4.11 Assignment – Project: creating a Christmas Production with primary school children for parents and carers – *ANALOGIES*

parents : school :: customers : shopping store

Performance : audience :: product : consumers

These analogies from entities interact with each other.

Senior leadership : teachers :: CEO : employers

Scriptwriting : play :: spine : body

Stakeholder map of a school's Christmas Production

"A key step to undertaking stakeholder research is to develop a stakeholder map. A stakeholder map identifies the central artefact (such as a product or process or other system) and then represents all the key stakeholders and their interactions with the artefact and with each other (with respect to the artefact)."

INTERNAL stakeholders (can be found *within* school)

EXTERNAL stakeholders (can be found *outside* school)

Senior Management including the Headteacher

Other students watching the play

Pupils (performing in the play)

Parents, families, carers and their friends are the main target audience as they watch the play on behalf of their children involved in it; they may also provide props, equipment and costumes on their behalf.

Parents, families, carers and their friends

Trickle down system: **Senior management** will tell **Class Teachers** what is expected in terms of performance and those teachers will use TAs and LSAs to help hone specific scenes, staging, crafts and general creativity to successfully design and create a memorable and effective performance.

Class Teachers

Central product: **Christmas Production at school**

Other friendly acquaintances

Talent agents, etc may watch the performance to spot performers who have a knack for acting, i.e. seeking further opportunities.

Teaching Assistants

Learning Support Assistants (1:1s)

App designers

App designers create the software, technicalities and apps we use that are involved in the performance, i.e. using Google Images and Microsoft PowerPoint to print out signs, etc for the stage's background or using special sound and lighting effects.

Talent agents / further education or training recruitment

Auruna Haque

Teachers : support staff and students :: bees : flowers

Systems Diagram showing the reinforcing loop between entities concerning a school's Christmas Production

BOUNDARY E: Final performance in front of the Headteacher, Senior Leadership, families, carers and other pupils.

BOUNDARY A: These entities are grouped together because it represents the initial stages of performing arts, i.e. the building blocks of a production.

BOUNDARY B: I have grouped these entities together as they represent physical and specialist skills required for performance-making, especially maintaining the acting from children.

BOUNDARY D: These entities represent the final stages of production, before the final performance.

BOUNDARY C: These entities are intangible skills that amplify the progress of production-making.

Head/SLT

liaising with parents/carers

scriptwriting

practising scenes

Teachers

drama specialists

time management

staging

behaviour management

Xmas Production Audience

motivation

lighting

filming

Teaching and Learning Assistants

positive attitude and support

costumes and crafts

editing

Stop   Reset

My Loopy URL of this Systems Diagram:
➔*Press Start then the top arrow of Teachers*

Special effects : production :: garnishings/toppings : food

Motivation : students :: positive reinforcement : pets

How analogies relate to **systems thinking**

parents : school :: customers : shopping store

Parents choosing a school for their child's education is parallel to customers at shopping stores, where OFTSED reports, verbal feedback and overall positive experiences at a school encourages a child to stay there. This is like an economic transaction → *enrolling a child at school = more children = more funding per student for that educational institution = more opportunities for staff and children = greater cycle of satisfaction .*

Scriptwriting : play :: spine : body

Boundary A (in the systems diagram) shows entities that are the building blocks of the production, i.e scriptwriting. Like an anatomical structure, the script is the backbone of the whole play and can't be produced without it. It is akin to the spine of our bodies, as without this 'spine', humans cannot move accordingly to perform functions. Similarly, the production needs a script to base their performance upon.

Teachers : support staff and students :: bees : flowers

Teachers tell the TAs, LSAs and students what the expectations are, which is similar to how bees pollinate a range of flowers – knowledge is dispersed in this manner, as many students (flowers waiting to bloom) internalise what their single teacher (a bee) is telling them to do (instructions = pollen). Education in this sense is like pollination of 'knowledge'.

Headteacher and Senior leadership : teachers :: CEO : employers

It is not surprising that Senior Leadership and the Headteacher act as CEO and other higher-level authorities that would occur in companies. Although most schools are not commercialised yet, schools still operate similarly to a business as employers like teaching staff typically showcase their working standards to SLT – e.g. in the form of observations, meetings discussing pupil feedback, paperwork, etc.

