Performing arts

Core 1 – performing arts essentials

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# Introduction

The Performing arts Stage 5 course allows students the opportunity to explore a range of performing arts forms. This particular learning sequence uses the performing art form of hybrid performance. However, teachers should note that a variety of performing art forms may be used in the delivery of Core 1. This resource provides some lesson sequences and suggested teaching strategies that could be used in your classroom to support the learning of Performing arts – Core 1 – performing arts essentials. There is no requirement to use all (or any) of the following activities, as they are suggestions only. The length and timing of each activity will be dependent on the class context and teacher judgement. Content may be adapted, modified, and supplemented to meet the individual requirements of students undertaking the Performing arts course. It is recommended that teachers refer to the [Controversial Issues in Schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) policy when selecting case studies and other material in preparation for teaching this course.

Aboriginal Peoples should be aware that images, voices, or names of deceased persons may be included in photographs, film, audio recordings, or printed material referenced in this document.

# Focus

This Core 1 learning sequence introduces students to 4 essential concepts of performing arts: space, presence, audience, and protocols. Students engage in practical and theoretical learning about the 4 concepts through the exploration and analysis of the conventions associated with hybrid performance.

The 4 essential concepts are often interrelated, and in this learning sequence, students explore them both sequentially and concurrently. Utilising the **protocols** of hybrid performance, students explore how **space** can be activated and manipulated by the **presence** of performance elements to intentionally engage an **audience**.

Throughout this learning sequence, students will document their learning by using a multi-modal process log. For further information about the multi-modal process log, please refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) document.

## Outcomes

A student:

* **PA5-1** identifies and explains a range of safe working practices and diverse cultural protocols associated with performing arts
* **PA5-2** experiments with ways in which **space** can be activated and transformed by the selection and manipulation of performance elements
* **PA5-3** explores and controls energy and expressive skills to create performance **presence**
* **PA5-4** explores the skills and techniques needed to engage an **audience**in a collective experience
* **PA5-6** researches, documents, and reflects on performing arts concepts, ideas and processes
* **PA5-7** responds to provocations or stimulus to select, develop, and produce performance material
* **PA5-9** experiments with relevant essential performing arts concepts in new contexts
* **PA5-10** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples' perspectives and contributions in the performing arts.

[Performing arts course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Differentiation

The activities included in this learning sequence are designed to cater for all students’ learning abilities, skills, and interests, and a diversity of personal, local or cultural stories, and perspectives. Opportunities for further research or enhancement of some activities are also indicated in the learning sequence, where appropriate. There is a focus on the students’ creative agency, but there is also flexibility in the design so that teachers can adapt and modify the activities to better support all students’ learning needs, skills, and interests. Some strategies may include:

* summaries or glossaries of activities provided prior to the workshop
* teacher-led planning of group performance or design tasks
* small group or individual response to analytical and reflective tasks
* documentation of ideas using voice memo and other recording devices rather than in written form
* displaying class mind maps in the learning space
* provision of further visual and aural resources to deepen understanding of the essential concepts in performance
* teacher sourcing and provision of stimulus material to supplement or enhance students’ own research.

# Learning sequence 1 – protocols in hybrid performance

Students gain an understanding of the key protocols associated with collaboration through establishing physical, cultural, and emotional safety in the development of an ensemble and collaborative generation of hybrid performance work. Through a series of activities focused on ensemble building, safe performance practices, creative risk-taking, co-creation, and awareness of legal, ethical, and cultural frameworks, students strengthen their understanding of key performing arts protocols.

## Activity 1 – creating an ensemble

Engage in the National Theatre’s [Creating an Ensemble (12:05)](https://www.youtube.com/watch?v=2FWAUncAvv4) workshop to build a physical warm-up routine that establishes physical and collaborative protocols to connect individuals as a cohesive group. The warm-ups include:

* opening the body – circling the joints to increase mobility
* largest to smallest – contracting and expanding the body from its centre
* moving with breath – synchronising body, breath, and movement with the inhale and exhale of breath
* stamping tribe – creating a dynamic rhythm as an ensemble
* horse stance – grounding the energy and focus of the performer as they prepare to work.

