Undergraduate Research in Theatre

A Guide for Students

Michelle Hayford

ROUTLEDGE UNDERGRADUATE RESEARCH SERIES

ROUTLEDGE

UNDERGRADUATE RESEARCH IN THEATRE

Undergraduate Research in Theatre: A Guide for Students supplies tools for scaffolding research skills alongside examples of undergraduate research in theatre and performance scholarship.

The book begins with an overview of the necessity of framing theatre as undergraduate research and responding to calls for revolutionizing the discipline toward greater equity, diversity, and inclusion. Dedicated chapters for the research, skills, and methods employed by each theatre area follow: scripted theatre; devised and new works; applied theatre; scenic, costume, sound, and lighting design; and theatre theory and interdisciplinary studies. Throughout the book, undergraduate research activities are demonstrated by 36 case studies authored by undergraduates from six countries about diverse areas of theatre study.

Suitable for both professors and students, *Undergraduate Research in Theatre* is an ideal resource for any course that has an opportunity for the creation of new knowledge or as an essential interdisciplinary connection between theatre, performance, and other disciplines.

Michelle Hayford, PhD, is Director and Associate Professor of Theatre at the University of Dayton. She is coauthor and coeditor of *Performing Arts as High-Impact Practice*, published by Palgrave MacMillan (2018), and Arts and Humanities Division editor of the journal *SPUR: Scholarship and Practice of Undergraduate Research*.

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UNDERGRADUATE RESEARCH IN THEATRE

A Guide for Students

Michelle Hayford

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For James, Parker, and Paul—

the loves of my life, the reason for all
my most cherished stories.

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SERIES FOREWORD

The Routledge Undergraduate Research Series was created to guide students and faculty, particularly in the arts and humanities, working on a wide variety of research and creative projects. After a brief overview, chapters on the research process common to all disciplines, and tailored to the subject area follow, and then several chapters that pertain specifically to the research areas of the discipline. The National Conferences on Undergraduate Research have expanded annually since 1987 to about 4,000 participants. The British Conference on Undergraduate Research has been an annual event since 2011, and the World Congress on Undergraduate Research started in 2016, demonstrating the relevance of this movement in our changing higher education curriculum.

Jenny Olin Shanahan and Gregory Young
Series Editors

ABOUT THE AUTHOR

Michelle Hayford is Director of the Theatre, Dance, and Performance Technology Program and Associate Professor of Theatre at the University of Dayton. Michelle holds a PhD in Performance Studies from Northwestern University. Her original creative scholarship combines her passions of creating live plays with utilizing the craft of theatre as a necessary response to community and civic engagement. Previous original works include *Spectacle* (with Nick Cardilino, 2018), *Sustenance* (2016) created in collaboration with the Hanley Sustainability Institute, *Dog Wish* (2013) commissioned by The Humane Society of the United States, and *Suit My Heart* (2011) created in collaboration with Footsteps to the Future, a foster youth nonprofit. She is coauthor and coeditor (with Susan Kattwinkel) of *Performing Arts as High-Impact Practice*, published by Palgrave MacMillan (2018), and Arts and Humanities Division editor of the journal *SPUR: Scholarship and Practice of Undergraduate Research*.

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OVERVIEW

The necessity of framing theatre as undergraduate research

Michelle Hayford

Summary

This chapter asserts the necessity of framing theatre as undergraduate research, due to the high-impact practice of undergraduate research activities already taking place in our discipline, and the recognition our students deserve for contributing to the research profile of their institutions and their field. The urgency of preparing the next generation of theatre artists who work toward equity, diversity, and inclusion in our industry is discussed, and undergraduate research is positioned as the barometer for our dedication to these efforts. A call for a holistic approach to undergraduate theatre education is made, in addition to more humane theatre practices that acknowledge work/life balance and self-care. An overview of all the chapters and suggestions for how to use the book are provided.

The necessity of framing theatre as undergraduate research

"Everything is theatre, and theatre is about everything" sounds like something a performance studies scholar would say, and I own it unabashedly (and I'll say it again in chapter 15). Theatre is fundamental to our daily human experience, as we perform our authentic selves in each moment. We are all storytellers of our lives, and our connection to theatre is intimate. We are social beings who need to be connected to one another, and it's our stories that connect us, like the spider's web. Stories are the filaments of our lives, how we understand collective experiences, our memories, the rituals, and mundane moments. We capture our lives in story and share our story with our loved ones, so that they have insight into who we are. Theatre functions in much the same way, only it's a collective experience of embodied storytelling, where performers tell stories and audiences bear witness to what it means to be human.

An academic theatre program can be the spider web on your campus. The theatre curriculum, production season, and applied theatre outreach projects and programs can be the filament on your campus that forms cross-disciplinary collaborations and mutual exchange with university stakeholders and community partners. As we traverse the web, looking to make connections, our research, creative scholarship, and dissemination of our creativity become the way to showcase our efforts. Too frequently, colleagues, administrators, campus communities, and sometimes theatre faculty and students themselves don't know to appreciate their creative scholarship *as scholarship*. If we don't loudly claim the scholarship we create as rigorous and original contributions to the field, then we forfeit the opportunity to contribute to the research profile of our institutions and the recognition and support that comes with it. The recognition of the work of academic theatre as contributing to an institution's research profile is critical to the ongoing investment in, and support of, theatre as central to a liberal arts education on college campuses.

Undergraduate research is a *high-impact practice*, one of the characteristics of impactful scholarly experiences identified to promote the best learning outcomes for students (Kuh, 2008). Undergraduate research has been demonstrated to aid in the retention of students; notably underrepresented students who have impactful undergraduate research experiences are more likely to persist to graduation and have more career pathways postgraduation (Nagda et al., 1998). In *Performing Arts as High-Impact Practice*, Susan Kattwinkel and I demonstrated, through our research and numerous case studies, how the performing arts deliver *all* of the high-impact practices for student learning, and therefore we argue that engagement with the performing arts should be brought from the margins into the center of liberal arts education for all students (Hayford & Kattwinkel, 2018). Given the value of undergraduate research, this book serves as an aid to theatre students and faculty to provide practical support, context, language, and global community through case studies that demonstrate the scope and rigor of theatre research by a diverse community of undergraduate artist scholars.

Of course, we know that academic theatre programs are already producing undergraduate research, just like we engage daily in the new "trend" of a focus on *experiential learning* on many university campuses. Theatre is performance as research, an embodied discipline that takes place in real time with a live audience, and requires all involved in the creative team, cast, and crew to learn by doing and conduct rigorous research in the process—this is what experiential learning and undergraduate research look like. In addition to production work, theatre undergraduate research looks like applied theatre projects, research for design, theatre history and criticism, performance studies, and interdisciplinary theoretical contributions. Why does it matter that we call it undergraduate research? Because theatre undergraduates need to be acknowledged for their rigorous and original research, and they need to leverage these research skills to confidently enter career paths with marketable skills they have honed as theatre artist scholars: diverse research methods, teamwork, problem-solving, communication, creative thinking, meeting project deadlines under great pressure, persisting through difficulties, flexible thinking, dedication to seeing things through—all the things we take for granted as theatre-makers to manage tech week or to navigate complex applied theatre projects.

Theatre faculty across the globe have found ways to share the scholarship of their students: poster displays in the lobby about student research for design in a production, featuring actors in talk-backs or presentations about their archival research, and script and character analysis that informed their performance work, curating panel events that feature community members, professors from other disciplines, and the cast and crew for a dialogue about the relevant themes raised in the production. Encouraging theatre undergraduates to be a part of a larger community of artist scholars by disseminating and sharing their creative scholarship will prepare them well to enter the industry as informed theatre-makers engaged in critical dialogue about the state of the field, the interventions they want to make, and the art they want to contribute.

Preparing the next generation of theatre artists: equity, diversity, and inclusion

The field of academic theatre has been grappling with how to reimagine the undergraduate theatre curriculum to withstand attacks on liberal arts education that surface during economic crises, and now we face the threats brought to higher education by a global COVID-19 pandemic. The theatre field, both professional and academic, has had to reckon with the ways that the industry and the academy participate in oppressive practices that reinforce the status quo of leadership largely held by white men, and equity failings throughout the profession and the training programs for the profession. This book is for theatre faculty globally who are being challenged to prepare theatre students to remain relevant for changing economies and industries, in a time when the global pandemic has interrupted and disrupted the industry and the academy. We've learned some valuable lessons in the process of disruption, and we need to be prepared to lead through and within a crisis. The disruption has given us time to take pause and reflect on our endeavor of undergraduate theatre education. However, long before the pandemic, theatre artists of color and other marginalized theatre-makers have advocated for the revolution of the industry and the academy that feeds it. In a keynote address at the 2018 Association for Theatre in Higher Education (ATHE) conference, I had the privilege of being in the room to hear playwright Quiara Alegría Hudes deliver these sentiments to explain a self-care "pause" from the profession:

> Perhaps the greatest revolution I can imagine is to insist that no matter how "other" my characters are in the white wealthy spaces of theatre, to nonetheless affirm that they are not guests on the American stage. To insist that I am a center, I am a hostess. New hostesses are required. My art is

> hospitality and an open door. Just as my abuela left her door open and rice pot full, though she was poor most days, fulfilled many days, and heartbroken some. She still said *Entra, come in, can I serve you?* I want to return to the theatre soon, to say this again: *Come in. Enter. It is my profound honor to host you. Let me show you my beautiful house. It still stands. Pull up a seat at my table.*
>
> I am not there yet.
>
> Today is my high tide of heartbreak. All tides, however, ebb.
>
> And yet there is relief. That I can finally name it or am finally willing to. And there is gratitude that you have respectfully listened.
>
> Before revolution, honesty. That is my first step.
>
> *(Hudes, 2018)*

Many have called the theatre field into conversations about honesty, transparency, and the values and ethics from which it operates. Academic theatre has a responsibility to do more than listen; we must take the lead in the dialogue going forward about how to revolutionize our discipline and industry. At the virtual ATHE conference of 2020, the refrain of "it's a movement, not a moment" was evoked by speakers as a consistent reminder to stay focused on diversity, equity, and inclusion efforts, and sustain the momentum of an activist summer with meaningful changes to policies and procedures and dedication to ongoing improvement and revision of curriculum to serve all students.

Many theatre artist scholars have contributed to the urgent conversation about the need for social justice in our profession and have responded nimbly to the constraints of pandemic theatre by inventing creative solutions and experimenting with visual media, social media, film, and live streaming in innovative ways. We've discovered that virtual acting and movement classes are more accessible for students with disabilities, and we are acknowledging that "business as usual" isn't good enough. The rise of the intimacy director and the training they offer to directors to utilize consent and careful choreography for physical contact among actors is long overdue. *The Disability Scorecard* by Ryan J. Haddad uncovers the ways theatre as a field is complicit in ableist practices and performs superficial engagements with diversity that don't fundamentally address equity concerns (Haddad, 2020). *BIPOC Demands for White American Theatre* addressed the theatre field during a summer of Black Lives Matter activism that proliferated many diversity statements and commitments to do better (BIPOC Demands . . .).

Undergraduate research will prove whether we do better or not. What are our students writing about in their theoretical investigations? How are they reflecting the values being taught at their institutions about equity, diversity, and inclusion? How are the productions they are involved in contributing to the conversation about race and social justice, in plays by diverse and LGBTQ+ playwrights? Do they graduate with the skills to work with diverse collaborators and problem-solve in effective teams? Do they know about the inequities among pay and labor support for costume designers compared to other design areas and how to advocate for fair practices? Do theatre graduates have access to jobs in applied theatre work, armed with the appropriate skill sets to engage in mutually rewarding ways with community partners? Academic theatre has work to do: in recruiting and retaining diverse faculty and a diverse student body, in changing racist audition, casting, training, season selection, and hiring practices. The curriculum of academic theatre needs to decenter whiteness and Western theatre practices and meaningfully engage with diversity, equity, and inclusion concerns throughout the curriculum, in *all areas* (design and studio classes need to account for diversity and equity in their syllabi too, it's not a topic exclusive to theory or applied theatre courses). Academic theatre programs need to implement policies and procedures for a culture of safety and equity (see chapter 8 for a discussion about adopting standards and intimacy direction). The creative scholarship that undergraduates in theatre produce will be the best indication of how seriously we take the challenges in the field to evolve and deliver on our promises for a more equitable and inclusive theatre discipline and industry.

Holistic undergraduate education in theatre: "the show must go on" versus self-care and work/life balance

Theatre undergraduates are both interpreters and content creators. They need to have the skill sets to conduct robust research for script analysis and make original contributions to ensemble devising, or playwriting, or new play development work. Students need the traditional research skills expected in theatre history and theory, and the embodied research and interdisciplinary investigations of performance studies. Applied theatre training is an asset to any undergraduate theatre degree, as students have the experiential learning of performance ethnography training in collaboration with community partners to create performance for educational, developmental, advocacy, and community-affirming purposes. Undergraduates in theatre benefit from having well-rounded coursework in *all areas* of theatre, in addition to mentoring in particular focus areas.

A holistic approach to undergraduate theatre education also needs to be humane, and model a sustainable work/life balance that the industry does not currently foster. In an industry that has held onto a dehumanizing fetishization of overwork because of "the show must go on" persistence, the pandemic has forced us to slow down, and those who have been silenced and marginalized by theatre practices that reinforce racist and sexist discriminatory practices have a platform during this disruption. The changes that will bring about more equity, diversity, inclusion, and a sustainable theatre culture need to occur in academia, as this is where the next generation of theatre artists are trained and inculcated with the values of the discipline. How do we cultivate a theatre culture that insists on sustainable practices and adequate sleep? How do we adjust the expectations and culture of an industry that prizes exhaustion, regularly has 10 out of 12 (or 12 out of 14) hour working days in too-long tech weeks? Undergraduate theatre education can be complicit in maintaining the status quo or can choose to prepare the next generations of theatre artists to revolutionize the industry and demand equity and humane practices by doing so in their own academic programs. The show will go on, but the process of getting to opening night can be kinder and account for self-care, rest, balance, and attention to other aspects of our lives outside the space of the theatre.

How to use this book

This book is for all theatre undergraduates, in all areas of specialization. The 36 case studies contributed by theatre undergraduates and recent graduates capture the diversity of academic theatre research including production; performance; playwriting; history; theory; interdisciplinary studies; applied theatre; stage management; dramaturgy; and costume, sound, lighting, automation, and scenic design. Case studies appear throughout the book in various chapters by undergraduates from all over the United States, Canada, Australia, Ireland, Scotland, and England.

This book can be used in theatre theory and history courses, in performance practicum courses, in design courses, in senior capstone courses, or in honors theses in theatre, and as a supplementary text for other courses that want to introduce theatre students to the framework of theatre as undergraduate research early in their academic career. Students can reference chapters as needed, with no need to read the text in the order of the chapters, but instead according to their present research endeavors and to support coursework in various areas throughout their college career. The book can flexibly meet your needs as they arise, for example, chapter 2 will be helpful in preparing a literature review for a theatre history paper, while chapter 10 will be relevant when conducting research for applied theatre projects. The chapters are cross-referenced so that undergraduates can easily find relevant information regarding related material in the book as they turn to whatever chapter is serving their current endeavor.

The following chapters discuss research methods and practices, starting with the fundamental research skill of how to conduct a literature review in chapter 2 (relevant to archival research for production, for historiography papers, and for theoretical research). Chapter 3 introduces performance studies methods and paratextual sources, as well as how to choose a research topic. Chapter 4 discusses how to approach research that includes human participants and provides an overview of Institutional Review Board review processes. Chapter 5 covers research methods and assessment practices for theatre, including an overview of qualitative and quantitative methods and assessment models that account for creative scholarship. Chapter 6 describes copyright practices and intellectual property for collaborative research and how to cite sources for creative scholarship. Chapter 7 details the variety of dissemination opportunities for theatre undergraduate research and provides practical tips for presenting creative scholarship in various venues. Chapter 8 details how scripted theatre and production work requires research, while chapter 9 considers the research involved in devised work by ensembles and new works by playwrights. Chapter 10 is about the creative scholarship of applied theatre. Chapters 11–14 are dedicated to each design area: scenic, costume, sound, and lighting design, and the research, skills, and methods of each. Chapter 15 is about research in theatre history, theory, and interdisciplinary studies. Chapter 16 provides online resources for the undergraduate theatre student, which are referenced throughout the book.

Questions for discussion

In what ways do you make an original contribution to the theatre discipline as an undergraduate theatre student?

What are your commitments to working for a more equitable and inclusive theatre industry?

How do the research methods for interpretation of an existing work versus original content creation differ?

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LITERATURE REVIEWS

Michelle Hayford and Jenny Olin Shanahan

Summary

A literature review is an organized, informed discussion of published works that are significant to the subject of study. It conveys the relationship between the present study and what has already been published in the field. By reviewing the literature, scholars join important conversations in the discipline, with a critical understanding of what others have said, how the voices in the conversation relate to one another, and where they might add insight. This chapter guides the theatre student in the research process of conducting a literature review.

Purpose and format of a literature review

Conducting research on theatre and reporting on its results is a professional way of joining a vibrant, ongoing conversation about the field. Contributing to that interesting conversation entails understanding what others have said, how the voices in the conversation relate to one another, and where further insight might be added. To contribute meaningfully to the conversation, scholars need to study published material (the "literature") related to the topic. Much like other reviews, a *literature review* is an analysis of that published material.

A literature review provides context for a research study by explaining what is already known and what needs further exploration. In doing so, it establishes the credibility of the researcher, demonstrating that the project or study did not emerge from "out of the blue," but from thoughtful consideration of what has been published already and how the work fits into that framework. The literature review should accomplish three main objectives:

- Briefly summarize the salient points of the most important publications on the topic of study.

- Explain the relationships among the published works (e.g., how a major study changed the field, why some scholars came to differing conclusions on a key question, how the introduction of a new factor or variable in one study led to surprising results).
- Identify gaps in the literature—the questions or issues that have not yet been examined.

That third objective, identifying gaps in the research literature, is critical to showing the need for the researcher's study. The literature review shows that the scholar has read and analyzed important sources on the topic, and at least one significant question has not been addressed or has not been definitively answered. That is the gap the scholar seeks to fill.

Literature review versus annotated bibliography

The format or structure of a literature review is different from that of an annotated bibliography, which summarizes or describes one source after another in a few sentences each. An assigned annotated bibliography and literature review requires that the annotated bibliography be completed first, as it represents the first pass through the relevant literature. Although annotated bibliographies usually include a brief evaluation of each source, each entry is its own individual item, listed in alphabetical order by author's last name. The bibliography entries do not connect with each other except for the fact that they are on the same general topic. A literature review, however, is not in a list. It is a narrative that could stand on its own as a coherent essay, with unified paragraphs and transitions between points. The literature review allows a scholar to "tell the story" of what is already understood about the topic and how that body of work has informed the researcher's own study. Specific strategies for organizing a literature review are laid out later in this chapter.

Joining the academic conversation

Almost everyone has had the irritating experience of being interrupted from what had been an interesting conversation by someone who does not know what has already been said but jumps in with opinions anyway. Sometimes the interrupter spouts unrelated ideas or rehashes a point from which the conversation has already moved on. The interrupter in such cases shows disrespect to the people who have already been engaged in the conversation as well as a lack of credibility. The group would probably dismiss the interrupter's ideas, even if they are potentially good ones, because they appear to be random and uninformed. For good reason, most of us have been socialized to join an ongoing conversation in a more respectful way: only after listening for a little while and gaining familiarity with the topic. A new person joining a conversation should ask or wait to hear what the group is talking about or allow someone already involved in the conversation to offer a recap.

