

5.13 Assignment

Evaluation matrix

Evaluation chart for CHRISTMAS PLAY by Auruna Haque on Aug 2023		IDEA 'A' (reference)		IDEA 'B'		IDEA 'C'		IDEA 'D'	
Criteria	Weight	Value	Score	Value	Score	Value	Score	Value	Score
Performance	3	0	0	1	3	-2	-6	2	6
Quality	3	0	0	2	6	1	3	2	6
Cost	2	0	0	-1	-2	-1	-2	1	2
Legislation	1	0	0	-1	-1	1	1	-2	-2
Scalability	2	0	0	1	2	2	4	-2	-4
Robustness	3	0	0	1	3	-2	-6	2	6
Acceptance	2	0	0	2	4	-1	-2	1	2
Total			0		15		-8		16

“A process like this can be conducted in different ways:

•Individually – *someone performs the evaluation by themselves to determine the outcome.*

•Separately – *group members each perform their own assessments prior to comparison, averaging and discussion.*

•Collectively – *the group work together to score each idea against each criterion, discussing disagreements as they go.”*

I did this process individually, but it could work separately to see what people’s opinions are before collating them altogether – this could also remove authority bias and shared information bias. This could work collectively, to save time and emphasise teamwork – perhaps the *alone-together-alone* method could work so that individuality AND groupwork occurs, with not too much of either one.

“Consider

Although the atomistic approach to idea evaluation appears to be more rigorous, it is still a subjective process and the results should be challenged and debated. Is the result surprising? Does it conflict with a holistic assessment? Are the criteria complete and correctly weighted? Are the criteria independent, or do they overlap, resulting in duplicate scoring? Are the low scores easily remedied by some further development? Are the high scores contingent on factors that remain uncertain?”

This process does seem subjective, as the criteria and its correct ‘weight’ is open to interpretation – some stakeholders may feel certain criterion is more important than what was scored and therefore there may never be a full consensus over the solutions for this project. As there is typically a deadline, doing this evaluation matrix may be time consuming and some factors may overlap, like *Performance*, *Quality* and *Acceptance*. Low scores could be easily remedied but what do we do to determine whether that new idea is better – do we do this evaluation all over again only to change our minds again? What method works in order to get results that satisfies all needs? Overall, atomistic approaches like this are useful but may not consider the system functioning as a whole, i.e. the performance running smoothly. However, I feel it does shed light on what ideas reap the highest benefits and perhaps a Christmas production works holistically AND atomically.

The Six Hats

IDEA: Quality

Maintain acting skills, delivery of intonation and volume of reading lines, costume and background design, staging – rehearsing many times with each scene, sometimes in smaller groups before being altogether, with eventual dress rehearsals

taken from the requirements spec

Hats

Ideas

Management



Practise each scene in turn, practise lines and songs offstage before going onstage; practise staging and special effects so it feels like second nature on the day; behaviour management; listen to all viewpoints to ensure everyone feels heard; liaise with SLT for communication to parents/carers; ensure legislation is adhered to – e.g. some children do not have consent for being filmed / taken photos of so filming of play should not be shared on social media/public platforms

Information



Create a good schedule to have time for practise – lessons may have to be missed/rearranged so that students practise to the point that certain scenes and lines are like muscle memory to them; ask TAs or LSAs to take certain groups/individuals out to practise with more focus on certain needs; stick to the deadlines; make sure everyone can access the script; create a central point of communication so that everyone is aware of timings and needs

Novelty



Ask for improvisation from students and other staff members; watch similar storylines across media like streaming shows or TV to get a gist of what works performance wise and what doesn't; maybe talk to people in performing art industries or watch theatre shows to see how what they do could enhance our performance; use objects in ways that weren't thought of before or rearrange the performance uniquely (like using **ADAPT** and **REARRANGE** in *SCAMPER*)

Optimism



Parents and carers want to see their child thrive in a school play as a showcase of their range of abilities and for memory's sake therefore most will help in any way they can to practise certain lines at home = loop effect of making their parents proud and reaping rewards for their hard work in this project; this production ignites creativity so could help children realise their true talents