Special effects : production :: garnishing/toppings : food

The Christmas production is consumed by the audience, akin to the process of eating food – it revitalises us with nutrients like how a Christmas play revitalises us with human emotion and entertainment. Garnishing and extra toppings on food makes it even more delicious which is like how special effects enhance a performance *= more positive emotions = more positive feedback = more likely to keep their child in a school that provides fun learning = more funding for more students enrolled.*

Performance : audience :: product : consumers

The performance of a school Christmas play is mostly for fun but it is a production that will be consumed by a wide audience, representing the capabilities of students at this school. Likewise, a product is consumed by target audiences across society – both the school production and products in a store will entice feedback in some fashion as it provides a form of entertainment. *If not done well, people will not want to experience it again = less satisfaction = less likely to want to send a child to that school akin to not wanting to buy that product anymore.*

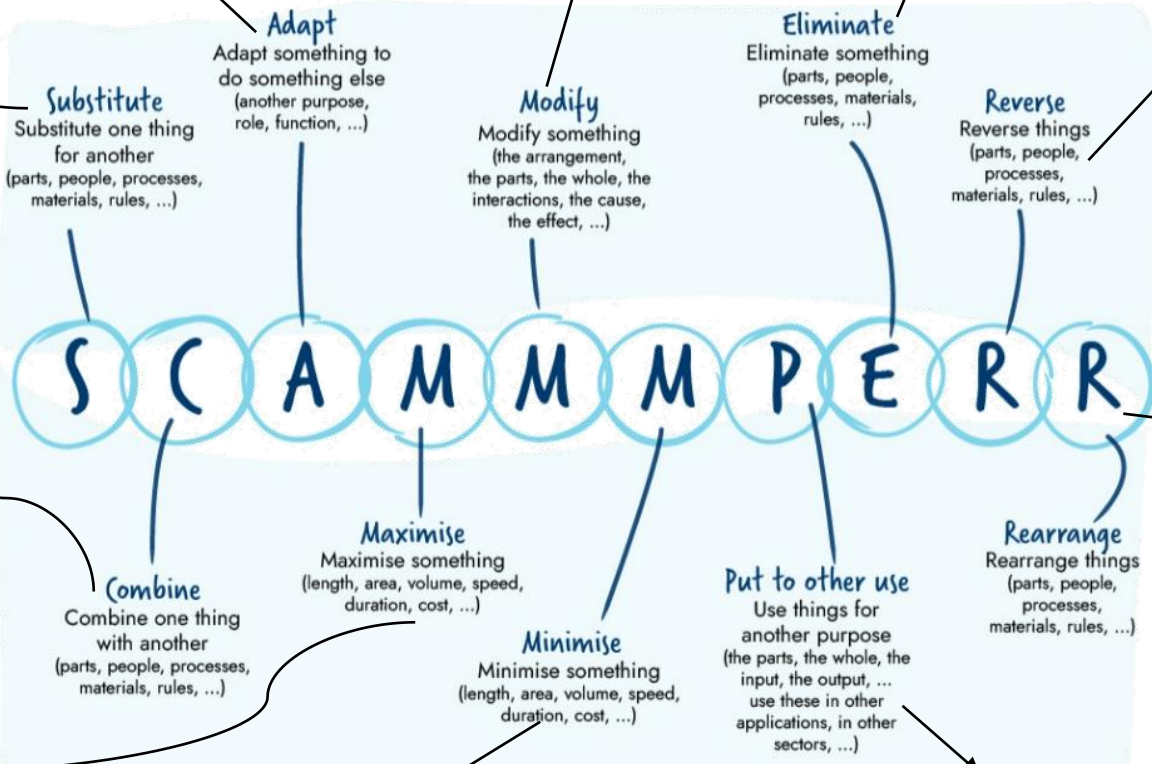## Motivation : students :: positive reinforcement : pets

Like Pavlov's dog theory, positive reinforcement conditioned pets to do the 'right thing' in order to receive food as a reward. Motivating children with rewards and positive encouragement entices them to focus and perform to the best of their ability which allows the production to run more smoothly.

What are the systems, sub-systems and super-systems of interest? What are they similar to? How could they be changed?

A lot of these analogies mirror *economic systems* where a product (Christmas production) is consumed by parents and carers (customers). However, it was interesting to dig deeper and notice how some analogies played into anatomical systems or ecosystems, where education is dispersed through a process of knowledge then internalised through its students = more knowledge = more qualifications = higher level thinking = more prepared for a range of skilled jobs in the economy. It could be changed by allowing the parents/carers (i.e. consumers) to have more input possibly, which leaders to potentially higher satisfaction.

