Ref. No.
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Projects on Promoting Outcome-Based Approaches in Student Learning 2007-08
Application for OBA Funding

PART I: General Information

1. **Title**

   Developing Scenario-Based Teaching and Assessing Methods in the Poly U Context

2. **Name(s) of Applicant(s)**

   Project Leader

Name	Dept	Post	Groupwise	Ext.
Christina DeCoursey	English	Lecturer	egdecour	7352

   Team Member(s)

Name	Dept	Post	Groupwise	Ext.
Gail Forey	English	Assistant Professor	eggail	7577
Gillian Humphreys	English	Assistant Professor	eghump	7529
John Babson	Gen Ed	Senior Lecturer	gejohn	4864
Kerim Babakishi	Applied Physics	Assistant Professor	apakzbab	5665
Josef Szakos	Chinese Bilingual Studies	Associate Professor	ctszaki	7432

3. **Total funding requested**

4. **Expected duration of project:** _24_____ **months**

   Proposed commencement date: _01 September 2008_____

   Expected completion date: _01 September 2010_____

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PART II: DETAILS OF PROPOSAL

1.   Project objectives and significance

The objectives for this project are:

<u>(1) to pilot, develop and evaluate the use of interactive theatre arts teaching and learning methods, across a range of Poly U subject areas.</u>

Theatre arts use activities based in role-play and scenario-exploration, structured to focus participants on a set of inter-related issues, and to require them to become personal involved as actors in challenging situations (Nicholson, 2005). This project will use theatre arts in two phases: a first phase of build-up to a second phase, which will be a performance. Both the build-up and the performance will require student interaction and participation. In this case, build-up activities and plays have been chosen to reflect major areas of interest to Poly U stakeholders, specifically applied science, technology, and business.

Over two years, two build-ups would be undertaken in the fall semester, and two plays would be performed in the spring semester. The plays chosen are Jean Giraudoux, *The Madwoman of Chaillot*, and Berthold Brecht's *Galileo*. Giraudoux's play is a French comedy about a financier, a businessman and an oil man who want to dig up Paris to get the oil underneath it, and the reactions of locals who meet them at a cafe. Brecht's play explores the scientist as a person, including themes of the scientist's responsibility to society, opportunism, the desire for fame, the awareness that science is a social currency, and the fear of political powers. (To address the need for Poly U students to develop and active sense of global awareness, this project will seek out plays with content that connects both to global issues and to a range of subject areas important to Poly U students.)

The themed build-ups will take place from September through February. They will use media and activity vehicles such as student debates, theatre games, electronic awareness campaigns, and residence hall activities. These activities will require the printing of materials such as posters, flyers and brochures. They will also require the design of a play-related webpage, and e-campaign materials.

The build-up activities will present students with ways to see and explore the issues and debates surrounding the issues in the play, and the sequellae of various approaches to solving their related problems, or of taking certain stances towards them. For example, in *Madwoman*, issues presented will be the oil-industry, environmental issues, business interests, various needs and critiques, social problems and realities. These issues will be presented in depth and from many perspectives, and without prejudice. Build-up activities will stress the variety of perspectives, and postpone value judgements in favour of exploring issues. They will create awareness of various ways of addressing these problems, and their drawbacks. They will be structured to require student participation, in order to make a decision and move forward (Braverman, 2003). The performance of the plays (in March 2009 and 2010) will also be interactive, with audience members, industry representatives and others participating in debate with actors partway through the play, then voting to select one of four endings, which is then played out. Participation of Hong Kong community members who are Poly U stakeholders (business and industry representatives, embassy people) will be sought (initial inquiries have been positively received.) (Blatner, 2006).

<u>(2) to develop methods for teaching generic competencies that are applicable across several different Poly U subject areas.</u>

At this time, Poly U is interested in developing generic competencies in its students, including a global outlook, critical thinking, problem solving, leadership and teamwork.

