


## Program

### The essence of being human in the digital age.

**u.b.do** is a five week interactive innovative teaching and learning program aligned to the NSW Stage 4 and 5 drama syllabus addressing the issue of digital citizenship.



 Online at <https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts>



### Unit overview

- Students will be introduced to how drama can stage issues to generate discussion and provoke change.
- Students will develop knowledge, understanding and skills in playbuilding when navigating structured scenarios of online situations as proactive digital citizens.
- Students will endeavour to understand their role as digital citizens and the meaning of positive engagement in social media.

In this unit, students will develop knowledge, skills, and an understanding of playbuilding through structured scenarios of online situations that will navigate as proactive digital citizens. Using the accompanying [online digital resource](#), students will explore the possibilities of creating hypothetical situations relevant to a contemporary framework. They will create playbuilt scenes stimulated by the forms and conventions of Augusto Boal's 'Theatre of the Oppressed'. Students will develop an understanding of their roles as digital citizens and the meaning of positive engagement in social media. An associated text, '[Impending Everyone](#)' by [Michael Andrew Collins](#), can be included for additional content or to extend the length of the unit.

In this program, one 'week' is equal to two and a half hours of face to face teaching. Individual lesson plans (75minutes) have been provided for guidance and are linked to each week.

## Cross-curriculum content

ICT	Work, employment and enterprise	Civics and citizenship	Difference and diversity	Environment	Gender
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## Key competencies

Collect, analyse and organise information	Communicating ideas and information	Working with others and in teams	Problem-solving	Literacy	Numeracy
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## Objectives

Students will develop:

Objectives	Stage 4 outcomes	Stage 5 outcomes
Making	A student: 4.1.2 improvises and play builds through group devised processes 4.1.3 devises and enacts drama using scripted and unscripted material 4.1.4 explores a range of ways to structure dramatic work in collaboration with others.	A student: 5.1.2 contributes selects, develops and structures ideas in improvisation and play building 5.1.3 devises, interprets and enacts drama using scripted and unscripted material 5.1.4 explores, structures and refines ideas using dramatic forms, performance styles and dramatic techniques (Boal) and technologies.
Performing	A student: 4.2.3 explores and uses aspects of dramatic forms, performance styles, theatrical conventions and technologies to create dramatic meaning.	A student: 5.2.3 employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.
Appreciating	A student: 4.3.2 recognises the function of drama and theatre in reflecting social and cultural aspects of human experience.	A student: 5.3.2 analyses the contemporary and historical contexts of drama

## Life Skills

Objectives	Outcomes
1. Making drama that explores a range of imagined and created situations in a collaborative drama and theatre environment	LS.1.1 explores characters, roles, situations and actions through drama activities LS.1.2 explores a variety of playbuilding activities LS.1.3 participates in drama experiences in which role-taking is used to enhance their understanding of ideas and feelings
2. Performing devised and scripted drama using a variety of performance techniques, dramatic forms and theatrical conventions to engage an audience	A student: LS.2.1 explores dramatic forms and theatrical conventions LS.2.2 participates in the preparation of drama works and theatrical productions
3. Appreciating the meaning and function of drama and theatre in reflecting the personal, social, cultural, aesthetic and political aspects of the human experience.	A student: LS.3.1 experiences a variety of drama or theatre performances LS.3.2 identifies and responds to the elements of drama or theatre in performances LS.3.3 recognises that drama and theatre performances can communicate meaning and ideas.

## Differentiation

This unit draws on a variety of ways to effectively differentiate for all students, including High Potential and Gifted students. For example, the entire unit responds to June Maker's model of gifted education in that it works with the four areas of – content, process, environment and product. The drama environment is naturally altered from the normal classroom environment and allows students to explore and express. The content is challenging and created by teacher and students. The process is teacher led and this could be an area where if the students have ideas and suggestions then incorporating these ideas should be strongly considered even if it takes a different direction for a period of time. The final product is created by the students and to consolidate the idea of not putting a ceiling on the students the assessment task could be modified to include wording that allows for the students to discuss other or further options with their piece (location, medium, etc.).

Additionally, grouping could be used as effective differentiation, and this may entail different groups working on different tasks or aspects of the tasks.

Challenging questions and ideas based on the work of Frank Williams' (1993) model of differentiation have also been included for each lesson. These learning opportunities could be self-selected by the students or assigned as homework by the classroom teacher and may be addressed at any point throughout the teaching and learning sequence.