## Activity 2 – sourcing Australian stories

**Teacher note:** story sharing is an explicit example of Aboriginal pedagogies.

Discuss the importance of storytelling and the role of performing artists in telling Australian stories.

Locate an Australian story and share with the class in a sharing circle. Stories may include:

* images – photographs or artworks
* footage or recordings of song and dance
* media articles
* animations
* scenes from films
* objects of cultural significance
* oral or written stories
* interviews.

Discuss cultural protocols around safety, representation, consultation, and appropriation. NSW Education Standards Authority’s [Aboriginal and Torres Strait Islander principles and protocols](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/aboriginal-education/aboriginal-and-torres-strait-islander-principles-and-protocols) may be used to support the discussion.

## Activity 3 – adapting Australian stories

1. Select an Australian story from the previous activity that can be expressed through 3 simple, 2-minute scenes.
2. Generate a one sentence overview of each scene using a linear plotline – beginning, middle, and end.
3. In 3 groups, create a 2-minute scene with the following realist conventions or characteristics:
* recognisable characters
* familiar language
* everyday setting
* no direct engagement with the audience – maintaining the imaginary fourth wall.
1. Rehearse and perform the scenes.
2. Complete a reflection on how the scenes engage the audience in the story and the impact of characters, action, place, and message.

## Activity 4 – creating hybrid performance

**Teacher note:** the protocols of hybrid performances include the exploration of ideas and stories through the interplay of multiple art forms, such as drama, dance, music and visual design, performance styles, production elements, and theatrical devices. This interplay allows for a greater complexity and richness of storytelling, as well as the inclusion of a variety of artists and diverse perspectives in the creation of hybrid performance.

Performance in front of the class provides an opportunity for formative assessment, where the teacher provides explicit feedback on the effectiveness of the selected forms, styles, or devices in layering the scene, enriching the storytelling, and enhancing audience engagement.

Collaborate to transform the realist scene from the previous activities into a hybrid performance to engage an audience more effectively. The story may be transformed through the following process.

1. Discuss the possible forms, styles and devices below, adding any suggestions and documenting in the multi-modal process log, for example:
* narration, amplified voice, direct address, slam poetry, rap
* dance or choreographed movement sequences, circus routines, chorus
* lighting – hand-held light (torches, mobile phones), floor lighting, lights hidden in set pieces or costume
* sound – song, live music, or percussion, recorded sound effects, soundscapes, voiceovers
* projections – images, texts, animations, media footage, text messages
* signs, captions, chalk
* puppetry, physical theatre, musical theatre
* transformational or symbolic props used as a motif.
1. In groups, choose 3 of these forms, styles, and devices to hybridise the realist scene from activity 3.
2. Individually, gather extra material to layer the scene, record in the multi-modal process log, and share with the group.
3. Rehearse and refine the scene, documenting any decision making in the multi-modal process log.
4. Perform the scene.
5. Conduct a class reflection on possible changes to the collaboration and co-creation processes, safety protocols, and audience engagement due to the hybridisation of the scene from the perspective of the performer or audience member. Some changes may include:
* making decisions about what material to incorporate
* safety considerations due to technology integrated into the performance space
* control of the audience’s focus with competing visual or aural elements
* ensuring clarity of the storytelling whilst layering ideas
* playing multiple roles, in multiple art forms, during the performance.

## Activity 5 – case studies

Access the showreels of 3 hybrid performances by 3 different theatre companies, [Complicité (4:29)](https://www.youtube.com/watch?v=6mqTCoM3zd0), Force Majeure’s [Never Did Me Any Harm (5:54)](https://vimeo.com/44501101) and Bangarra Dance Theatre and Sydney Theatre Company’s [Wudjang (0:41)](https://www.youtube.com/watch?v=T0hm0R8h5Cg&t=1s).

Complete the following table, identifying examples of protocols of the hybrid form related to collaboration, interplay of theatrical devices, and safety as evident in the showreels. The first case study is included as an example.

