

YES YES YES

By Eleanor Bishop & Karin McCracken



EDUCATION PACK

Created by Anna Richardson

EBKM

 creative *nz*
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

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Photo: Andi Crown

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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.

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 (young people). 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/New Zealand.

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 relationships continue to change.

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 the first show in our 2019 Secondary Schools Theatre Programme. *YES YES YES* has gone on to be performed in Australia, Canada, Edinburgh and Serbia. It has been translated into Welsh, Catalanian, Hungarian and Portuguese.

About the Creators

Karin McCracken – Co-Creator & Performer

Karin McCracken is an award-winning writer and performer based in Aotearoa New Zealand. Her most recent work includes the Edinburgh Festival Fringe hit *Heartbreak Hotel*, the large-scale adaptation *Gravity & Grace* (co-adapted with Eleanor Bishop), and *Yes Yes Yes* (co-written with Eleanor Bishop), a show for young people about consent and healthy relationships. Karin co-created the live art performance work *Standard Acts* in 2021, and is a deviser and performer in the new form theatre company Binge Culture. She is a trained sexual violence prevention educator and uses these skills in her work as solo performer of *Yes Yes Yes*.

Eleanor Bishop – Co-Creator & Director

Eleanor Bishop is a stage director and writer working across theatre and opera. Described as “one of New Zealand’s most daring, intelligent, and political directors” (The Theatre Times), her recent works include Chekhov’s *The Seagull* - a new online version (ATC), *BOYS* (adapted from Greg McGee’s *Foreskin’s Lament*, ATC & Toi Whakaari) and George Bernard Shaw’s *Mrs Warren’s Profession* (ATC). In 2021, she was the Friedlander Foundation Associate Artist for NZ Opera. She holds an MFA in Directing from Carnegie Mellon University in Pittsburgh, USA and works internationally as an associate director for New York based multimedia theatre company, The Builders Association/Marianne Weems.

EBKM

EBKM is a theatre company based in Pōneke Aotearoa led by Karin McCracken and Eleanor Bishop. They make high quality, socially minded, formally innovative contemporary theatre for a range of audiences in New Zealand and abroad, and they develop their work through extensive research and in consultation with audiences, social agencies and academics. Eleanor and Karin were the recipients of the prestigious Bruce Mason Playwriting Award in 2022 for their body of work, the first time in the award's 40 year history that it was awarded to a creative partnership. www.ebkm.co.nz

Rachel Marlow - Lighting Designer

Rachel Marlow is a lighting and production designer and creator. She is a co-director, with Brad Gledhill, of boutique design house Filament Eleven 11. Rachel is one of New Zealand’s top theatrical lighting designers. Her designs have received accolades at both the Auckland Theatre Awards (Excellence in Design 2019, Excellence Award for 2018 Body of Work, People’s Choice Best Lighting 2017 and 2016) and the Wellington Theatre Awards (Lighting Designer of the Year 2018 and 2016). Rachel’s lighting design credits include: *SILO* (Boys will be Boys, Peter and The Wolf, Mr Burns, Here Lies Love, Wild Dogs Under My Skirt), Auckland Theatre Company (*Red Speedo*, *Rosencrantz and Guildenstern are Dead*, *Black Lover*, *My Own Darling*, *Sons*, *Next Big Thing* Mentor), *Red Leap* (*Dust Pilgrim*, *Kororareka*, *Owls Do Cry*) and Eleanor Bishop/Karin McCracken’s *YES YES YES*.



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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.

- Creating a collaborative process that works with the people the show is trying to communicate to.
- Documentary sources - interviews, real life stories, actors performing as themselves. To me, there is nothing more powerful than someone speaking their truth.

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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 in the room.

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.

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 .

I love performing this work, because I get the opportunity to connect meaningfully with audiences – we get to know each other. I also get to be close to Ari, the character in the story who is sexually assaulted. They are very real to me and very dear to me.

