

YES YES YES

BY ELEANOR BISHOP
& KARIN MCCRACKEN



EDUCATION PACK
CREATED BY ANNA RICHARDSON

TABLE OF CONTENTS

Page 1.....	Purpose
Page 2.....	About the creators
Page 3.....	Director’s note – Eleanor Bishop
Page 4.....	Creating YES YES YES with Eleanor and Karin
Page 6.....	Design
Page 8.....	YES YES YES and the verbatim form
Page 10.....	YES YES YES and links to the Health Curriculum
Page 11.....	Revision Questions for Drama External Assessments 90011, 91219, 91518

PURPOSE

*Jamie and Ari like each other. Karin and Tom do too.
They might be at two separate parties, but their stories are identical.
Until something happens, and they really aren't.*

On the tide of #metoo and #timesup, **YES YES YES** is an essential conversation starter for teenagers, parents, teachers and anyone seeking to create positive change in the lives of our rangatahi. Part confession, part documentary, and part open conversation, **YES YES YES** is a theatre show that explores the knotty and necessary topics of healthy relationships, desire and consent. This work from award-winning duo Karin McCracken and Eleanor Bishop blends audience interaction with a captivating solo performance, and features in-depth interviews with teenagers from around Aotearoa.

YES YES YES is based on a previous show by theatre-maker Eleanor Bishop called *Jane Doe*, which examined rape culture and consent and was born out of Eleanor's time studying in the United States. After bringing *Jane Doe* back to Aotearoa and developing a local version of the show with Karin McCracken, the show received resounding acclaim at home and at the Edinburgh Festival Fringe.

***"It would be good to see this
New Zealand production rolled out
in classrooms across the globe."***

- Lyn Gardner, *The Guardian* (UK)

We agreed with Lyn, but we knew that the show that would resonate best would be a new show built from the ground up, working alongside local teenagers and sexual abuse prevention experts.

So, working with Rape Prevention Education as advisors, we also enlisted the help of year 13 students from two Auckland secondary schools -



Papakura High School and Epsom Girls' Grammar School, along with a Wellington school - Newlands College. This allowed us to flesh out the storyline in a way that was true to the students we hope to represent and gave life to a diverse range of stories within the narrative of **YES YES YES**.

Our hope is that **YES YES YES** will continue to evolve as the challenges that face teenagers, ideas of consent and healthy relationship continue to change.

Auckland Live

YES YES YES was commissioned by Auckland Live in 2017 because we wanted to support Eleanor and Karin in creating a show made for and with Secondary School students based on their experiences from performing *Jane Doe*. As part of the creation **YES YES YES** had a two night development showing in 2018 at the Auckland Town Hall's Concert Chamber for students from Papakura High School and Epsom Girls Grammar School. Based on the overwhelmingly positive feedback from both students and teachers we programmed **YES YES YES** to be first of show in our 2019 Secondary Schools Theatre Programme. More information about Secondary School's programme can be found here: <https://www.aucklandlive.co.nz/secondary-schools-programme-theatre>

ABOUT THE CREATORS

Karin McCracken – Co-Creator & Performer

Karin McCracken is an actor and theatre-maker, whose most recent performance work includes *Mrs Warren's Profession*, *Body Double*, *Jane Doe* and *It's a Trial!* Karin is also a specialist educator in sexual violence prevention training. She has previously delivered this work in schools and workplaces for the Sexual Abuse Prevention Network in Wellington.

Eleanor Bishop – Co-Creator & Director

Eleanor Bishop is a writer and director creating feminist theatre. Her most recent work includes George Bernard Shaw's *Mrs Warren's Profession* (ATC 2018), *Body Double* (created with Julia Croft & Karin McCracken as the STAB Commission 2017, Silo/Auckland Arts Festival 2018) and *Jane Doe*.

Zanetti Productions – Producer

Led by Lydia Zanetti, Zanetti Productions presents innovative and ground-breaking creativity, with a focus on work that invigorates social change, celebrates otherness and sends audiences out into the world with a spark in their heart.

www.zanetti-productions.com

Helen Sheehan – Producer

Helen Sheehan is a producer and arts administrator with experience working at some of Aotearoa-New Zealand's most exciting arts organisations, including Zanetti Productions, Silo Theatre and Basement Theatre. She believes in the transformative power of the arts, is dedicated to ensuring this is accessed by everyone.

