success. I would like the focus of this interview now to be on your new work for the playGround Festival 2012.

| | |
|---|---|
| <p><i>We understand your next project will be devised drama? Can you explain what that is- or at least how it differs from staging scripted pieces?</i></p> | <p>Devised drama involves creating an original drama. It is an ongoing cycle that requires active participation in the creative processes by all company members. In other words there is no one person with the ideas- we build it together, including ideas for staging it like the sound and light. Scripted pieces are there for you to work with straightaway so the difference is you are using your own thinking rather than a playwright's.</p> |
| <p><i>What exactly do you mean by collaborative work?</i></p> | <p>Collaboration means that we work together in rehearsals and development sessions with equal commitment to the exploration of the work. We recognize and respect each other's strengths and work from a position of sharing.</p> |
| <p><i>So you always agree with each other?</i></p> | <p>No we don't always agree! There are some healthy disagreements in this studio very frequently! We keep our disagreements on a professional level however, always avoiding personal attack.</p> |
| <p><i>How do you come to agreements?</i></p> | <p>We come to agreement through discussion, trust and honesty. We also commit to getting agreement after we have tried something out rather than</p> |

| | |
|---|--|
| | just one member deciding. In drama you need to give it a go before you know if it works or not! |
| | |
| | |
| <i>What would a typical session in the rehearsal studio look like?</i> | We always get to the session on time- we are real strict with ourselves. Time is money for us! We always affirm our collaboration by working in chorus at the beginning. We have mantra which we repeat together ' Respect, commitment, no put downs' |
| <i>Some critics have said your work is exciting because it takes artistic risks. Can you explain what that means?</i> | We do take risks in the sense that we will push boundaries of what audiences might expect. For instance- who said Greek drama has to be performed in a mask? Aren't we all wearing 'masks' right now? Our pieces don't always happen on conventional stages. Sometimes we adjust the relationships between audience and performer. |
| <i>You are getting a reputation for using dramatic conventions and elements in an innovative way- can you explain to our viewers what these elements and conventions are?</i> | Elements are aspects of drama like role, time, place, situation and so on. Conventions are the ways of working in drama- some conventions help to build the drama – like hot seating or role on the wall- other conventions like soundscape and narration, flashbacks and ritual might structure the way the drama is staged giving it a particular kind of style. |
| <i>Where do your ideas from devised work come from?</i> | Oh, ideas can come from anything! Sometimes we will be given a theme-like with the next project but that is really wide – what does it mean to be a human – but we get ideas from pictures, films, newspapers, observations, from a shape- or physical action.... |
| <i>What other theatre companies or performers have been a source of inspiration for you?</i> | We like the work of Complicite and Massive Theatre Company who do scripted and devised work. Both companies use a range of technologies in their projects and they take risks with new ways of working. They also put great emphasis on playing together |

| | |
|---|---|
| | <p>because they believe good drama comes from high energy and games help this creative flow to happen. Massive Theatre Company use a process called 'physical brainstorming' to start the process of devising which really means that they try out ideas rather than simply talking about them. .We all have different actor role models – might take too long to go through everyone's!!</p> |
| <p><i>Why is music so important to your projects?</i></p> | <p>We believe that music can really enhance mood or atmosphere in our work. Also music is such a huge part of everyone's lives isn't it? Some of us have musical backgrounds and it's another way of contributing to the development of the pieces.</p> |
| | |
| <p><i>For the aspiring actors out there what is one piece of advice you would give to them about working in a professional company?</i></p> | <p>Be prepared to carry on under huge pressure, you need to keep yourself as healthy and fit as possible if you want to earn money from your passion. Always know you are being judged on your commitment and contribution. Make sure you never miss an opportunity to GIVE 100%.</p> |
| <p><i>Have you all been to drama school?</i></p> | <p>Yeah, I have been trained at Toi Whakaari and so has (pick 6 others) a couple of people joined us from school and we kind of train each other- well we experienced ones mentor the younger less experienced.</p> |
| <p><i>What would you look for in a performer wanting to join Theatron?</i></p> | <p>We look for creative, risk taking, highly committed actors who give 100% to the company rather than trying to further their own careers! We expect actors to commit to at least two years with the company. Good listeners, focused – always respectful of drama.</p> |

We understand your next project will be devised drama? Can you explain what that is- or at least how it differs from staging scripted pieces?

What exactly do you mean by collaborative work?

So you always agree with each other?

How do you come to agreements?

Some critics have said your work is exciting because it takes artistic risks. Can you explain what that means?

What would a typical session in the rehearsal studio look like?

You are getting a reputation for using dramatic conventions and elements in an innovative way- can you explain to our viewers what these elements and conventions are?