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.

In this education kit, there are many references to myself (Karin) being the performer in the show – sometimes 'Karin' is used as shorthand for the performer. This comes from the number of years we did the show where I was the only performer. Rest assured – all of the information in this kit that references performer craft applies equally to Hannah Kelly, who you may see perform the work in Australia.

Performing *YES YES YES:*

Hannah Kelly

Karin: In 2024, we have been very lucky to have Hannah Kelly train with us an alternate performer. Hannah is an award-winning performer based in Aotearoa, who Eleanor and I have had the pleasure of working with before. We really wanted to work with Hannah on this special project as she is so generous, funny, and skilled. When she's on stage, you can't take your eyes off her. I'm so impressed by the way she interacts with audiences – allowing everyone to feel brave and held at the same time. I can't wait for some of our Australian audiences to meet her.

In this education kit, there are many references to myself (Karin) being the performer in the show – sometimes 'Karin' is used as shorthand for the performer. This comes from the number of years we did the show where I was the only performer. Rest assured – all of the information in this kit that references performer craft applies equally to Hannah.

Hannah Kelly

Performer / Understudy

Hannah Kelly (she/her) is an actor, voice artist & teacher based in Te Whanganui-a-Tara, Aotearoa. She has just returned from a sell-out Edinburgh Fringe season of *Werewolf* (Binge Culture Collective), and has recently closed the NZ premier season of *and The Lochburns* (William Duignan; directed by Andrew Paterson) at Circa Theatre. Hannah is well-versed in immersive, interactive performance and working with audiences. She performed in *Destination Mars*, an interactive theatre work at Te Papa for the 2022 Aotearoa Festival of the Arts; this work was toured around the country in 2023 in its latest iteration *Mission Control Mars* (dir. Kip Chapman). Other recent works include *You and A.I.* (Binge Culture); *U R Back* (Barbarian Productions), *Wednesday to Come* (dir. Erina Daniels; Circa Theatre); PSA Election 2020 (dir. Gavin Rutherford; Circa Theatre); and *The Surprise Party* (dir. Conrad Newport; Circa Theatre). She has also toured the country with works for young people - with Capital E, TAHI Festival and Ensemble Impact/Young & Hungry. Hannah is a graduate from Victoria University's Theatre (Hons) programme, and John Bolton's Theatre School in Melbourne.



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 were ignored by an acquaintance of Ari's. We didn't want to make the issue of consent around alcohol or the person who commits the harm to be some monster lurking.

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. 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 the performer 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 that can be taken up or not as each audience member wishes.





In the same vein, Karin, how did you define each storyline physically as the performer, 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 (as the performer). 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 the performer instead. That felt a lot better, and a lot more truthful. That way, we could write something closer to home and closer to us.

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 the performer places her own personal narrative. When she breaks into Ari's narrative she moves out of this space and closer to the audience, in order to hold their focus. 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 characters in the story; 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 the performer and 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 gives a bit of a safety net to the participating students, who are in a vulnerable position. The performer 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 moments 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 the performer 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 the performer 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 into the show for the audience. 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 during the texting if they want.

Costume:

Eleanor: The performer wears jeans and sneakers and a t-shirt. We wanted the performer to look like herself. Casual, but not sloppy (she's doing a show, after all!), and like she could have maybe worn this outfit to the party she describes in the show. It's important that 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, or to comment on issues of a political, social or economic nature 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 performer rather than being played to in the traditional sense of the actor- audience relationship. Through her delivery, it is evident that the performer's story is drawn from her own life, 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 audience's expectations and the lack of the fourth wall.*

From the outset of the performance, Karin breaks down the barrier that the theatrical fourth wall can create. Prior to the show's 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:

The performer tells her story in the third person, essentially narrating and enacting a memory. She also interjects 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. The performer does this in a manner that creates a dialogue between herself and the 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 gravity 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 ums, ahs, 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 to, as a device to build their narrative. The ordinary moment in Karin's life becomes heightened and a gravity is given to the situation, once you add the narration, the commentary, the moody lighting and the audience.