Rachel Marlow – Lighting Designer

Rachel is an Auckland based lighting designer and one half design company Filament Eleven 11 (a collaboration with partner Brad Gledhill). She enjoys collaborating to produce beautiful theatrical productions and light installations and bringing theatrical detailing and storytelling to her work in live corporate events and music gigs. Rachel studied Theatre at Victoria University of Wellington and Holloway University of London.



DIRECTOR'S NOTE - ELEANOR BISHOP

For the last five years I have been working on how to make theatre with challenging subject matter and things that make us uncomfortable, like sex, consent and sexual violence. I feel passionately that theatre is a special form, where people come together to witness and participate and so we must always be trying to harness the unique power of theatre and do things that only theatre can do.

YES YES YES brings together a lot of my interests.

1. Creating a collaborative process that works with the people the show is trying to communicate to
2. Documentary sources - interviews, real life stories, actors performing as themselves. To me, there is nothing more powerful than someone speaking their truth.
3. The belief that change comes from us empathising with each other's stories. Theatre is really good at creating empathy because there is a person standing right in front of you.

This is the power theatre has over the newspaper, or even a movie. I think when we understand other people's stories, on an emotional level, not just an intellectual level, we can begin to change ourselves.

It has been so satisfying as an artist to make something for a very specific group of people - 16-18-year old's, and to work with so many amazing young people as part of the process.

ACTOR'S NOTE - KARIN MCCRACKEN

Performing YES YES YES requires me to be both an actor and a facilitator. I'm 'with' the audience, there's no fourth wall. I'm sometimes asking them to think about things that are scary, or asking them to do things like get on stage with me. They can feel like big asks, so they need to trust me.

I like it. It's hard, because the performance always exists on two planes - if I'm doing a monologue that requires me to transport myself to another place in another time, I've still always got my eye on the crowd, sensing how they're going, analysing their responses so I can shift how I'll talk to them directly in the next act. Performing YES YES YES well requires a blend of empathy, speed, humour, generosity, and vulnerability.

The biggest challenge, for me, is the level of vulnerability it requires, especially as I'm playing 'myself'. YES YES YES asks that I'm in control of the room at all times, but also the most vulnerable person at all times. I am a private person, in honesty, and reasonably guarded. So, recounting personal, intimate memories and thoughts to an audience goes well against the grain. Now that's pretty

normal in acting when you're in full character, but when you're playing yourself it's more difficult to fight your own natural tendencies! My natural physicality is grounded and still, which gives me a sense of control; while that's useful in some parts of the show, I also have to allow myself to be physically vulnerable too - and that's the hardest work for me in the 'acting' of it (I'm sure Eleanor would agree with this!).

I love performing this work, because I get the unique opportunity to connect with a lot of people in a short amount of time. I also get to be near Ari, the character in the story who is sexually assaulted. They are very real to me and very dear to me. The final conversation between them and I feels very intense for me - in fact, that's probably the only time in the show that I genuinely feel like I might lose control of the room, because I'm trying not to cry!

It's an incredibly special show to have made with Eleanor, and a challenging and rewarding show to perform. I learn something about myself and other people whenever I do it.

CREATING YES YES YES WITH ELEANOR AND KARIN

YES YES YES is a work adapted from your play *Jane Doe*, what inspired you to develop this work specifically for teenagers?

Eleanor: *I love teenagers - so much of my work that I have made in my late twenties is me looking back at my teenage self and where my ideas about sex and romance came from - both in the media I was consuming and the lived experiences I was having. When I was at high school, we didn't even talk about consent. So, we wanted to make something we wish we had seen when we were sixteen. The show is almost like us talking to our sixteen-year-old selves - the things we wish adults could have shared with us, and in a way we would've liked to be talked to - mature, honest, funny.*

Can you describe the development process, what surprises and challenges arose for you throughout?