That metaphor of joining an ongoing conversation is a useful way of thinking about a literature review. A "conversation" about the topic (or closely related to the topic) has been going on in the field, as represented in the published research literature. Reading the literature allows new scholars in the field to listen to what has been said and join the conversation as informed participants. Only by reading closely, or "listening" to the previous participants' ideas, can you contribute something original and interesting to the conversation, such as a new idea that has not been completely covered already or a question about someone else's point that adds an intriguing dimension to the topic. In other words, by conducting a review of the research literature, a researcher avoids "interrupting" a conversation with stale opinions or irrelevant questions; instead, a responsible scholar can knowledgably participate in a discussion of an interesting topic with a group of scholars who also deeply care about it.

Theatre undergraduates easily understand the importance of research in their theatre history or theory classes, but there is often a disconnect when applying that understanding to their own original work. When devising an original work as an ensemble, or when a playwright sits down to put dialogue to paper, a review of literature is paramount to establish where the original work fits in to the legacy of devised works and plays before it. A creative ensemble or playwright needs to know the shoulders upon which they stand, and be well read and researched about the genre of theatre they are contributing to; for example, I've (Hayford) had students who thought they were devising an ensemble creation with a unique perspective for a capstone project until I drew their attention to the fact that the work they were creating was in debt to *No Exit*, by Jean-Paul Sarte, written in 1944, and many other existential works since then. This redirected their energy toward reading the primary works of existential theatre to inform their creative process. Had I not intervened as their professor to let them know that the ideas they were developing were not original ideas, they would not have gained an appreciation for the way that all theatre-makers are contributing to an archive that extends the investigations and creative imaginings of theatre artists before them. It is critical that theatre undergraduates understand their own creative and intellectual contributions to the lineage of theatre theory and practice that builds upon, disrupts, and expands upon the work of previous generations. To do less as a scholar is to show a disregard for the body of work that they are contributing to. Importantly, program notes from the playwright, director, or devising ensemble are the primary way that audience members know how the theatre piece they are about to see is informed by works prior, connected to the here and now of theatre-making, and responding to contemporary social issues.

Finding appropriate sources

Peer-reviewed sources

For most undergraduate research projects in theatre history and theory, the literature review will be based on *peer-reviewed sources*. Peer review is a process of quality control to ensure that articles and books accepted for publication are accurate and based on valid research methods. Academic journals and book publishers typically rely on rigorous peer-review processes before publishing someone's research. To be considered for publication, a researcher submits an article or chapter to an editor, who reaches out to experts specializing in the author's area of study to ask them to review it. Those experts are the researcher's "peers." Most peer reviews are *double-blind*, meaning that the researcher does not know who is reviewing the work, and reviewers do not know who authored it. Whether they are reviewing "blindly" or not, the reviewers are expected to evaluate the quality of the work impartially. They use their own expertise to determine whether the author conducted a valid and reliable research study, whether the findings or conclusions are sound, and to what degree the research makes an important contribution to the field of study. Peer reviewers usually can accept a work "as is" (perhaps with minor edits) or "with revision" (requiring the author to address particular questions or problems in the next draft). Otherwise, if the work does not meet the standards for research in the discipline, the reviewers reject it. Due to a rigorous process of review that determines whether a work is published or not, peer-reviewed journal articles and books are considered the best-quality scholarship. On the spectrum of reliable sources of information, one might think of peer-reviewed articles as opposite to "fake news" on social media. Any information simply made up by the author would be rejected by peer reviewers, who demand evidence of careful methods and accurate researching. The professional reputations of a journal's or publisher's peer reviewers are as much on the line as those of the authors being published.

This book, for example, went through two peer-review processes. This book began, as most do, as a proposal submitted to a publisher. The proposal included an explanation of the need for this book and a proposed outline of chapters with brief descriptions of what would be included in each. The publisher forwarded the proposal to three experts in the field: theatre professors at different universities who mentor undergraduate research and have presented at conferences and/or published on the topic of undergraduate research in theatre—in other words, the reviewers were peers. The peer reviewers each made recommendations about additional topics to include and other sources to consult, and they each recommended to the publisher that the author proceed with writing the book. Once a full draft (a *manuscript*) was complete, it went through a different round of peer review, through which we received additional revision suggestions that made the final product considerably stronger.

If a professor or an editor asks for a literature review of *peer-reviewed sources*, this is why: only high-quality research studies will inform the work. Researchers are unlikely to be led astray by false or unverified information when they stick to peer-reviewed journals and books. That said, it is sometimes acceptable to include non-peer-reviewed sources in a literature review, especially if the sources can be verified as reliable through other means (more about that later in this chapter) and/or if the topic of study has not received much attention yet from academic scholars. Consider, for example, a literature review on a contemporary playwright or an emerging genre of theatre. Because the peer-review process takes time, academic articles and books are published many months after the manuscripts are first submitted. Experts in the field of theatre, however, may be able to publish informative articles in a popular press in a matter of days. An analysis published in *The New Yorker* is not a peer-reviewed scholarly piece, but it is reliable and therefore may be a valuable part of a literature review. Additionally, topical and relevant theatre reviews, criticism, interviews with theatre professionals, and think pieces published on well-respected theatre blogs or theatre communities (such as the Howlround Theatre Commons) are some important sources in addition to peer-reviewed research artifacts for many theatre topics of study.

Library databases

The best place to find peer-reviewed, scholarly articles is in online databases to which your college or university library subscribes. Starting with open-source repositories of scholarship such as Google Scholar is fine, but most academic journal articles are still found in subscription-only databases such as Academic Search Premier, JSTOR, EBSCOhost—especially EBSCO's International Bibliography of Theatre and Dance and Humanities International Complete—and, for the purposes of theatre performance research, Equity, Diversity, Inclusion in Teaching Media (EDIT Media), Kanapy Performing Arts, TDF.org, and On the Boards are excellent resources (more on paratextual sources in chapter 3).

We recommend consulting with a reference librarian to learn about the relevant online databases for a topic area and how to access them. Many college/university library websites offer online tutorials for using databases. A reference librarian may be able to walk a student through the basic guidelines for the databases to which the library is subscribed in a personal tutorial. Knowing the specific parameters for searching each database (e.g., which truncation symbols and Boolean operators it recognizes) helps make searches more efficient and effective. Truncation symbols allow users to search for multiple, closely related words at one time. Some databases use # as a truncation symbol, while others use * (e.g., educa# for educate, education, educator, and educational; or wom*n for woman and women). Boolean operators are conjunctions (e.g., *and, or*) and other connecting words (e.g., *not*) that are used to include or exclude certain terms from a search. For example, a search for information about the Strasberg Method might use Boolean operators in this way: Strasberg AND Method OR Technique (to include both Strasberg Method and Strasberg Technique, two terms for the same acting approach). Another option for that search in many databases is "Strasberg Method," indicating that only results with *Strasberg* and *Method* adjacent to one another will be found. A few databases, though, use single quotation marks for that purpose ('Strasberg Method') and still others do not use quotation marks at all to keep terms together. Until the unlikely day when all database builders will agree on a single system, consulting a reference librarian or a written guide to library databases is essential to finding the right information.

In order to identify relevant books and articles, researchers use a variety of search terms. To yield comprehensive results, reference librarians sometimes recommend making a list of alternative terms and subjects related to the topic area and then conducting database searches using all of those terms. When researchers have trouble locating information, the problem is often that they have not hit upon the precise search terms used in the database. For example, someone researching *drama therapy* may find that using the terms *Drama Therapy* and *Psychodrama* will yield additional results.

Experienced scholars know that the bibliographies of sources already found are excellent resources for identifying additional sources. By reading the titles of books or articles (and the names of journals in which they appear) on bibliographies, researchers can find a rich trove of additional texts to read. If the same source is referenced repeatedly, that is a good indication of its importance in the field. Similarly, when scholars find a particularly useful source, they search to discover what else the author has written and whether the journal has published any similar articles.

Analyzing existing research

In addition to being called "literature," the articles located through database searches are often referred to as *existing research* to differentiate those works from the original research the scholar is conducting in their own study. Articles and books are also called *secondary sources* as a way of contrasting them from the *primary sources* that some studies utilize, such as scripts, recordings of performances, photos of performance, diaries, letters, notebooks, and portfolios. Secondary sources are articles, books, blog posts, etc., that analyze (a) other texts (reviews, artwork, historical or legal documents, and other primary sources), (b) video-recordings and photos, (c) historical events and eras, (d) statistical or experimental data, or (e) people's lives, words, or actions.

To do the analysis required for a literature review, we recommend students keep notes of key ideas, quotes, and questions as they read. That kind of critical reflection is the vital piece missing from inadequate literature reviews. Giving time and consideration to reflect on and position oneself in dialogue with the sources yields a much more nuanced and resonant study than the so-called "research sausage" that is created by throwing together a little from this article, a little from that book, etc., and trying to fit it all into the preformed casing of a "literature review," with no analysis or interpretation.

Reading reflectively

The following suggestions are a guide for reflective reading of articles in preparation for a literature review.

1 Read the Abstract first, then the Conclusion, before starting the body of the article. That strategy allows you to determine the relevance of the article

to the study and, if it is indeed relevant, to boost your comprehension of its main ideas. After reading the Abstract and Conclusion, skim the section headings and subheadings, and look at any figures or graphs. Then begin reading with the end in mind. A clearer sense of the relative importance of each paragraph to the overall article becomes evident, allowing you to know which paragraphs can be skimmed and which need focused attention.

2 The "halo effect" is a cognitive bias that, in this situation, can lead a reader to assume that because an author's work is published in a peer-reviewed journal, the author must be "right," even though scholarly work is rarely definitive. As careful researchers read, they keep their mind open to various perspectives on the topic by alternately accepting the author's viewpoint and then raising questions about the research methods, limitations of the study, strength of the evidence, and the conclusions that are drawn. By following that model and raising questions and identifying the limitations as you read, you will help yourself in two ways: You will be able to draw more interesting and nuanced connections between sources in the literature review when you notice how each argument is constructed, and your analysis could lead to discovery of a "gap" in the research.

3 Approach reading as a multiple-draft process, not unlike the writing process. Scholars re-read some parts of each article, deepening their understanding with each return to the text. Academic writing, in particular, is densely constructed and written for experts in the field. It demands more than a single-shot reading to grasp its meaning and implications. Anyone new to reading and analyzing research literature is likely to feel lost in the complex sentence structures and specialized terminology. It is written that way not to confuse readers but to convey as efficiently as possible very sophisticated ideas to a highly educated audience. A metaphor we use with our students is that of a tightly packed suitcase: It took a great deal of planning and care for the author to use the space efficiently; as you "unpack" it you may need to move slowly, examining one item or point at a time, noting its significance before moving to the next.

4 Continually ask how each article or book chapter relates, specifically, to the topic area being explored. Could it help contextualize the problem? Does it show that your research question remains unanswered? Does it demonstrate how other scholars have attempted to address the question differently than your study will? In this way you can begin painless drafting of other parts of the research paper; for example, an article that corroborates the identified problem can be referenced in the introduction.

5 Learn the context for each source. Where does it appear (if an article)? What other kinds of articles does that journal publish? When was it written? Have there been more recent and/or more important publications on the matter? (The importance of an article can be determined in part by noting how often it is cited in other articles.) If it is an article that appears on a website or in a periodical that is not peer reviewed, how reliable/credible is the

source? (See the "credibility check" at the end of this section.) If the source is a book, what can be determined about the publisher? A university press indicates a peer-reviewed, academic source. Other publishers, such as the press that produced this book (Routledge), can be looked up easily in order to discover what other kinds of texts they publish.

6 Throughout this process, take thorough notes. Some scholars prefer taking a pencil to the margins of printed articles and circling keywords and passages, while others prefer to take notes directly into a Word or Google doc, and copy and paste quotes from digital sources. Taking notes helps with retention of information, more thoughtful use of the material, and more sophisticated insights. Cite page and paragraph numbers in your notes for easy future reference. Taking notes allows you to keep track of your thinking on a topic over time and how it evolves with each new piece of information. One strategy for fruitful note-taking is to write down what was most exciting, convincing, doubtful, and/or confusing about each article or book chapter, as well as what questions it raised. Engaging with the text and asking questions about it are essential aspects of joining the community of scholars in the field.
7 Keep meticulous records of bibliographic information (author, article title, journal title, name of the database, date of publication, date of access, and page numbers). Most of that information can be cut and pasted right into a draft bibliography. As too many of us know, unearthing that information later is frustrating work.
8 Learn the citation style expected for the literature review and use it in all notes and drafts. Getting into the practice of citing the research sources in the correct form from the very beginning will save you time in reformatting later, as well as instill the citation rules in a hands-on, timely manner.

Checking the credibility of sources

Conduct a credibility check on the sources that are not from peer-reviewed journals or book publishers. You should be able to answer "yes" to the following questions:

1 Is the article free of errors in spelling and grammar? Do the vocabulary and sentence structures seem appropriate for academic research purposes?
2 Is the author or sponsoring organization identified? Is the author qualified? Is the author affiliated with an accredited university, a well-respected theatre organization, a nonprofit organization, or a government agency? (Qualifications and affiliations should be clearly identifiable.)
3 Is there documentation for the information provided, in citations and a bibliography?
4 Is the information verifiable in other sources?
5 If the article is from a website, can the purpose of the site be determined (e.g., nonprofit advocacy, business/marketing, objective information/reference, for-profit news, personal soapbox)?

6 Does it include a publication date or "last updated" date? Is it current?
7 If a website, does it contain its own substantive content, as opposed to mainly providing links to other sites?
8 Are links accurately described and still working?

Organizing the content of a literature review

As stated at the beginning of this chapter, a literature review is an *organized* discussion of published works. It does not follow the order in which the researcher found or read each source; that would be a reading journal—not particularly helpful to anyone besides the researcher. And literature reviews are rarely organized in chronological order, beginning with the oldest publication and moving forward in time or beginning with the most recent and moving backward. It only makes sense to organize a literature review chronologically when showing the changing trends in the area of study is critical to your research. For example, a study of Butoh in Japan may need to examine how that innovative form of dance theatre emerged from the collaboration of its founders as well as from the devastation of World War II. In such a case, a researcher could order the literature review from the oldest research to the most recent (or vice versa, as the case demands) and make clear that the sequential development is critical to one's understanding of the topic of study.

Most literature reviews, however, are organized thematically, around a few main ideas. Strong transitions between each main idea show how one relates to another, such as how new methods evolved from previous ones or how scholars in different parts of the world or from different schools of thought pursued similar questions in markedly distinct ways. How does one (a) identify a few main ideas from many disparate sources and (b) create transitions between them when they appear to be only loosely related? The strategy for accomplishing both of those complex tasks is to start grouping sources—and, usually, parts of different sources—at the time of reading. We recommend starting with big categories of the matters most often discussed in literature reviews: methods, findings, implications, and key characteristics of studies (anything in addition to the main methods, findings, and implications that stand out, such as a national study conducted in a very small country or the timing of data collection immediately after a major event that could reasonably be thought to influence results).

Organizing in a table or spreadsheet

As experienced researchers read and take notes on the literature, they also start to organize their sources, such as in a table or spreadsheet, which helps with subsequent tracking of patterns and relationships among the sources. By jotting down key characteristics, methods, findings, and implications of each source, a scholar can identify noteworthy contrasts as well as similarities. For example, the two or three sources that used *mixed methods* (a mixture of qualitative and quantitative methods, which is explained in chapter 5) when most other published research on the topic has relied on quantitative data exclusively could be discussed together in the literature review. Or, studies that came to vastly different conclusions could be juxtaposed for contrast.

Organizing in narrative form or bullet points or annotation websites

Some researchers prefer writing notes about each source in narrative form or in bullet points and then coding their notes for themes, patterns, and key differences. *Coding* in this instance refers to using different color highlights and/or different symbols (e.g., double underlining, asterisks) to mark patterns in a set of notes. For example, every mention of Chekhov techniques are highlighted yellow, while every mention of Uta Hagen techniques are highlighted green. Or opposing findings are marked with left and right brackets (<, >).

The following questions may serve as prompts for the narrative or bulleted notes for each source:

- Is the significance of the author's work convincingly demonstrated?
- What are the author's theoretical approaches and/or research methods?
- What are the strengths and/or limitations of the author's research methods? Was the study designed well?
- What are the main findings and their implications?
- Are the author's analysis and conclusions convincing?
- In what ways does the author's work contribute to the field of study?
- What are the article's or book's overall strengths and limitations?
- How does the work relate to your study?

Additionally, an annotation website, such as *hypothes.is*, that allows scholars to annotate pdfs and websites can be an incredibly helpful tool for taking digital research notes.

Moving from notes to draft

Whether in a table, highlighted jottings, annotated bullet points, or other format, organized notes about the research literature will help lead to the identification of patterns or other categories of information, known as *themes*. Each of the themes that emerge can become a paragraph or series of paragraphs of the literature review. Organizing the discussion of the research literature by themes highlights connections among the works under review. Such organization also demonstrates to the audience that the scholar has conducted reflective and thoughtful research that has led to intriguing insights.

It is the scholar's organized evaluation and analysis of the various sources' methods, evidence, findings, limitations, etc., that will give the literature review shape as an interesting argument. The undergraduate student brings the research literature to life by moving well beyond summarizing key studies and even beyond noting some patterns. By organizing the literature review and choosing which sources to group with which and explaining how sources evolve from and/or dispute one another, the student can make a unique set of claims about the literature on the topic of inquiry.

A well-organized, analytical literature review sets the stage for what comes next: the questions to be examined or the goal of the study. For that reason, the conclusion of the literature review is the most important part. The last paragraph establishes where the existing literature leaves off and the present research proceeds. It demonstrates the need for the present study and what it will contribute to current knowledge.

Questions for discussion

Is a literature review important for all projects?
How do literature reviews vary by subject area?
How do you know if your literature review is sufficient?

3

PERFORMANCE STUDIES, PARATEXTUAL SOURCES, AND RESEARCH TOPICS

Michelle Hayford and Jenny Olin Shanahan

Summary

It is essential that the development of research questions and refining of a research topic occur *after*, and are informed by, a thorough literature review. Many times, undergraduate theatre students' initial suggestions for research topics are much too broad in scope, and a literature review would quickly reveal this. Conversely, it is problematic when students' ideas are too narrow in scope. When students are formulating a research question, considering an interdisciplinary perspective, paratextual resources, and the methods of performance studies in addition to a literature review will enable access to the broad scope of research projects available to undergraduate theatre scholars. Freewriting prompts that guide students and faculty mentors in the crucial work of focusing the scope of the research are provided. The chapter culminates with a case study of a student research project that relied on paratextual sources for discovery.

Performance studies and paratextual sources

After conducting a thorough literature review, the undergraduate theatre student can begin to hone in on their research topic in an informed way, seeking to contribute an original investigation to the field. In addition to consulting the archive for written published academic and professional literature in the discipline, theatre undergraduates also need to consult paratextual sources, or sources that are not written or published: These may include viewing performance and the performance itself, audience reception, viewing video of performance or rehearsals, researching the development of scripts and creative works through the note-taking of stage managers, performers, or the creative team in rehearsal reports and actor journals, etc. The utilization of primary sources that are performative in nature rather than based on text is necessary to many theatre research projects and legitimizes the rehearsal room and theatre as a site for creative and critical inquiry where research is taking place in active and embodied ways.

The field of performance studies foregrounds performance and performativity as foundational to understanding and interpreting the human experience, from our identity and roles we play in everyday life, to artistic inquiry in theatre-making. Arts-based research methods or Performance as Research methods have been increasingly implemented in many disciplines beyond the arts, as more interdisciplinary methods that embrace the performative turn of daily lived experience require a more performance-savvy approach and creative inquiry. Performance studies and its influence in other disciplines can be seen as early as 1959 in sociology with Erving Goffman's *Presentation of Self in Everyday Life*, which posited a theatre metaphor to understand how each person is called on to perform multiple specific roles in various contexts in their daily lives. The field of semiotics, or the linguistic study of signs, was ripe for application to theatre, as seen in Roland Barthes' (1972) interest in costumes in *Critical Essays*. Anthropologist Victor Turner also utilized theatre as a guiding metaphor for understanding human society in *Dramas, Fields, and Metaphors* (1975). The confluence of postmodern theories and the embrace of interdisciplinary and transdisciplinary research resulted in the birth of performance studies as its own legitimate field of study.