Table – collaboration, theatrical devices, and safety protocols table

|  |  |  |  |
| --- | --- | --- | --- |
| Protocols | Complicité | Force Majeure | Wudjang |
| Collaborative protocols | * choreographed movement
* devised, co-created work
* musicians, dancers, actors, technology working together
 | (Add example) | (Add example) |
| Theatrical protocols | * direct address
* silhouette
* puppetry
* projections
* chorus
* lighting isolating moments of action
* audio of places
* TV footage
* live music
* physical theatre
* voiceovers
* dramatic motif, for example, numbers
 | (Add example) | (Add example) |
| Safety protocols | * instruments on stage
* performers on ladders, somersaulting, climbing set
* necessity of physical warm-up, strength, and flexibility
* naked flames
* large props moving in space for example, TV screens
* performers moving set pieces and props
* cultural safety – who is telling whose story? For example, Indian dancer.
 | (Add example) | (Add example) |

Use the information from the table to respond to the following prompts in the multi-modal process log:

* What are the obvious safety issues in this form?
* What are the less obvious safety issues? For example, cultural or psychological?
* What protocols could be developed to ensure performers and audiences are safe?
* Describe the importance of collaboration in this hybrid theatre form.
* Can you imagine any ethical or legal issues in creating this work?
* Who might you need to consult with to create this work?
* What collaboration protocols could be developed to ensure effective co-creation?
* Make a list of the skills the makers or performers would need.
* What impact do the performance technologies have in creating theatrical worlds?
* What theatrical protocols could be utilised when creating a hybrid performance work?

## Further research

Complete further research into one of the 3 companies, or [Frantic Assembly’s showreel (1:38)](https://www.youtube.com/watch?v=ieWs3hl3O4w) and consider the following focus questions. Document responses in the multi-modal process log:

* What are the company’s approaches to devising performance work?
* How do they source and select material?
* What skills are important to this company?
* How do they ensure safe working practices?
* Is there evidence of cultural respect and valuing of diverse perspectives?

# Learning sequence 2 – space in hybrid performance

Students engage in a series of practical workshops and embodied learning experiences that explore the ways space is activated, manipulated, and transformed by the performer, the technical production, and the performance material. They will gain knowledge of stage geography and the impact of proxemics, shape, kinaesthetic response, and tempo in the activation of space.

## Activity 1 – performers’ warm-up

Work through the [An Actor's Warm-Up | Part One (5:39)](https://www.youtube.com/watch?v=0E9-UHcwgVA) from the National Theatre online workshop to develop skills in manipulating tempo, shape, architecture, and proxemics in a kinaesthetic response to space.

Reflect on the expressive possibilities of the performer in space.

## Activity 2 – practical exercises

**Teacher note:** select from the suggested activities below and lead the class through practical exercises, exploring the activation, manipulation, and transformation of space.

At the completion of the exercises, the teacher can provide individual formative feedback to each student, with a focus on:

* awareness of others in space
* willingness to take creative risks
* ability to work safely
* attention to detail in their movement work
* response to the non-verbal offers of others
* control of movement skills
* ability to manipulate space to communicate with an audience.

### Laneways

This activity is derived from Anne Bogart’s ‘Viewpoints’. See the reference section for details.

**In this activity, half the class will perform and half the class will be the audience.**

1. A group of 5–7 students form a line across the upstage space. The space in front of them forms a ‘lane’.
2. Using their peripheral vision, students begin to move in their lane in response to other’s movement or music. They may only walk, run, jump, drop, or be still. The space is activated and the group’s improvisation will often gain a performative quality.

### Zen rock garden

**In this activity, half the class will perform and half the class will be the audience.**

1. Music as an auditory stimulus is provided as the impetus for a kinaesthetic response. Select music that provides a variety of tempos. Live music or percussion can be created by the audience.
2. One student at a time places themselves within the performance space. Students may only stand, sit or kneel.
3. Create a spatial relationship through the kinaesthetic response to each other and the music. At any time, they may change their movement or relationship to the space and each other. The ‘performance’ should last 2–3 minutes.
4. Identify and analyse interesting moments of spatial activation and manipulation. Reflect on how the music alters the audience interpretation of the moments created. These moments can be captured through photography or film and included in the multi-modal process log.
5. Repeat the process for the other half of the class.