Karin: *The development process hinged on thinking about the skills that are needed to prevent and call out harmful behaviour, and then trying to fold them into a story. That's hard because you can't just point to the thing that's bad - you have to provide some ideas for how to change it. But you also have to do that in a way that isn't preachy. That was more taxing than I thought it would be. I also didn't realise how truly out of the loop Eleanor and I would be in terms of what teenagers are up to now, especially on social media. Our first workshop with Year 13s was mostly us saying things like "so Facebook huh?" and them laughing at us.*

You have two parallel storylines, that diverge into a positive outcome and a negative outcome, can you discuss why you decided to do this Eleanor?

Eleanor: *This wasn't the intention from the outset. When we started we knew Ari's story would happen over one night; a case of sexual assault where the consent cues were not listened to or ignored by an acquaintance of Ari's. We didn't want to make the issue consent around alcohol or the person who*

commits the harm some monster lurking in an alleyway. In the beginning we thought Karin might share stories from lots of different phases of her life, including her teenage years. But, then in talking about our 'good' sexual experiences, we realised a lot of what made them good wasn't necessarily the sex but the listening, and feeling safe, so we thought it would be cool to drill down and be really specific about one night. There was also the thought that Karin telling a story from her perspective, as a twenty something, would be more honest and authentic than her playing a teenager. Then after a bit of writing we realised - hey, whoa, these stories are so similar up to a certain point. It was a realisation for us as well.



Can you elaborate on why you chose to have audience interaction as part of the narrative structure of the performance?

Karin: *Ending sexual violence has to be a community effort, that requires collaboration and talking to each other. We want the audience involved because we don't have all the answers ourselves, and we trust that our audiences have the skills to be positively engaged with this content.*

Eleanor: *In a traditional audience relationship, the audience can be passive, simply receiving the show. We wanted to model good consent and have the performance be a two-way street where we're asking*

for participation and that can be taken up or not as each audience member wishes.

In the same vein Karin, how did you define each storyline physically so that the audience could navigate the narrative successfully?

Karin: *In the story that is about Karin and Tom, I'm very conscious of how my body is moving. So much of reading consent cues is in body language, so I'm trying to reflect that in how my body matches up with how 'Karin' is feeling:*

- *If I'm talking about feeling nervous, it's important that I 'look' nervous - tight shoulders, wide eyes, etc.*
- *I also talk about the phenomenon of dissociating - losing connection to your body when you're panicked or distressed. This means the movements during that story should be deliberate and precise (on a good day, ha).*
- *In Ari's storyline, I'm facilitating rather than acting really, so my movement feels more functional.*

In the segments where my primary role is to 'hold' the audience - during the messages, or asking for volunteers, or explaining that people can leave if they get upset or feel uncomfortable - my body and voice are working to make people feel safe and relaxed. That might mean I move closer to the audience, or get lower to the stage. I've got to be in control, but also vulnerable. All of that needs to be reflected in my body, movement, voice and proximity to the audience.

What have you been surprised and challenged by during the performances of YES YES YES , as it moved through its development stages and into this year's performances? What has changed?

Karin: *It can be hard to strike the right tone in a show for young people. I remember hating being told what to do by people older than me at high school, because*

it always felt patronising. We don't want to do that here. We originally had some of the content set at a school and we ended up taking that out, because, it felt like the adults had all the answers. It wasn't our intention, but that's how it ended up feeling. So, we pulled it out of the school context and made one of the key conversations between Ari and Karin instead. That felt a lot better, and a lot more truthful - we could write something closer to home, and us, that way.

What do you hope that the audience (both students and adults) gets out of this performance?

Karin: *A good conversation about a difficult topic. And a laugh, to be honest. There's some fun and funny stuff in the show, mostly from the young people we interview. I want people to feel part of a community - that the struggles they face aren't just held by them.*

Eleanor: *I really do want the audience to feel positive when they leave. Dating and romance should be fun and funny. And hopefully they come away with more skills to navigate consent in their own lives.*



DESIGN

SET AND SPACE:

YES YES YES is set very simply, to allow the show to travel well. The stage space is set with three microphones and a projector screen. The microphones create an inverted triangle in the space, where Karin places her own personal narrative. When she breaks into Ari's narrative she moves out of this space, closer to the audience in order to focus and hold them or to the microphones where the story plays out 'outside' of Karin's personal world. This allows for a simple and effective physical delineation between narratives.