Performance studies privileges embodiment as a site for research and understands performance and performativity as central to the human experience, and critical and creative inquiry. Performance studies insists on the appreciation of both theory and practice and rejects the notion that the only "real" research is found in between the covers of a published book. Performance studies has infiltrated many academic disciplines, which is fitting due to the conceit of performance studies methods that seek to break down knowledge silos between disciplines and between academic and public or civic practice. With the increasing performativity of our lives through our use of technology in television, film, video games, and social media, we can take for granted how integral performance is to the current moment in human history.

Performance studies draws our attention to the prevalence of the framework of performance and performativity as it informs our experience in our daily lives. With a seminal work at the intersection of performance and social justice, Augusto Boal's (1979) *Theatre of the Oppressed* considered performance as a site of political resistance for "spect-actors" to address oppression. Judith Butler (1990) utilized a performativity framework to understand the performance of gender in the feminist philosophical work *Gender Trouble*. Performance studies has inspired many investigations into the lived experience of embodied identities through performance ethnography. Dwight Conquergood (2013) was an influential performance studies scholar who exemplified embodied research that ethically advocates for the marginalized through performance ethnography. Performance ethnography positions the researcher within the study in an embodied analysis of how performance operates culturally. A study can also be auto-ethnographic, if it includes an analysis of performance embodied by the researcher themselves. Conquergood (2013) articulates an approach to the methods of critical and creative inquiry in performance ethnography in many important articles that provide a roadmap to the theatre undergraduate for how to situate oneself as a researcher and artist working responsibly in community with others (see chapter 5 for more on assessment models).

Devising original works and playwriting (covered in chapter 9) can be the sites of paratextual research, as well as what can be observed and experienced in the rehearsal room, in the scene shop and the costume shop, during production meetings and tech week, onstage, backstage, or with an audience (scripted theatre performance and production is covered in chapter 8). Creative inquiry into the processes and products of theatre-making have the potential to be embodied and relevant studies that illuminate the human experience and artistic response to the present moment.

Many undergraduate theatre students have the opportunity to devise original works and benefit from learning content creation methods, like "Moment Work" developed by Tectonic Theater Project (Kaufman & McAdams, 2018). Undergraduate theatre students create meaningful original productions in partnership with nonprofits or social service agencies and address social issues through their original creative scholarship. Michael Rohd's (1998) work with the Center for Performance and Civic Practice (thecpcp.org) is a great resource for undergraduate students and their faculty to understand how theatre skills intersect with civic practice and public scholarship (see chapter 10 on applied theatre).

Increasingly, applied theatre troupes are becoming active on college campuses, facilitating productive performative dialogues and workshops that address concerns in the community (see chapter 10 on applied theatre), and themselves become the site for creating meaning and research in civic and public creative scholarship.

Brainstorming topic areas

In order to generate ideas for a topic that is focused, timely, and of interest in your field of study, brainstorm responses to the following questions:

1 What are some interesting topics of conversation among you and your friends that relate to being a theatre practitioner, studying theatre for your major, and/or pursuing a career in theatre?
2 On the other hand, what topics rarely discussed by your friends seem significant to you?
3 Are there any theatre trends that you have embraced or resisted?
4 Do you disagree with the "conventional wisdom" on a particular philosophy, practice, or stance in the field of theatre?
5 Have you recently come to value something in your studies that had not previously seemed important to you?

6 Where are many people in your field of study going wrong? How could they do better?
7 What are you most interested in learning about or contributing to in your intended career?

Refining the topic

Starting with a broad topic area when embarking on a scholarly project is common and perfectly acceptable. You might begin with general interest in an area of study, such as how innovations in technology are changing lighting design, why physical theatre acting methods appeal to you, or a fascination with drama therapy. You might even think that if you are taking on a long-term research project of a whole semester or more you will need a large topic to sustain the work. Ironically, however, the opposite is usually true. A significant, long-term research study requires a specific, focused question. Getting the scope of that question right is the most valuable task to accomplish early in the research process.

The preliminary research and brainstorming you put into refining the topic are well worthwhile because, as we see repeatedly with our students' research, the scope of the question can make or break the project. Topics that are too broad can cause frustration and lead to wasted time. Skipping around multiple areas of a broad topic area results in a shallow and/or chaotic exploration. The clearer your focus, the more efficiently you can use your time and resources to conduct an in-depth, well-informed study.

Using the literature review, paratextual sources, and time to focus the question

Your review of the literature, investigation of paratextual sources, as well as conversations with your professors, peers, and perhaps external experts will allow you to understand what others have said about the topic and, in the process, help focus and refine your area of inquiry. By posing questions, analyzing the problem, and imagining various solutions, you will come to a deeper, more thorough comprehension of your inquiry and how to address it most effectively. This period of refining the topic into a strong, focused research question or project goal will be most valuable and satisfying if you give yourself adequate time and reflective space, as well as permission to scrap some ideas and begin again. Very few scholars arrive at a perfectly refined question or goal through a singular epiphany.

Guiding questions for refining a topic

Taking time for focusing and refining your question or goal does not need to be wasted time; in fact, it can be time incalculably well spent, particularly if you are engaging some critical, foundational questions:

1 Why is the topic or question important? To whom is it important? Are particular groups of people affected more than others?
2 What gives the topic tension? What would draw audiences to learning more about it?
3 Read at least five current (i.e., usually published in the last five years) research articles and/or paratextual sources about your topic and imagine yourself as a participant in a dialogue with the authors of the sources or creators of the paratextual artifacts. What are the questions you would ask them or the artifact? What seems to be missing or undervalued?
4 What are the sources of the problem or need? Complex questions usually have complex webs of potential causes. Can you identify some of the strands of that web? Do you know professors or outside experts who can help?
5 What is the history or broader context of the topic? To get a handle on the context of your topic area, use reliable, general resources available through college and university library websites, and search for paratextual artifacts as well.
6 What other subject areas is your topic part of or related to? Might those other areas provide additional perspectives and/or interdisciplinary possibilities for research?
7 Why do you care about the topic area? What is its connection to your personal experiences or interests? In what ways does the interest extend beyond yourself, to other scholars and professionals in the field?
8 Who is the principal audience you want to reach with your research results? What do you want the audience to do as a result of your research: Adjust their thinking about the issue? Change some aspect of their practices/work/activities? Provide support (e.g., funding, advocacy)? Experience something new?

Freewriting

Write down your responses to these questions and other ideas that come to you. Writing is the best way to reach clarity and insight about the issue you are exploring. Instead of trying to brainstorm only in your mind, we strongly recommend putting pen to paper or fingers to keyboard and *freewriting* your ideas for at least 10 minutes at a time. Do not suppress any ideas even if they seem flawed, and do not do any editing for correctness. The kinesthetic act of writing (moving a pen across paper or typing on a keyboard), along with the mental "unblocking" of ideas, leads to insights that simply do not arrive if you stare at a blank screen or piece of paper. Freewriting is a wonderfully simple and highly effective means of getting past "writer's block" or just getting off the "starting block" of any writing task.

Professor Peter Elbow, who has defined the drafting and revision process for college students for decades, explains the process of freewriting in the classic 1973 text *Writing Without Teachers*:

> The idea is simply to write for ten minutes (later on, perhaps fifteen or twenty). Don't stop for anything. Go quickly without rushing. Never stop

> to look back, to cross something out . . . to wonder what word or thought to use, or to think about what you are doing. If you can't think of a word or a spelling, just use a squiggle or else write, 'I can't think of it.' Just put down something.
>
> *(p. 1)*

Freewriting allows you to get past your own internal critic and tap into subconscious, creative ideas that are difficult to access any other way (Boice, 1993). Such active brainstorming will produce a lot of material—plenty to throw out eventually, but also some rich thinking revealed by freewriting. The added bonus: you have notes for writing a first draft later. Even decades into our academic careers, we use this freewriting strategy at the outset of new projects and when writer's block hits. Something almost magical often occurs at about the 10-minute mark of freewriting: a breakthrough of an exciting idea, more clarity about a muddled topic, or the concept for a new and better direction.

Undergraduate research in theatre invites you to explore something different from what has been done in the past. It absolutely should be something uncertain, risky, or challenging—something that takes you from familiar practices and assumptions to new and surprising ones. Of course, trying something uncertain, risky, or challenging can be daunting and uncomfortable, but it is essential to an interesting and purposeful study.

Designing a research study or project goal

Investing time in focusing and refining your topic of inquiry undoubtedly helped you revise your research question or project goal. You are ready to develop and carry out your plan, including creating a time frame and figuring out logistics.

Will you be working with human participants in your research? Will you be distributing a survey, conducting interviews or focus-group discussions, recruiting volunteers, or asking people to try a particular intervention? If your answer is yes to any of those questions, or if you are otherwise interacting with people online or in-person (other than your professors or librarians) for any part of your research, you will need to collect release forms and may need approval or exemption from your university's Institutional Review Board (IRB). See chapter 4 about research involving human participants. In the meantime, for the sake of planning your research, find a release form template your university uses for human participant research, be sure to build in time to write an IRB application if it is required, have it reviewed, and make any amendments to your research that the IRB could require.

Freewrite/brainstorm responses to the following questions to help you design your plan:

1 If people will be involved in your research (survey-takers, interviewees, etc.), what is your goal for the "sample size" (number of people to recruit)?

What are their key characteristics? How will you recruit the participants you need? How will you reduce bias in your sample?

2 How will your study be different from what has been done by previous scholars (especially if it is similar to research in the literature)?
3 How does your study reflect "best practices" in the field, promote diversity and inclusion, and engage with timely and significant matters?
4 Is your question or goal large enough that it should be broken into two or three parts? "Unpacking" a research question or project goal into two or more stages can help organize your timeline as well as your eventual research paper. For example, assessing the effectiveness of a theatre outreach program could involve the following facets: (a) Surveys of the audiences; (b) interviews with the organizers; and (c) focus groups with the performers. Each could be written up separately, followed by a summation paper, bringing all three together.

Organizing a timeline

Such brainstorming and figuring out the parts of your project design can lead to creation of an organized timeline. Your timeline should account for the time you have for your particular study. Keep adding to it as you realize additional facets of the project.

Purpose statements

In many forms of academic research, scholars state the purpose of their study or project in one or two sentences. Stating directly and succinctly the purpose of your study clarifies it for yourself at the outset, as well as for your future readers. After the purpose statement, state the research question or questions that will be guiding your study.

> Example 1: *The purpose of this study is to . . .*
> *Guiding the design of this study are the following questions:*
> Example 2: *This research project examines . . .*
> *The following questions determined the focus of the research:*

Briefly articulating your study's purpose and identifying a manageable number of research questions or goals of the project can keep you on task. Write down your purpose and most critical questions/goals and post them at your work space. Just about any study can easily mushroom into an overly ambitious project, particularly if you are doing a good job of reading related literature and considering multiple perspectives. Having the parameters of your study posted right in front of you may help you resist the temptation to totalize—to take on more than you can reasonably investigate, at least for now, in the attempt to be comprehensive.

Additional mentors

There are many specialty areas and subdisciplines in theatre, in which different professors have expertise. Therefore, students can usually find certain professors who have an interest in the topic they are planning to research. Even if professors with the right expertise are not your instructors, one of them might be interested enough in the topic to be an additional mentor or might have a project already in progress that could benefit from the assistance of an undergraduate researcher. Interdisciplinary student projects particularly lend themselves to more than one faculty mentor.

Will success be measurable?

The ways to measure success will vary greatly depending on the particular topic, but some components of success include whether or not the project allows you to make an *original discovery* of something you and your mentor did not fully expect to find; whether some *new knowledge* is created, even if that knowledge is different from the anticipated results; and whether the findings indicate an *advancement of the discipline*, even in a small way. Successful dissemination of research, covered in depth in chapter 7, is also a measure of success. Dissemination could be through a performance, presentation, and/or publication.

In the following case study, Madelyn Coupe describes how paratextual materials were critical to the success of an honors dissertation, with an investigation into *The Winter's Tale* that required the inclusion of the paratextual artifacts of the performance process.

The dramaturgy of ill-doing: paratextual materials for performance research

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Paratextual materials inform performance research; they supplement a performance by providing insight into the creative process and internal and external influences upon the work and open up research avenues to include a larger variety of analyses. Paratextual materials also offer a more extensive range of research opportunities because they extend the parameters of the research and act as primary sources. In my honors dissertation, I used *The Winter's Tale*, choreographed by Christopher Wheeldon, to discern how paratextual resources aid the dramaturgical analysis of classical ballet. My research process drew heavily upon secondary productions, interviews, rehearsal footage, and documentaries, all of which are classified as paratextual materials that act as research apparatus. My methods included visual and aural observations alongside textual analysis. These methods, and use of paratextual resources, provided a line of inquiry that extended beyond the production; they allowed access to the generative aspect of the work, not just the final product. Wheeldon's choreographic habitus, for example, relies heavily upon improvisation and creative input from his dancers; yet, this discovery was not made solely from watching the live or recorded final performance. One can see the emphasis he places on improvisation only when analyzing rehearsal footage and interviews with the dancers. Sarah Lamb, a principal with The Royal Ballet, states that she loves collaborating with Wheeldon because "he sometimes just lets Steven [McRae] and me finish something that he has started and if he likes the way we come out [of a movement or lift] he'll keep it in [the ballet]" (Royal Opera House 00:02:31–40). This statement about Wheeldon's habitus is supported by a secondary paratextual material—the documentary *Strictly Bolshoi*—which showcases Wheeldon's rehearsals with the Bolshoi Ballet. Paratextual materials offer a deeper and more profound understanding of the generation of the content, an understanding not made by analyzing a performance alone. These resources augmented and improved the quality of research in my dissertation by providing greater access to the entirety of the creative process. The subsequent contribution to the paradigm of dramaturgy and classical ballet with my dissertation was made possible because of these paratextual materials.

Questions for discussion

How do I know when I have a good research question/topic?
How do performance studies methods inform my research approach?
What paratextual artifacts are relevant to my research question/topic?

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4

HUMAN PARTICIPANT RESEARCH IN THEATRE

Michelle Hayford and Jenny Olin Shanahan

Summary

The focus of this chapter is human participant research in theatre. We consider the applicability of oral history exclusion from Institutional Review Board (IRB) review, and ethical approaches to performance and civic practice. We define and discuss the role of the university IRB in reviewing, approving, and monitoring research involving human participants, in order to ensure that research is conducted in accordance with federal, institutional, and ethical guidelines. We provide an overview of the Collaborative Institutional Training Initiative (CITI training), including information for students about what to expect and a rationale for participating in the training. A brief synopsis of Rebecca Skloot's book *The Immortal Life of Henrietta Lacks* is included as a means of illustrating the far-reaching effects of unethical research methods, even when the researcher is well intentioned. This chapter culminates with a case study of an undergraduate research project that received IRB approval for the creation of a play based on narratives from women affected by genocide.

Considerations for human participant research in theatre: oral history guidelines and performance and civic practice in creative inquiry

For good reason, human participant research is strictly regulated in university settings by the IRB if it warrants their review (see discussion about IRB processes later). There are some cases in theatre and performance research, however, that include human participant material but do not require IRB review. When a study does not attempt to make systematic analyses or claims for generalizable knowledge based on the contributions of human participants, but instead features the story of the participant as an individual, it may abide by the requirements for exclusion from IRB review won by oral historians. Louis Kyriakoudes (2020), the Co-Executive Director of the Oral History Association, provided a recent update about the exclusion from IRB review hard won by historians over many years of advocating for the change for the following reasons:

> Many universities and research organizations that accept federal research funds required oral historians to present their research protocols to their IRB for approval. Often, this led IRBs to require burdensome conditions that directly violated accepted principles and best practices of oral history in the name of addressing nonexistent risks. Overall, oral historians have found the IRB process poorly suited to the consensual, shared authority interview methods that are the foundation of sound oral history practice. Furthermore, IRB policies that mandated confidentiality, and even the destruction of interviews after a period of time, directly contradict the principle of narrator ownership of copyright and best practices on archival preservation.

Similar to the practices of oral history, theatre creative scholarship that involves human participation, by way of interviews or artistic co-creation, derive methods from its own disciplinary perspective that value mutual exchange and collaborative creation, which sometimes require named participants and the preservation of the performance artifact as a contribution to the theatre archive. The Center for Performance and Civic Practice (thecpcp.org) and many devising and applied theatre resources provide guidance for ethical practices for engaging community members and co-creators (Rohd, 1998; Conquergood, 2013; Boal, 1979). Chapter 5 discusses research methods and assessment practices in theatre, and chapter 9 on devising and chapter 10 on applied theatre discuss ethical approaches to research methods that involve community members. While a research project may not require IRB review, it, of course, should only be undertaken in the most ethically rigorous manner under the mentorship of informed theatre faculty familiar with applied theatre theory and ethics. These practices require informed consent (more on informed consent later), release forms, and sometimes a letter of agreement. University templates typically exist for documents to acquire informed consent, release forms, and letters of agreement and can be adapted for use by undergraduate theatre researchers.

Human participants research subject to IRB review

When a particular group of humans is being researched for generalizable results and systematic analysis beyond an individual's story, it will require IRB review. The traditional term *human subjects* is still used in most training programs and the U.S. federal guidelines, including those governing research conducted by the Department of Health and Human Services. Since the 1980s, though, largely due to the work of those engaged in research into the AIDS epidemic, the term *human participants* has often been used to refer to the people involved in a research study of any kind (Bayer, 1995). When AIDS was first identified, those who had contracted the disease, especially gay men and people who had used intravenous drugs, were acutely vulnerable to social stigma as well as incarceration. Being LGBTQ+ was considered a crime in over half of the states in the United States, was a disqualifier for teaching jobs and military service, and was often used as grounds for taking away parental rights. AIDS researchers needed to take thorough care not only to protect identifying information of patients but also to ask questions with sensitivity and without apparent judgment regarding patients' sexuality or drug use.

> In a remarkable and quite unusual process, all the more striking since it occurred during the conservative Reagan years, representatives of gay organizations entered into a complex set of negotiations over the nature of the confidentiality protections that were to be afforded to AIDS research subjects.
>
> *(Bayer, 1995, para. 12)*

Together, leaders of LGBTQ+ rights organizations and medical researchers established standards for informed consent that effectively changed the role of AIDS patients in the research process from *subjects* to *participants*.

A *participant* is an active and willing member who is voluntarily contributing to the work, while the term *subject* implies passivity—the person on whom research is conducted. Research involving humans is vastly different from research conducted on more easily observable and controllable subjects such as plants. The main difference lies in humans' ability and right to choose what they do and what is done to them. Humans must be fully informed about research in which they participate, so they can either consent or not to the study.

Informed consent

Informed consent is fundamental to conducting research with humans that is legal and ethical. As bioethicist Jessica De Bord (2014) explained, informed consent traditionally refers to the process by which a competent adult agrees to, or refuses, a medical procedure, based on thorough understanding of the reasons it is being recommended and its potential benefits and risks. Informed consent originates in the legal and ethical rights of adults to determine what happens to their own bodies (De Bord, 2014). Informed consent laws now extend far beyond medical procedures to all forms of research or intervention involving people. People can benefit from and be harmed by a much broader realm of research than that involving medical procedures. Imagine, for a moment, a psychological study that could trigger post-traumatic stress disorder in some participants. Because myriad forms of research involving human beings have the potential for harm, no matter how seemingly minor, ethics and federal laws require that people participating in research give informed consent to participate.