Pessimism



Some parents/carers aren't as invested in projects like these so some children may feel demotivated to put effort into something they don't feel is important; it's very time consuming with a lot of energy – rehearsing with young children is unpredictable and doing the same thing again and again may bring fatigue for all = feels unaccomplished if acting isn't going to plan; there's typically technical difficulties and other obstacles on the day of play

Intuition



Doing a project like this as a group is memorable and is worth going through the hardships for; it will make a lasting impact on years to come; could trigger insightful and meaningful connections which may not have happened without this project

IDEA: Costs

Using current art resources and any materials or props from home to create costumes in good condition; try to limit how much is printed to decrease printing and photocopying costs; state to parents to not feel pressured to buy anything; pool together equipment and any artistic talents to create items for play; use apps or technology that isn't too expensive or that the school already subscribes too – if buying more software/etc, double check if this is allowed and doesn't put us in a deficit

taken from the requirements spec

Hats

Ideas

Management



Teachers are primarily in charge of their classes' play – first prototype the script onto paper which helps base rehearsals on; could allocate roles for every adult involved = maybe each one represents a hat? Doing this could balance out saving money and what is worth investing for this play; also in meetings about the play, ensure turn taking is evident and that every voice is heard

Information



There are many adults typically involved so give them each a role to fulfil to help finish the production's needs by the deadline; send out a letter/electronic message on weduc to ask for props/clothing/etc to be in by a certain deadline so students can use them in dress rehearsal; any concerns with communication or planning can be stated to SLT who will use their authority to ensure the performance runs smoothly

Novelty



Having input from a variety of stakeholders could lead us down pathways not initially considered; props or newly constructed objects from home/elsewhere could be saved for another function = more sustainable and activates imagination amongst both adults and children; using apps/new tech could reveal new ideas for the play's acts = more interesting and visually appealing; get students involved = less time-consuming for adults and feels more personal

Optimism



Every stakeholder will feel like they have a certain niche, item or general contribution as creating a production requires input from a range of sources, in order to produce the best showcase; bringing different objects sparks creativity and creates a community feeling; anything little helps and will inevitably bring costs down; there is an element of legacy in this project as most people have experienced being in a school play – this lasting impact will typically encourage most people to help

Pessimism



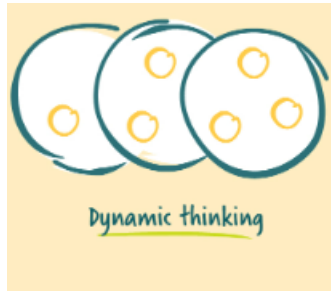
Depending on other sources, like parents and carers, for materials and help with costumes or general background artistry is unpredictable as people having certain items is up to chance/luck; even if not encouraged to do so, people may feel pressured to buy things which not every child has access to; certain staff members within the production's team may not feel as if their voices are heard thus less motivated to help out

Intuition



Can use this as a way of building a network; can liaise with parents and carers and use this as an opportunity to build strong relationships = good impression of staff at school; more resources pooled together = saves money; apps and software that school uses could be used creatively – opens more ideas for technology lessons; gets creative juices flowing and allows students themselves to feel more involved helping make their costumes and props, etc

Systems analysis derived from systems map for solution development



I feel that most of these boundaries shows **dynamic thinking** as there are many stakeholders involved which interact between a diverse range of entities concurrently. A performance requires many different skillsets, not just acting but scriptwriting, technical expertise, behaviour management, authority, leadership and teamwork. Thus, not every event and pattern of behaviour is in isolation but evolves over time with different groups focusing on different aspects of the project. The solution itself shows how different dynamics are at play with each other.



There may be **forest thinking** as parts of the system are looked at holistically for the purpose of making a Christmas play, rather than as separate projects within a project. Although there are different entities, they feedback and inform one another from feedback of causes and effects. Likewise, *trees : ecosystem :: stakeholders : production*.