PROJECTION: HEADINGS, LIVE POLL AND INTERVIEWS

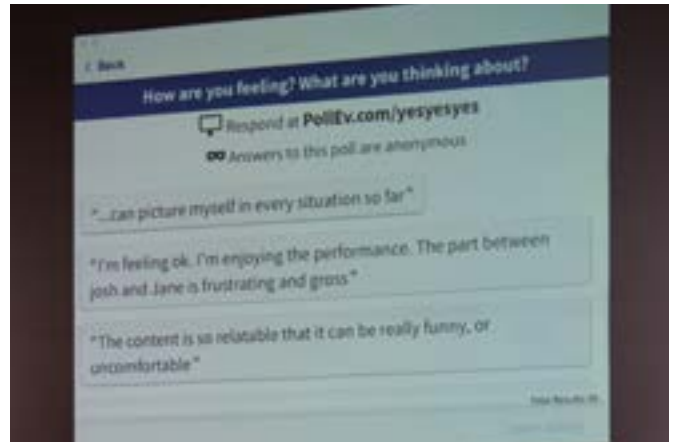
Epic theatre style headings are projected to indicate narrative passage to the audience, helping the audience to navigate the three different modes of storytelling:

- Karin and Tom: narration and commentary
- Ari: direct address and facilitation
- Conversations: between all the other players in the story; Ari, Jamie, friends and finally Ari and Karin.

A live poll is projected onto the screen and breaks up the performance:

Karin: *Eleanor has used the poll (where people can text in messages that get projected for the audience to see) since Jane Doe days. It allows people a break in the show to gather themselves and their thoughts, and really drives home that this is a conversation. We want to know how people are feeling. In this show it does speak to how messaging is such a go-to form of communication now, particularly for high school students (but I'd also say for people our age).*

Interviews from a range of students are projected three times throughout the performance, allowing the show diversity and a broad, inclusive set of perspectives.



Eleanor: *It's so important to hear from the students. There are so many different perspectives and stories out there on dating and romance - Karin and Ari's stories are only two of them. So hopefully people watch the show and can relate to someone's story. Also, it's so important that we're not speaking for young people - they're the best at telling their story and the students in the interviews show amazing bravery in sharing!*

Structurally - the interviews always come after Karin and Ari, so they're the third beat of each act. They expand on the themes Karin/Ari have talked about or echo/create a tone/mood we want. So, 1) dating/romance/first times and then 2) negative experiences and then 3) positive stories. It's important to end on the positive.



MICROPHONES, MUSIC AND SOUND EFFECTS:

Microphones are used during the interview sections of the performance to amplify the participants voices and also provide the audience with the ability to differentiate the storylines.

Eleanor: *If we didn't use a microphone when we recorded the interviews, the sound quality would be poor on the recording. To match that amplified sound, we use microphones during the audience participation sections. This also allows the students participating a bit of a safety net in a vulnerable position. Karin could wear a mic, but I think this would distance her too much from the relationship with the audience she is trying to build - which is more natural. It also provides contrast throughout the performance.*

Music and sound effects are used throughout the performance;

- Music punctuates moment of impact within the script. The tone of the song matches the tone of the moment in the play. This allows the audience to buy into the humour, anxiety, mood/ atmosphere or sadness of the moment
- Text dings, trills and blips are used in conjunction with the projected headings, to help the audience differentiate between storylines.

LIGHTING:

Colours:

Eleanor: *we use a warm white palette when Karin is doing her monologues and this switches very subtly to a cooler white in the conversations that are read aloud. We often use a blue backwash when the audience is texting and sometimes when the interviews are playing as it is a calming colour.*

Audience lighting:

Eleanor: *we start the show with the house lights on. When Karin is doing her welcome and safety talk we want her to be able to see the audience so she can really connect with them and we also want to smooth the transition for the audience into starting the show. We don't want it to be abrupt. So when Karin asks 'shall we do the show', that's when we bring the house lights down. We bring them up when Karin asks for volunteers to read and also when people are texting. We want people to know they can leave in the texting if they want.*

COSTUME:

Eleanor: *Karin wears jeans and sneakers and a t-shirt. We wanted her to look like herself. Casual but not sloppy - she's doing a show after all! And like she could maybe have worn this outfit to the party she describes in the show. It's important she's comfortable and feels good in her clothes.*



YES YES YES AND THE VERBATIM THEATRE FORM

“Verbatim means word for word. Traditionally verbatim is used in the theatre to highlight an event, comment on issues of a political, social or economic nature and using real people’s words to express this.”