The Immortal Life of Henrietta Lacks

The 2010 book by Rebecca Skloot, *The Immortal Life of Henrietta Lacks*, was researched for over a decade to bring to light the far-reaching consequences and injustices of unethical research practices. It is about a

> poor black tobacco farmer whose cells—taken without her knowledge in 1951—became one of the most important tools in medicine, vital for developing the polio vaccine, cloning, gene mapping, *in vitro* fertilization, and more. Henrietta's cells have been bought and sold by the billions, yet she remains virtually unknown, and her family can't afford health insurance.
>
> *(Skloot, 2010, back cover)*

Used across the United States as a first-year student convocation and summer reading book, it won many awards including the 2010 Chicago Tribune Heartland Prize for Nonfiction, the 2010 Wellcome Trust Book Prize, and the American Association for the Advancement of Science's Award for Excellence in Science Writing. Over 60 book critics named it as one of the best books of the year ("Rebecca Skloot," 2018). "It's a story inextricably connected to the dark history of experimentation on African Americans, the birth of bioethics, and the legal battles over whether we control the stuff we're made of" (Skloot, 2010, back cover). The compelling story of Henrietta Lacks provides undergraduate researchers an example of why human participants need to be informed, consulted with, and treated fairly when involved in research studies. Even if your study does not involve human participants, the whole topic of ethics in research methods is something with which you as a researcher should be familiar. Just about every area of research holds some ethical considerations, even if not as directly as the research conducted on Henrietta Lacks.

Research that appears to have absolutely no risk of harm and/or may even benefit participants is not off the hook from informed consent. Informed consent means people are agreeing or declining to participate *with full knowledge*, even when there are no known risks either way. Informed consent also includes people agreeing or declining to participate in research that may benefit themselves or others. Each of us has the legal right to opt in or out of participating in research without explaining our reasons. Informed consent ensures that people are making the decision with knowledge about what they are agreeing to or declining.

IRB review process

How do researchers know that they have provided enough information to participants to meet the legal standard of informed consent? How do we guard against unintentionally harmful or ethically questionable research practices? The primary gatekeepers protecting human participants from potential harm or manipulation, and preventing researchers from making ethical or legal violations (even inadvertently), are members of the IRB. Every institution in the United States in which research involving humans is conducted—every college and university, research hospital, school district, and any other type of research facility—has, by law, a committee typically known as the IRB. Other countries have similar ethics boards that go by different names, such as Canada's Tri-Council (made up of representatives of three major granting agencies), the United Kingdom's Research Ethics Committee, and the European Union's Ethics Committee. The 1964 "Declaration of Helsinki" by the World Medical Association established international ethical guidelines for research involving human subjects (World Health Organization, 2001).

According to U.S. federal law, an IRB is made up of at least five experts in biomedical and social-behavioral research ethics. Members of the IRB are charged with protecting the rights and welfare of human subjects/participants in research conducted by anyone affiliated with the institution, including faculty, staff, and students of a college or university. The IRB must review and approve all research involving humans (unless excluded from IRB review, see earlier) before the research may commence. The chairperson of the IRB is responsible for posting readily accessible (usually online) information about ethical and legal requirements for research involving humans, training sessions for researchers, and the IRB review process.

The IRB review process involves the main researcher, known as the *principal investigator* (PI)—usually the faculty member overseeing the undergraduate research—and the *co-investigator(s)*, who are the student(s) and anyone else collaborating on the research (e.g., community partners or faculty colleagues of the PI). The PI submits the IRB application and is ultimately responsible for ensuring that the research is carried out in accordance with what is described in the application, after it has been approved. None of the research involving human participants can begin before IRB approval—not even recruitment of the participants.

In addition to requiring a description of informed consent, IRB applications call for the following explanations:

1 How the PI and co-investigators will protect the privacy and confidentiality of all human participants
2 How the participants will be recruited
3 How the participants will be compensated, if applicable
4 Where the participants' confidential and/or identifying information will be stored (e.g., on a password-protected hard drive and/or a locking file cabinet)—and who will have access to it
5 How the PI and co-investigators will dispose of confidential and/or identifying information after the study is complete and a certain period of time has

passed (e.g., by fully deleting computer files and shredding paper records). Note that IRBs often require the PI to retain records in a secure location for a set period of time, typically three years, after the completion of the study.

If the study includes a survey, a final copy of the survey must be attached. If the study includes interviews and/or focus groups, a list of questions to be asked—often known as the *interview guide* or *protocol*—must be attached. Researchers must stick to the questions on the interview guide, though related follow-up questions are permissible.

The IRB may require revision of the research protocol or even reject the application if required information is missing or incomplete, or if the board determines that the risks of the research are too great. The risks of research are highest when *vulnerable or protected populations* are involved; vulnerable populations include children, people in prison, and people with cognitive disabilities, to name a few.

Most U.S. college and university IRBs require everyone conducting research with human participants subject to IRB review to complete human participants research training every three years. That requirement includes undergraduate researchers. The training is provided by the CITI, which offers several different online courses and modules. Everyone involved in human participants research takes the Responsible Conduct of Research CITI course and/or the Human Subjects Research CITI course, which has a Social–Behavioral–Educational track. Additional modules or courses may be required depending on the nature of the research.

Requiring researchers to take online CITI courses and pass the quizzes helps colleges and universities ensure that research conducted in their name and with their support is done so with ethical integrity. Those who have completed CITI training are much more likely to carry out their research legally and ethically. They are informed about appropriate research protocols and the reasons for particular rules.

Completing training in human participants research confers benefits on the researchers themselves, beyond the knowledge they gain about ethical research practices. Practically speaking, completing CITI training dramatically decreases the chance that a researcher will submit an IRB application that gets rejected or requires revision. Having to resubmit an IRB application requires extra time and can cause stress for the researchers. It can significantly delay the start of the study, sometimes for weeks, as protocols need to be rewritten and then reviewed again by the IRB. (At a large university, waiting a month or more for a decision from the IRB is not unusual.) Students working within the confines of a semester have no time to waste. Another benefit of completing CITI training is having ethics course certification among your experiences—a distinctive credential for your résumé and/or graduate school applications.

The IRB chairperson will let the PI know if CITI training is required for the planned research and, if so, which courses need to be taken. Each CITI course takes a few hours but does not need to be completed in one sitting. If you need to complete CITI training, you will not need to pay for the courses. Each college and university has a CITI subscription that covers faculty, staff, and students of the institution. Before creating an account on the CITI website, find out from the IRB chairperson how your institution handles student registrations and which courses you need to complete. Most likely you will be directed to create an account at www.citiprogram.org/index.cfm?pageID=22 by entering the name of your institution. After each course module, you will be quizzed on its content. The score considered "passing" is set by the IRB. Of course, you need a passing score to receive certification of completion.

The following case study by Alger and Armstrong details the ethnodramatic process of creation for an original work that included human participant research. The original work *Tell Me about the Other Side* created generalizable knowledge about how women experience genocide and involved a highly vulnerable segment of human participants, therefore requiring IRB review and approval.

Women, genocide, and healing through the arts

Eleanor Alger, Theatre undergraduate, Miami University, Oxford, Ohio, United States
Ann Elizabeth Armstrong, Associate Professor of Theatre, Miami University, Oxford, Ohio, United States

Tell Me about the Other Side uses techniques from documentary theatre and ethnodrama to create a play centered around stories of women in post-genocide democracies. The focus is on three different areas of the world, Germany/Poland, Kosovo/Croatia, and Rwanda, each of which has had its own experience with genocide during different time periods, and examining the ways they intertwine, compare, and contrast. Historically, in cases of ethnic cleansing and mass conflict, women are targeted differently than men—often experiencing trauma via rape, silencing, and sexual abuse. The long-lasting effects of torture and ethnic cleansing not only impact women but the country's overall health and developing democracy as well. Based on an interview method approved for human subjects research, I interviewed survivors and advocates from each country. I explored women's complex roles in such conflicts, focusing on the healing that occurs in future generations and the ways that theatre and the arts can assist in times of healing. Documentary theatre built through research allows for a framework for personal narratives to be delivered to a wider audience through storytelling devices. I plan to create a piece of theatre with an ensemble of women that shows the ways in which forgiveness and justice intertwine in the healing process, on both a national and a personal level. The process has been guided by models like the Vital Voices Project's play *Seven* (Cizmar et al., 2009) that weaves together stories of women activists across the world. Research challenges include questions such as how to interview about such sensitive topics, how to navigate cultural and religious differences, what dramaturgical structures serve as an ethical representation in documentary theatre, and how to articulate the importance of such a project to various audiences. The project provides an opportunity for significant dramaturgical research, as well as a deeper understanding of theatrical production and playwriting, giving me a chance to become a more empathetic artist and researcher. In a broader sense, this project will contribute to a greater understanding of these political conflicts for audience and actor alike, and an enhanced appreciation for the resilience of the human spirit.

Questions for discussion

What will happen if I don't take the appropriate steps to protect the rights of participants in my study?

What kinds of ethical approaches or training are necessary for my research with human participants?

Is the oral history exclusion from IRB review applicable to my research study or creative project with human participants?

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5

RESEARCH METHODS AND ASSESSMENT PRACTICES IN THEATRE

Michelle Hayford and Jenny Olin Shanahan

Summary

This chapter explains the importance of sound research methods, documentation, and assessment of theatre practices. Performance is evaluated by its aesthetic and/or impact success, and tools for the assessment of artistic practice are shared. Major research strategies are described including library research exploring primary sources, research journals, field notes, survey research, and interviews. Students are introduced to qualitative and quantitative research methods, providing overviews of each. The main differences in methods between arts and humanities scholarship and social science research are described. The chapter concludes with a case study about data collection through audience survey that demonstrated the efficacy of pursuing a more diverse production season.

Conquergood's dialogic performance framework and performance assessment tools

Dwight Conquergood's (2013) contributions to the field of performance studies include the "Moral Mapping of Performative Stances toward the Other" in the article *Performing as a Moral Act: Ethical Dimensions of the Ethnography of Performance*. This map is instructive for guiding a conversation with theatre undergraduates about the positionality they assume in relationship to their community partners in performance ethnography research. The map provides a visual representation of "dialogical performance" at the ideal center where the performance ethnographer engages in "genuine conversation," with the optimum balance between "identity" and "difference" on one pole and "detachment" and "commitment" on the other. The map provides guidance to avoid the four failed approaches to performance ethnography: "the Custodian's Rip-Off," "the Enthusiast's Infatuation," "the Curator's Exhibitionism," and "the Skeptic's Cop-Out." The undergraduate student needs to be informed about the pitfalls of performance ethnography work and armed with the tools to engage in performance ethnography in ethical ways that prioritize mutual exchange and reciprocity with the goal of dialogic performance.

It is difficult to create assessment tools for theatre and performance that can fully capture the subjective lived experience of audience members. Theatre by definition requires an embodied experience of presence and liveness, and theatre students need practice and mentoring to develop the language to skillfully assess performance with an aesthetic and critical eye. Audience reception theory tells us that theatre-makers cannot control how their art will be received. Perhaps this is why we seek to understand the audience experience. Theatre scholars have created various assessment tools for performance and many survey methods. Increasingly, with theatre-making and civic engagement practices becoming more commonplace, granting bodies require documentation and assessment of the efficacy of performance to impact communities. Animating Democracy, a program of Americans for the Arts, provides the best assessment language for describing the work of art-making in communities, with their "Aesthetic Perspectives: Attributes for Excellence in Arts for Change," available at animatingdemocracy.org/aesthetic-perspectives. The Animating Democracy attributes of assessment for community-engaged performance are Commitment, Communal Meaning, Disruption, Cultural Integrity, Emotional Experience, Sensory Experience, Risk-Taking, Openness, Coherence, Resourcefulness, and Stickiness. This last attribute of "Stickiness" describes the impact of the performance in the community, its meaning-making processes and potential, and engagement with the issues it raised. These attributes provide a great framework for undergraduate theatre students to assess their own and other civically engaged creative scholarship.

A staple of theatre assessment is an internal process for the creative team called a post-mortem, in which the production processes and outcomes are discussed by all the collaborators to determine what worked and what could be improved. The stage management, designers, director(s), and producer(s) gather in a post-mortem after every production in order to improve future processes and performances. The common denominator for the creative team in entering a post-mortem should be the dedication to improving and learning from what worked. Most often, poor communication and/or lacking collaboration skills explain failed process or production errors—this underscores the importance of modeling and mentoring these most important team-building skills for our undergraduate students. Students can engage in post-mortems as the final act of their own creative scholarship processes. Empowered to be content creators and work collaboratively in creative teams, undergraduates will learn these valuable communication and team-building skills.

To encourage the most productive post-mortems, they should be well planned, not too long, and focused on what was learned from what went right and how to improve what went wrong. I've (Hayford) found that incorporating tools and resources from other industry assessment processes for team projects has improved the morale and productivity of our post-mortems. Sometimes called "retrospectives" in other fields, theatre is not alone in needing efficient and effective templates for assessing team processes and products. I encourage all theatre-makers to experiment with the various tools for assessment of teams from any sector and see how they might apply to your next post-mortem. I recommend the "Recess Kits" at recesskit.com, developed by Certified Scrum Trainer and Agile Coach Adam Weisbart, to run a fun, performative, and interactive post-mortem, like the "Welcome to Hollywood" recess kit, which, like all the kits, uses role-play, collective tasks, and games to facilitate insights and improvements about the process and product of the performance, while employing a strict timetable and always delivering a positive close to the experience. Regardless of how you endeavor to make post-mortems a productive experience, the key is a willingness to reflect openly, and rededicate to improved processes, while keeping team morale intact.

Importance of sound research methods

Research is a methodical investigation or inquiry aimed at answering a specific question or creating something new. The *methodical* approach is what gives a research study or creative project rigor and trustworthiness. After learning what is primarily known about the topic area through a review of the literature (see chapter 2), scholars develop a focused and significant question or goal (see chapter 3). As this chapter lays out, scholars then plan their own *methods* or *processes* for addressing the question or achieving the goal. They determine which sources of *data*, or information, would help answer the question or achieve the goal and how to access those sources. Purposefully planning methods of data collection and carrying out the project according to that plan (as well as adapting the methods as needed, also based on thoughtful planning) are at the heart of conducting scholarly work.

The strength of a research study or creative project, therefore, depends most on its *methods*—the processes used to gather data/information and address the question or goal. Scholars who carefully select the methods best suited to the project set themselves up well for success. A successful study is not necessarily one in which the hypothesis or expected conclusion is proven or in which the goal precisely comes to fruition, but one in which something new and interesting is discovered or created. That new and interesting discovery/creation is reached with sound methods or processes.

One of the common missteps we have observed in our mentoring of undergraduate research is a rush to decide on methods or processes that are obvious and readily accessible. We have had students who tried to rely entirely on secondary sources located through online research, for example, because they were most familiar with that method of information-gathering, even though additional sources of evidence would significantly strengthen their claims. And we have had to guide students away from simply conducting surveys of their peers as their primary research method; although gathering opinions from a group of friends, acquaintances, and/or classmates may be handy, that narrow group of people likely will not provide enough diversity of thought or richness of information to develop a full-fledged conclusion. This chapter is intended to guide student-researchers to more thorough, well-planned methods—methods that are well aligned with the research question or goals of the project.

Sound methods are critical to the success of your entire project because the results depend on the quality of the data, and the quality of the data depends on the ways they were collected, recorded, and analyzed. Your process of gathering and analyzing the data must be made evident before your results are presented, in any dissemination of the work, such as a performance, conference presentation, or research paper. The audience's trust in your findings will either be buttressed or undermined by how well you carried out the study and how well you explained carrying it out.

Establishing credibility as a researcher

Well-selected research methods—a careful process chosen precisely because it gets at the particular research question or project goal—lead to trustworthy results. In addition to setting up a successful project, sound methods give credibility to you as a researcher. For at least 25 centuries of human thought, the credibility of an author has been a foundation of effective argument, or *rhetoric*. In the fourth century B.C.E., the classical Greek scientist, philosopher, and teacher Aristotle explained that appealing persuasively to an audience requires *logos, pathos*, and *ethos*. Those three parts of a persuasive argument are now known as the *rhetorical triangle*. *Logos* refers literally to the *logic* of one's argument—the reasons, evidence, and explanation that convince others of one's points. *Pathos* concerns appeals to the audience by connecting with them through emotions and values. Statistics can be used as a form of *pathos* as well, such as by demonstrating how prevalent the often-hidden practice of human trafficking of immigrants in the United States actually is, perhaps stirring audience members' righteous anger about an ongoing crisis.

Ethos relates to the character of the writer/speaker. The importance of *ethos* to rhetoric/argument derives from the idea that audience members will only be persuaded by the logic of the claims (*logos*) and the appeals to their values (*pathos*) if they trust the person making the argument. That trust is established when those making claims explain with transparency how they arrived at their conclusions—in the case of research, how they gathered their data and why they went about it in the ways they did. If, on the other hand, the audience is not convinced of the credibility and quality of the work of the researcher, they have no reason to accept the claims.

Triangulated, intentional, and impartial data collection

Triangulation of data

Establishing your credibility as a scholar and ensuring, as well as possible, the success of your study require collecting data in *triangulated*, *intentional*, and *impartial* ways. *Triangulated data collection* refers to gathering information in a variety of ways as a system of data "checks and balances." Data from one source can be corroborated or disputed by a different source. When multiple sources of information are brought to bear on a research question, the researcher can attain a more reliable and comprehensive understanding. Only by culling information from numerous sources and synthesizing it into a multifaceted claim could a researcher on the topic arrive at an informed and insightful argument. That work of drawing from multiple sources is triangulation. Although the term *triangulation* has led some of our students over the years to conclude that they need exactly three sources of information, the reality is more nuanced than that. The three legs of a simple camp-stool give it stability; take one away, and the stool topples over, but adding legs solidifies it. We prefer to think of triangulation in terms of that metaphorical camp-stool's overall stability rather than its literal three legs. In other words, triangulated research might require only three sources of information to stand solidly on its claims, but it may need more.

Intentionality in data collection

Lest it sound as if more and more sources automatically make research better, we move to the second criterion of sound research methods: intentionality. *Intentional data collection* refers to the careful thinking involved in determining which sources to pursue. What types of data will allow you to gain the information you need? By selecting sources of information intentionally and then explaining why you collected data in the ways you did, you avoid a scattershot (random and overly general) approach to research.

Avoiding bias, ensuring impartiality, and situating the author

The third expectation of credible researchers, *impartiality*, requires effort to reduce potential bias and errors. Biased or otherwise sloppy scholarship undermines the study itself as well as the credibility of the researcher. Bias in research comes in many forms, some of it unconscious on the part of the scholar. It might include preference for or prejudice against a particular outcome that leads to overemphasis (or ignoring) of certain results. If a researcher expects members of a focus group to be enthusiastic about a shared experience, the researcher might glom on to a few stray comments that fit that expectation. On the flip side, if members of the focus group suspect the researcher is hoping for particular responses, they might accommodate that expectation, especially if they have a relationship with the researcher that would benefit from positive reinforcement. For those very reasons, the best practices of focus-group research include having a neutral person facilitate and record the discussion, without the researcher even in the room.

Similarly, the ways in which survey questions are worded may reveal the biases of the researcher and skew responses. Using validated survey instruments designed by researchers with expertise in survey design mitigates those tendencies toward unconscious bias. If you need to develop your own survey, we recommend studying the elements of good design, starting with guidelines for beginning survey researchers, such as Vannette's (2015) "10 Tips for Building Effective Surveys," and asking for feedback on your draft questions from professors who teach research methods.

Even peer-reviewed research articles are likely to reflect the values of the journals that publish them, so overreliance on sources from one journal should be avoided. As these examples indicate, impartial research design requires vigilance. Consistently asking yourself how sources of data could be obtained with the least possibility for bias can lead to helpful ideas for fair and even-handed methods. Explaining in your method section the steps you took to reduce bias and the chance of errors demonstrates your impartiality and credibility as a researcher. Informed readers can and should be attentive to signs of prejudice and imprecision in reports of research. They will appreciate indications that you collected data carefully and as impartially as possible.