## Suggested Assessment

In this unit, students are introduced to how drama can stage issues to provoke discussion and change by experimenting with Boal's notion of 'Theatre of the Oppressed'. Students will experience how image theatre can be used beyond the classroom to examine oppression when devising original scenes and creating performances using the 'u.b.do' unit content as a stimulus. Through image theatre, they will better understand the complex nature of socio-cultural issues in digital technologies.

### **Formative**

Students outline ways in which they use social media (both positively and negatively) and a range of social scenarios that are dictated by the conventions of digital citizenship. Teachers should monitor and provide feedback on student logbooks and progress.

### **Summative**

Students understand and appreciate their online practices and that of others through performing the themes of 'u.b.do'. They will also complete an assessment task at the end of the unit. Copies of the assessment task can be downloaded through the links below in a format adaptable for your school templates.

- [Stage 4 assessment task \(DOCX 55.25KB\)](#)
- [Stage 5 assessment task \(DOCX 56.82KB\)](#)

### **Evidence of Learning**

By the end of this unit students will have devised a playbuilt piece on the concept of 'digital citizenship'. They will have incorporated Boal techniques and conventions to stage their ideas.

## Program

Lesson sequence and content	Teaching and learning activities	Differentiation	Associated text learning opportunities
<p><b>Week 1</b></p> <p><b>Lesson: 'The Rules of The Game'</b></p> <p><b>Focus</b> - The notion that theatre has the capacity to raise social, cultural and human centred issues. Boal techniques and methods are used to explore these issues.</p>	<p><b>Lesson 1</b></p> <p>In this week students begin looking at the building blocks of 'The Theatre of the Oppressed', in which they will focus on invisible theatre and Boal's games.</p> <p>A short piece of 'invisible theatre' (a pre-planned scenario) is used as an effective means of demonstrating to students the concept that theatre can scrutinise an issue and can stage a variety of perspectives on that issue to prompt a response from audiences. This scenario could be a controversial online issue, (e.g. defamatory Instagram/snapchat post). The students involved will have been briefed beforehand by the teacher and will carry out the scenario as they enter the class. Following the ensuing class discussion, the 'invisible theatre' is unmasked and the teacher explains the concept of Boal's 'invisible theatre', (see the <a href="#">digital resources</a>) to show the effectiveness of enactment to provoke discussion and subsequent change on an issue.</p> <p>What is u.b.do.? (See <a href="#">digital resources</a> and set up <a href="http://www.mentimeter.com">www.mentimeter.com</a>).</p> <p>Students should examine the title and subtitle. What does it mean to be human in the digital age? How do online and social rituals differ?</p> <p>Boal explored ideas of oppression and prepared actors through drama games. Students will investigate some of these, including, mirroring, modelling, movement and improvisation games, and discussions about how these ideas affect and influence an audience.</p>	<p><b>Extension</b></p> <p><b>Provocative question.</b> Human's communicate in many ways. Why will human communication always be complex?</p> <p><b>Creative reading skills</b> During this unit, in consultation with the teacher, the student will select, read and provide a review on a relevant play.</p> <p>Creative listening skills. Students find and listen to a podcast that is relevant to the unit. They outline the narrative arc or structure of the podcast.</p> <p><b>Life skills</b> Students could participate in the suggested activities outlined in the life skills section of the lesson plans and summarised below.</p> <ul style="list-style-type: none"> <li>• Invisible theatre</li> <li>• Real life contexts</li> <li>• Social masks</li> <li>• Scaffolding activities</li> <li>• Forum theatre examples.</li> </ul> <p>Content questioning can be mostly memory recall and reflection using <a href="#">Revised Bloom's Taxonomy</a>.</p>	<p>Students are introduced to the play 'Impending Everyone' by Michael Andrew Collins by reading the first three scenes. This play uses theatre to highlight the issue of privacy, online lives and dangers inherent in how vulnerable online users can be.</p> <p>Plot line: An email is sent to every member of a school community revealing that their online communications, data and browsing etc has been hacked. A website that reveals all has been created and will be made publicly available by the end of lunch.</p> <p>Pages 14 - 21</p> <p>Themes: How embarrassing is your search history? What happens if your friend accidentally sees that weird thing on the desktop of your laptop? Can you be forgiven for keeping that awful photo on your phone?</p>