- Kate McGill (Verbatim practitioner, playwright, director and actor)

Looking at the style and form of *YES YES YES*, the audience immediately feels that they are in a conversation with the actor, Karin, rather than being played to in the traditional sense of the actor audience relationship. It is evident that Karin’s story is drawn from her own life through her delivery, as are the interviews from the students involved. The audience must, therefore, also assume that the rest of the text is drawn from reality.

Verbatim theatre is becoming a common tool for theatre makers for a few reasons. It can be an investigation; actors, playwrights and directors asking - what can theatre add to this conversation? It is a tool to unlock a person’s ‘whole story,’ where the audience can see the ordinary as extraordinary. Finally, it is used to create something in the space between what is happening in the world and what people are thinking, allowing an audience to engage in conversation, rather than suspend their disbelief. In this way *YES YES YES* fits into the Verbatim realm.

UNPACKING VERBATIM IN YES YES YES

You could use these features in your Drama class to help you create devised work of your own, around an idea you are passionate about.

Setting the audiences expectations and the lack of the fourth wall

Karin breaks down the barrier, that the theatrical fourth wall can create, from the outset of the performance. Prior to the shows beginning, she will be seen milling through the audience, chatting to students in a kind and warm manner. This allows her to build the bonds between audience and actor, creating a safe space to talk about the difficult content and audience interaction that is to follow.

“The content dictates the creative decisions we have made around our solo show and audience interaction. We need to figure out what other people are thinking and audience interaction allows that tone to be brought in, so then every show is different, the story takes its own shape and different perspectives are allowed to sit in the performance space.”

Karin and Eleanor - Kerikeri Q + A.

Narration and commentary

Karin tells her story in the third person, essentially narrating and enacting a memory. She is also interjecting with personal thoughts that were happening in the moment or providing commentary on how she feels about the actions and decisions



she made in the past. Karin does this in a manner that creates a dialogue between herself and audience, drawing them into the narrative - essentially placing them in the situation with her and provoking them to question what they would do.

Ari's story on the other hand is a direct address to the audience, telling them the facts of the situation, with an empathetic tone, to give the situation the gravitas it needs. Audience participation is then woven into this section of the narrative, allowing for a true dialogue with the audience and for the content to seep into the collective conscious. This can be deeply uncomfortable for the performer, as they are open to the unknown.

“We open the contract from the outset of the show, that people are allowed to say whatever they want. So we have to be true to that contract and take how people react as a human response to the discomfort of the situation.” - Karin and Eleanor - Kerikeri Q + A.

Making the ordinary heightened

The magic of verbatim theatre is that practitioners use real people's stories, the nuances of normal speech (the um's, ah's, pauses for thought) and 'normal' body language, which becomes poetic once put onto the stage. Eleanor and Karin use their own stories and the collective thoughts and ideas of

the teenagers they have talked too, as a device to build their narrative. The ordinary moment in Karin's life, once you add the narration, the commentary, the moody lighting and the audience, becomes heightened and a gravity is given to the situation.

Authenticity

Verbatim theatre requires authenticity in order to evoke an emotional response and connection with the audience. That is why it is important to keep all the messy moments of the conversations and interviews that inform the performance - the um's, ah's, pauses for thought. These allow the audience to believe that the story in front of them is real and feels a little less rigid than a traditional script. The performer has a duty to the people they are representing to get it right, but this can be a distillation or interpretation of a wider conversation, as is done in YES YES YES.