It should be noted that impartiality in the methods used to conduct research is not the same as *situating oneself* as an author. In performance studies research, it is common and best practice for an author to identify their social location, assert their identities, and how their life experiences have informed their scholarship. Performance studies often aligns with work in social justice and centering of the marginalized. Performance ethnography as a field attracts researchers who position themselves as artists, activists, and scholars.

Quantitative, qualitative, and mixed methods research

How do you decide on the types of research data to triangulate, select intentionally, and collect impartially? One rough breakdown of the types of research data you might gather is *quantitative* and *qualitative*. *Quantitative data* are numerically measurable and reportable information. Quantitative data literally show the calculable quantity or amount of something. Examples include the number or percentage of participants who gave a particular response to a survey question; the average increase in scores between participants' pretest and posttest; the amount of time needed to complete a series of tasks; and even the results of a structural analysis of the complexity of a sound design.

Qualitative data cannot be measured numerically; they are descriptive information about the qualities of people's ideas or behaviors or any other subject of study that requires interpretation rather than calculation. Examples of qualitative data include transcripts of interviews; open-ended written responses on surveys; analysis of the emotions expressed in a theatre audience; observations of people's behaviors described in field notes; and evaluations of the aesthetics and impact of theatre performances.

Sources of information are rarely exclusively quantitative or qualitative; many can be analyzed in different ways for quantitative or qualitative data, such as pre- and posttests that could be evaluated in terms of how many responses were correct (quantitative measure) and/or analyzed for patterns in the open-ended responses (qualitative interpretation). Likewise, researchers often benefit from obtaining both quantitative and qualitative data. For example, an audience survey that utilizes both multiple-choice questions and write-in answers will yield more usable data. Using both types of information to get at different facets of the research question is known as *mixed methods research*.

Quantitative methods

The following are the most common quantitative methods used by undergraduate researchers in theatre:

- *Surveys/questionnaires with multiple-choice or Likert-scale responses*: Surveys and questionnaires capture demographic and/or opinion data that are self-reported by individuals. A Likert scale is usually made up of five or seven choices aimed at measuring degrees of agreement, from strongly disagree to strongly agree, for example. A Likert scale provides a more nuanced set of responses than simple agree-or-disagree binary choices.
- *Tests of content knowledge, ability, attitude, or skill*: Pretest and posttest data are often used to determine whether an intervention, such as a new teaching technique or a particular experience or performance, may have affected participants' knowledge or attitudes. The pretest and posttest ask for the same information at different points in time—before and after a show, days, weeks, or months apart.

Pre- and posttests may be given to one group of participants to measure change over time, or distributed to two sets of participants known as the *experimental group* and *control group* in order to make a comparison between them. The experimental group participates in the intervention being studied ("the experiment"), such as a new method of teaching. The control group continues with the status quo. Experimental and control groups usually share basic demographics in common. Completing a quantitative s*tructural analysis of performance or other paratextual sources* entails some form of counting, such as the words that came up most frequently on an online discussion board. Completing a s*tatistical analysis* of data gathered by oneself or previous researchers is a sophisticated quantitative research skill. Statistical data include a vast array of evidence, from individuals' personal/demographic information to immense sets of organizational and national information.

Qualitative methods

These are the most common forms of qualitative data in undergraduate research in theatre:

- *Surveys/questionnaires with open-response questions*. Open-response questions invite survey-takers to write out answers to questions that do not lend themselves to either–or or multiple-choice responses. They allow participants to convey a range of ideas, attitudes, and examples, often providing rich information for researchers. (Many surveys of course include both quantitative and qualitative questions.)

- *Interviews*. Interviews, which are typically one-on-one interactions in which the participant answers a set of questions posed by the researcher/interviewer, may be audio or video recorded with the permission of the participant. Whether the interview is recorded or not, the interviewer usually takes extensive notes during and immediately following the interview.
- *Focus groups*. Focus groups are akin to group interviews. A group of people with something in common that is of interest to the researcher (e.g., students in a summer undergraduate research program; attendees of the same production; survey respondents who checked the box at the end of the survey indicating their willingness to be contacted for follow-up research) are invited to participate in a discussion about the topic. The group should be small enough that everyone can contribute a response to some or all of the questions—usually between 5 and 20 participants. The facilitator poses questions to the group and may either encourage a free exchange of responses or suggest a means of equitable participation. Focus groups may be audio or video recorded with the informed consent of each participant. Often a note-taker accompanies the facilitator so that the facilitator can attend to the group dynamics without the additional task of writing notes.
- *Document analysis*: Some student researchers get the extraordinary opportunity to work with primary sources in an archive or more accessible online collection. *Primary sources* are original documents or artifacts created in the time period being studied, such as diaries/journals, original manuscripts and script drafts, letters and other correspondence, and video recordings. Archives around the world preserve original documents of historical and cultural significance in secure, fire-proof cabinets in temperature-controlled, low-humidity rooms, all to ensure that they will not be lost to current and future generations. University library archives, as well as many archives associated with museums, historical societies, and other public and private libraries, offer rich troves of primary sources for student researchers. You may be required to get a brief training from the archivist and to wear archivist gloves—or you may have to view fragile, high-value pieces through plastic or glass—but those precautions are well worthwhile, as there is nothing quite like the thrill of working with primary artifacts.

  Digitized library and museum collections have made primary source research possible from your own computer or your university's library database. Digital photos of documents and recordings of performances bring the archives right to you.

  Anything that interprets or is otherwise at a remove from a primary text (e.g., an article that includes excerpts of letters) is a *secondary source*. Your notes in a journal—capturing key quotations as well as your own textual analysis and observations—are invaluable sources of qualitative data.

- *Case study*: Empirical observation and analysis of one important case (or small number of cases) may give deep insight into a broader issue. The "case" may be a person, course, performance, event, or other phenomenon.
- *Observation* (also called *field observation* or *direct observation*): Conducting observations on behaviors or other phenomena in a certain setting can be a valuable qualitative research method when carried out by rigorous researchers who are doing much more than simply watching. Observation research requires detailed field notes about what is observed—a crucial aspect of its methodological rigor. Sometimes the field notes are structured to include certain behaviors or participants while purposely ignoring others in order to focus on a predetermined set of data. Other field notes are open to everything that catches the researcher's attention, without a prediction of what to expect.

  If the observation is to be conducted covertly (without the knowledge and consent of those being observed), privacy must be protected, and the Institutional Review Board (IRB) may need to review whether the research could be conducted effectively with informed participants instead. If the participants know they are being observed, the researcher must consider the Hawthorne Effect, the psychological phenomenon of people changing their behavior because they are being observed. Such decisions about covert or overt observations are usually discussed in the method section of a research paper.
- *Participant observation*: Conducting observations on the behaviors of a group of people while involved with them over a period of time offers a more intimate angle on observation research. Like other forms of observation, participant observation requires detailed field notes, though the notes may have to be written immediately after the observation time because participating and note-taking simultaneously may not be possible. Sometimes called autoethnography in the performance ethnography field, a study that positions the researcher as both participant and observer is particularly prevalent along with performance ethnography studies, in the performance studies discipline (see the section "Conquergood's dialogic performance framework and performance assessment tools").

Some forms of research can be quantitative, qualitative, or mixed methods, depending on the types of information to be gathered. Two examples are listed here.

- *Longitudinal study*: Empirical observation and analysis of something over a significant period of time
- *Pilot study*: Collecting data about a new intervention or process while it is carried out for the first time, and analyzing the data to determine the intervention's longer-term efficacy

Note that IRB review is required for all of these forms of research except when the research goal is not generalizable knowledge about a group. If your research includes participants whose data will not be used to make systematic analyses about a group, it is excluded from IRB review (see chapter 4 for more on human participant research in theatre). IRB review is not required for use of *archival data*—information already collected by other researchers (who had IRB approval) that is now available, with no personally identifiable information, for new researchers to analyze.

Arts and humanities methods

You may notice that in some scholarly papers in the arts and humanities, research methods are discussed only briefly or may even be implicit (not explicitly identified). That occurs when the author is using a widely accepted method with which the intended audience would be familiar. An ethnographic study published in a journal dedicated to ethnography, for example, would omit some of the rationale for the selected method. For undergraduate research papers and presentations, however, the method should be made apparent, as the audience is rarely limited to narrow experts.

That said, you may also notice explanations of scholarly processes that are referred to in other terms. Many scholars in the arts and humanities would not use the word *method* to describe their process of collecting information, as it is traditionally associated with research that is *empirical* (verifiable by observation) or *experimental* (based on scientific tests). Much of the scholarly work conducted in the arts and humanities is *theoretical*: It builds on existing knowledge to explain or create new concepts/phenomena. Theoretical scholarship is distinct from empirical and experimental research in many ways, as indicated by the different terminology.

Scholars doing theoretical and creative work may or may not use the term *method* to describe their process. Alternative terms include *process*, *technique*, *approach* (including *theoretical approach* and *critical approach*), *study*, and *analysis*. Various terms may be used in different contexts, but whatever phrasing is used, scholars are expected to describe the methods of their inquiries.

Social science methods

Some scholarship in the field of theatre, such as research in theatre education and drama therapy, would be characterized as social science research, which is mainly *empirical* (verifiable by observation), though social scientists also conduct theoretical research. Social scientists may conduct theoretical research in the reverse order: Rather than analyzing an existing theory and applying it to one's own work, researchers sometimes develop a new theory from their research findings. The term for that form of research is *grounded theory*. The new theory emerges from the "ground" up. A scholar may discover something through empirical research that is not explainable with existing theories. The discovery could be a fluke or a simple anomaly. But if the discovery can be replicated in a different context or otherwise leads to new understanding, the researcher might develop a grounded theory.

Organizing the method section of a social science research paper

The scholarly methods or processes are usually explained in a paper after the introduction and the review of the literature. Many professors, journal editors, and other readers of your written work, especially in the social sciences, expect research papers to follow a standard format:

1. *Abstract*, a brief overview (anywhere from 60 to 250 words, depending on the particular guidelines provided) of the whole paper, with a focus on the methods, results, and implications of the research
2. *Introduction*, the purposes of which are to orient readers to the topic of inquiry and inspire interest in it
3. *Literature review*
4. *Method*
5. *Results*
6. *Discussion*
7. *Conclusion*, which typically offers next steps and implications of the research

Academic posters often include each of those sections as well, though the order may be moved around as needed for column space and visual appeal. Oral presentations may also cue the audience when moving to each section, to clarify distinctions between what came from the review of the literature, for example, as opposed to what was learned in the speaker's own research study.

Subsections of the method section

Within each of those sections, researchers usually include *subsections* to delineate and organize further the points that go together within each section. Subsections are particularly helpful to aid the reader's understanding of long research papers. We focus here on typical subsections of a method section. The subsections of a literature review (see chapter 2) and results and discussion sections (discussed later) are unique to each paper because they emerge from the themes of the particular research study.

The method section of a research paper or poster, however, often includes three standard subsections, organized under their own subheadings:

1. *Participants*: A description of the human participants involved in the study and how they were recruited or observed, if applicable. In most cases,

participants should not be identifiable. Typical information to provide about participants:

- Number of participants, which may include the number recruited as well as how many actually participated, if applicable
- Gender breakdown
- Race and ethnicity breakdown
- Range of ages and median age

Information particular to your participants should be included as well; for example, "All participants were undergraduate students at a large public university in the southwestern United States." This subsection could also describe briefly how participants were recruited.

2 *Materials*: Information about the things used to collect data and/or conduct measurements (e.g., surveys, timed tests, materials the participants read or watched on video). This subsection is termed *Apparatus* when the data were gathered through the use of technical equipment or research instruments (e.g., noise-canceling headphones, eye-movement tracking device, analytical software) or *Apparatus and Materials* if a mixture of mechanisms were used to collect data. Please note that this subsection may need a different subheading that more accurately captures what kinds of things were used to obtain information (e.g., *Survey Instrument* may be a better subheading than *Materials* if the only research material was a survey).

3 *Procedure*: An explanation of how the data were collected, verified, and analyzed. The procedure section usually includes a discussion of *variables*, or factors that can change and therefore could affect the results of the study. Rigorous research attempts to control for as many variables as possible, such as by selecting participants with similar self-reports. Any such attempts to limit the number of variables should be noted. Explain the variables that could not be controlled (e.g., participants' attitudes about theatre) and acknowledge how they could affect the results.

Variables that may weaken the results of the study are a form of *Limitations*. The limitations of your research methods should be acknowledged either as you discuss each method or in summary at the end of the method section.

While those three subsections are fairly standard, students are often not required to include them in exactly that way nor to be limited to those three. In a paper on a complex research study, additional subsections are often needed to delineate aspects of the research methods.

Our students often ask us how much detail is needed in the method section. As you can imagine, anyone who has conducted a long, complicated research project could go on and on about each step of the process, but an exhaustive account would not be of interest or need to most audiences. A widely accepted consideration for the degree of detail in a method section is whether future researchers would have enough information to replicate the study in their own settings. One aspect of research is the reliability of results: the extent to which the results would be consistent if the study were carried out again with similar conditions. Reliability can only be tested if each researcher's methods are spelled out with enough clarity for others to run the investigation again. We recommend trying to strike a balance between presenting clear, replicable information about stages of your research process and not going into excruciating detail. Reading method sections of published papers in your topic area is the best way of understanding where that balance lies.

Results and discussion

The *results* (or *findings*) of your study constitute what you have learned from the research process. The results include the data along with your analysis or interpretation of the data. Merely reporting the data is not enough. The point of research is the *analysis* and *interpretation* of what the data signify.

In most reports of scholarly work, the results/findings are explained right after the methods/process. In APA-style, social science papers, the *results* are reported separately from the *discussion*. The results section gives a basic explanation of the data, and the subsequent discussion section provides more thorough interpretation of the results and explains the wider implications of what was discovered. In papers and presentations in the arts and humanities, however, the results or findings are usually interpreted while they are reported. There is no divide between the results and discussion—or between the results and the researcher's interpretation and statement of implications.

Analyzing research data

Knowing the etymology (origin) of the verb *analyze* can be a useful means of understanding what is really called for when you are asked to analyze information. The Latin origin of *analysis* translates to the "resolution of anything complex into simple elements" ("analysis," 2010). In that original concept of analysis as the breaking down of complex ideas, analysis is posited as the opposite of *synthesis*, which refers to putting parts back into a coherent whole. That idea effectively informs the task of data analysis, which is very much about breaking apart complex information into simpler parts. The Greek etymology of *analysis* adds another facet to this understanding: "a breaking up, a loosening, releasing"; the verb form in Greek is "to set free; to loose a ship from its moorings" ("analysis," 2010). Analysis is an act of setting free into the world the knowledge contained in quantitative and qualitative data. The analyzer's work of breaking the data apart helps others make sense of the information. The researcher's analysis could even be described as loosening up the densely packed evidence, allowing others to see and understand the component parts.

Analysis is what gives meaning to the quantitative and qualitative data you have collected. The data do not hold meaning in and of themselves; it is your analytical work that translates for others what the information actually signifies. This chapter offers tools and techniques for doing that important work of making meaning from data.

Data analysis exercise

Examine each piece of data and freewrite answers to the following questions:

- What is interesting/exciting/notable about this piece of information?
- What is the story it can tell?
- Do you think this data point misrepresents what is really going on?
- What, if anything, is disappointing about it?
- Is it consistent with anything you found in your review of the literature? Does it contradict anything you read in the research literature?
- How could it be most effectively presented? In narrative form? In tables or graphs? Key quotations? (Quotations may come from textual analysis, from research participants, from your own research journal, etc.)

Identifying themes in the data

The analysis of data is about figuring out the *implications* (or conclusions that can be drawn) of what was discovered. To help our students start to organize their research results, we ask them to list and then freewrite about the three to five themes they have learned from their research (the implications). The next step is to compose a topic sentence for each of those themes: a specific, clear, supportable claim about what the data indicate.

We recommend going from there (composing topic sentences on a few clear themes) to organizing data around each of those topic sentences—perhaps by creating an outline or flow chart. Structure the outline by those topic sentences rather than by each piece of data. This is important: the data do not organize themselves. You as the researcher are the agent. You decide the ordering of points, and you plug in the data as evidence for those points. We have seen it go the wrong way too many times: the surveys say *a*, the primary sources say *b* and *c*, and many of the secondary sources seem to corroborate the survey respondents (*a*), but a few others say something entirely different (*d* and *e*). When research reports are organized by the data, they are messy and confusing, whipping around from one piece of evidence to the next without a sense of control or clear meaning. Successful researchers analyze the data first to identify the implications/themes. The implications of the research are the most interesting points. Then researchers figure out which pieces of data support each of those implications. The difference is enormous between listing a bunch of data that needs to be made sense of and stating clear, focused claims backed up by data.

The data may be represented as evidence in many different forms, including textual evidence (quotations and paraphrases); quotations from survey responses, interviews, or focus groups; and/or tables or graphs of quantitative data. However the data are represented, remember that they play a supporting role. They are the back-up to the claims you make.

Analyzing quantitative data

A full explanation of how to analyze quantitative data is beyond the scope of this book. Students who have taken a course in quantitative research methods may be able to conduct a *multivariate analysis* of their data, which involves the examination of multiple variables in the data in relationship to one another (e.g., correlations among 300 college student participants' ages, genders, years of acting, and number of minutes in rehearsal per week). However, that level of analysis requires statistical calculation skills that are not typically expected in the field of theatre. This discussion sticks to the terms and types of calculations involved in *univariate* (single variable) and *bivariate* (two variables in interaction with each other) quantitative analysis.

If your research involves a quantitative survey, questionnaire, and/or tests, you have an array of software platforms for building the research instrument, distributing it, collecting data, and even doing preliminary analysis. Platforms such as Survey Monkey, Wufoo, and Qualtrics generate reports and allow users to download data into Excel to create customized spreadsheets and conduct analysis. While those user-friendly ways of reporting data help even those without statistical training to capture and compare data, the researcher's own analysis is needed to explain the relationships within and significance of the information. The following explanations are intended to guide that analysis with regard to fundamental quantitative data. The terms used here apply to most types of quantitative data: surveys/questionnaires, pre- and posttests, structural analysis, and statistical analysis.

Correlation

Correlation is the relationship between two or more data points, such that when one piece of data changes for a certain sample of the population, the other changes too—either in the same or opposite direction. For example, there is a statistical correlation, or relationship, between the highest level of education a group of people have completed and their income levels. There is also a correlation/relationship (though in the opposite direction) between a population's highest level of education completed and their rates of cigarette smoking. Correlation is not the same as *causation*. Correlation indicates that a relationship exists but does not on its own show that one thing caused the other.

Direct correlation/positive correlation/direct relationship

These three interchangeable terms all refer to a "positive" relationship between two or more data points. A positive relationship means that when one data point increases, the other does too; when one decreases, so does the other. For example, a population's highest level of education completed and their income levels have a positive correlation or direct relationship, according to many studies. When one is high, the other tends to be too; when one is low, the other usually is as well.

Inverse correlation/negative correlation/inverse relationship

These interchangeable terms all indicate an inverse or negative correlation between two data points; the data points go in opposite directions when there is a negative correlation. When one increases, the other tends to decrease, and vice versa. Using the same example set above, one would see in many studies that highest education completed tends to have an inverse relationship with rates of cigarette smoking. In other words, the more education a person completes, the less likely that person is to smoke cigarettes on a regular basis. The negative correlation occurs the opposite way too: Someone who smokes cigarettes frequently is less likely to have completed college.

Frequency distribution

A frequency distribution is a display of how often (how frequently) members of a particular population sample gave particular responses (or did particular behaviors or said particular words). A frequency distribution table shows how many participants gave each response (on a survey or test question) or how many times a phenomenon occurred (in a structural analysis).

Basic statistical terms

- *Mean*: Average of all the scores. (Using the mean has drawbacks when there are extreme or outlier scores, which skew the mean.)
- *Median*: The middle score when all responses are ranked.
- *Mode*: The most frequently occurring score or phenomenon.
- *Range*: The difference between the highest and lowest responses.
- *Standard deviation*: How much participants' scores differ from the mean (average) score (i.e., the deviation of each score from the mean/average).