Lesson sequence and content	Teaching and learning activities	Differentiation	Associated text learning opportunities
<p><b>Focus</b> - Students will learn about the 'Theatre of the Oppressed' by exploring the techniques of Augusto Boal's forum theatre</p>	<p><b>Lesson 2</b></p> <p>After a short revision of the last lesson's ideas, and a physical warm-up, students will research and explore a sequence of practical activities to help them explore ideas of online oppression, and examining latent, emerging and manifest conflict, leading to a forum theatre performance.</p> <p>Students will reflect on how theatre can be a catalyst for discussion and change, as well as reflect on their own online personas.</p>		
<p><b>Week 2</b></p> <p><b>Lesson: 'The Seen and Unseen'</b></p> <p><b>Focus</b> - Students will focus on the difference between anti and pro-social behaviour online by exploring ideas through symbols and the role of the 'Spectator' in Boal's Image theatre.</p>	<p><b>Lesson 3</b></p> <p>In this week students think about the following inquiry question:</p> <ul style="list-style-type: none"> <li>• what are they seeing online or not seeing?</li> </ul> <p>By exploring symbols and analogies to highlight the difference between the seen and unseen online, students will be engaged in a series of warm ups adapted from Boal's games for actors and non - actors such as 'The Peruvian Ball game' and 'Three wishes'. The intention of these exercises is to highlight how messages - both written and physical have intended meaning and received meanings.</p> <p>Students also consider vocabulary significant in the online world and create images to explore their understanding and the negative impact they can present. They then create or express a scene inspired by the following words: post, snap, screenshot, unfriend, feed, hashtag.</p> <p>Students 'sculpt' an image of oppression, (Boal's Image theatre) using a scenario where a student has been made to feel powerless online, the students perform these and then are asked to interpret, comment and change the image into one where the subject is now powerful. Students discuss the possible ways the scenario could be spun into a positive and find images or words that empower, such as resilience. As spect-actors students are empowered to change scenes that create a more positive experience.</p>	<p><b>Extension</b></p> <p><b>Analogy.</b> How is the online world like a trip to the fun fair (Luna Park)?</p> <p><b>Organised random search.</b> Would you have joined Mark Zuckerberg's, thefacebook? Would you have created thefacebook? Justify your response.</p> <p><b>Study creative process.</b> Read Mark Zuckerberg's or Augusto Boal's or Steve Jobs' biography and analyse their traits and characteristics.</p> <p><b>Life skills</b></p> <p>Students could participate in the suggested activities outlined in the life skills section of the lesson plans and summarised below.</p> <ul style="list-style-type: none"> <li>• Scaffolding activities</li> <li>• Image theatre</li> <li>• Script writing.</li> </ul> <p>Content questioning can be mostly memory recall and reflection using <a href="#">Revised Bloom's Taxonomy</a>.</p>	<p>Students could read the next three scenes (4,5,6) of 'Impending Everyone' Pages 15 -34.</p> <p>These scenes should prompt discussion about the seen and unseen in our online lives. What 'secrets' do we hide in our activities online and how can trolls hide their nasty comments etc by anonymity online.</p> <p>At this stage in the play the characters are coming to terms with the fact that their online activities may soon be public and the implications of this.</p>

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<p><b>Lesson: 'The Following'</b></p> <p><b>Focus</b> - symbols, masks and transformation</p>	<p><b>Lesson 4</b></p> <p>Students further explore Boal's theatre techniques as a means of transforming an idea and modelling a positive future action. Warm-ups such as the 'A' game, 'Leap frog', 'The 'Sword of Paris' express how we feel by using voice, movement and influencing others to follow or defend what we do online.</p> <p>Students will focus on how symbols and masks can be used to enhance dramatic meaning as represented and transformed in their scenes.</p> <p>Students are encouraged to view a series of symbolic images from the powerpoint provided and to discuss the relevance of each (or one) in relation to their representation of online behaviour. They unpack the concept of the 'Symbol' as a dramatic element and explore ideas to create a performance using transformational acting. Students also incorporate the mask as a powerful image in order to create a scene based on their u.b.do experience.</p> <p>Game references are fully described in Augusto Boal's 'Games for actors and non- actors.'</p> <p>Additional resources for the teacher on Boal's use of the mask can be found on pages 139-143 of 'Games for actors and non- actors.'</p>		
<p><b>Week 3</b></p> <p><b>Lesson 1: 'Insta'</b></p> <p><b>Focus</b> - Highlight the expectations we have for technology and unpack the effects of instant gratification on the individual human and collective psyche.</p>	<p><b>Lesson 5</b></p> <p>These lessons are purposed to provide space for discussion and reflection on the way in which technology has developed innate expectations and behaviours that provide us with instant gratification. It explores the proactive and maladaptive online behaviours and social behaviours we have developed when we communicate using technology.</p> <p>Students unpack preconceived notions of technology as a fast paced and unfaltering entity and study their behaviour when asked to wait for it to load or for someone to respond to them. It may provide the basis for students to question their Insta 'friends' as opposed to meaningful real relationships.</p>	<p><b>Intuitive expression.</b> Try two ways. You are posting a negative comment about someone, what is racing through your mind? You receive a negative comment from someone, what is racing through your mind? Evaluate situations. What if all internet actions took sixty seconds to be completed?</p>	