National Theatre Verbatim

Resources for in class work:

Introduction to Verbatim:

<https://www.youtube.com/watch?v=ui3k1wT2yeM>

The ethics of Verbatim Theatre:

https://www.youtube.com/watch?v=39JSv-n_W5U



YES YES YES AND LINKS TO THE HEALTH CURRICULUM

Below are two examples of how **YES YES YES** could be linked to the senior health curriculum, with a focus on Level Two NCEA. You could adapt this to suit Year 13/Level Three work, depending on the programme or curriculum design your school teaches.

Achievement Standard notes from www.nzqa.co.nz

91237: Take action to enhance an aspect of people's well-being within the school or wider community.

- identifying an issue that affects the well-being of people within the school or wider community
- developing a workable plan to improve well-being and implementing the plan
- evaluating the effectiveness of the action by reflecting on the implementation of the plan.

Assessment may be based on the following key areas of learning: mental health, sexuality education, food and nutrition, or body care and physical safety.

YES YES YES link to 91237: This performance can act as a provocation or starting point for conversations around the performances main threads, as identified by Eleanor and Karin; consent, desire and healthy relationships.

Prior to the performance you could discuss:

- How these issues are seen, stigmatised and thought about from your own point of view and your prior knowledge?
- What resources are already available in addressing or discussing these issues?
- What/where are the holes and gaps in what is available?

After seeing the performance, which is an example of how we might break down the barriers that exist between these issues and the conversations that need to be had, in a safe and respectful manner, you could:

- Develop your own ideas and actions in order to enhance the well-being of people within the school or wider community as a result of discussions that arise from the content of the show
- Revisit the questions you asked yourself prior to the show and how your perception has changed.

91239: Analyse issues related to sexuality and gender to develop strategies for addressing the issues.

- Explaining influences of gender and sexual identity.
- Recommending a relevant combination of personal, interpersonal and societal strategies to address the issues, which reflect the values of social justice.
- Why or how influences impact on gender & sexual identity.
- How strategies to address issues reflect the values of social justice.
- How recommended strategies to address issues reflect the values of social justice.
- The interrelationships between the personal, interpersonal and societal aspects.

Influences on gender and sexual identity can relate to individuals and/or groups in society and include a relevant selection of personal (eg biological), interpersonal (eg family or friends) and/or societal (eg culture, media) considerations. Strategies that reflect the values of social justice require personal and collective actions that contribute to societal good and benefit the well-being of individuals, groups and communities.

YES YES YES link to 91239: This performance can act as a stimulus for this assessment, providing you with another way into this standard. It can open up discussion about what influences young people through the interview sections of the performances. The questions the students were asked, could open up brainstorming ideas within the class to explore what strategies could be employed to address the issues that arise in these interviews.

Similarly, students could draw ideas from the two wider story arcs.

- In the Ari arc; what are strategies that we could employ to combat stigma around sexual assault and how we treat both victims and perpetrators, especially when they are teenagers and their brains are still developing
- In the Karin arc; what are the strategies we could employ to promote the chain of choices that Karin makes, how can we discuss desire and what it means in a safe way, especially when they are teenagers and their brains are still developing.

REVISION FOR DRAMA

EXTERNAL ASSESSMENTS 90011, 91219, 91518

Below are the specifications for Achievement Standards for external drama exams (taken from the NZQA website, via the following link: <https://www.nzqa.govt.nz/ncea/subjects/assessment-specifications/>)

Keywords are bolded to aid you and the questions in this pack are designed specifically to prompt discussion or written answers that will enable you to revise successfully. You will want to have access to a glossary of Drama Components or Aspects on hand as you revise. Your teacher should have access to these or they can be found at TKI's Arts Online, although this list is not divided into the four categories Techniques, Elements, Conventions and Technologies, so a good starting point would be to make a chart dividing them up and ensuring you know the difference: <https://artsonline.tki.org.nz/Teaching-and-Learning/Pedagogy/Drama/Glossary>

Level One: 1.7 (90011)

Candidates should be familiar with the **use of drama techniques**, the **use of technologies**, **role development**, and the **drama element of mood**.

Level Two: 2.7 (91219)

Candidates should be familiar with **character**, **dialogue**, and the **use of drama techniques and technologies**.

Level Three: 3.7 (91518)

Candidates will be expected to make connections between the **director and designer's concept(s)** and the performance seen.