Theatre arts is scenario-based, and works like case studies or simulations, to require participation (Milling, 2005). In this case, the topic will foster a global outlook, because of the international dimension of the oil industry, the global debate about the environment, and the need for nations to work together to solve these problems. The build-up activities will develop critical thinking about challenging, realistic scenarios (Thompson, 2006). They will build teamwork, because activities will be group-based, and inevitably spark discussion between disparate points of view. Build-up activities will be designed to require participants to make choices, which will tend to develop leadership in some, and teamwork in most (Schneider, Crumpler and Rogers, 2006). These are basic components of problem-solving. Offered as an enjoyable activity, on a significant topic, students are likely to participate (Wooster, 2007). For the investigating team, observing these activities, and getting participant feedback will allow us to draw some conclusions about the levels of competency in these areas among Poly U students.

Theatre arts and applied drama offer teaching and assessment tools that have already been developped and implemented elsewhere Moreno, 1991 and Thompson 2006). These can be used as a starting place, to develop teaching and assessment methods for the Poly U context. Theatre arts offers teachers a flexible vehicle which can be used to plan class materials starting with intended outcomes, and to design teaching methods and assessment tools focussed on outcomes, in these generic competency areas of their particular subject (Bowell and Heap, 2001 and Jackson, 1993). Theatre arts, as a teaching vehicle, works by simulating characters and situations, role-playing relevant situations and individual responses, in realistic and dramatic ways (Neelands and Goode, 2000). As a teaching method, this can be applied across many different subjects.

Theatre arts offers students a means of exploring multiple issues and problems connected to a particular subject area, not discretely as bits of subject knowledge, but in a complex manner as they are encountered in life, with multiple possible answers, each bearing possibilities and drawbacks (Taylor, 2003). All social interactions can be understood as forms of performance (Goffman, 1990). Interactive theatre arts engage students in the process of exploring, debating and responding to these complex issues, which enhances critical thinking. As students get involved in these enjoyable vehicles, they experience in a controlled manner the connections of the complex content explored to their personal lives (Boal, 2002). Theatre arts facilitate them in trying out various approaches to and stances towards these complex issues, which fosters many of the generic competencies Poly U has identified as important to Hong Kong employers. This teaching vehicle is able to help students integrate various parts of subject knowledge, grow in terms of whole person development, and become a more active participant in contending with other similar situations in the workplace.

These methods can be made available to teachers in various fields and departments, through teacher workshops, by working with various departments or other units, as they respond to the project, identify their own needs.

(3) The initial project will be used to collect data on student response to theatre arts methods, so as to learn more about linking interactive theatre arts to desired learning outcomes.

First, this initial project will collect data from student participants that will allow the determination of levels of student competency, in the Poly U student population, at scenario-based or simulation tasks. The project will then be able to work backwards from these, to generate methods of building upon these competency levels, and for teaching and assessing across several subjects, for specific generic competencies. Genre analysis will be used to develop models of standard-referenced criteria that could be used by front-line teachers in evaluating assessments. These will offer multiple teaching strategies, as well as identifying what aspects of the generic competencies must be learned, how progress and achievement are to be demonstrated, and will be applicable across a range of subject areas.

(4) This project will also be used to develop theatre arts specifically for the context of the Poly U first year general education course requirements, as they will be in the coming 3+3+4 system.

Ongoing consultation with the General Education department will take place, with analysis of data and reviews of the various phases of the project, to determine how theatre-based teaching and assessment methods can be used in the new General Education courses.