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 ums, ahs, 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



Creating a safe space to work

Before Karin and Eleanor started working with the students who have helped to create this show, they needed to create a space that was safe and respectful for everyone. In short, they needed the students to enter into a consensual working relationship with them before they started.

Below are some ideas of how to do this in your own classrooms, to ensure that you are keeping yourself, your peers and your teacher safe, as you work in this space. These ideas could be applied to any work you do in Drama.

RULES AND BOUNDARIES:

In order to work safely with one another, there needs to be rules and boundaries that you all follow. You need to decide what is acceptable and what person in the class needs to agree on these parameters. Use the following prompts to brainstorm what your class's rules and boundaries might be:

- What can others do to make you feel brave to share feedback?
- What vulnerable? To share something personal?
- What would make you feel unsafe?
- How can the use of devices (iPhones, etc) in the classroom be helpful or harmful?
- What can you do to make other people feel brave and safe?
- What type of language makes you feel unsafe?
- What type of language encourages you?

From this brainstorm, develop a set of rules and boundaries that the entire class can all agree on and will adhere to. You will need to think about:

- What physical rules and boundaries need to be in place?
- How you physically work with your own body and each other in the space?
- Think about touch, proximity to each other and eye lines.

- What verbal rules and boundaries need to be in place, how can we be careful with our words?
- Create a safe space to opt out of the work at any time. An example of this could be; "You can leave the classroom at any time if the work feels too much, and you can head to this [INSERT HERE] space. If you aren't back in five minutes, a buddy or the teacher can come out to see if you are okay."

CREATING A CONTRACT:

Once you have collectively come up with your rules and boundaries, write them up into a contract that you can display in a prominent position every time you work. You could:

- Write it on a large piece of craft paper, have everyone sign it, blu-tack it to the wall.
- Create a digital version that everyone can have on their phones and/or that can be displayed with a projector.
- Put each rule or boundary on separate pieces of paper and make a collage on a wall by blu-tacking them up.
- Sign the contract with hand prints or thumb prints - get creative!

SAFE FEEDBACK - REFRAMING OUR LANGUAGE:

Drama students are used to getting and giving each other feedback, it is fundamental to developing effective work on stage. It is important to think about the language that you are using in this space and to think about how the feedback is being delivered. Discuss and think about the following:

- When a group has performed, how do you think feedback should be given or discussions should be started? Should everyone be sitting? Should you form a circle? Hands up or just speak when you feel it's the right time?



- Positive feedback should always outweigh critical feedback. There are always good things to be found in improvisational work.
- Swap the phrase “constructive criticism” for the phrase “advice to move forward with”.
- Choose specific moments that you liked and highlight them to show you really observed and listened with intention.
- Choose specific moments and provide specific advice to help a group explore an idea further. For example; “I really enjoyed [INSERT HERE], but could you try shifting people onto different levels and playing with the amount of space between people, as I think that could help create contrast.”

Something to experiment when performing in class: Try working as a class on the sections of scenes that could be improved or explored. Sit in a circle with the performers in the middle and get the group to perform again:

- Anyone in the audience can stop the performance at any time to ask a question.

- Anyone in the audience can stop the performance at any time to get up and direct the performers into a new position or to suggest dialogue.
- Reinforce moments you really like by verbalising it with short agreed upon phrases such as “love that” or “yes” or “awesome”, or by using a positive gesture, such as clicking your fingers or clapping.

Once you have made changes or worked on moments, perform the scene again and discuss how these changes made the performance more effective or impactful.

Verbatim in the classroom

You could use the following activities as a larger unit of work in the classroom.

You could also approach these activities in a playful manner and enjoy the experience of Verbatim out assessment attached. Aim to approach the following activities with authenticity, vulnerability and honesty. Take risks and don't be afraid of getting things wrong.