Candidates should be familiar with the use of drama elements such as **role, focus and symbol**, the **actors' use of techniques**, and the **use of technologies and conventions**.

NOTE: Questions at all levels may cover a combination of elements, techniques, conventions, and technologies.

Revision Questions for Yes Yes Yes

Note: When answering the following questions you will want to find and provide physical examples from the production. A physical example is when you describe, with specificity, what is happening on stage at the time. Get down to the nitty gritty, for example, explaining how Karin is standing or moving, how she creates other characters or how she creates focus with the audience participants, what is happening with technology, where exactly they are in space, etc. **The more detail, the better!**

Character/Role: Answer these questions for each character in the play.

- How did the actor use the drama techniques (voice, body, movement and space) to create their characters?
 - *Think further:* Did the character evolve or stay the same and how is this communicated through their use of techniques?
- How did the actor create impact individually and in their relationship with others or the audience? Link to specific moments or examples in the performance.
- What did you understand about the characters through the dialogue that was used in the performance?
 - *Think further:* What do we find out about the characters' lives and world through the characters' dialogue? Think of a specific moment and use direct quotations from the text.

- How did the actor build **mood** in their performance? Link to specific moments or examples in the performance.

- o *Think further:* What did you understand about the wider meaning of the play from the way the actor realised the characters in performance?

- o How did the video's encourage you to think about the big ideas in the performance?

Themes/Ideas/Symbols:

- What were the main themes and ideas evident in the script? Link these themes and ideas to specific moments or examples from the performance.

- What themes and ideas do each of the characters represent and how is this communicated through the acting techniques used?

- How did Eleanor Bishop and the design team use the Drama Elements to build the performance? How did this make you feel as a member of the audience?

- o *Think further:* How was the **mood** created by the design team? Link your answer to specific technologies or moments in the performance.

- o How was **focus** created by the director or design team? Link your answer to specific technologies or acting moments in the performance.

- Identify recurring symbols, motifs or uses of technology throughout the performance. Explain why they were important to the performance or narrative?

- How do these themes, symbols or ideas link to the wider world of the play or the wider context of Aotearoa and what impact does this have on the audience?

Director/Designer Concept/Structure:

- Discuss how the performance was structured. Why was this effective?

- How was tension created through the way the narrative was structured?

- Discuss the tension created between the technologies used, Karin's acting and the use of audience participation.

- How was dialogue used to drive the narrative or story of the play?

- o *Think further:* Discuss the contrast between the audience participation, the use of recordings and how the character speaks to the audience.

- o How was narration used within the performance and how did this contrast to moments where characters were speaking to one another?

- How was the structure of the play different from a normal linear narrative and why was this important? How did this affect you as an audience member?

- o *Think further:* What do you think Eleanor Bishop and Karin McCracken were trying to say through the mix of interviews, the incident between the young people and Karin's story? How was this brought to life on stage? What did you take away as the main message?

- Discuss how impact was created and link this to either the Directors or Designers concept. Link your ideas to specific moments or examples from the performance.

- Discuss the purpose of the performance and how it links to what is happening in the world socially, politically or historically. Link your ideas to specific moments or examples from the performance.

Technology: link your ideas to specific moments or examples in the performance. Think about lighting, set, sound, props, costumes, make-up and how this helped bring you into the world of the play.

- How was technology used to create impact in the performance?
- How was technology used to highlight important ideas, themes and symbols in the performance?
- How was mood created or built through technology and why was this important?
- How did the use of technology help you gain a deeper understanding of the world of the play?
- What was the symbolic purpose of the recorded interviews in the performance? How did this connect with the story or enhance its message?

*IMPORTANT NOTE: When you are writing about Set or Costume, you need to be **specific** about the following details and also sketch what you see. Imagine the person you are writing for has not seen the production and create a vivid image in their mind of what you saw:*

- *Set/Props:*
 - o *The size, shape and dimensions of any set pieces or props used*
 - o *The materials used, their textures and the colours*
- *Costume:*
 - o *The materials, colours and textures used to make the physical costumes*
 - o *The shapes created and the symbolic aspects of the costume*