Analyzing qualitative data

The metaphor of unpacking luggage is an apt description of how to analyze qualitative data, including primary and secondary source texts, research-journal notes, participant responses (from open-response survey questions, interviews, or focus groups), and any other information that cannot be quantified. Imagine taking each piece of qualitative data, one by one, out of its place and holding it up for examination. What is interesting about it? How is it different from the other things (the other data points) right next to it? With what else does it logically go?

Asking and answering those kinds of questions about qualitative data help bring the information to life. Thinking about the interesting qualities of each piece of data helps you to put together a meaningful story from your own interpretation of the data.

Coding

Coding occurs when similar data—or pieces of data that share the same idea—are coded by theme. The coding can be done by hand on hard copies using colored highlighters or annotations by pen or pencil (e.g., asterisk as one code, checkmark as another) or on computer using the highlighter function or symbols in word-processing programs. For large data sets, coding can be done using analytical software (e.g., SPSS, Nvivo, Dedoose) that organizes pieces of text by code/theme.

More about acknowledging the limitations of the research

Every research study has certain limitations: it is limited by the number of survey respondents or the amount of time over which a change is studied or the inherent bias of the researcher, just to name a few examples. Some limitations are unavoidable and expected.

When the limitations will undermine the results of your research, you need to use an alternative method of data collection. When the limitations are avoidable (such as when your presence in a focus group could prompt less-than-honest responses, and someone else could facilitate the focus group instead), you are expected to do your best to prevent them.

Unavoidable limitations that you anticipate ahead of time should be noted in the method section. What are the limitations in each form of data you are collecting? For example, were you only able to study one group of people (an experimental group) without a control group for comparison? Were there distortions in the digital video recording you analyzed? Was the single semester you had for your capstone project an insufficient amount of time to measure significant differences in pre- and posttests? There is no need to document each and every imperfection in your research process; only the factors that likely weakened the project in noticeable ways need to be acknowledged. Later, when you discuss the results, you can speculate on how some results may have been affected by the limitations.

Other means of organizing research methods

Earlier in this chapter we noted that various disciplines use different terms for *methods*, as well as different ways of organizing scholarly writing. Those differences are not arbitrary or accidental, of course. Each academic discipline is distinguished by its *epistemology*, or its theories and ways of knowing. Epistemology encompasses why and how people in a particular field of study gain knowledge: How do we know what we know? Which methods are used to teach and discover knowledge? Which forms of evidence are considered valid? Where does the knowledge originate? and What are the limits of that knowledge? It stands to reason that scholars operating under different epistemologies would pursue new knowledge in divergent ways and therefore write and speak about their processes in divergent ways.

A good example of the different terminology reflecting different epistemologies is the word *Procedure*, which is particularly suited to empirical and experimental research. Scholars making empirical observations or running experiments must take great care with their research protocol, or procedure. To guard against bias in their observations, to measure accurately, to make equal comparisons, and for many other reasons, empirical and experimental researchers need to follow established procedures. They know that their results will only be meaningful if their data are collected and recorded in precise, methodical steps. Detailing their procedure in the method section of a research paper is understandably expected.

The procedures followed by theoretical and creative scholars are not usually so rigorous or clear-cut—nor do they need to be. A great deal of the scholarly work done in the arts and humanities is interpretive. There is no single, established procedure for analyzing a performance, much less for creating one. Individual scholars take their own approaches to theoretical and creative projects, and those approaches are not necessarily linear or prescriptive. Students conducting scholarly work that does not fit the methods and terminology of empirical or experimental research have an array of options for describing their processes, including the following two, which could also serve as subheadings:

- *Research design*: A summary of the investigation (the research question/goal and a few objectives of the study) and the major stages of gathering information to address the question/goal. The stages of information gathering may be organized *chronologically* (starting with the first step and concluding with the last) or *thematically* (clustering related steps together).
- *Theoretical approach* (also called *critical approach* or *methodological approach*): An explanation of the theory or theories that were foundational to the research and how that existing theory was applied to your own study. We recommend starting by summarizing the theory and then demonstrating its relevance to your research question or project goal. A theoretical idea may be used as a lens for examining primary or secondary sources or other qualitative data; it may offer a methodological approach that you can adapt for your own investigation; and/or a theory may be brought into dialogue with other theories to create a richer understanding of the topic of study.

In the following case study, Sanders, Blakeslee, and Chaffee used survey data to prove the positive impact of diversifying productions on audience turnout.

Using survey data to prove the efficacy of decentering whiteness

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Katarina Blakeslee, Theatre Performance undergraduate, Tulane University, New Orleans, Louisiana, United States
Amy Chaffee, Assistant Professor, Department of Theatre and Dance, Tulane University, New Orleans, Louisiana, United States

In the 2019–2020 season, the researchers proposed 10 play-readings at Tulane University with works by authors who were identified as "International" or "Playwrights of Color" for *Live from the Lab.* This was done because, historically, Tulane has centered whiteness in mainstage productions. Most frequently, the reason cited for this blanching was "availability of race/age/gender appropriate actors" or "audience interest."

Our research posed the questions: Could audiences be more engaged if a more racially and culturally diverse range of voices was presented? And, how could we attract different audiences and performers to the department? Our research demonstrated that a mainstage season does not need to be centered around whiteness to succeed. Of the 9 performances that occurred (COVID-19 cut the season short), the average attendance was 18 audience members per show, a substantial gain (on average 62%) over the 2018–2019 season.

No change in ticket prices, accessibility, marketing, or production level existed from the previous year. The methods of researching audience engagement were executed through a Google Form which was given via QR Code and email at the beginning and end of every performance. This form analyzed reported audience enjoyment, likelihood to attend another reading, and feedback on how to better engage communities through our work. The most profound responses were seen in the shows *Baby Camp* by Nandita Shenoy and *Bird in the Hand* by Jorge Ignacio Cortiñas with 30 and 24 audience members attending, respectively.

Over the course of the season, only 4 out of 51 surveyed audience members indicated that they would not be interested in attending another reading. Given a scale from 1 to 5, 98% of respondents ranked their experience a 4 or above. Actors for the reading of *Soldado Razo* by Luis Valdez specifically expressed their joy in having a performance space where speaking Spanish was accepted and celebrated in a play focused on the story of a Chicano young man.

Questions for discussion

What are the ways that my topic may make use of the Animating Democracy Aesthetic Attributes?

Why is the value of dialogic performance at the center of Conquergood's moral mapping for performance ethnographers?

Which data collection methods are appropriate for my topic?

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COPYRIGHT, COLLABORATIVE WORK, AND CITING SOURCES

Michelle Hayford and Jenny Olin Shanahan

Summary

Responsible scholars give credit to other researchers, authors, and performers by correctly acknowledging ideas, words, images, music, and performances that are not their own. Giving credit is accomplished through the seeking of performance rights and the use of citations and bibliographies. We provide guidelines and resources to help students navigate the challenge of properly citing others' ideas, words, images, and performances and avoiding unethical uses of information in the collaborative creative processes of theatre-making. Attention to copyright practices and the crediting of collaborative work is covered in this chapter.

The ethics of crediting creative work and citing sources

Scholarly inquiry is the pursuit of knowledge and truth, so conducting research and creative scholarship honestly is fundamental to the task. Every scholar has the responsibility to demonstrate absolute integrity in the reporting of data; acknowledging the sources of ideas and information; sharing others' music, words, images and performances only with permission; and providing thorough and correct documentation of those sources.

In this chapter, we seek to shift some common perspectives on research integrity and the citation and documentation of sources. Many of our students have expressed a sense of fear or frustration about the topic of citations and bibliographies. They have too often been made to feel as if they could fail an assignment due to plagiarism for making an honest and fairly minor mistake in citation. On the other end of the spectrum, we have had many students who assume that in a world of easy access to free information, music, and videos, there is no problem with sharing and appropriating each other's work. Both attitudes are missing the mark and creating unnecessary problems for students, especially those involved in undergraduate research. We seek to redefine the mark by clarifying a reasonable goal of honesty and integrity in scholarly and creative work.

Plagiarism

The definition of plagiarism is taking someone else's ideas or other intellectual property (including creative work) and representing them, in whole or in part, as your own. Plagiarism is a form of theft, as the ideas and creative work of one person are taken without their consent by someone else who hopes to benefit from them. In the United States and many other countries, we share a legal standard and cultural understanding that each person's ideas and creative works (which are usually represented in the products of the ideas, such as plays, recordings, and pieces of writing) are uniquely their own. When the ideas are shared—whether in the form of a film, blog post, song, essay, presentation, performance, etc.—the creator/writer enters into an implicit trust with those who encounter it. The original creator/writer trusts that shared values and legal standards will keep their own name and rights attached to it—that anyone else who shares or builds upon the work will give the creator the credit that is due and, in terms of creative work, only share it with permission. University policies and academic publishers dictate serious consequences for those who are caught plagiarizing or committing other violations in research ethics. Strict policies and severe consequences are intended to discourage such violations, for if plagiarism occurs without significant repercussions, everyone's work is diminished. For that reason, plagiarism can ruin a scholar's career. Other ethical and legal violations include fabricating or falsifying data and improperly treating human participants (including any violation of IRB guidelines).

Obtaining rights for copyrighted material

As a matter of course, theatre producers obtain rights to produce scripted and copyrighted plays and musicals. However, for devised works or original physical theatre or dance concerts, rights of copyrighted materials (music, text, film) used in production must also be obtained. Producing original or scripted work that utilizes the music, film, words, or creative property of another artist requires seeking rights and permission from the artist(s) (or their representatives) before its inclusion in the new or existing work. The exception to this is for limited academic uses that do not leave the classroom and do not have a public audience. Additionally, any time copyrighted music is used for theatre or dance production for a public audience while there is action happening on stage (defined as "dramatico-musical use"), permission and rights must be obtained from the composer/performer (or their representative) and the playwright if use of the music becomes dramaturgical in nature, contributing meaning and/or lyrical text that the playwright may or may not intend and/or approve. The "dramatico-musical use" of music in theatre and dance productions requires obtaining "grand rights," which is generally not covered in most university licensing agreements. When in doubt, consult with a faculty mentor, who may need to consult with legal counsel on your campus to determine licensing rights the university covers.

When devising original works and writing plays, student playwrights who aspire to publish their works need to understand that all third-party material that appears in the script requires permission to use. There are many misconceptions about the use of other artists' work in theatre production. Haleh Roshan Stilwell, Editorial Director at Dramatists Play Service, describes this as the most common problem with script submissions:

> The biggest issue that arises (and this surprises authors at every stage of career, not just first-time writers) is the use of copyrighted material in plays. Writers (again, from first-time to many-award-winning) very, very often incorporate third-party material into their scripts without having secured permission to do so from the copyright holders. This material includes everything from a stage direction that indicates a specific song plays—e.g., 'Elvis's Love Me Tender plays over a boom box at the party'—to having characters read from literature/poetry, to the playing of specific TV shows on a television in the scene, to projecting trademarks from brands—such as 'Lights up on a TED Talk. The logo is projected on a screen at rise.' All of these elements are infringement upon intellectual property rights and must be removed from the script before we will begin the publication process. There is no 'acceptable' amount of copyrighted/trademarked material that can be used without permission. Writers often think that 30 seconds of a song can play, or an excerpt of a longer text may be used because it's being 'credited' by having the title of the novel said out loud. This is not the case, and DPS explicitly states in our publication contracts that the author warrants they own all material in the play. If it's discovered in the manuscript that this third-party material exists, it can drastically hold up the publication process, as we will not publish nor license the play with that material included.
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> *(Monaghan Rivas, 2018, p. 27)*

The fees for rights vary according to your requested use. Factors such as run time, ticket cost, virtual streaming, house capacity, etc., determine the cost of rights for producing any production and to use any copyrighted material. Allowing adequate time for the process of obtaining rights, and a "plan B" in case rights are denied, as well as a budget to pay for the rights are necessary steps in the creative process for theatre producers and creators.

How to credit collaborative work

For most traditional theatre productions, the crediting of the creative team appears in the program, with the original creative team credited in published scripts. Typically, in traditional theatre, the director of the work is named on the cover of the program, with the rest of the creative team credited inside the program. There is traditionally an established order of listing the design team members inside the program, however, adopting a random or alphabetical list of design team members breaks wrong perceptions about relative "importance" of any role. The director is typically the creative team member with the most authority in the creative process, and responsible for the holistic approach to the production and the vision that guides and informs the rest of the creative team member contributions. Sound designer Mic Pool describes this relationship:

> It is important to stress that theatre is not a democracy, and however collaborative the working method, the director's decision is the final word. Listening, understanding, making your points in an authoritative manner but shaping your process to the direction in which the production is being led by the director are vital skills for the designer.
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> *(Rodosthenous, 2016, p. 246)*

Most traditional theatre productions are credited in a straightforward manner, where discrete roles are credited and the authorship of the work is a single playwright. However, there are many ways of devising new works that are more collaborative than a traditional theatre production and therefore need to be credited differently. And of course, musicals and operas have many more creative team members credited in the program and published books and scores.

An original work that is devised and wholly written by an undergraduate student ensemble under the direction of a faculty mentor and facilitator may credit the faculty member as director, and name the entire student ensemble as the authors of the work. A devised process that included undergraduate students as researchers in the development of the work that was then written and directed by a faculty member may list the faculty member as director and playwright, crediting the student ensemble as researchers in the development. There is legal precedent (*Erikson v. Trinity Theatre*) for awarding authorship credit to the playwright who actually performs the physical act of writing, not to other creative team members who contribute ideas but do not tangibly write the work. The same authorship credit or intellectual property claims apply to other team members' design renderings and tangible design conceptual drawings and drafting, but not necessarily their built artifacts, which may be excluded due to their "usefulness" (Pari et al., 2017).

Devised work that engages community members in the process of creation, or in the product, needs to ensure that their contributions, including those not performance based, are understood at the start of the creative process, appreciated and acknowledged throughout the process, and credited in the program. There are many ways that devised work can be created, and as many ways to credit that work. The first concern in the crediting of any work should be ethically representing the creative process and the product. There are templates for contracts to clarify the roles of creative team members and partners in collaborative work that can be drafted and signed at the start of the creative process to confirm intentions around the creation process and product are understood by all stakeholders (dramatistsguild.com/contracts/devised-theatre). The ethics of creative collaboration with community members demands an intentional and reciprocal approach that ensures mutual exchange and benefit (see chapter 10 on applied theatre and thecpcp.org framework to describe creative partnerships).

Citation guidelines

Students and scholars must cite others' ideas, words, images, and performances no matter how easily accessible the information may be. Work found on online platforms such as Creative Commons that allow creators to share licensed and copyrighted works for others to use legally needs to be cited as well. The Creative Commons website has clear examples of how to attribute and cite different kinds of media, depending on the terms of use. The guidance Creative Commons provides is to use the acronym TASL to remember to attribute and cite the Title, Author, Source, and License, as Creative Commons offers six types of licenses that determine how material can be used and shared, and each work on the platform includes information about its particular license (Creative Commons, 2018). Videos also must be attributed and cited, even when they are readily available on YouTube or other free sites.

In our various academic disciplines, we are all in agreement about the utmost importance of academic integrity and the lawful and ethical crediting of the sources of ideas. We have different guidelines for exactly how we do that crediting, though, based in our disciplinary epistemologies, or theories and ways of knowing (see chapter 5). When students are required to use Modern Language Association (MLA) format in their first-year writing course and, just when they have that down, are expected to switch to the American Psychological Association (APA) style in their social science classes—and then Chicago, Turabian, or Harvard style in their theatre courses—they may be understandably frustrated because it is difficult to master and remember various citation styles. And even when we do master one or two styles with which we work most regularly, a new edition of the style book is published, and we have some new details to try to keep in mind. Fortunately holding all of that in one's own mind is not necessary beyond the basics, and keeping up with the changes can be fairly automatic.

We urge caution in using "easy" citation and bibliography generators because they do not always align accurately with the style guides' organizations, especially because of the wide array of types of texts and media being used by scholars today. Checking those sites against the latest style guides is a good idea. We recommend that instead of relying on automatic but sometimes inaccurate bibliography generations, you create your own citations and bibliographies by following the templates for your preferred style guide, most of which are free and accessible online. The Online Writing Lab (OWL) at Purdue University is an outstanding resource for APA and MLA. It comprises examples of citations and bibliographic entries for a wide variety of sources. If you use APA or MLA, we recommend bookmarking the website (https://owl.english.purdue.edu/owl/) and keeping it open while writing. Through a quick search and a look at some examples from a reputable source, anyone can be sure of correct, up-to-date citing and referencing.

Questions for discussion

What are the consequences for plagiarism in undergraduate research?

What are your experiences with the crediting of content creation for creative teams? Did you find it fair?

Why is seeking rights to use copyrighted material in performance an important task of the creative scholar?

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7

DISSEMINATION OF RESEARCH IN THEATRE

Michelle Hayford and Jenny Olin Shanahan

Summary

There are many opportunities for theatre undergraduates to present, perform, publish, or disseminate their work, including creative work contributed to their university or college production season. This chapter explains why the dissemination of creative scholarship is valuable for undergraduates and the field: Original contributions are shared, and students are prepared for graduate school and a competitive job market. A review of the various venues, conferences, symposia, and journals for undergraduate research, and step-by-step guides to creating a research poster, writing abstracts/proposals, and preparing for oral presentations and performance as research are provided.

Why share your work?

The key attribute that transforms ordinary students doing research assignments into *scholars* is the dissemination of their results. Scholars are part of a *scholarly community* that learns from each other and advances the field of study or another form of community. That learning from each other can only occur, of course, when scholars share what they learn, discover, or create. One purpose of conducting research and creative scholarship is to inform one's own thinking. But the more important reason is to contribute to the discovery and creation of new knowledge and new artistic expression. In sharing new knowledge and artistic creations, scholars further not only their own but also many others' understanding about the topic of study and contribute to the progression of the field.

Dissemination as a defining feature of undergraduate research

The definition of "undergraduate research" according to the national organization Council on Undergraduate Research (CUR) is "[a]n inquiry or investigation conducted by an undergraduate student that makes an original intellectual or creative contribution to the discipline" (CUR.org). The inquiry or investigation would be incomplete without the *contribution* (through dissemination) to the discipline or to another community as appropriate. That "contribution to the discipline" is a very high standard; any scholar's work could shoot for that goal and not always get there, for any number of reasons. It could turn out that another scholar made the discovery first. Sometimes limitations of studies (see chapter 5) are more significant than initially realized and then undermine the results. Or, even after a thoughtfully chosen design, a study may not go as planned, and the data could be inconclusive. Achieving publishable results that make a notable disciplinary contribution is not the only standard for successful undergraduate research, nor is it the only reason to disseminate findings. We usually talk with our students in terms of a slightly edited version of the CUR definition of undergraduate research: an investigation that *seeks to make* an original intellectual or creative contribution. *Seeking to make* a contribution puts the focus on the process and purpose of conducting scholarly work. It does not depend on an entirely successful contribution. Having an orientation for your research and creative efforts toward a community of disciplinary experts, peers, and/or practitioners makes your work more meaningful and scholarly than if you were gathering information solely for your own knowledge base.

We have found it even more useful to identify what makes undergraduate research a "high-impact practice" (Kuh, 2008)—the characteristics or criteria of impactful scholarly experiences, rather than a one-size-fits-all definition. Osborne and Karukstis (2009) laid out four criteria of high-quality undergraduate research: mentorship by faculty, original work, acceptability in the discipline, and dissemination. In this chapter, we are most interested in that last criterion, dissemination. Dissemination is considered a defining characteristic of undergraduate research because sharing the results of scholarly work with an audience of academics, peers, experts in the field, a community of practice (a group of people who share a common interest and wish to learn from each other about it), and/or the general public, completes the inquiry process and is a powerful learning experience in its own right.