References

Blatner, Adam. *Interactive and Improvisational Theatre: Varieties of Applied Theatre and Performance*, iUniverse, USA, 2006.
Bowell, P and Heap, B., *Planning Process Drama*, David Fulton, London, 2001.
Braverman, D., *Playing A Part: Drama and Citizenship*, Trentham Books: USA, 2003.
Boal, Augusto, *Games for Actors and Non-Actors*, Routledge, London, 2002.
Goffman, E., *The Presentation of Self in Everyday Life*, Penguin, Harmondsworth, 1990.
Grout, Bill, *Talking Behind Masks: Sociodramas for ESL Students*, Alemany, USA, 1982.
Jackson, T., ed., *Learning Through Theatre: New Perspectives on Theatre Education*, Routledge, London, 1993.
Kuppers, P. and Robertson, G., eds., *The Community Performance Reader,* Routledge, London, 2007.
Milling, Jane, *Devising Performance, A Critical History*, Palgrave, London, 2005.
Moreno, J.L., *Psychodrama and Sociodrama in American Education*, Beacon House, USA, 1991.
Neelands, J. and Goode, T., *Structuring Drama Work*, Cambridge University Press: Cambridge, 2000.
Nicholson, Helen, *Applied Drama*, Palgrave, London, 2005.
Schneider, J.J., Crumpler, T.P., and Rogers, T., *Process Drama and Multiple Literacies: Addressing Social, Cultural and Ethical Issues*, Heinneman, New Hampshire, 2006.
Sternberg, P., and Garcia, A., *Sociodrama: Who's in your Shoes?* Greenwood Press, London, 2000.
Taylor, Philip, *Applied Theatre: Creating Transformative Encounters in the Community*, Greenwood Press, London, 2003.]
James Thompson, *Applied Theatre: Bewilderment and Beyond*, Peter Lang, USA, 2006.
Van Erven, E., *Community Theatre: Global Perspectives*, Routledge, London, 2000.
Wooster, Roger, *Contemporary Theatre in Education*, Intellect Books: London, 2007.

2. Target users would be:

(1) Poly U front-line teachers, across a range of important Poly U subject areas such as science, technology, and business, and beyond. It is anticipated that theatre arts, as a model for outcome-based teaching, would be most easily implemented in a flexible rather than a whole-class manner, through offering materials that support front-line teachers' instructional management. Teachers will need support in the initial development of applications of scenario-based methods for their subject needs, in fostering generic competencies, and in structuring and evaluating assessments. This is especially likely to be so in subject areas that have no pedagogical tradition of scenario-based or similar challenging tasks such as case studies and simulations.

(2) Poly U faculties and departments across a range of Poly U subject areas.

As faculties and departments address the development of generic competencies, they will be able to use the teaching and assessment methods developed in this project as models for their own subjects and courses. As they move towards the new 3+3+4 system, they will be able to identify students' competency levels in specific areas, understand which general education courses will build upon those and how, so as to more effectively structure their own subject and program offerings.

3. Outcomes and deliverables

(a) Major outcomes and deliverables

(a)	apply theatre arts across a broad range of Poly U subject areas, including science, technology, and business, as a way of trialling scenario-based teaching and assessment methods among Poly U students
(b)	develop scenario-based teaching and learning materials, assessment criteria, and frontline teacher support materials, applicable across a broad range of Poly U subject areas,
(c)	develop teaching and assessment methods relevant to generic competencies including global awareness, critical thinking, problem-solving, leadership and teamwork
(d)	develop theatre arts, and attendant teaching and assessment methods, applicable to the first year general education requirements in the coming 3+3+4 system.
(e)	teacher workshops, departmental consultations regarding suiting these methods and materials to their specific context
(f)	conference presentations, journal articles

(b) Plan for developing and piloting / implementing the deliverables

This project would proceed in these stages:

Pilot Period: Fall 2008 through Spring 2009

Fall 2008
- develop materials for Build-up 1
- train student assistants for theatre games
- rehearse Play 1
- conduct build-up activities
- develop website, electronic campaign
- collect, analyse data on student participation and response

Spring 2009
- perform Play 1
- collect and analyse data on student participation and response
- develop initial version of competency levels, and teaching and assessment models

Implementation Period: Fall 2009 – Spring 2010
Fall 2009
- develop materials for Build-up 2 using data analysis and competency levels from Round 1
- train student assistants for theatre games
- rehearse Play 2
- conduct revised build-up activities
- develop revised website, electronic campaign
- collect, analyse data on student participation and response

Spring 2010
- perform Play 2
- collect and analyse data on student participation and response
- refine competency levels, and teaching and assessment models

Planned pilot / implementation period of the deliverables:

Start Date : **01 / 09 / 2008**

End Date : **31 / 08 / 2008**

4. Dissemination and sharing plan

1. teaching and assessment materials
2. teacher workshops
3. departmental consultations
4. conference papers and journal articles

5. Evaluation plan

Web-based methods will be used continuously during the build-up months, to collect student-participant feedback. This can be used to find how students respond to, and use interactive theatre arts materials. This can then assist in developing scenario-based teaching and assessing methods, addressed at generic competencies, that Poly U students are likely to respond well to. This data can also be analysed for differences by year, department and other factors.