### Kinaesthetic response

1. Walk as an ensemble within the space, maintaining awareness of the energy of the group through their peripheral vision. Seek to achieve a shared tempo through kinaesthetic awareness and response to each other.
2. Play with accelerating, decelerating, stopping, and starting the movement in response to the action of the group.
3. Extend the exercise by attempting to count from one to 10, whilst moving in the space without more than one person speaking at the same time.

### Topography

Access the National Theatre’s [An Actor’s Warm-Up | Part Two (5:31)](https://www.youtube.com/watch?v=zpmbFqEoCWc) to work with pace, shape, architecture, and proxemics in space.

### Patterns

1. In groups of 3–5, create a movement pattern that can repeat indefinitely.
2. Each group teaches the other groups.
3. Each group agrees on a sound that activates the pattern.
4. Moving in space in a neutral tempo, respond to agreed sound by repeating the movement pattern until the sound signals a return to neutral movement around the space.

### The chase

1. In a small group, choreograph a chase sequence within a restricted performance space. No dialogue is allowed.
2. Repeat this sequence with extended space parameters and consider the impact on tension.
3. Extend this exercise by adapting the sequence to other performance spaces, including outside.

## Activity 3 – case studies

Consider other means of transforming space through the presence of performance elements, beginning with the design elements of set, lighting, and projection.

Access the recorded performance for the National Theatre production of [The Curious Incident of the Dog in the Night-Time (1:07)](https://www.youtube.com/watch?v=RYDFdY3IZBM) to view an example of design elements working together to create place and atmosphere. Discuss the power of simple design elements to effectively transform and activate space.

Access the solo performance work [Thiérée, Bett (4:37)](https://www.youtube.com/watch?v=fv2lZB-NGvc) and discuss the versatility and innovative use of the set and other design elements. Use the multi-modal process log to record a response to the following question:

* How is the space transformed through the presence of set, performer, and lighting?

Consider the types of sound experienced in a performance space – live song, music and voice, recorded voiceovers, sound effects, recorded music, percussion, and layered soundscapes.

Access the National Theatre’s [Designing Sound for Theatre (6:55)](https://www.youtube.com/watch?v=MGtX9P8gDI8) and discuss the importance of sound in the creation of place or setting in the performance space.

## Activity 4 – creating a soundscape

In small groups, create a soundscape that establishes a specific cultural context by following these steps:

1. Select a physical place for a soundscape. For example, the Australian bush during a summer storm or a busy airport.
2. Research this context, making notes of possible sound, music, or song.
3. Build a sound bank and present to the class.
4. Seek peer feedback on possible methods for creating the soundscape to transform the performance space. Record the feedback in the multi-modal process log.

## Activity 5 – creating theatrical worlds

**Teacher note:** students can be provided with a clear style (such as gothic) or place (such as the Australian bush). Provide formative assessment post-performance to guide students through a review of their use of hybrid conventions to activate and transform space.

Explore theatrical protocols and conventions of hybrid performance through the creation of a theatrical world in a chosen space, including:

* the collaborative co-creation of the work through experimentation and refinement
* a highly sensory manipulation of space
* a layered use of performance technologies – projection, sound, and lighting
* diverse performance spaces
* an interplay of multiple artforms – dance, music, acting, movement, film, song, visual design
* parallel worlds on stage at the same time. For example, the world of social media platforms or a 19th century Australian farmhouse and a bustling modern-day city.

Focus on transforming space, using a hybrid of forms, styles, and performance technologies.

In small groups, design the space:

* for the audience to move through as an immersive experience, or
* as a design brief to present to the class.

Perform or present the space.

Document the decision-making and creative process in the multi-modal process log.

Reflect on the effectiveness of the manipulation and activation of space and add one more design element to strengthen their transformation of space as a theoretical exercise.

Access the excerpt of the National Theatre production of [The Curious Incident of the Dog in the Night-time (1:07)](https://www.youtube.com/watch?v=RYDFdY3IZBM). Analyse the transformation of space as a way to provide the audience with insight and a lens through which to see the world of the neurodiverse main character.

# Learning sequence 3 – presence in hybrid performance

Students engage in a series of practical workshops and embodied learning that explore how performance presence is created, controlled, sustained, and communicated. They will gain knowledge of the role of energy, expression, skills, technique, movement, stillness, connection, preparation, focus, and tension in the creation and control of performance presence.