Project: creating a Christmas Production with primary school children for parents and carers

Substitute different acting roles / background roles for whatever suits students' strengths best

Use props, clothing etc at home or at school to be used for the play = not long-term change

Need to bear in mind SEN and EAL children and how this production feels for them – use props or staging that makes them feel most comfortable / adapt to their needs

Use props and current resources in different ways to save within budget

Modify the way the audience interacts with the production: print out QR codes or other types of media that makes performance feel more immersive – e.g. fake tickets placed in seats

Eliminate unnecessary scenes that are too complicated to practise – bear in mind there's a deadline to work towards so just focus on scenes that children comprehend well

Systems thinking: like a chain reaction of an economic transaction = more investment = more polished production = higher student satisfaction = more likely to keep child at that school = more funding for school.

Could put the 'end' of the play first or what seems like the end – might be a risk but makes performance more interesting?

Have food, drink or some sort of snack first as parents/carers come in – might quell hunger and increase focus during a long performance

Use different year groups / classes together – different adults can play towards their strengths and work with different groups of kids to hone play's scenes before coming altogether

Utilise the relationship between parents/carers and staff and pool together resources from home and at school for use in the play

Maximise the funding for the school's budget by putting in a funding box at the end of the hall / after the play to allow parents and carers to donate for the PTC's uses
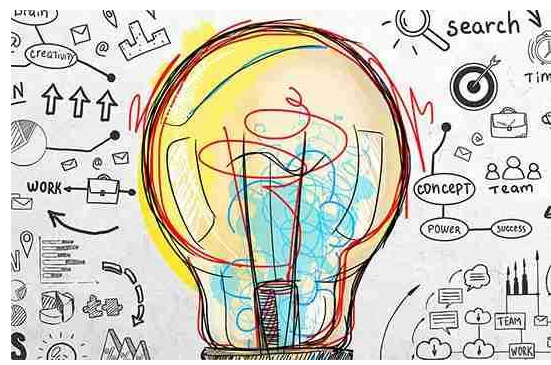
Use microphones or a boosting sound system to amplify children's voices so those at the back of the audience can hear properly, rather than continuously reminding kids to project their voices when a lot of them forget to

S C A M M M P E R R

Substitute
Substitute one thing for another (parts, people, processes, materials, rules, …)

Combine
Combine one thing with another (parts, people, processes, materials, rules, …)

Adapt
Adapt something to do something else (another purpose, role, function, …)

Maximise
Maximise something (length, area, volume, speed, duration, cost, …)

Modify
Modify something (the arrangement, the parts, the whole, the interactions, the cause, the effect, …)

Minimise
Minimise something (length, area, volume, speed, duration, cost, …)

Put to other use
Use things for another purpose (the parts, the whole, the input, the output, … use these in other applications, in other sectors, …)

Eliminate
Eliminate something (parts, people, processes, materials, rules, …)

Reverse
Reverse things (parts, people, processes, materials, rules, …)

Rearrange
Rearrange things (parts, people, processes, materials, rules, …)

Rearrange the staging as some scenes differ in setting – use children or reliable adults to do this cohesively – behind a backdrop or incorporate new staging within actions of the play?

Rearrange how the audience sits? Could be facing in towards a central aisle rather than towards the stage / different scenes in different places in the hall before being pieced together – (like *Secret Cinema* has different groupings with different actors)

Could minimise the duration of the play so kids don't become restless – could then use this to focus more on scenes in depth rather than a great abundance of scenes that aren't polished and then becomes tiresome to get through

Put spare adults to use to help maintain behaviour management, wayfinding for parents and carers, helping with seating, last minute changes such as filling in for absent children; other children who are more available could help give out 'tickets', etc = more immersed in production

Idea generation - reflection

Add a score (from 1-5, where 1 is 'not much' and 5 is 'a lot') for how effective you think each tool is for boosting idea generation on the four measures.

Overall, I found these two tools quite useful in exploring how to generate ideas to tackle creative problem solving in the form of design thinking.

The flexibility and fluency of ideas seemed to flow more easily to me but, unsurprisingly, originality and elaboration took a bit longer for me to hone. Some aspects of the SCAMPER model I found difficult as there is some overlap between letters. The analogies tool is quite fascinating for me as we use analogies within our day-to-day life; incorporating that model to tackle problem solving is quite innovative by using tools we may already have to adapt for new problems.

	Flexibility The variety and (or diversity) of ideas produced during divergent thinking.	**Fluency** The quantity of ideas produced during divergent thinking.	**Originality** The degree to which the ideas produced during divergent thinking are different to other people's (either in a group or in the world).	**Elaboration** The extent to which the ideas produced during divergent thinking are detailed and developed.
Analogies	5	4	3	4
SCAMPER	4	3	3	3