PLAYING A PEER:

Instructions:

- Divide into pairs, make sure you are comfortable working with that person, as they will be playing you verbatim and this may be funny or uncomfortable
- Use your phone to film or record (you must delete the footage after the activity for safety)
- Sit opposite one another, either on the ground or on chairs
- Use the following prompts to speak for 30 seconds
 - Describe your favourite meal
 - Describe your morning routine
 - Describe a moment you found funny
- Once you have both shared your stories and they have been recorded, pop earphones in and move into a space on your own
- Using the footage or the recording, recreate the moment as a performance being as accurate as you possibly can. You will need to think about:
 - Pitch, pace, pause, tone, intonation and inflection of the voice
 - Body language, posture, facial expression and eyeline/movement
 - Gesture is the biggest factor - what is happening with the hands throughout

- Once you feel confident, go back to your partner and perform for them. You will want to be aware that this may make you feel uncomfortable or will make you want to laugh
- Compare your performances to the original recording and reflect on what you did that was effective and what could use work

If you feel brave and safe enough, you may want to share your performances with the rest of the class

Reflection question: Why was performing as your peer, verbatim, compelling theatre?

Narration and commentary vs direct address:

When Karin tells the story of her own experience with consent, she does so in first person narrative. This is so she can add commentary about the situation, which allows her to actively reflect on her experience and provides contrast to the story of Jamie and Ari's experience with consent.

Instructions

- Joining with another pair, share the recording you used for the first activity
- From these recordings, develop a short narrative that you want to share with a wider audience. You could:
 - Change names and details to heighten the atmosphere of the story
 - Add in elements like tension, mood, focus, contrast or symbols
 - Write down the key points or moments of action as bullet points, with firm ideas for beginning and ending moments
- Develop a performance as a group that you will perform two ways:
 - First, you will perform with all your dialogue as narration and commentary
 - Second, you will perform the narrative as a direct address or in the first person, breaking the fourth wall

YES YES YES and links to the Health Curriculum

Below are two examples of how YES YES YES could be linked to Health & Physical Education subject outcomes.

- 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.

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.

- You do not have to include all four people in each performance. For example, you could choose to have one person directing others in a scene
- Be creative and thoughtful as you construct your scene and include some of the gestures, body language, movement and facial expressions from the original performances
- Once you have rehearsed, perform for another group or, if you feel brave and safe, to the rest of the class

reflection question: What was effective or impactful about the different styles of performance? Which style helped you connect more to the performance?

Extension activity: Once you have performed, you could then play with adding some Drama Conventions to the performance. Such as: chorus of movement and voice, flocking, slow motion, flash back and forward. This would take your performance from realistic to symbolic or stylised. You could then reflect as a class.

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 the performance:

After seeing the performance, which is an example of how we might break down the barriers that exist around 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

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 (e.g. biological), interpersonal (e.g. family or friends) and/or societal (e.g. 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.

This performance can open up discussion about what influences young people through the interview sections of the performances. The questions the students were asked could open 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 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 very specific detail, for example, explaining how the actor/performer is standing or moving, how far away from the audience they are, what is happening with technology, where exactly they are in the space, etc. The more detail, the better!

Character/Role:

- How did Karin use the drama techniques (voice, body, movement and space) to create her own Janes and other character(s) or role(s) within the performance?
Think further: Did the characters Karin introduced you to evolve or stay the same? How is this communicated through her use of techniques?
- How did Karin create contrast between different roles with her use of drama techniques?**Think further:** Why was this important to the story as a whole? How did this contribute to your understanding of how consent works in the different situations presented in the play?
- How was audience interaction used by Karin and how did this create focus within the performance?
- What did you understand about the character(s)/ role(s) and story through the dialogue that was used in the performance?**Think further:** What do we find out about the characters' lives, world and point of view when it comes to the issue of consent through their dialogue? Think of a specific moment and use direct quotations from the text.
- How did Karin build focus in the performance? Link to specific moments or examples in the performance.