## Activity 1 – case study

Access the trailer of Frantic Ignition’s 2017 production of [Frantic Assembly Current Showreel: The Way I See It (3:00)](https://www.youtube.com/watch?v=H_M7t-kdVLw).

Discuss the performance energy and skills on display in this extract – realist acting, physical theatre techniques, choreographed chorus, dance, and vocal dynamics.

## Activity 2 – creating chorus

**Teacher note:** discuss the protocols when collecting found objects and what is and is not appropriate. It may be more appropriate for the teacher to gather and supply the identified objects to ensure student safety. Provide formative assessment on the multi-modal process log to ensure all students are capturing their learning and developing understanding of hybrid performance protocols, space, and presence. Refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) for strategies.

Select a local place that is easily accessed and use electronic recording devices to record sounds from the chosen place.

Review collection of sounds and list objects that might be found in the selected local place. Discuss the protocols when collecting found objects and what is and isn’t appropriate depending on the context. Gather objects from the list.

Generate one line of dialogue that may be said in this place.

Access the National Theatre’s [Building Choreography workshop (10:39)](https://www.youtube.com/watch?v=mKd9ERhV5SI) to provide a framework for creating a short chorus piece for the chosen place.

Experiment with the role of sound and silence, fast movement and slow motion, soundscapes, contrast and tension, as well as interpretation of material to build a 1–2 minute chorus piece, incorporating the collected sounds, objects, and dialogue into the work.

Perform the chorus piece and provide peer feedback about how the individual movement skills, energy of the chorus, and control of tempo impacted presence on stage.

Use the multi-modal process log to reflect on the role of preparation and rehearsal in creating and controlling performance presence on stage.

## Activity 3 – extending the chorus

**Teacher note:** lead students in forming well-balanced groups with a mix of performance and technical skills or techniques to create a hybrid performance group.

At the end of the activity, provide formative assessment for the groups, focusing on:

* presence – movement, vocal, or musical skills, energy, focus, control of tempo
* approach to experimentation and decision making
* balance of roles and responsibilities
* management of time in rehearsal.

Use the multi-modal process log to review and respond to a chosen performance – any genre of dance, physical theatre, acting, musical theatre or circus.

Analyse and evaluate the performer's control of at least 3 of the following elements as they relate to the chosen form:

* energy
* expression
* skills and technique
* movement and stillness
* connection with audience
* evidence of preparation
* focus and control
* the creation and release of tension.

Select a skill or technique to develop and refine in a collaborative exercise.

Work in groups to extend on the central chorus piece devised in Activity 2: creating chorus. Incorporate the selected technique or skill and include the presence of at least one performance technology to enhance the piece. Focus on creating, communicating, and controlling performance presence through purposeful play and experimentation.

Perform the work for the class, filming the performances for post-performance review.

# Learning sequence 4 – audience in hybrid performance

Most performance work is created to engage a group of people gathered in a physical (sometimes online) space and it is the collective audience experience that is often at the heart of the artists’ intention. Students engage in a series of practical workshops and embodied learning experiences that explore audience response, including the performer-audience relationship, artistic intention, interpretation, and engagement. They will gain knowledge of the role of intention and purpose, relationship, provocation, reaction, empathy, and entertainment in shaping the audience experience.

## Activity 1 – engaging the audience

**Teacher note:** consider the following documents when leading discussions:

* [Controversial Issues in Schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045)
* [What is cultural safety?](https://www.safework.nsw.gov.au/safety-starts-here/our-aboriginal-program/culturally-safe-workplaces/what-is-cultural-safety)

Access the showreel for Shantala Shivalingappa’s 2010 production of [Play (5:30)](https://www.youtube.com/watch?v=SBYgDaVFh6A) or the West End production of [Life of Pi (5:01)](https://www.youtube.com/watch?v=WO86oRJt8lM).

Identify the skills and techniques employed to engage the audience in a collective experience. For example, song or dance and music, puppetry, mask, adaptation of traditional music and dance, choreographed movement, direct address, voice overs, projection, live streaming, symbolism, live music on stage, lighting.

