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R&D: In the dramatised landscape of our emergent digital culture what synergistic relationships can be built between applied theatre and other dramatising media and what forms might such practices take?

Recognised as innovative practitioners mixing drama, learning and digital media, funded by Arts Council England. Extensive services to, with and for young people, schools & communities. 20 year history: TIE, DIE, Youth & Community Theatre.

Ludology

Dramatic Property

Applications both in the theatrical and computer sense

They aim to model form with content embracing the full parameters of the fabric of the modern media.

They are dramatic texts, operating outside of any narrow, self-referential artform-defining criteria. Digital technologies mean these texts can encode the diversity of modes of expression and communication evident in applied theatre or young peoples' performance texts.

The textual schematic of any particular Dramatic Property reflects audience, content under exploration and the nature of engagement and participation.

Dramatic Properties (DPs) as Intellectual Property

DPs reflect the virtual nature of 'value' in the 21st Century. They are concept-driven dramas reflecting "a society where knowledge is the primary product" (Bjorkegren, 1996:37). These concepts divide into two sections:

Concept Rules

These are guiding principles that build synergies between dramatising media and/or theatre forms (genres, techniques or methodologies) and consequently impose constraints on the shape of resulting praxis. Concept Rules offer "control over content, context, style and convention" (O'Toole, 1992:10). These may derive from particular media forms or theatrical genres.

Concept Ludic Narrative (CLN)

Similar to Will Eisner and Barry Diller's 1960s notion of the 'high concept' in television – the Concept Ludic Narrative is brief and provocative. It piques the imagination and promises big things will happen. The CLN of any DP is playful, open-ended, and invites participation and engagement. Its narrative does not offer a beginning, middle or end, but rather a root to what H. Porter Abbot calls the "master plot": skeletal and adaptable (2002:43). They draw on numerous templates including Process Drama methodologies.

The notion of Vertical Integration in converged media and entertainment businesses influences DPs design and intent, enabling experiences to be multi-media and multi-platform.

Examples of DPs:



The Dark Theatre

Interactive comic book authored by participants in the drama.

The livingnewspaper.net

Re-inventing the classic documentary drama form for the internet age.

Epiphany Virus

Mixing performance, music video and lip syncing techniques on stage and online.

Vlex

Defining the language and actions of young people in the virtual and real world through video gaming technologies and conventions.

Playing With Food Mixing stop-frame animation, play, puppetry and 'Happy Meal'-style boxes.



Documentary Drama (Paget)

Machinima

Vertical Integration

Process Drama

Theatre in Education

Heathcote's 2nd, 3rd & 4th models

Game Theory

Networked Theatre

Animateurs occupy a liminal space in schools, facilitating liminal activities:

"Liminal artistic and social activities take place at the margins and in the creases of established cultural systems, off the beaten track in 'bad' neighbourhoods, and in remote rural areas. The internet pulls these distant and disparate venues and tendencies together, allowing for unity and dispersal at the same time."

Schechner, Richard.
Performance Studies: An Introduction. (Second ed)
 Routledge, London. 2007 pp.67-70

Transforming the phenomenon of **glocalization** ("a complex interaction of the global and local characterised by cultural borrowing" (Steger 2003:75)) into a process drama technique, enabling geographically dispersed groups of participants to mark out the particulars of their localised experiences and then contextualise these within a universal dramatic framework.

Performance Ethnography

"performance-based human disciplines can contribute to radical social change, to economic justice, to a cultural politics that extends ... the principles of a radical democracy to all aspects of society"

Norman K Denzin, *Performance Ethnography* 2003:3

C&T Network

The C&T Network is the creative infrastructure through which C&T enables young people and schools to engage with Dramatic Properties.

Partner schools, both secondary and primary, each have their own resident C&T Drama Animateur – a permanent post.



Schools are linked by a number of websites and online resources: the C&T Network provides a social media environment through which C&T constructs network collaborations between these partners.

The Network website (left) is constructed through Drupal, illustrating C&T's commitment to Open Source software and solutions.

Work is located across the curriculum, in the Extended Day and in the local community. C&T delivers bespoke projects and interventions to schools, teachers and students needs.



Three tiers of activity



Outcome focused



Generic Learning Outcomes



For its own pedagogic purposes C&T has customised planning tools originally developed by the BBC: Get/To/By (*Get* a well defined set of people *To* effect some change *By* a defined set of actions).

Generic Learning Outcomes from the Museums Libraries and Archives give C&T an independent evaluative framework. inspiringlearningforall.gov.uk

"I can identify six characteristics that teaching artists in the applied theatre need to develop if they are to become effective facilitators ... 1. Critical thinkers ... 2. Risk takers ... 3. Theory generators ... 4. Open-minded and flexible ... 5. Collaborative ... 6. Storytellers ..."

Taylor, Philip. *Applied Theatre*. Heinemann, Portsmouth, NH. 2003. pp.74-75

The Animateur's role

"A liminal being is a fantasy character that combines two distinct states of simultaneous existence within one physical body. This unique perspective may provide the liminal being with wisdom and the ability to instruct, making them suitable mentors, whilst also making them dangerous and uncanny."

en.wikipedia.org/wiki/Liminal_being



Social Media

Dramatised Society (R Williams)

Digital Natives (Prensky)

Open Source Software

Process Drama

"Creative Britain"

Information Architecture