Think further: What did you understand about the wider meaning of the play from the way Karin drew focus to the characters' understanding of consent in this performance?

Themes/Ideas/Symbols:

- What were the main themes, questions and ideas evident in the script? Link these themes, questions 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 how Karin used acting techniques?
- How were design and directorial elements (props, setting, AV, the use of microphones, audience positioning and interaction) and the Drama Elements used to build the performance? How did this make you feel as a member of the audience?**Think further:** How was contrast created by the design used? Link your answer to specific technologies or moments in the performance.
- How was focus created by the director, actor or design team? Link your answer to specific technologies or acting moments in the performance.
- Identify recurring symbols or motifs throughout the performance. Explain why they were important in helping you understand ideas around consent.
- 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?

Think further: Were there moments where the content was confronting or forced you to think about your understanding of consent in a new light? What impact does this have on the audience and you as a member of the audience? What do you think the creative team was asking you in presenting the content in this way?

Director / Designer Concept / Structure:

- Discuss how the performance was structured. Why was this effective?
- How did this draw focus to the issue of consent in the different situations presented in the performance? What did this make you think about in your own life, friendships and relationships?
- How was tension created through the way the narrative was structured?
- Discuss the tension created between the technologies used and the actor's use of Verbatim Theatre.
- How was dialogue used to create structure and focus in the performance?
- How was direct address used within the performance? Why was this effective?
- 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?

Think further: What do you think Eleanor Bishop and Karin McCracken were trying to say through the structure of this performance? How was this brought to life in the performance space? What did you take away as the main message? What idea or questions asked challenged you the most? Why did you find this challenging?

- Discuss how contrast was created and link this to either the director's or designer's concept. Link your ideas to specific moments or examples from the performance.
- Discuss how the issue of consent is presented and how this presentation links to what is happening in the world, socially, politically or historically. Link your ideas to specific moments or examples from the performance.
- How does the practice of Verbatim Theatre impact the style of delivery of the content? What features can you identify that help to both challenge and serve the audience in this kōrero?
- Discuss the impact of the Verbatim Theatre form on the structure of 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 these helped bring you into the world of the play.

- How was technology used to create contrast in the performance?
- How was technology used to highlight important ideas, themes and symbols in the performance?
- How was focus 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?

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:

For example: set/props

- The size, shape and dimensions of any set pieces or props used
- The materials used, their textures and the colours

YES YES YES Curriculum Links (Australia)

State Curriculum Links:

Australian Capital Territory Education Directorate: Respectful Relationships Education

<https://www.education.act.gov.au/schooling/resources-for-teachers/respectful-relationships-education>

New South Wales Department of Education: Child protection and respectful relationships education

<https://education.nsw.gov.au/teaching-and-learning/curriculum/pdhpe/child-protection-and-respectful-relationships-education>

Northern Territory Department of Education: NT Social and Emotional Learning

<https://education.nt.gov.au/support-for-teachers/nt-social-and-emotional-learning>

Education Queensland: Respectful relationships education program

<https://education.qld.gov.au/curriculum/stages-of-schooling/respectful-relationships>

Department for Education South Australia: Keeping Safe: Child Protection Curriculum information for educators

<https://www.education.sa.gov.au/schools-and-educators/curriculum-and-teaching/curriculum-programs/keeping-safe-child-protection-curriculum-information-educators>

Tasmanian Department for Education, Children and Young People: Respectful Relationships Education

<https://respectfulrelationships.education.tas.gov.au/>

Department of Education and Training Victoria: Resilience, Rights and Respectful Relationships [https://](https://fuse.education.vic.gov.au/ResourcePackage/LandingPage?ObjectId=0249f9d6-e536-4122-9298-dbd3d6b29808&Check=1)

fuse.education.vic.gov.au/ResourcePackage/LandingPage?ObjectId=0249f9d6-e536-4122-9298-dbd3d6b29808&Check=1