Evaluate the impact of the different elements on audience engagement in the multi-modal process log.

Consider the importance of artistic intention – why an artist wishes to perform for an audience. Discuss the different intentions artists may have for their work, such as to:

* share a story – personal, local, or global
* express cultural significance
* raise awareness of social, cultural political, and environmental perspectives
* create something beautiful, even if ephemeral or temporary
* move people to act
* express pain and hardship, and strength and resilience
* create a collective experience
* build empathy for others
* highlight the value of diverse voices and experiences
* challenge expectations, stereotypes, and assumptions.

Access the trailer for the award-winning performance documentary, [Meremere (1:30)](https://www.youtube.com/watch?v=EAOWtkpY-q0) from renowned Māori dancer and performer Rodney Bell (Ngāti Maniapoto) and Stephen Page’s interview about the making of [Wudjang: Not the Past (0:46)](https://www.youtube.com/watch?v=1Z-SVDccAj8). Both hybrid performances communicate with their audiences through the layering of spoken word, music, dance, projected images, and visual design.

Consider the following questions for each of the productions:

* What would this work mean without an audience to view it?
* Why might the artist have created this work?
* What are the protocols of emotional and cultural safety that should be considered when creating and sharing this work with an audience?

## Activity 2 – artistic intention

Access the interview [Twelve Questions with Rodney Bell](https://www.nzherald.co.nz/entertainment/twelve-questions-with-rodney-bell/WJ7LGE467FG6EFUPVVY52N4RGI/) in the New Zealand Herald, which explains his life story and some of his intentions in creating Meremere. Respond to the following question in the multi-modal process log:

* How do the conventions of hybrid performance support Bell’s artistic intention?

## Activity 3 – clarity of intention

**Teacher note:** access the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) document for further information about peer assessment.

At the end of this activity, formative assessment may be provided as a series of questions, focusing on the potential effectiveness of each choice in communicating the stated intention to the audience. Questions could include:

* Can the audience access or understand your material?
* Is this material appropriate for your target audience?
* What reaction do you hope to evoke with the inclusion of this material?
* Is it important for the audience to empathise with this work?
* How might you best position your audience to achieve your desired reaction?

Form small groups and decide upon a clear artistic intention – what do you want to say? This can be a local, national, or global idea, issue, or story.

Decide upon an imaginary target audience – who are you making this work for?

In groups, generate a one sentence statement of intention. Present the sentence to the class for peer and teacher feedback.

Prepare a multi-modal presentation that outlines the material used to engage the audience in the artistic intention. This material may include:

* recorded sound, songs, instrumental music, sound effects
* a montage of images, film scenes, animations, charts, graphs, or maps, photos
* live music, song, dance choreography, moments from film or theatre
* footage or audio of interviews, podcasts, public speeches
* factual information, statistics or census data
* quotes from literature or media articles.

Present to the class for feedback on the effectiveness of the collected material in communicating their stated intention to an audience.

Reflect on the feedback, refine the multi-modal presentation, and submit it for formative assessment.

# Learning sequence 5 – creating and presenting a hybrid performance for assessment

As a culminating activity for Core 1, students will work together as a class to create a short, original hybrid performance that demonstrates their understanding of the conventions of the form in relation to the 4 essential performing arts concepts. Students will also further develop and demonstrate their skills in the collaborative processes essential to devising original performance work as they generate, explore, select, rehearse, and present a short performance to their peers. Students use their multi-modal process log to document and reflect on the creative process.

## Activity – the path to performance

**Teacher note**: students collaborate as an ensemble in the co-creation of an original 4- to 6-minute hybrid performance to be staged for peers. Students work through the generating, exploring, selecting, rehearsing, and presenting stages of devising. Aboriginal pedagogies, such as non-linear structures and non-verbal communication through the use images on stage should be explicitly considered at this stage.

This activity should be conducted over 5–7 hours of class time. Teachers should refer to the [Controversial Issues in Schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) policy when preparing to facilitate this activity.

### Part 1

Conduct a discussion to identify the ensemble’s interest in current local, national or global people, or issues and stories. Agree upon an issue, person or story to explore through the hybrid performance.