Engaging with an authentic audience

When students have the chance to engage with an authentic audience for their work beyond a single instructor, they say they devote more time and effort to their research. As university faculty, we have witnessed the difference in the quality of student work when it will be disseminated in some way. The research, creative work, and writing simply matter more when other people will read or watch the results of the work and respond to it. As social creatures, perhaps all of us are hard-wired to want to connect with others through our ideas and efforts. When others find our work thought-provoking, when they ask questions about it, and/or when they offer productive feedback, we tend to want to meet their expectations for good-quality work. For all of these reasons—the contributions that can be made to a scholarly community and field of study, the logical completion of the research process, and the higher level of effort and engagement inspired by addressing an audience—sharing the work is an essential aspect of undergraduate research.

What you will gain from presenting and publishing your scholarly work

We advise that you make the most of your undergraduate years, and do everything you can to distinguish yourself in an intensely competitive job market and graduate school environment. The problem of the persistently high unemployment and underemployment rates for recent college graduates appears to be based at least in part in employers' beliefs that graduates are unprepared for skilled work (National Center for Education Statistics, 2017). A major survey of business and nonprofit leaders commissioned by the Association of American Colleges & Universities (AAC&U) found that employers see recent college graduates as ill-prepared for career success (Hart Research Associates, 2015). Employers gave low grades to recent college graduates on all of AAC&U's learning outcomes of a college education, including six skills deemed most important for career success across a range of nonprofit and for-profit industries: (1) Oral communication, (2) working effectively on teams, (3) written communication, (4) ethical decision-making, (5) critical thinking and analysis, and (6) applying knowledge to real-world problems.

Oral communication skills

Implications of the research are that students who develop particularly valued skills are likely to stand out in a tough employment environment. Nearly all business and nonprofit leaders surveyed said those six skills are more important than a job candidate's major or the university they attended (Hart Research Associates, 2015). In other words, students should be focused more on oral and written communication and critical, real-world problem-solving skills than worrying about the most marketable majors or the prominence of their university. All of the skills most valued by employers are developed exceptionally well through undergraduate research in theatre. And the top-ranked skill, oral communication, is principally cultivated through presenting scholarly work. Speaking articulately and confidently and engaging interpersonally with a diversity of people are oral communication skills that need extensive practice to master. An undergraduate theatre student gains oral communication skills developed in production meetings, creative team roles, performing, and collaborating.

Written communication skills

The other critical career skill that is enhanced by sharing your research is written communication, and developing drafting and revision skills. Writing about the results of research is especially suited to common workplace writing situations, such as reports and presentation materials. Showing a willingness to revise written work has been cited by employers as a rare and valuable trait. Your work to revise presentations—especially in consolidating a large amount of information into a succinct and effective poster or presentation—can be noted in cover letters and interviews to your benefit.

Publishing your undergraduate research will take that distinction in written communication skills to a whole new level. Composing a substantial paper that will be carefully read by an audience—as opposed to the quick grasp they would get from a presentation or a poster—requires writing acumen and a longer process of drafting and revision. The work likely will pay off exceedingly well, though. For example, student papers published in Bridgewater State University's (Shanahan's institution) journal of undergraduate research, *The Undergraduate Review*, have been downloaded *over two million times*. Students whose work appears in the journal, which is published in print as well as electronic form, report being asked about their articles during interviews for internships, jobs, and graduate and professional school. They can include a link to their published paper in electronic applications, offering an at-the-ready writing sample that is not only well written but also copyedited and nicely laid out by the journal editors. Since the published papers show up in online searches too, the students have discovered that when their names are Googled by potential employers or graduate admissions officers, what shows up, at or near the top of the results, is their published research. The benefits of that exposure of a student's best work are incalculable. Similarly, publishing your work in any highly regarded publication or significant industry blogs will provide a competitive advantage to graduates.

Where and how can you share your work?

The rhetorical situation

As you may have learned in an English composition course, the *audience*, *context*, and *purpose* of a piece of writing constitute its *rhetorical situation*, or the circumstances in which an argument is made. Like the concept of the rhetorical triangle explained in chapter 5, the theory of the *rhetorical situation* derives from Aristotle's *Rhetoric*, an ancient Greek philosophical text about the art of effective speaking and writing. Bitzer (1968) adapted the concept for modern presenters and writers to explain how their claims are shaped by the intended audience (including readers), the context (or setting or framework in which the presenter/writer/performer is working), and its purpose. The *purpose* of sharing the work also affects its substance and form. Each purpose has its own demands, and meeting those particular demands is essential to success.

This section is titled "Where and how can you share your work?" The answer to that question is contingent on the rhetorical situation, or the network of audience, context, and purpose. The main options are to engage in creative activity (as playwright, performer, designer, creative team member), to publish your research in an academic journal, and/or to present it at a conference, and there are multiple outlets and venues within those broad categories.

Performance

The most obvious form of dissemination for theatre undergraduate research is, of course, seen in the productions themselves. The mainstage production season produced by the theatre program or department, shows produced by a student theatre organization, or shows produced by the students themselves can be framed as creative scholarship with the intentional use of artist statements, program notes, and talk-back dialogue with invited panelists and audience. The opportunities for student actors, designers, playwrights, and technicians to discuss their research that informed the production are rich sites for dissemination. A benefit of performance as dissemination is the public nature of the endeavor, where an audience is needed to receive the work, and immediate feedback from an audience is received by the creative team. The performance is a site of reciprocal exchange between content creators and audience and a rewarding experience of mutual benefit. Whereas many academic journal articles are published in elite journals for a highly specialized small number of readers, the theatre artist typically reaches a public audience numbering in the hundreds or thousands with their creative scholarship.

Performances that are a part of the university or college production season, a student showcase by a theatre club, and a capstone production are a few examples of dissemination of creative scholarship. Too frequently, production work is not framed as "creative scholarship" by the faculty, and students may not be conscious of their creative activity as research. However, increasingly, theatre programs and faculty are finding ways to showcase the creative scholarship of theatre undergraduates, which may otherwise remain "invisible" to typical audience members who don't realize the rigor and research required to create a fully produced show. Undergraduate theatre student research can be made "visible" in production work in the following ways:

- Talk-backs after productions, or at some other point during the run, with student performers and student designers, where they discuss the research that went into their performance or creative activity.
- Panel discussions post-performance, or at some other point during the run, with panelists from the community that speak to the issues raised by a performance, where student performers, student designers, and student creative team members are engaged in a dialogue with other disciplinary or community panelists about how their creative scholarship intersects with the issues raised by the play.
- Research poster displays in the lobby that showcase student creative scholarship in the performance that can be viewed by an audience attending the production.

- Virtual dissemination of creative scholarship can accompany the information about a show found at the website promoting the production, with a tab or link to student research contributed to the show on the same page where online tickets can be purchased. A QR code, or weblink, can be published in a printed program that links to student research statements about their creative scholarship seen in the production. This content could also be included in a student's virtual portfolio or website.

Undergraduate students will be more practiced in approaching their creative activity from a research lens and improve their communication and critical inquiry skills, if given regular opportunities to showcase the research that informed a production. Additionally, the audience will learn to appreciate the rigor and research required of any theatre production, and theatre will be understood by more stakeholders as contributing to the research profile of the institution.

Lecture-performances are a unique form of presenting scholarship in the performing arts. They include the components and format of an oral presentation (see later), with a performance piece added. The performance of student scholars' original work is an important arts-based form of dissemination of scholarly work. Usually supported by an artist's statement or program notes, performance is the primary means of sharing the results of creative inquiry for actors and playwrights. The idea of the performance itself as the dissemination of scholarship is rooted in performance studies, an interdisciplinary, theoretical field which considers artistic and cultural performances as means of transmitting knowledge. Academic texts on practice and Performance as Research and *PARtake: The Journal of Performance as Research* have advanced understanding in higher education about performance as the appropriate product of the scholar artist (see chapter 3 for more on performance studies and chapter 5 for research methods in theatre).

A written artist's statement or program notes typically cover the following: two to three paragraphs explaining (a) how the playwright and/or performer or designer created the work to be performed, (b) what the work is "about" (i.e., its story, topic, theme, or imagery), and (c) the significance of the work (e.g., influences, inspirations), and/or the reasons for creating it. The focus of an artist's statement or program note is on the artist's process, story, inspirations, and purpose, and prepares audience members for what they are about to see.

Conferences and disciplinary academic meetings

Undergraduate theatre students have several opportunities to engage in conferences at the regional and national levels. The following opportunities found in the United States have similar counterparts in the other countries where case studies originated for this book. The Kennedy Center American College Theatre Festival (KCACTF) offers theatre undergraduates throughout the region the opportunity to attend workshops and seminars, compete in events for awards, and showcase their creative scholarship through presentations, posters, production work, and artifacts. Theatre program affiliation with KCACTF also ensures peer review of student creative scholarship through the KCACTF Respondent critical response process, wherein KCACTF Respondents speak with the creative team after attending a production to offer insights into all aspects of the work from a theatre scholar outside their institution. The Southeastern Theatre Conference is a large theatre conference targeted at theatre undergraduates who want to audition/interview for graduate school and theatre company opportunities, as well as present their creative scholarship in Fringe Festival format, in addition to attending workshops and seminars. Costume Society of America has a national symposium looking to include more undergraduates, and the United States Institute for Theatre Technology conference welcomes undergraduates for workshops and trainings, and offers competitive grants for student members, and has student chapter organizations through university affiliation.

As the tide of undergraduate research has swept through higher education in the last two decades, many of the disciplinary professional organizations in which university faculty participate and present their scholarly work have provided venues for undergraduates in their respective areas to present too. Our universities' undergraduate research offices and academic departments regularly receive notifications of new opportunities for students to present at academic organizations' regional and national meetings. Most of those organizations have carved out a session for undergraduates within the larger meeting, giving students the dual benefit of attending presentations by scholars in their field of study while having a space for presenting at an undergraduate level. Putting undergraduates side by side with renowned scholars and practitioners can be rewarding for the students. A few conferences have gone that route, successfully bringing together undergraduates, graduate students, professors, practitioners, and community members in shared sessions (one example is the Pedagogy and Theatre of the Oppressed annual conference, ptoweb.org).

Campus symposium of undergraduate research and creative work

As the benefits of undergraduate research and creative inquiry as a high-impact practice become ever more widely recognized (see chapter 7 in Hayford & Kattwinkel, 2018), most four-year colleges and universities in the United States now offer opportunities for students to share their scholarly work in a campus symposium or showcase of undergraduate work, most often held at the end of the academic year. Some of those events feature poster presentations exclusively, while others include a mix of poster and oral presentations and, in some cases, art displays and music, dance, and theatre performances and presentations. The size and atmosphere of campus symposia vary a great deal too. On some campuses, student-presenters are selected through a review process, whereas at other institutions, everyone who wants to present or perform is welcome, and many faculty even make a symposium presentation or performance a course requirement, especially for capstones and other research-intensive courses. Awards for the highest quality projects are given at many campus symposiums.

Presenting or performing in a campus symposium or showcase is an outstanding opportunity for several reasons. The symposium audience—other students, faculty and administrators, and some presenters' family members—offers a valuable and gratifying experience in addressing a real-world audience. Many of our students have even reported that the experience was enjoyable, and some gained the confidence to present at regional or national conferences.

We encourage you to present your work in whatever venue is available on your campus, whether a showcase of work from your department or school or a university-wide event. The practice is invaluable, and each presentation is a legitimate point of distinction on your resume, especially with oral communication skills so highly valued. If your college or university does not yet hold a symposium of student scholarship, you have a few options to pursue. The first is, with the support of faculty who know the quality of your work, you and some peers could request an opportunity in the department to share your work in performances, lecture-recitals, panel presentations, or posters. Many universities' larger events started with individual department efforts. And plenty of individual departments find that they value the small seminar-style symposia so much that they will keep hosting those events even if a larger showcase takes off on their campus. The second option is to locate an institution nearby that hosts an annual symposium of student work and ask whether students from neighboring campuses could participate. Our campus symposiums welcome student-presenters from community colleges in the area. Finally, you may find a state or regional undergraduate research conference with the welcoming environment of a campus-based event.

National, state, and regional undergraduate research conferences

Statewide and regional conferences of undergraduate research accept most proposals, as they are not intended to be highly selective, but give as many students as possible the opportunity to share their work beyond their home campuses.

The more selective state conferences are "posters at the capitol" events, for which a set number of students across that state are chosen to present posters, usually in the capitol building itself. The purposes of such events, beyond the great experience and prestige afforded to the student presenters, are to show legislators and their staff members the importance and quality of research and creative inquiry taking place in their districts and across the state, and, more or less directly, advocate for research, arts, and higher education funding in the state. Traditionally, most of the posters at the capitol feature science, technology, engineering, and mathematics (STEM) research, but the rising recognition of the importance of scholarly work and funding for STEAM—STEM plus the Arts—has brought more presentations from theatre and other arts disciplines.

As faculty and administrators active in CUR, we cannot say enough about what a valuable experience the National Conference on Undergraduate Research (NCUR) annual event offers for student-presenters and theatre practitioners. NCUR has an over-30-year tradition of bringing together thousands of students from across the nation—as well as dozens from other countries—each year on a different college campus to present their research and creative scholarship. NCUR has a high rate of acceptances, usually over 80%, and maintains strong quality in its presentations. Besides the distinction of presenting or performing at a national conference with a large, engaged audience, NCUR offers the opportunity to meet students in your own field and every major imaginable from across the country and the world. The conference hosts a graduate school fair of hundreds of different programs, inspiring keynote speakers, and social events. Inexpensive excursions in the local area are often available on the Saturday the conference ends, as well.

Undergraduate research journals

Undergraduate students who get their work published are most often published in a journal of student work. Many colleges and universities publish their own students' scholarship in a campus-based journal, in electronic and/or print format. In addition to campus-based journals, a few college and university consortia (associations of several institutions joined by region or mission), such as the Council of Public Liberal Arts Colleges, and state-university systems publish journals featuring work by students at any of the member institutions.

A few student journals publish work by undergraduates in multiple disciplines from any college or university. They include the *Journal of Student Research* (www.jofsr.com/index.php/path/index), *American Journal of Undergraduate Research* (www.ajuronline.org/), and *Journal of Undergraduate Research and Scholarly Excellence* (http://jur.colostate.edu/).

Peer-reviewed academic journals

If your audience is made up of professionals in the field and your purpose is to demonstrate high-level competence as a scholar—perhaps with the goal of attending a selective graduate program in theatre—publishing your work in a peer-reviewed journal may be your goal (see chapter 2 for an explanation of the peer-review process). In that case, your research would have to be not just mentored by a professor but actually a professional collaboration between your faculty mentor and yourself. Publishing in a peer-reviewed journal is typically considered the most prestigious level of dissemination of written scholarly work. Undergraduate research is not usually considered for such publications unless the work is coauthored with a faculty member, as meeting the standards for such journals usually requires expertise in the field that most scholars attain through graduate study and in their academic careers. If you are collaborating with a professor on a shared project, your professor may already be thinking in terms of a peer-reviewed publication. Having papers accepted for such journals is an expectation for many university faculty as they seek tenure and promotion; plus most academics enjoy disseminating their work as part of their engagement in the field of study. If a peer-reviewed publication is the goal, your professor will likely take the lead as the primary author, but the expectations for your contributions will likely be demanding. Experts in the field of study are the arbiters of the quality of the research and writing.

Various journals publish certain types of papers. Choosing the target journal—the right journal for your work—is therefore important, so plan to spend some time researching the best option to submit to first. Do not submit your work to more than one journal at the same time. In order to determine whether a journal is the right one for your work, look at the articles it has recently published. Is yours at a similar level of work and within the scope of what the journal publishes? Pay close attention to the journal's submission guidelines. They generally include detailed expectations for the format of papers, submission procedures, and copyright policies. Most journal editors will not waste time on manuscripts that do not align with the guidelines.

Abstract or proposal

In order to present your scholarly work in written form or at conferences, you will first need to submit an *abstract*, or *proposal*, a summary, of the work. The abstract or proposal is the basis for conference organizers, editors, or publishers to vet your application to present or publish. If your abstract or proposal is accepted for publication, you will be invited to submit the full paper. Some publication opportunities will accept a full paper proposal as well. If you are accepted to present at a conference, your abstract will appear in the conference program.

A *proposal* may be an abstract written at the beginning of a research project or is sometimes used interchangeably with *abstract*. Either may be requested for consideration of inclusion in a publication or conference. At the culmination of the research, an abstract is a one-paragraph overview of a project or study. An abstract for a conference may need to be as brief as 60 words or may go as long as 350 words (for NCUR); check the conference's Call for Abstracts/Proposals for requirements.

Write the abstract after your work is complete, or is at least far enough along that you have initial findings to report or a product to describe. The abstract focuses on results and the significance of the work. It is written in past tense for most disciplines, but can be in the present tense for theatre projects. The abstract for a conference presentation should not be written in future tense. An abstract is usually structured with the following parts:

- Sentences 1–2 (or more on a longer abstract): Context/Background/Need. What is the problem, question, need, or important context that prompted your work?
- Sentences 2–3: The purpose/focus of the study or project (You can state the purpose explicitly, e.g., "The purpose of this project was to determine . . .

to examine . . . to analyze . . . to learn . . . to investigate . . . to assess . . . to research . . . to create . . . to design . . .")

- The next 2–3 sentences: Statement of the methods or process you undertook in order to fulfill the purpose/focus.
- The rest of the Abstract (2–5 sentences): Explanation of the results of your work (what you discovered and/or created) and its significance/implications. Consider how your project relates to others' published work. How will other scholars or the discipline overall benefit from your results? If applicable, how could you or other scholars take your study further?

Posters

Academic posters constitute a distinct genre that calls for planning and presentation of ideas in ways very different from essays or oral presentations. A poster should not be designed as a shortened research paper with images added. Like any other text—in any genre or rhetorical situation—posters should be designed with the audience, context, and purpose in mind. As participation in undergraduate research and creative scholarship grows at most institutions, accommodating hundreds of presenters at campus symposia and other conferences will be more feasible, with at least some of the arts and humanities students (not just those in the sciences) presenting posters. An asset of poster presenting is that students are required to think about their work in new ways, including how to articulate it more succinctly and in a different format. Poster presenters not only gain skills in consolidating points into the content of the poster but also in their "poster talk" or "elevator speech"—the two- to three-minute synopsis of the study they need to have ready to deliver to numerous passers-by. Preparing posters also helps students develop skills of visual rhetoric and design thinking, as they consider how to represent their points in visually appealing configurations.

The rhetorical situation (audience, context, and purpose) of poster presentations prompts additional considerations. Because of the opportunities for rich one-on-one interactions with audience members, poster presenters should ensure that the research question, purpose of the study, and major findings are immediately clear. If audience members can grasp the main points right away, the interactions can lead to more nuanced discussion. Consider what an engaged audience member needs to understand quickly in order to ask informed questions during the session. At the same time, think about what a casual observer should walk away with after a more brief perusal of the poster. The uniqueness or distinctiveness of the work should be evident.