Department of Education and Training Victoria: Building Respectful Relationships

<http://fuse.education.vic.gov.au/Resource/LandingPage?ObjectId=03bdca34-62ec-4f30-aca0-8262db67c2db>

Western Australia Department of Education: Growing and developing healthy relationships

<https://gdhr.wa.gov.au/learning/learning-activities>

The Australian Curriculum (V9.0)	
Learning Area	The Arts: Drama (Years 9 – 10)
ACADRR052	Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect.
Learning Area	Health and Physical Education: Personal, Social and Community Health (Years 9 – 10)
ACPPS090 Being healthy, safe and active	Examine the impact of changes and transitions on relationships
ACPPS092 Being healthy, safe and active	Propose, practise and evaluate responses in situations where external influences may impact on their ability to make healthy and safe choices
ACPPS093 Communicating and interacting for health and wellbeing	Investigate how empathy and ethical decision making contribute to respectful relationships
ACPPS098 Contributing to healthy and active communities	Critique behaviours and contextual factors that influence health and wellbeing of diverse communities
AC9HP10P04	Evaluate the influence of respect, empathy, power and coercion on establishing and maintaining respectful relationships
AC9HP10P05	propose strategies and actions individuals and groups can implement to challenge biases, stereotypes, prejudices and discrimination, and promote inclusion in their communities
Learning Area	English (Years 9 – 10)
<u>AC9E9LA01</u>	Recognise how language empowers relationships and roles
General Capabilities	
Literacy	Speaking & listening – Interacting (Level 7) Reading & viewing – Understanding Texts (Level 10)
Intercultural Understanding	Reflecting on culture and cultural diversity – Reflect on the relationship between cultures and identities Reflecting on culture and cultural diversity – Explore the influence of cultures on interactions Engaging with cultural and linguistic diversity – Communicate responsively Engaging with cultural and linguistic diversity – Develop empathy Navigating intercultural contexts – Consider responses to intercultural contexts
Personal & Social Capability	Social awareness – Empathy (Level 6) Social awareness – Relationship awareness Social management – Communication Social management – collaboration Social management – leadership Social management – Decision making Socials management – Conflict resolution

Cross-curriculum Priorities	
Aboriginal & Torres Strait Islander Histories and Cultures	<p>Culture - A_TSIC3 The First Peoples of Australia (Aboriginal Peoples) belong to the world's oldest continuous cultures. First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of culture despite the many historic and enduring impacts of colonisation, and continue to celebrate and share the past, present and future manifestations of their cultures.</p> <p>People - A_TSIP3 The significant and ongoing contributions of First Nations Australians and their histories and cultures are acknowledged locally, nationally and globally.</p>
Curriculum Connections	
Respectful Relationships	<p>This Curriculum connection identifies 4 key aspects for learning. These key aspects are used to highlight the content of respectful relationships education across the curriculum.</p> <p>The 4 interrelated key aspects of learning about respectful relationships are:</p> <ul style="list-style-type: none"> • recognising and practising respect • developing personal and social skills • recognising how gender norms and stereotypes can influence choices and actions • taking action to create equal and respectful communities. <p>Further Information & Resources: https://v9.australiancurriculum.edu.au/resources/curriculum-connections</p>