Structured interviews with student participants will be used to characterise how participation affected their generic competency levels. This can be used to adjust recommendations for theatre-arts teaching and assessing methods at Poly U.

Group interviews with student assistants will be used continuously throughout the build-up and the performance phases, to gain their reflections on the project. Their experience will be valuable in both characterising the responses of the general Poly U student body to the different parts of the project.

The investigative team will be consulted throughout the project, as they get to know scenario-based teaching methods, about their departmental needs, and about possible ways of suiting these to their subjects, and for gaining the required outcomes on generic skills. Investigative team members will also be consulted at the end of the project, for reflections on how the project has succeeded, and their understanding of items that didn't work well, and what might be done to improve its major outcomes in future.

Consultation with the General Education department would be undertaken throughout this process, to consider ways to meet their needs, and to integrate scenario-based teaching and assessment methods with the new General Education first-year courses. Trials of the scenario-based teaching and assessment methods developed from the first year of this study could be undertaken in General Education courses in the academic year 2009 – 2010. These would then be re-evaluated, and adjusted.

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6. Impact

This project will

- contribute to Poly U's ability to gain the competency outcomes it has identified as important in its students
- assist frontline teachers by offering effective teaching and assessment methods for the generic competency component of their subjects
- assist departments in gaining an array of teaching and assessment methods suited to their program and subject needs

7. Target date(s) for submission of progress and completion reports

	Planned submission date
1. Progress report *(for projects whose duration lasts more than 1 year; to be submitted mid-way through the proposed project period)*	**August 2009**
2. Completion report *(to be submitted within 3 months after the project completion date)*	**August 2011**

PART III: BUDGET OF PROPOSAL

Project Leader

Name: CHRISTINA DECOURSEY................ Signature: *Christina DeCoursey*

(in block letters)

Dept: ENGLISH................................. Date: JANUARY 31, 2008.......................

PART IV: DEPARTMENTAL ENDORSEMENT

Endorsement by Chair of ~~FLTC~~/ DLTC:

Comments on the proposal:

DLTC supports the proposal.

Name: WONG, Cathy S.P. Signature: _____ Date: 31-Jan-2008.
Ag DLTC Chair. (in block letters)

Endorsement by ~~Dean~~/ HoD:

Comments on the proposal: Nil

By endorsing this proposal, I agree that:

1.   The proposal suitably addresses the School/Department's needs in promoting and implementing outcome-based approaches in student learning and will be considered as part of the School's/Department's Business Plan.

2.   The School/Department will receive a funding as calculated for item (e) in the Budget section which I will use for providing the time release recommended by the project proposers, based on the Total Workload Model, to support them to work effectively on the project.

Name: DR XU XUNFENG..... Signature: _____ Date: 31 Jan 08.
(in block letters)

Please return this form to Miss Miranda Fung, Secretary of Working Group on Outcome-based Education,

c/o Educational Development Centre

by **31January 2008**

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Dear WGOBE Committee Members:

Thank you for your email. I have written answers to your questions, below.

1. Eligibility of the target subjects – from UGC funded programmes.

This project is structured to appeal to a broad range of Poly U students. The buildup activities and performances cannot and should not attempt to screen out non-UGC-funded students who want to participate, or teachers who may teach some non-UGC-funded student groups. However, the data collection, analysis and application stages can clearly target students and teachers who are part of UGC-funded programmes. And project-related activities can be organised to focus on and target UGC-funded students. For example:

(i) Build-up activities such as e-campaigns, debates, and other activities could primarily target students from UGC-funded programmes, and e-survey or other feedback mechanisms could have them identify their status in this area, so as to collect relevant data.

(ii) This project can specifically require that student actors and assistants, regardless of their Department, come from UGC-funded programmes.