Review the protocols of psychological or cultural safety, representation, and ownership of intellectual property using Aboriginal Affairs NSW’s [Aboriginal Cultural and Intellectual Property (ACIP) Protocol](https://www.aboriginalaffairs.nsw.gov.au/our-agency/staying-accountable/aboriginal-cultural-and-intellectual-property-acip-protocol/) as a reference.

Research, source, and contribute stimulus material on the chosen topic for the ensemble’s exploration and interpretation. Record contributions in the multi-modal process log. Material may include:

* images or animation
* podcasts or interviews
* media articles
* short films or documentaries
* records of objects of cultural, social, or personal significance.

Narrow the focus of the hybrid performance into a one-sentence artistic intention. The agreed artistic intention should be recorded and clearly displayed in the rehearsal space. For example, the work is created to explore:

* the power of young people in bringing about important change
* Australia as an open, welcoming country
* hope – the most powerful human emotion
* community as the glue that holds society together.

### Part 2

List initial ideas in the multi-modal process log about how the 4 essential concepts could be explored and manipulated in the performance work to communicate the artistic intention. Record these ideas in the multi-modal process log under the following headings:

* **Presence** – Based on the skills and knowledge in the class, what forms and style of performance can be effectively hybridised to create performance presence? For example:
* music or song
* slam poetry in chorus
* direct address or monologue
* physical movement sequence
* dance
* technical skills – sound, lighting, projection.
* **Space** – How can we effectively transform and activate the performance space? For example:
* projected montage of images
* lighting choices – fairy lights, up lights, torches
* symbolic use of set and costume.
* **Audience** – Who is the audience and how can we connect with them? For example
* choice of material for an audience of peers
* positioning of the audience in the space
* intended audience response – entertain, raise awareness, call for action.
* **Protocols** – How can we be physically, culturally, and psychologically safe in both rehearsal and performance? Considerations include:
* clear and effective warm-up routines
* safe use of technical equipment
* appropriateness of material – psychologically, culturally, and physically
* awareness of issues regarding representation and appropriation of stories.

### Part 3

**Teacher note:** the plan can, and will, change through the dynamic process of devising but should provide a framework for the process and ensure everyone understands their role.

Plan 5 scenes by completing Table 2 below. Record this plan in the multi-modal process log.

Table – scene planning table

|  |  |  |  |
| --- | --- | --- | --- |
| Scene | Form, style, device | Performance technology | Who? |
| Introduction of issue(30 seconds) | Narration or monologue | Projection of photos or footage | 2 performersOne tech operator |
| Importance of issue(90 seconds) | Movement sequenceLive music or vocalist | LightingVoice over or interview | 6 performers2 tech operators |
| Obstacles to addressing the issue(1 minute) | Scripted scenePuppetry | MicrophonesSilhouette | 3 performersOne lighting operator |
| Imagined resolutions to the issue(90 seconds) | Circus routine | AudioSoundscapesPercussionVoice over | 4 performers2 musiciansOne sound operator |
| Call to action or resolution(30 seconds) | Slam poetryChorus | Lighting | One student plus whole ensembleOne lighting operator |

Within the ensemble, create 5 working groups to source, write, choreograph, edit, compose, construct, explore, or direct an assigned scene.

Build the scene, gathering sources and material for inclusion. Consider the role of all members of the ensemble in the scene, including in the operation of technical elements. Where possible, integrate technical elements into the staging so that the operation of all elements is part of the performance. For example, speakers, data projectors, mobile phones, and laptops can be placed within the performance space for ease of operation.

Collaborate on the final shaping of each scene.

Record the scenes as they are built and included in the multi-modal process log as an opportunity to reflect and shape the scenes in the devising stage.

Review the work to ensure all performance and cultural protocols are being enacted.

### Part 4

**Teacher note**: provide ongoing feedback in the form of formative assessment questions for the ensemble to resolve as the rehearsals evolve. Some questions to consider might include:

* Do all members of the ensemble have opportunities to demonstrate their creation and control of performance presence, as a performer or a technical operator?
* Is there a diversity of forms, styles, techniques, and skills embedded in this hybrid performance work?
* Are we transforming and activating the space in multiple ways?
* Are there other opportunities to layer our work that we could include at this stage?
* Can our audience connect with this work?
* Is our artistic intention. story, or message clear?
* Do we value and recognise diverse perspectives in our storytelling?
* Is this work culturally, physically, and psychologically safe for all – performers and audience alike?