ACT BSSS

Arts Drama A-T-M <i>Communicating Meaning in Drama</i>	<p>Students examine how meaning is communicated in drama, utilising performance skills, elements of production, forms, and styles. By conducting research and analysing dramatic works that have communicated a powerful message for a particular purpose and students draw conclusions about how meaning was communicated to the intended audience. They develop skills in empathy, interaction, responsiveness, and communication. Through the creation of their own dramatic works and performances, students understand semiotics and power relationships in different societies. They apply dramatic techniques to shape audience response, by provoking, informing, or entertaining.</p>
Arts Musical & Stage Performance C <i>Creating Narratives or Developing the Narrative Content:</i>	<p>Analyse the narrative form in theatre.</p>
Arts Specialised Drama A-T-M <i>Interdisciplinary Inquiry in Drama</i>	<p>Interdisciplinary inquiry is an approach to learning about and addressing complex issues to explore new perspectives and advance critical thinking. Students explore how drama can be used to learn about concepts from other disciplines, and how forms, structures and techniques from other works are employed to inform, persuade, or entertain. They develop skills in synthesising viewpoints, recognising bias, and drawing conclusions. They examine how to incorporate knowledge and skills from disciplines and consider how dramatic works can incorporate other mediums, such as multimodal texts.</p>
Health, Outdoor & Physical Education Health & Wellbeing A-T-M <i>Individual Human Health</i>	<p>Students will identify and understand influences on individual health and examine the indicators and determinants of their health. Students investigate individual human development across the lifespan which involves a series of orderly and predictable changes, which can be classified as biological, behavioural, environmental and social. Students will evaluate influences on individuals such as media and reflect on personal and social actions to promote and improve health outcomes for individuals.</p> <p>Further Information and Resources: https://www.education.act.gov.au/schooling/resources-for-teachers/respectful-relationships-education https://www.respect.gov.au/resources</p>

NSW Stage 6	
Creative Arts Drama Stage 6	
Improvisation, Playbuilding and Acting	<p>Outcomes</p> <p><i>The student:</i></p> <p>P2.1 understands the dynamics of actor-audience relationship</p> <p>P2.2 understands the contributions to a production of the playwright, director, dramaturg, designers, front- of-house staff, technical staff and producers</p> <p>P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance</p> <p>P3.1 critically appraises and evaluates, both orally and in writing, personal performances and the performances of others</p> <p>P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques.</p>
Theatrical Traditions and Performance Styles	<p>Outcomes</p> <p><i>The student:</i></p> <p>P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance</p> <p>P3.1 critically appraises and evaluates, both orally and in writing, personal performances and the performances of others</p> <p>P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques</p> <p>P3.4 appreciates the contribution that drama and theatre make to Australian and other societies by raising awareness and expressing ideas about issues of interest.</p>
Creative Arts Drama Life Skills Stage 6	
Objective 3:	<p>Students will develop knowledge, understanding skills, values and attitudes through appreciating the meaning and function of drama and theatre in reflecting the personal, social, cultural, aesthetic and political aspects of the human experience</p> <p>Outcomes</p> <p><i>A student:</i></p> <p>DRLS6 experiences a variety of drama and theatre performances and demonstrates an awareness of the ideas and feelings conveyed.</p>
PDHPE Community & Family Studies Stage 6	
8.3 Families and Communities	<p>Outcomes</p> <p><i>A student:</i></p> <p>P3.2 analyses the significance of gender in defining roles and relationships</p> <p>P6.1 distinguishes those actions that enhance wellbeing.</p>
9.4 Family and Societal Interactions	<p>Outcomes</p> <p><i>A student:</i></p> <p>H2.3 critically examines how individual rights and responsibilities in various environments contribute to wellbeing</p> <p>H3.4 critically evaluates the impact of social, legal and technological change on individuals, groups, families and communities</p> <p>H6.1 analyses how the empowerment of women and men influences the way they function within society</p> <p>H6.2 formulates strategic plans that preserve rights, promote responsibilities and establish roles leading to the creation of positive social environments.</p>

PDHPE | Community & Family Studies Life Skills| Stage 6**Module 1: Wellbeing of individuals**

This module provides opportunities for students to develop an understanding of how to manage their physical, emotional, social/cultural, spiritual and economic wellbeing. Students explore the nature of needs and wants and the relationship between these and our wellbeing. Through these experiences, students gain skills in setting goals and maintaining positive relationships in order to foster their own wellbeing.