Lesson sequence and content	Teaching and learning activities	Differentiation	Associated text learning opportunities
<p><b>Lesson: 'Everyone's a critic'</b></p> <p><b>Focus</b> - Use of verbatim and playbuilding techniques to survey the current ways in which we receive 'feedback' online when posting content.</p>	<p>Using Boal's 'thought tracking' exercise, students provide insight into each other's state of mind as they work through scripted and non-scripted scenarios.</p> <p>Students use tools in the form of curated Instagram images, scripts in the form of text message feeds and comment walls from Youtube available in the digital resource package. These tools provide real world examples of scenarios and experiences we face as digital citizens with regard to what we post online and the reasons why we do it.</p> <p><b>Lesson 6</b></p> <p>Students experiment with a live 'comment wall' using Padlet as well performance exercises to contrast the differences between the digital and social masks we wear when providing online commentary. Verbatim theatre tactics are paired with improvisation to offer strategies for when students experience communication breakdowns.</p> <p>Students use improvisation tactics to survey how we adapt and manipulate what we post online based on our intentions for posting. Are we posting for the sake of it? To share our lives with our friends? Are we posting to gain likes and comments? Or a combination of all three?</p> <p>Students express their online behaviour using physical theatre and playbuilding techniques originated by Frantic Assembly. They devise content for their performance task and document their process using video and logbook reflections.</p>	<p><b>Creative writing skills.</b> Write a letter from the point of view of someone involved in online bullying.</p> <p><b>Life skills</b></p> <p>Students could participate in the suggested activities outlined in the life skills section of the lesson plans and summarised below.</p> <ul style="list-style-type: none"> <li>• What do you see activity?</li> <li>• Everyday life activity</li> <li>• Suggested situations</li> <li>• Message feed activity</li> <li>• Social media recall.</li> </ul> <p>Content questioning can be mostly memory recall and reflection using <a href="#">Revised Bloom's Taxonomy</a>.</p>	
<p><b>Week 4</b></p> <p><b>Lesson: 'Film It / Post It'</b></p> <p><b>Focus</b> - 'If it hasn't been posted, did it happen?'</p>	<p><b>Lesson 7</b></p> <p>In this week students will focus on the difference between Anti and Pro social digital behaviour online by exploring ideas through Boal's workshop activities and Games. They will investigate u.b.do and what this can mean to them and their choices in a digital world.</p>	<p><b>Extension</b></p> <p><b>Attribute listing.</b> List what it is that makes a person 'good' online.</p>	