(iii) The interview and survey instruments used by student assistants who are doing data collection can be structured to collect information on what programme participants are from. We can specifically solicit, and limit, data collection from participants who are students in UGC–funded programmes. The participants will be from many Departments, which is the value of getting their feedback, as it helps us to characterise responses of the PolyU student body.

(iv) Online and other surveys could ask respondents to identify their program and status, such that data from non-UGC-funded students could be filtered out during the analysis stage.

(v) Interviews with teachers, and applications of scenario-based teaching methods in classes, will be done with front line teachers in programmes such as English, Applied Physics, Chinese and Bilingual Studies and others. These activities can be limited to those that are in the UGC-funded portions of those departmental programmes.

2. Extent of the use of the project: does it involve a core subject? number of students involved?

The extent of this project is hard to define, and most PolyU students and teachers will encounter it at least minimally. Also, there is no core subject involved in this project. One can view the English language as a kind of substrate which is useful in many fields. And it happens that English language skills are associated with applied theatre teaching methods. But this is not a necessary link – one could just as easily use scenario-based

teaching methods while teaching in Cantonese and Putonghua, and we can expect that the experience of this project, which happens to be in English in the case of this project, will be transferred to classrooms and workplaces that functions in at least these other languages.

Core student personnel are likely to come from the English Department, but the project will work to draw participants from at least the following target departments: English, Applied Physics, Business, Chinese and Bilingual Studies. Further, the project aims to involve Poly U students from all Departments, and across major PolyU areas of study. We do not anticipate any problem getting (UGC-funded programme) students from various departments into these roles.

The number of students involved as audience participants, and the departments they would come from, varies greatly because there are several activities. Again, we do not anticipate any problem gaining broad audience participation, most of which will be students from UGC-funded programmes.

Here is a breakdown for the first cycle (Play 1, 'Galileo". The whole cycle would be gone through again for Play 2, "Madwoman".)

	Department
12 student assistants	mainly English Department students, some from Applied Physics, Business and Chinese and Bilingual Studies.
30 student actors	PolyU students from various departments (this is a self-selecting group)
Theatre Games and audience - 2 sessions per year or per 1 cycle	audience of PolyU students and teachers from many different departments
Structured Interviews	student participants from targeted UGC-funded programmes including at least English, Applied Physics, Business, Chinese Bilingual Studies and probably others
Structured Interviews	**teacher participants** from targeted UGC-funded programmes including English, Applied Physics, Business, Chinese Bilingual Studies and probably others
e-campaign (thousands of students)	reception audience of PolyU students and teachers from various departments
web campaign (thousands of PolyU students)	reception audience of PolyU students and teachers from various departments
Structured Interviews	**student participants** from targeted UGC-funded programmes including English, Applied Physics, Business, Chinese Bilingual Studies and probably

	others
Structured Interviews	**teacher participants** from targeted UGC-funded programmes including English, Applied Physics, Business, Chinese Bilingual Studies and probably others
performance of Play 1 (about 30 actors, for 1 to 2 weeks, at 2 performances a day, to about 3,000 - 6,000 audience members)	audiences of PolyU students and teachers from various departments
Structured Interviews	**student participants** from targeted UGC-funded programmes including English, Applied Physics, Business, Chinese Bilingual Studies and probably others
Structured Interviews	**teacher participants** from targeted UGC-funded programmes including English, Applied Physics, Business, Chinese Bilingual Studies and probably others

3. Specify project deliverables and evaluation process for the project deliverables

At this time, there are few university teachers who have experience using simulations or scenario-based teaching and assessing in their classrooms. However, they have been used in Europe and north America for some years, as effective methods of bringing the disparate parts of subject knowledge together with communication, interpersonal and negotiation skills, critical thinking, project management, global awareness, ethics, and whole person development. I have given some examples below.

Example: scenario-based task

Students of a nutrition class are broken into three groups. Group one reviews the lifestyles, histories and habits of chronic care and rehabilitation patients. Group two reviews hospital management and patient administrative policy. Group three reviews local medical administrative law and insurance policies.