Conduct a discussion to decide on one transition device to thread the 5 scenes together. Transition devices could include:

* signs – chalk on stage, projected text, handheld signage
* music – live, recorded, sound effects, soloist, repeated lyric, soundscape
* lighting effect, combined with character voiceover or narration
* symbol – projected, transformational prop, sound
* movement sequence, dance, solo actor, chorus.

Decide on a simple, symbolic approach to costume.

Rehearse the whole piece several times, identifying and resolving issues that impact artistic intention and audience engagement. Create a simple run sheet including technical cues.

Review the essential concepts of protocols, space, presence, and audience through discussion and reflection.

Complete the following checks in the final rehearsal and on the day of performance:

* all technical equipment is safely set up and in working order – check all sound levels and cable connections
* all performers have appropriate warm-up routines – physical and vocal
* all props, materials, costume pieces, cue sheets are in place.

Perform the piece for an audience.

Complete an analysis of individual contribution to the process, development of skills, and understanding of space, presence, audience, and protocols in the multi-modal process log.

# Assessment – analysing and exploring essential performing arts concepts

**Teacher note:** relevant information should be transferred into the school’s assessment task template. Due dates and weightings are a school-based decision.

## Outcomes

* **PA5-2** experiments with ways in which spacecan be activated and transformed by the selection and manipulation of performance elements
* **PA5-3** controls energy and expressive skills to create performance presence
* **PA5-4** explores the skills and techniques needed to engage an audience in a collective experience
* **PA5-6** researches, documents, and reflects on performing arts concepts, ideas and processes
* **PA5-9** experiments with relevant essential performing arts concepts in new contexts.

[Performing arts course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Content

Through the co-creation of an original work, work as an ensemble to explore the skills and processes essential to hybrid performance. Work through the steps provided in [Learning sequence 5](#_Learning_sequence_5:) in the generating, exploring, selecting, rehearsing, and presenting stages of their performance.

Document and reflect on the learning in a multi-modal process log.

## Task instructions

This assessment task consists of 2 components:

1. Co-creation and presentation of an original 4- to 6-minute hybrid performance work.
2. An individual multi-modal process log, including documentation, analysis, and reflection on personal contributions to the process, development of skills, and understanding of the essential concepts of space, presence, audience, and protocols.

## Marking criteria

Table – marking criteria table

|  |  |
| --- | --- |
| Criteria | Grade |
| * Demonstrates extensive knowledge and understanding of hybrid performance conventions through the shaping of an original performance
* Displays sophisticated skills in activating, manipulating, and controlling the 4 essential concepts of protocols, space, presence, and audience
* Works collaboratively, and independently, as a focused member of the ensemble in the processes of co-creation
* Analyses and reflects insightfully on the development of and contribution to the artistic intention of a performance
 | **A** |
| * Demonstrates thorough knowledge and understanding of hybrid performance conventions through the development of an original performance
* Displays substantial skills in exploring and controlling the 4 essential concepts of protocols, space, presence, and audience
* Works collaboratively, and independently, as a member of the ensemble in the processes of co-creation
* Analyses and reflects on the development of and contribution to the intention of a performance
 | **B** |
| * Demonstrates adequate knowledge of hybrid performance conventions through contribution to a performance
* Displays satisfactory skills in exploring the 4 essential concepts of protocols, space, presence, and audience
* Works adequately as a member of the ensemble, with some inconsistencies in the processes of co-creation
* Documents and reflects on the performance process
 | **C** |
| * Demonstrates basic knowledge of hybrid performance
* Displays basic skills in identifying at least 2 of the 4 essential concepts
* Makes limited contributions to the ensemble
* Provides limited documentation of performance and/or processes
 | **D** |
| * Demonstrates minimal knowledge of performance
* Displays minimal awareness of the 4 essential concepts
* Makes minimal contribution to the ensemble
* Provides minimal documentation related to performance and/or processes
 | **E** |

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