Lesson sequence and content	Teaching and learning activities	Differentiation	Associated text learning opportunities
<p>What are the responsibilities of the individual and the group?</p> <p><b>Lesson: 'The influencer and the influenced'</b></p> <p><b>Focus - Public vs Private and the Bystander</b></p>	<p>By exploring the world of what we post and the responsibilities of the bystander, teachers can encourage students to reflect on their human perspective in the online digital world.</p> <p>These lessons are purposed to highlight the technological aspects of 21st century media and communication that allows digital users to record and post without reflection or in a passive fashion neglecting potentially the external impact, until they might just feel it themselves. The idea of digital citizenship will be inherent in the activities they now respond to, both physically and in theory.</p> <p><b>Lesson 8</b></p> <p>Students will be engaged in collective warm ups that contribute to their knowledge base as well as the necessary skills and experience in developing the performance assessment task.</p> <p>Warm ups in group and point-of-view experience are encouraged to contribute to the process. Physical theatre and focus in action and the rhythm with chairs (Boal), the person we fear and our protector, as well as complete the image.</p> <p>The main work of both weeks includes enquiry questions and both monologue and scene devising from frozen tableaux that can then become contributions/material for the final assessment.</p> <p>The students will watch some footage (including from cybersmart) to encourage their responsible reflections: What can the bystander do with the footage? What might be the consequences of posting such material? Do you behave differently online as to how you are face to face? Is peer pressure a factor?</p> <p>Game references are fully described in Augusto Boal's 'Games for Actors and Non Actors.'</p>	<p><b>Examples of habit.</b> Create something that could persuade others to change how they behave online? This change could be achieved through negative reinforcement or positive reinforcement. It could be in the form of a poster, song, speech, performance, artwork, other....</p> <p><b>Skills of search.</b> Search for any performance companies currently working with Boal's techniques.</p> <p><b>Tolerance for ambiguity.</b> Monitoring content on the internet is necessary but it is also censorship? Do you agree?</p> <p><b>Visualisation skills.</b> Visualise and present, through performance or drawing, the stages of life and thoughts for someone who has experienced or perpetrated online bullying.</p> <p>Students requiring further extension can be encouraged to write scripts and duologues. Others can make short films that are examples of what is posted.</p>	

Lesson sequence and content	Teaching and learning activities	Differentiation	Associated text learning opportunities
		<p><b>Life skills</b></p> <p>Students can create an image collage or photograph stills that they then caption.</p> <p>Depending on levels of ability they can create posters to promote digital citizenship.</p> <p>Students could participate in the suggested activities outlined in the life skills section of the lesson plans and summarised below.</p> <ul style="list-style-type: none"> <li>• Still images activity</li> <li>• Collage</li> <li>• Storyboard with adaptations.</li> </ul> <p>Content questioning can be mostly memory recall and reflection using <a href="#">Revised Bloom's Taxonomy</a>.</p>	
<p><b>Week 5</b></p> <p><b>Lesson: 'Caught in the Net'</b></p> <p><b>Focus -</b> The vulnerability of humans online as they navigate the internet and social media. Being mindfully present in both a physical and digital world simultaneously is emphasised.</p>	<p><b>Lesson 9</b></p> <p>During this week students will be introduced to exercises that are based on the concept of 'caught in the net': avoiding online 'traps' as well as safely and responsibly navigating the internet and social media. The warm up for lesson one for example will draw on Boal's image theatre as students create a group sculpture that requires them to physicalise and verbalise how individuals can be vulnerable online. In the warm up for the second lesson, 'Grandma's Footsteps' a classic Boal game has been adapted so that Grandma is in role as a savvy internet user who 'catches' online predators as they approach her. It is expected that the teacher throughout this week's lessons will draw on examples and exercises covered in previous weeks and lessons. An important focus during this week involves the teacher as facilitator encouraging students to draw upon their learning in previous weeks and the performances they have devised during these</p>	<p><b>Extension</b></p> <p><b>Discrepancy.</b> What don't we know about the internet?</p> <p><b>Adjustment to development.</b> How has the internet changed the 21st Century?</p>	<p>Students could read the final three scenes (13, 14, 15) of 'Impending Everyone'</p> <p>Pages 63 - 85</p> <p>These scenes should prompt discussion about getting caught in online traps. The character Chris uses his parents credit card to buy 'skins' online &amp; then uses 'skins' to gamble. The character Ash discovers a nasty troll comment was in fact sent by her boyfriend to her instagram post.</p>