Class members are instructed which group they belong to, given relevant materials and bibliography, and given one week to review and prepare. When the class meets, 1 person from each group is selected randomly, and asked to enact a realistic interaction, based on several scenarios pre-written by the teacher and handed to the randomly selected students. Students are not aware of the scenarios until they get to class. They have 1 minute to think before the scenario begins. Every student takes a turn enacting a scenario. Some example scenarios:

- 1 high-risk post-cardiac patient, 1 physiotherapist and 1 unit administrator discuss the factors that determine when the patient can be released from hospital. They must reach a proper decision.
- 1 family member of an aged person who has become a chronic care patient, 1 insurance representative and 1 hospital administrator. They must decide what to do with the chronic care patient.
- 1 hospital administrator, 1 government representative concerned with hospital funding and 1 representative from a citizen's group. They must discuss recent mandatory fee hikes, and decide on groups to be excluded, and how to manage the announcement and implementation of the new policy.

As each scenario is played out, class members who are watching are asked to write down their observations on the content of the issues, the performance of each player, and the specific results in the scenario. Scenarios play for about 8 to 10 minutes. When they are complete, the actors and the audience discuss the enactment and the results, with teacher input. After the class, as an assignment, students are given structured feedback sheets, asking them what they learned in the different areas of their understanding, and what they learned about how these go together.

Example: simulation

A simulation is a more complex and demanding version of a scenario-based exercise. example: Students of economics, politics and sociology subjects are broken into small groups, and given an identity. Their identity can be specific companies, specific countries, or specific consultancy firms. They are told that they will attend a conference, which has an objective. For example, for companies, the conference objective can be providing greener energy to a specific set of target customers like a set of municipal governments. For countries, the conference objective can be to build policy on carbon-trading and energy supply. Or, for consultancy firms, the conference objective can be to analyse and conform to new government policies on greener provision of energy and new environmental cleanup law.

Each group is given a negotiating portfolio including a budget, a set of objectives (which they have to prioritise), and an outline of the other participants, and of the specific problems the groups and the conference objective face. It is best if the simulation and groups are based straightforwardly in reality, as then students can do their research without artificial limits. Groups have two to three weeks to prepare.

The "simulation" runs as a real-time event, in which the conference plays out, offers are made and accepted or rejected, decisions are taken, objections raised, and some groups (companies, countries or consultancies) are more successful in gaining their objectives than others. Simulations are time-consuming, best done in a 3 hour session. The teacher's role is to insist on groups acting their part, and to keep things moving forward as if in a real-time context.

After the simulation is complete, groups produce a written evaluation of what happened (a narrative recount of the main events and results), which "sides" appeared over which issues, and what the results were. Further, they must project where this will take the situation in the short and medium term, for their group and for the conference objective and specific issues involved. Each group rates every other group for their success in various categories, including financial, ethical, policy-related, and others. The written group evaluations are posted on Web CT and every group responds to every other group's comments. Individual students are then asked to write a short piece saying what they learned from the experience.

Many Poly U teachers will have little experience bringing simulation or scenario-based teaching exercises and assessments into their classrooms. They may believe that these techniques are not relevant or applicable in their subject. This project could show them, both through the major example of the performances and buildup activities, and also through consultations and workshops focused on their department and subjects, how these things can be done in their classrooms.

Specific deliverables, to departments across the Poly U could involve:

- modelling such assignments and assessments in faculty workshops
- trialling such assignments and assessments, through consulting with a specific PolyU departments and teacher and subjects
- getting feedback from students and teachers about the trialling process, and redesigning the assignment and assessment tools further to fit their context
- working with a PolyU unit such as the EDC to write teaching and learning materials specifically for their departments and subjects. These could specify how the tasks relate to PolyU generic competency goals. This could also be offered as workshops and seminars, so that people from across the PolyU can get to know how these techniques work
- working with teachers in specific departments, either individually or in a workshop, to show how simulations and scenario-based teaching exercises and assessments develop generic competencies
- consulting with departments on their needs and goals, and how scenario-based methods can help them
- conference papers and journal articles on how these applied theatre methods worked, in the buildup activities and in reaction to performances, and also with teachers and departments in developing scenario-based teaching methods.