There may be **loop thinking** as causality could be ongoing rather than just a linear chain – e.g. as children act onstage, parents are proud whilst talent agents / similar networking could single out individuals with acting flair which increases their confidence; as praise is fed back to staff members, children are inspired and motivated to continue their passion, which affects how the school is perceived thus allowing more children to be interested in coming to the school = more positive feedback = more students enrolled = more funding. In this way, it's like *bees : pollinating flowers :: staff and children : showcasing flair and ability to network/audience*.

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:

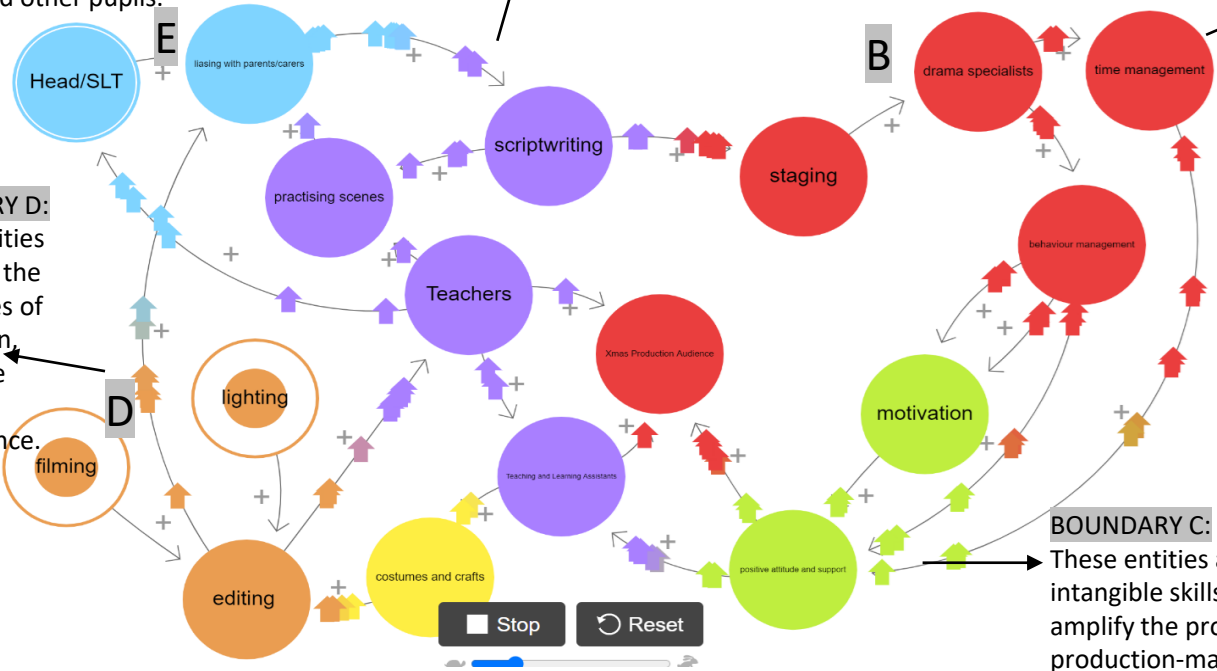
I have grouped these entities together as they represent physical and specialist skills required for performance-making, especially maintaining the acting from children.

BOUNDARY D:

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

BOUNDARY C:

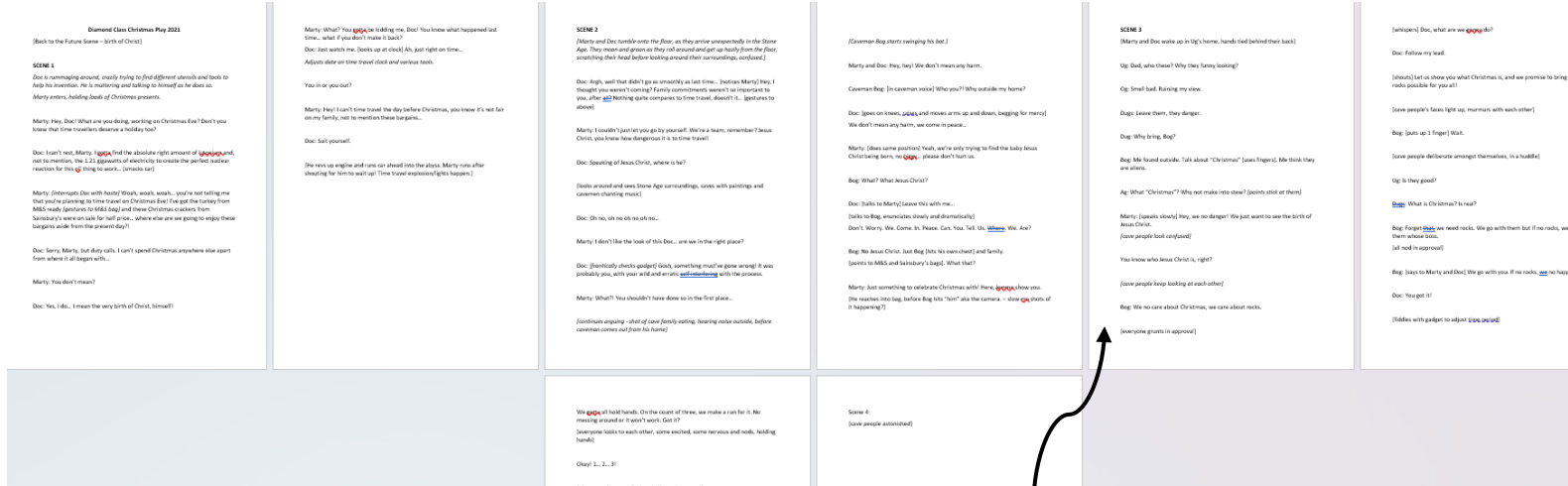
These entities are intangible skills that amplify the progress of production-making.



I feel there may be **operational thinking** at play with multiple causal factors. This may be because different entities are affecting different aspects of the production's process – like Senior Leadership informing parents as teachers are informing other adult staff and children, as those adult staff (TAs and LSAs) are helping to manage children whilst creating physical and technical parts of the play, etc. In this sense, *factory production : products :: staff and children : performance*. The solution still can show multiple causalities – the final product has entities interacting in different ways within its systems.

Prototyping

Paper document of play on Microsoft Word



Paper prototyping was beneficial; I could draw the layout of certain scenes by freehand which could be easily and quickly altered. I could decipher how everyone fits onto the stage; do I use the floor space behind the audience so that the stage doesn't look too crowded, or do we aim to fit everyone in/around the stage?

For Christmas productions, I found it best to use **paper prototyping** mainly for the sense of the script's direction but also to collate ideas, staging and technicalities into one place. This document can be shared by hand or online in Google Drive or equivalent. Using a script just to focus on one scene at a time was beneficial, with one adult directing the scene for one group of children. Also, scripts on paper is an easy format to print out mass copies for use anywhere and is easily readable.

I want to learn and observe how each line stated could be portrayed through stage directions, lighting, visual effects and audience engagement – seeing the play's dialogue as a physical paper script leads the way in achieving this.



A step further would be an **interactive prototype**; developing the performance could be enhanced by filming certain scenes to look back on, as a way of seeing how the acting and staging are coming across. Certain scenes or parts of the background could be emphasised through using software to make engaging signs, props, etc. I did this and showed adults and children for visual feedback.



The **role-play prototype** was strategic to use as the play itself is a form of role-play, thus mirroring this behaviour during production could reveal face-on what elements are working well between entities, and what necessarily isn't. Communication is key across any project and could tie into the **looks-like prototype**, i.e. watching live performances at the theatre or video, *Netflix* shows, etc to simulate the successful engagements of these medias into our performance. Theatre and streaming services can be accessed by many people these days across all ages so replicating those nuances for our production creates a more appealing result.