Lesson sequence and content	Teaching and learning activities	Differentiation	Associated text learning opportunities
<p><b>Lesson: Performance</b></p> <p><b>Focus</b> - students present and evaluate their group devised performances</p> <p><b>'Pro-social'</b></p> <p><b>Focus</b> - The human condition presents itself in new digital frontiers.</p>	<p>lessons to synthesise their learning in this unit through enactment. Students will be required for example to create a 'melodrama' script replacing hero/victim/villain with online references.</p> <p><b>Lesson 10</b></p> <p>The summative assessment task to be assessed requires students to create a final performance that consolidates the learning they have engaged in during all weeks of the unit. Constructive critical feedback as facilitated by the teacher should assist students in reflecting critically in their logbooks on their own performances and those of others.</p> <p>Groups will enact online social media etc. platforms in exercises they engage in to show how online potential traps such as a targeted ad on Instagram have the potential to expose us to manipulation if we do not employ them intelligently.</p> <p>Creating and presenting final performances as well as revising and consolidating experiential learning from previous weeks will be an important focus of the final lesson this week. Students are required to present their finalised performances and to hand in a reflection statement based on constructive critical discussion facilitated by the teacher following each performance.</p>	<p><b>Life skills</b></p> <p>Students could participate in the suggested activities outlined in the life skills section of the lesson plans and summarised below.</p> <ul style="list-style-type: none"> <li>• Sculpted images</li> <li>• Playback theatre</li> <li>• Frozen image activity</li> </ul> <p>Content questioning can be mostly memory recall and reflection using <a href="#">Revised Bloom's Taxonomy</a>.</p>	<p>Two of the characters who were friends on messenger discover real friendship has a lot more challenges.</p>

## Feedback

It is an essential tool to provide timely, specific, [meaningful feedback to students](#). This was achieved in the following ways:

See an example below (please amend to suit your specific needs)

- Oral feedback from the teacher which included individual student discussions and group discussions and critiques.
- Criteria sheets
- Reinforcement cues, comments and ideas written in their process diary by the class teacher.
- Peer assessment
- Mind mapping
- Progress performances
- Self-progress logbook entries.

## Program evaluation

A written statement from the teacher about the overall success of the program.

## Implementation and review

Program implemented end of term \_\_\_\_\_, date \_\_\_\_/\_\_\_\_/\_\_\_\_

Future modification recommended? \_\_\_\_\_

## Registration

This unit was completed:

Term: \_\_\_\_\_

Week: \_\_\_\_\_

Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Class teacher signature: \_\_\_\_\_

Resources: \_\_\_\_\_

## Glossary of Generation Next Speak

Acronym	Definition
LOL	Laugh out loud
LMAO	Laughing my a** off
BRB	Be right back
GTG	Got to go
TTYL	Talk to you later
YEET	A way of expressing excitement.
Y	Yes
N	No
FOMO	Fear of missing out
ROFL	Rolling on the floor laughing
ILY	I love you

## Unit Glossary

Term	Definition
<b>Bystander</b>	<a href="#">A bystander is a witness who sees or knows about bullying happening to someone else.</a>
<b>Citizenship</b>	<a href="#">Citizenship can be formally defined as the legal relationship between an individual and a state. More broadly, citizenship is the condition of belonging to social, religious, political or community groups, locally, nationally and globally. Being part of a group carries with it a sense of belonging or identity which includes rights and responsibilities, duties and privileges. These are guided by the agreed values and mutual obligations required for active participation in the group. In the Australian Curriculum citizenship incorporates three components - civil (rights and responsibilities), political (participation and representation) and social (social values, identity and community involvement).</a>
<b>Digital citizen</b>	<a href="#">A digital citizen refers to a person who has the knowledge and skills to effectively use digital technologies to communicate with others, participate in society and create and consume digital content.</a>
<b>Digital footprint</b>	<a href="#">A digital footprint is a trail of data you create while using the Internet. It includes the websites you visit, emails you send, and information you submit to online services.</a>
<b>Digital tattoo</b>	<a href="#">A digital tattoo refers to the permanent nature of a person's actions and communications online, also known as a digital footprint. A footprint can, however, be washed away, whereas a tattoo is permanent.</a>
<b>Forum theatre</b>	<a href="#">Forum Theatre consists, in essence, of proposing to a group of spectators, after a first improvisation of a scene, that they replace the protagonist and try to improvise variations on his actions. The real protagonist should, ultimately, improvise the variation that has motivated him the most.</a>
<b>Joker</b>	<a href="#">A neutral party at the centre of the performance development. This person takes responsibility for the logistics of the process and ensures a fair proceeding, but must never comment upon or intervene in the content of the performance, as that is the province of the "spect-actors".</a>
<b>Side coach</b>	<a href="#">Side coaching is the process of giving directions to actors while they are playing a scene.</a>
<b>Spect-actor</b>	<a href="#">This term refers to the dual role of those involved in the process as both spectator and actor, as they both observe and create dramatic meaning and action in any performance.</a>
<b>Tableau/tableaux</b>	<a href="#">A group of models or motionless figures representing a scene; a tableau vivant. Tableaux - more than one.</a>

## Reference list

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