- evaluation of the buildup activities would be ongoing in interviews and feedback instruments during the two-year process. Evaluation of the teaching outcomes would be done through the process of designing and redesigning class materials and exercises, in consultation with specific teachers and departments.

4. justify applicability of the project outcomes and deliverables in PolyU

(i) for the Department in future use if no space available

The buildup activities can be done in any large lecture hall, and can be booked ahead of time. For the play performance, if the Chiang Chen Studio theatre is not available, we can perform in the High Table Hall at the Poly U residence Halls. If this is not possible, we could perform in the open space in front of Li Ka Shing Tower. In any case, the booking for these plays could be done far enough in advance, that we can find a workable time with the venue administrators. Therefore I do not see any problem with space availability. If I have missed something important about space booking, I would be grateful if you would bring it to my attention.

(ii) For the English Department, as well as other Departments, this project will be of use in terms of the development of teaching methods and the workshops given to teachers, as described above in number 3.

5. Justify research assistance budget and state how s/he contributes to the project.

The research assistant for this project will have the following tasks to perform:

1. Web Site Management

- working with English Dept IT people on web page content and design
- changing web page content and design to reflect current activities
- collecting data from feedback mechanisms
- monitoring discussions and collecting data from those

2. Build-up Organisation and Management

- liaison with participating PolyU people and departments
- liaison with participating corporations
  - scheduling meetings, room booking
  - minutes, copying materials
  - central communications point for required information and resources especially during events and activities

- room booking

- running the e-campaigns:
  - designing, preparing, sending out email and Txt campaign materials
  - managing responses
  - collecting data from responses

- oversight of student volunteers
  - scheduling
  - email and phone correspondence
  - set and prop item management

- provision of materials to student assistants
    - getting materials to them
    - collecting materials from them
    - maintaining email and phone contact with them during events

- publicity for events, including
    - construction and design of materials
    - correspondence management
    - telephone and email answering, giving any required public information
    - communications with departments, corporations, others
    - liaison with printer
    - billing, payment correspondence management

- Teaching Development
    - English department communications and administration
    - other department communications and liaison

3. Data Collection

- collecting data from publicity, web page, buildup activities, student participants, student volunteers, and student assistants and from specific instruments used
- entering and maintaining data by event, department, and other variables

4. Play Organisation

- venue booking and liaison
- set and light rental and tech booth personnel booking
- costume inventory and any required rentals
- publicity materials including design, printing and billing
- stage management
- rehearsal management (October through February in two years)
- front of house management including correspondence and ticketing
- correspondence, booking and billing management

6. Justify budget for rentals

Part of the interest and value of this project to students and to Poly U is to work with energy-related corporations. This project would be looking for corporate sponsors to cover some of our production costs. This does not, of course, mean any endorsement of their product or perspective, in the performance of the plays. We would offer to thanks

them by name in our play brochure. for example, we could note that costumes were sponsored by Company X, or set by Company Y. We could also offer prime placement on the play brochure if theatre space rental costs were covered to any significant degree.

Corporate involvement is key to the student learning process on this particular topic and in this way. To get corporate buy-in, we need them to send personnel to get involved in the buildup, debating and performing activities. If they invest that kind of time, they will likely be willing to put some money into the project, and will also want to see their names in the paper products, and on the websites. This does not compromise the integrity of the academic project – _problematising_ what they sell, debating and discussing its social consequences, looking at the ways in which we make decisions using scientific and technological processes and products, is exactly what we want our students to look at. Of course energy companies want to be a part of that discussion, but they will understand that they cannot control students' minds, or the minds and actions of event organisers. Students will see that the stakes are very real, if the corporations are involved. The project is much more exciting, and academically vital, with them in the group than not.

If corporate sponsorship is not permitted, this project would simply restrict all these options, such as theatre space rental, costume and set item rental, and the number of days of performance, to fit the OBA project budget.

I hope this answers your questions. If you need more information, I will be happy to answer any further questions.

Yours,

Christina DeCoursey