Where do your ideas from devised work come from?

What other theatre companies or performers have been a source of inspiration for you?

Why is music so important to your projects?

For the aspiring actors out there what is one piece of advice you would give to them about working in a professional company?

Have you all been to drama school?

What would you look for in a performer wanting to join Theatron?

Appendix 15: Holiday letter from Agent

Dear THEATRON-ERS

Just a quick note to you before we depart for that desperately needed break after the tour....

I want to be able to collate all the proposals early on July 18th so we can return them to Melissa at *playGround* by the deadline. This is such a juicy job and it would be great for us to get the contract!

This is a big ask while you are away but each of you needs to bring something back to share with the others on July 16th. We could develop one of those vision boards? That way we will have some 'research' to inform our collaborative planning.

Figure if you don't bring anything back you are quietly indicating that you don't want to be part of this particular tour!!!

So... news reports, pictures, photos, objects, memorabilia, music, observations – snippets of overheard conversations that relate to this idea of 'being human'.

Anyone whose holiday is filled with rain could start thinking about specifics like making draft storyboards etc – lol! Don't want you losing your creative sparks!

See you all bright and refreshed in July! Stay safe! Oh- and bring me back a souvenir from your holiday- I will be slaving away over the company admin and will need something to cheer me up !

Have fun!

Your devoted agent

Gaenor

PS if you want to email me any ideas while you're relaxing poolside feel free!!!

gaenor_s@hotmail.com

Appendix 16 An Archived Review – What do you think? (Adapted from exemplars NZQA)

Newcomers Theatron take the issues of society to the Wellington stage (a review of The World in Pain by Tom Mapes July 23 2010)

The first piece started with the actor in foreground, sitting on the floor. He used the convention of "Spoken thoughts aloud" while writing in his diary. This was a useful convention for setting the scene and supported dramatic unity. It established the belief that the character was reminiscing in response to his journal.

The use of chorus and cannon on one side of the stage and action on the other split the focus and this undermined the flow of the drama.

This was an example of how the transitions were rushed and invasive. They were generally performed in a timely manner but they were not "smooth."

The transition from the stretcher to the bed was not considered in terms of the plot line. The actor just stood up and moved to his new position. This was not congruent with his condition within the scene. It undermined the dramatic unity of the piece.

The chanted chorus helped to support the intention of the piece. The ensuing "symptoms machine" revealed the mechanics of the diagnosis in an engaging manner and supported the flow of the drama.

The purposeful use of these conventions started to create a meaning for me as a member of the audience.

The use of the "twirling" convention to demonstrate the passage of time was unevenly applied and made this transition confusing. It was not used at any other point in the piece and so seemed incongruous. It undermined the dramatic unity of the piece.

The use of "Machine" to create the plane and move the scene was well executed and succinctly communicated a major plot event. It supported the effective flow of the storyline.

The excessive use of the defibrillator in this scene moved the mood from dramatic to comedic. Indeed, some audience members giggled. This worked against dramatic unity as the moment was not deliberately being played for comedy. It also worked against the intention for the scene as indicated in the company's programme.

The final scene was placed in a different time and location from the first scene and this undermined the dramatic unity of the piece.

This drama was performable. There was a credible flow of ideas and action but the dramatic unity was undermined through inconsistencies such as the mis-match between the first and last scenes. Transitions between scenes were done in a timely fashion but they were rushed and needed to be "crisper." Conventions indicating scene change needed to be consistently applied to support dramatic unity. There was some evidence of a coherent understanding of the use of dramatic elements and conventions within Theatron's glossy programme but this was not borne out in the resultant drama.

It's great to see new work by young people but Theatron have some more experience to gain if this piece is typical of their current work. ** TM

You have a history of being able to make difficult decisions together, you really do connect with your audiences, highly creative with limited resources, you come with great CV's, all of you. There hasn't been a time when your work has been reviewed and it didn't have impact on the diverse range of audiences that you've actually performed to. You've performed to children, your audiences come to you because you come with that history of speaking to all of us. The big brief for you now is can you speak to a diverse range in the community, audience in a NZ community who need to see some work which really does sit around these very big human issues like the Greek ones?

Appendix 18 Some post scripted comments on Mantle of the Expert from social media page

Cool making devised through different perspective

Personally I loved working as THEATRON, as it gave me more motivation to succeed in the (external) achievement standard

For me it worked wonders for devising- gave me a starting point and something to focus on

Greek theatre was fun I learned so much that way – paid off with my Excellence!

Helped build ideas and gave us focus

Harder to devise with but writing made easier with it

I had a lot of fun learning through mantle

Mantle was bloody brilliant!