Outcomes***A student:***

- 1.1 identifies factors that affect wellbeing
- 1.5 demonstrates an understanding of the role of relationships and the strategies to maintain positive relationships

Module 5: Transition to adulthood

This module provides opportunities for students to recognise key transitional stages in our lives. They develop an understanding of the rights and responsibilities of being an adult. Students develop skills in relation to transitioning to adulthood, in particular independent living, decision making and building support networks. Outcomes

A student:

- 5.4 develops knowledge, understanding and skills in decision making
- 5.2 explores the rights and responsibilities of being an adult

PDHPE Life Skills| Stage 6**Module 1: Growth and Development**

Knowledge, understanding and effective management of a range of personal health issues is critical to daily life as students grow and develop. A level of comfort and control as they experience physical changes will assist students as they enter postschool environments. Outcomes

A student:

- 1.6 Responds effectively to appropriate and inappropriate actions by others
- 1.7 Recognises and demonstrates protective behaviours
- 1.8 Recognises inappropriate behaviour and responds assertively
- 1.9 Recognises and responds appropriately to bodily changes as part of physical maturation
- 1.10 Recognises and responds appropriately to emotional transitions
- 1.11 Demonstrates understanding of possible consequences of a range of sexual activities and knows how to seek advice or assistance if necessary

Further Information & Resources:

<https://education.nsw.gov.au/teaching-and-learning/curriculum/pdhpe/child-protection-and-respectful-relationships-education>

VIC VCE

Level 11 – 12 Resilience, Rights and Respectful Relationships (FUSE Curriculum)

Topic 8: Positive Gender Relations

Module 3: Interpersonal Relationships

The ability to engage appropriately in a range of interpersonal relationships is a key factor in the successful participation of students in post-school environments. This module emphasises the ability to deal effectively with a range of emotions.

Outcomes

A student:

- 3.1 Demonstrates awareness and understanding of a variety of interpersonal relationships
- 3.2 Identifies behaviour appropriate to different types of relationships
- 3.3 Demonstrates communication skills when relating to others
- 3.4 Demonstrates awareness of the skills and personal qualities involved in initiating and maintaining relationships
- 3.6 Demonstrates awareness and understanding of, and respect for, the feelings of others
- 3.7 Demonstrates awareness and use of strategies to cope with changing relationships

Further resources and information:

<https://fuse.education.vic.gov.au>

International Baccalaureate

The Arts | Theatre | Diploma Program

Working with play texts

- Students research and examine the various contexts of at least one published play text and reflect on live theatre moments they have experienced as spectators

Collaboratively creating original theatre

- Students reflect on their own personal approaches, interests and skills in theatre. They research and examine at least one starting point and the approach employed by one appropriate professional theatre company and consider how this might influence their own personal approaches.

Individuals in Society | Psychology | Diploma Program

Psychology of human relationships

- Personal relationships
- Group dynamics
- Social responsibility

Sociocultural approach to understanding behaviour

- The individual and the group
- Cultural influences on individual attitudes, identity and behaviours

QLD QCE

Respectful Relationships

As students approach adulthood, they start to reflect on the quality of their relationships, how effective they are and what guides them. Students learn about the importance of ethics in relationships and how ethical relationships lead to positive and healthy interactions, including ways of seeking, giving and denying consent. Students are challenged to evaluate personal or collective beliefs and behaviours that support the use of violence. Students explore gender inequality and its connection to domestic and family violence, and are encouraged to become active citizens and upstanders to make improvements in their community.

Further resources and information:

<https://education.qld.gov.au/curriculum/stages-of-schooling/respectful-relationships>

Respectful Relationships Education Hub:

<https://learningplace.eq.edu.au/cx/resources/file/a0ba1327-a69e-474d-a220-acff7542960/1/index.html>

Australian education resource co-produced by

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