Research posters usually include the following parts:

- Summary/abstract paragraph
- Brief introductory/contextual info, including the research questions or project goals
- Theory or critical approach of the researcher

- Explanation of the process or methods
- Findings/results/main ideas
- Significance of the work
- Key quotations from primary texts, participants, and/or the research paper or creative project, if applicable
- Photos, illustrations, graphs (making up at least one-third of the poster)
- Bibliography, if brief (long bibliographies can be made available as handouts and/or as shared cloud documents)

The poster document is usually created as a single PowerPoint slide, set up with the dimensions of the poster. A typical size is 42 inches in width by 36–38 inches in height, though some conferences have smaller boards available and will therefore require smaller posters. The following suggestions are for the structure and design of the poster:

- At the top, include the title, presenter's name, mentor's name, and your university's and/or sponsoring organization's name and logo.
- Below that heading of the title and names, set up three or four equal-sized columns for text and images.
- The text for most of the poster should be in 32–70-point type so that it is readable at a distance of a few feet. The title can be larger (80–100-point), and captions for images can be smaller (22–24-point).
- Use a white or light background; it makes the poster easier to read, and keeping a white background costs less to print because less ink is used.
- Use dark, coordinating colors for the body of the text, headings, borders and lines, etc.
- Align the columns and use text boxes and borders to create neat lines and a sense of order. Avoid "jagged edges" by placing borders around some text boxes and fully justifying text, that is, aligning it with both margins.
- Follow a logical sequence and structure for reading left to right and top to bottom.
- Maintain consistency in fonts, styles, sizes of text, and width of text boxes.
- Keep some "white space" for ease of reading and visual calm.
- Break up large amounts of text with images that you have permission to use and that are cited. Text should take up less than two-thirds of the poster.
- Make sure that photos and logos are of high resolution. They should not appear pixelated when viewing the poster at 100% zoom.
- Proofread meticulously before sending the document to the printer, and, if possible, ask at least one other person to proofread it too. Minor errors are easy to miss on a computer screen but show up large on a poster.

In addition to these guidelines, we recommend "Poster-making 101" by Professor Brian Pfohl at Bates College, available online at http://abacus.bates.edu/~bpfohl/posters/#essentials.

Oral presentations

Oral presentations include several of the elements of posters. See the bullet points under "Research posters usually include the following parts" earlier. The images and bibliography can be presented in slides, which accompany most oral presentations. Although the basic elements of academic presentations are present no matter the format, differences in genre between posters and talks require distinct considerations. An oral presentation requires a more formal, planned out, scripted (to some extent) presentation *in the moment*. The content of a poster is mostly fixed, so the live presenting is short and less formal—a few minutes at most with each member of the audience. Oral presenters, however, have a longer time with the audience (usually 10–15 minutes, plus a few minutes for answering audience questions) that is fixed and often strictly enforced; staying focused and organized is essential to completing the presentation in the scheduled session.

Presenters of talks cultivate highly valued skills of public speaking that include effective use of body language, eye contact, and voice projection in addition to the writing and rhetorical skills developed by working on the content. Additionally, student performers may have more ease with oral presentations, due to coursework in voice and movement, and the expressive agility required by their studies and productions. However, presenting research for the context of an oral presentation requires other specific skills. Our best advice for preparing oral presentations is first to think about the engaging presentations you have attended, as well as those that were unsuccessful in maintaining your interest. What have other presenters done to maintain your attention or to turn you off from their presentation? How have you seen slides and other visual aids used effectively and ineffectively during oral presentations? We find with our students that it is easy to identify what has gone poorly in ineffective presentations—everything from the speaker reading straight from notes without making adequate eye contact with the audience, to reading straight from the slides, back facing the audience; from low voice volume to nervous habits; from misspellings and typos on slides to mispronunciation of important terms. Simply avoiding those goes a long way toward giving a good presentation.

As you prepare your script and slides, consider what a nonexpert could reasonably retain without losing interest, while also ensuring that you engage knowledgeable audience members. That balance usually requires briefly defining some key terms and theories before moving straight to the results and significance of your work.

In addition to writing the script and designing slides, oral presenters should prepare for audience questions. Work with your faculty mentor and classmates to brainstorm what kinds of questions you should anticipate and how you will answer them. It is just as helpful to prepare what to say when you do not know the answer to an audience question. There is no shame in acknowledging the limits of your study or explaining that the scope of your work did not encompass what is being asked. If you are prepared for responding, you will be far less anxious about difficult questions or saying "I don't know."

Questions for discussion

What do you feel you will gain from the experience of sharing your creative scholarship?

Describe how performance and creative activity are forms of scholarly work.

What audience(s) do you hope to impact with your creative scholarship?

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8

SCRIPTED THEATRE PERFORMANCE AND PRODUCTION

Michelle Hayford

Summary

The production and performance of scripted works are the hallmark of most theatre programs, and yet there is very little understanding of the undergraduate research that takes place for our productions in the general public, and too often the creative activity is not framed as research for students. This chapter demystifies the scripted theatre performance as research by explaining the research methods employed by those involved in production. The adoption of trauma-informed dramaturgy and standards that enumerate the policies and procedures in place to ensure that production work is safe and inclusive is encouraged as best practices. Case studies by undergraduate students (actors, director, stage managers, dramaturgs) are included to illustrate the research conducted to produce a show.

What does it take to produce a show?

Too often faculty don't frame the creative activity that makes production possible as research. With the attention being paid to undergraduate research as a high-impact educational practice on most college and university campuses, it would benefit students and theatre programs to begin utilizing the framework of undergraduate research to describe production work. It is also beneficial to students to understand that the rigor, skills, and labor of creating theatre is highly regarded creative scholarship, with specific methods and disciplinary expertise that impacts a wider community of artist scholars. Undergraduates should acquire the experience of intentionally contributing to the field and engaging in conversation with other artist scholars during their college years (see chapter 7 for dissemination of research in theatre).

The adoption of theatre program or department standards for production policies and procedures to provide consistent commitment to the safety and equity of all who engage in production work is a best practice. I highly recommend adapting the Chicago Theatre Standards or similar for use at your institution (found at notinourhouse.org). At the University of Dayton, we have seen the positive results of dedicating ourselves to the policies and procedures of our adapted Chicago Theatre Standards. Each person involved in the production must agree to the Standards when accepting their role or position in the production. Since adopting the Standards (which emphasize the right to physical safety, bodily autonomy, and intimacy direction in addition to antidiscrimination) in our Theatre, Dance, and Performance Technology program, we have seen students respond with gratitude for the faculty dedication to a culture of safety and inclusion. The Standards effectively create the culture and expectations that we want to cultivate as a program that values diversity and is aligned with social justice.

Research, skills, and methods

Student actors engage in significant research to prepare for roles in scripted production. Character analysis and script analysis require archival research and investigation of social, political, cultural, and historical circumstances of the time period of the play, and environmental and psychological factors that inform a character's actions and choices. Often character biography research is collected from cast members by the director of the production and discussed with the director in the rehearsal hall to come to a mutual understanding of the character's motivations in scenework. See the case study later by Miller and Baston about how actors learned to adapt their acting choices to a more cinematic interpretation for Zoom theatre in the time of COVID-19. In another case study later, Reilly Milton recalls the process of self-reflection and research into biracial identity and racial representation to prepare for a role. The process of research for all actors entails both the research of preparation for the role outside of the rehearsal room and the embodied research in rehearsal where actors experiment with various acting methods to realize the most authentic interpretation and representation of their character. Actors learn many actor training approaches and hone, develop, and refine their techniques over the course of their careers, often maintaining currency in evolutions of a technique that require their ongoing commitment to research and professional development. The training of student actors should always prioritize the safe discovery of their craft, with policies and procedures in place to ensure that their bodies are safe, and physical intimacy is only rehearsed with consent and carefully choreographed by directors with intimacy direction training.

Student directors conduct research to develop a coherent and original vision for their interpretation of the play, requiring archival research into the historical, social, and cultural context of the script, previous productions of the work, and visual research to develop an aesthetic point of view for the production. Student directors should be encouraged to use digital platforms (like Pinterest for personal use, or Trello for team use, see chapter 16) to collect imagery that informs their vision for each element of design for the production that can be easily shared with the creative team early in the process. Student directors should also conduct research and be mentored in equitable and inclusive directing techniques, and seek training in intimacy direction and physical theatre safety before being permitted to direct work that requires intimate or physical contact (see Chicago Theatre Standards, notinourhouse.org, and chapter 16 online resources). In a case study later, student assistant director Tyler Okunski explains an approach to research for the embodied dramaturgy of impactful movement sequences that created ensemble cohesion for the production.

Student stage managers and assistant stage managers conduct research on the production in the course of ensuring smooth logistics of complicated rehearsal processes, venues, schedules, and effective communication among creative team members. See the case study later about undergraduate stage manager Victoria Leatherman's experience during COVID-19, which required research into health and safety guidelines and university communication protocols. Stage managers also oversee the process and procedures for intimacy direction and safety in high-stakes movement rehearsals, which require research into current best practices in equitable rehearsal environments (see Chicago Theatre Standards, notinourhouse.org). Another case study shared later by student stage manager Allison Darlene details the process of experimentation to ensure efficient and consistent blood use in production. See chapter 9 for a case study by Lindsay Hearon, a student stage manager who served as the production archivist and documented the evolution of a new work. See the case study later for student stage manager Fiona Watkins' experience of research into gender variance to support an ethical environment for a safe working space when rehearsing a play that touched on important social issues.

The role of dramaturg is premised on the necessity of research for production work. Dramaturgs function in the rehearsal hall like an on-call research librarian, to educate the cast and creative team about the social, political, cultural, and historical context and background of the work, the playwright, previous productions, and critical reception. Dramaturgs write program notes and present their research to the creative team, so a student of dramaturgy needs to understand "how to carefully select and pass on information by considering its potential utility to directors, actors, designers, and audience members, who each need different sorts of information, and need it presented differently" (Blum, 2018, p. 84). In seeking to create spaces of equity and diversity and grapple with relevant social issues, theatre programs need to ensure that the rehearsal room is not a space for the reinscription of the oppressive forces our marginalized students encounter in their daily lives. A "trauma-informed" dramaturgical approach, in which the rehearsal process and creative team acknowledge the trauma that has informed the lives of all those working on the production, and the audience who will see it, has tremendous potential to better support all those who engage with the work:

> In a trauma-informed rehearsal room, the production dramaturg takes on an extra responsibility of not only supporting the explicit demands for history and context of the text but also of combating the implicit biases of an artistic team, which might invoke trauma. We define trauma-informed dramaturgy as an added awareness and recontextualization of the dramaturgical process to champion openness and awareness of trauma-informed theatre practices as the baseline for the contextual and historical insight we provide the team. If our responsibility is to help flesh out the world of the play, then we need to start from a place of understanding what that world is, especially when dealing with racially or culturally specific work.
>
> *(Hurtado-Pierson & Nyberg, 2020, p. 14)*

A student dramaturg and/or student stage manager can ensure the production team dedicates itself to inclusive practices and a safer environment for all by providing resources and research to the creative team about the appropriate procedures and policies for inclusive practices (again see Chicago Theatre Standards, notinourhouse.org) and the trauma-informed interpretation of the work. An undergraduate dramaturg can author program notes and programming that provide context and resources that recognize traumatic experiences and how the work may speak to that trauma for all who engage with the production. In a case study later, student dramaturg Charlene McKenna describes curating a panel discussion featuring professors in other disciplines to discuss the themes of the production, and contributing research insights into historical perceptions of women scientists to inform the interpretation of the play.

All students who work on a scripted production should be encouraged to seek out professors in other disciplines who have expertise in the content featured in the production. Those organic relationships that already exist between students and faculty colleagues can be leveraged to organize panel talk-back conversations where students can dialogue about their research for production with a wider audience. See chapter 15 for a case study by Cook and Menefee about a play festival that required research in climate change and collaboration with environmental studies scholars on campus.

See chapter 7 for venues to disseminate research in scripted performance and production. See chapters 11–14 on design areas for research performed in each field of theatre design. Common to all student design areas is the necessity to learn how to design within a budget, how to estimate costs for materials, and how to calculate labor costs. Requiring student designers and student assistant directors to attend production meetings is critical to their experiential learning and understanding of the research required of all the creative team roles.

Rehearsal strategies in the time of COVID-19

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Kim Baston, Senior Lecturer in Theatre, La Trobe University, Melbourne, Victoria, Australia

During this time where the act of gathering at a theatre and watching live performances has all but ceased, theatre has adapted, as usual, and moved to the video communication platform, Zoom, to rehearse and present live works.

My preliminary case study considers a production of *Interviews with Famous People* (2020), in which I was a participant-observer. This production was developed during the early stages of lockdown in Melbourne. The script was based on an interview format, using a mixture of verbatim and adapted texts from both past and contemporary celebrities, all de-identified for the performance. This piece was originally devised in 2006, and restaged for Zoom performance as the relatively static nature of the staged interview format appeared to lend itself to the platform.

In this early response to the new environment, it was perhaps inevitable that rehearsal strategies were adaptations of standard rehearsal processes, and those that could not be adapted were dropped. Due to obvious physical isolation, the loss of group warm-ups and the decision to rehearse actors in small groups meant that the community of the acting ensemble was compromised.

In the absence of bodily presence, the physicality of faces and facial expressions assumed extra importance. Specific strategies adopted included a focus on a filmic approach to facial expressivity, with particular attention to the siting of the computer camera. In the intensified focus on the face, rather than on the whole body, we found that the experience of watching ourselves on screen while performing became very useful in the correction of mistakes.

The instability of the technology and how to deal with that in performance became an important consideration. Formal strategies were devised to distribute lines to alternate actors in the event of a system crash during the live performance. As the rehearsal process continued, however, we began to find new possibilities in the exploitation of the Zoom frame.

From this case study, my ongoing research is to devise new rehearsal strategies to support both effective use of the Zoom platform and also foster a better sense of community among an acting ensemble.

Biraciality in *Origin Story* by Nathan Alan Davis

Reilly Milton, Theatre Arts with a concentration in Acting undergraduate, Sonoma State University, Rohnert Park, California, United States
Scott Horstein, Professor of Theatre Arts, Sonoma State University, Rohnert Park, California, United States

I (Reilly) was adopted so I never knew "what I was" ethnically or who my birth parents were. I grew up in an all-white family, so I stuck out. It wasn't until later in my life that I met my birth dad, who is Mexican.

I performed in *Origin Story*, a new comedy by Nathan Alan Davis, a prominent mixed-race playwright. I was cast in the lead role of Margaret, an adopted, biracial woman in her twenties who doesn't know who she is. Over the course of the play, a Black woman and a white man reveal themselves to be Margaret's biological parents, leading to a final series of confessions that enables Margaret to move forward with her life.

This play helped me expand my methodology as an actor through intimacy direction. A key to uncovering Margaret's experience of her biraciality is a bedroom scene with another character of color, Anita, Margaret's new coworker, which allows Margaret to finally confide in someone about her existential crisis. I had never done an intimate scene before, but my scene partner Akaina Ghosh and our intimacy choreographer Carla Pantoja helped me feel comfortable and treat the whole situation professionally.

One major challenge I faced in this project was the question of cultural appropriation. The first wig I was given during rehearsals, a blonde-tinged wig with loose long curls, felt comfortable because it melded well with my natural look. However, a new wig with a tighter curl pattern was used during final technical rehearsals. This started a lot of dialogue about whether my casting and the wig were culturally appropriative, and made me nervous about performing. Prior to opening, I received negative comments from white peers who felt that casting me as Margaret was racial appropriation.

The playwright calls Margaret "ethnically ambiguous" in the character listing. I auditioned for the role because I felt the core of the character is her sense of being biracial and not knowing "who she is" ethnically. Even though I am not Black, the director Delicia Turner Sonnenberg and the playwright Mr. Davis, who are both Black, cast me in part because they felt my life story related closely to Margaret's and honored her biracial experience.

Referencing sociologist Elijah Anderson, Brian Eugenio Herrera describes newer theatre such as the musical *Hamilton* as a *non-white space*, defined as the absence of white-identifying people and a place for people of color to tell their stories and be cast in the spotlight (Herrera, 2017, p. 30). The unique telling of Margaret's biracial story fits Herrera's notion of a non-white space. Additionally, I don't believe my casting as Margaret matches the kinds of racial appropriation argued for by commentators like Neil LaBute (LaBute, 2007, p. 3), who says that "colorblind" casting disadvantages white actors.

I decided not to share my concerns with my professional director or faculty advisors, even though I knew they would be supportive. I confided in our dramaturg and our assistant director, students who both identify as part Black. They reassured me about playing the racially ambiguous Margaret and explained that many Latinas have the same curl pattern as the wig, and that my playing Margaret was in fact authentic to the experience of biracial people who get mistaken for other ethnicities. With their support, I was able to feel confident taking the stage. I learned how valuable it is to have a community of biracial artists to help manage dialogue about biraciality within an artistic project.

Embodied dramaturgy in practice: *The Wolves*

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Kim Shively, Assistant Professor of Acting, Elon University, Elon, North Carolina, United States

I acted as the Assistant Director and Movement Coordinator for Elon University's Winter 2020 production of *The Wolves*, by Sarah DeLappe. In addition to coaching the actors on crafting believable physical stories that conveyed characters who had been playing soccer for most of their adolescent lives, I discovered how choreographed movements like the stretching sequences revisited throughout the story affects the way an audience receives a play. I designed the movement for Elon's production of *The Wolves* by using dramaturgical methods to deepen the physical storytelling and the direction. We will demonstrate how these approaches increased the effective outcomes for the company and deepened student satisfaction and success.

Working with a dramaturgical team and the director to mine some of the play's deeper messages of hope, fear, insecurity, adolescence, and gender identity, I was challenged to keep these themes at the center and embed them into the work. Over the course of a 14-day rehearsal period, it was necessary to create movement that lived within the actor just as deeply as the text. The choreography, rooted in the play's heartbeat of power through a feminist lens, became a form of embodied dramaturgy.

The duality of Delappe's text reveals a complex yet equally transparent story. Dissecting "time-out," arguably the most energetic and unnerved scene of play, I wanted #00's pent-up anxiety and distress to radiate through the movement so precisely that the audience didn't need spoken language to comprehend the given circumstances. Synthesizing prompts from the text with research on the stages of a panic attack and specific goalie drills that reflect the energetic and frenzied state of the character, I assembled a progression of movement grounded in this embodied dramaturgy. The text influenced the research that then informed the specified movement. This methodology enlivens the actor as the new relationship between movement and story creates an overall more truthful performance. Thus, greater satisfaction from the actor arises as their work reflects a more holistic relationship between dramaturgy, direction, and choreography.

A capstone experience in stage management

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Susan Kattwinkel, Professor of Theatre, College of Charleston, Charleston, South Carolina, United States

There are several unique elements of this mainstage production of *Romeo and Juliet* that will make it a challenging project for the stage manager. First, the production will be outdoors, in the central historic yard of the campus, which is not set up as a performance space. Second, the show is being produced as an historical document as part of the college's 250th anniversary, in homage to a 1935 production of the play in the same location. Finally, the show is being produced during the COVID-19 pandemic, necessitating rehearsal and performance practices that are unusual for our mainstage productions.

Outdoor conditions will affect what goes into the Emergency Kit and the procedures needed to be prepared for dealing with insects, sunscreen, and accessible water. I will need to be in constant contact with the technical director/design team in order to efficiently lay out both backstage and house in relation to the audience. An exposed booth and backstage will be a new challenge for me to manage run crew and call cues. An emergency weather plan will need to be compiled.

Coronavirus poses an entirely different set of problems for this production. I will coordinate with the department faculty and college officials, cast, crew, and audience, to figure out the following procedures in terms of company safety during the rehearsal process: mask and social distancing requirements, traffic and occupancy, daily health screenings, and casting ample understudies in case an actor needs to self-quarantine. Coronavirus will pose unprecedented challenges and require me to research the developing practices of the professional theatre world and Actor's Equity rules.

The unusual conditions of this performance will make use of all the skills gained from previous stage management experiences, will require research on developing best practices, and will necessitate coordination with a wide range of college personnel, all of which will create a valuable capstone experience and provide preparation for the professional world.

Stage blood safety through rehearsal reports and blood rehearsals

Allison Darlene, Stage Management undergraduate, The University of Alabama, Tuscaloosa, Alabama, United States

In creating a protocol for the use of stage blood in UA Theatre and Dance's production of *Mr. Universe*, two blood rehearsals allowed the company to see blood in action while still allowing for changes. The prep work for these rehearsals was done through rehearsal reports, and the rehearsals themselves were set up for actor safety while experimenting with various effects.

Before the first blood rehearsal, I added a section to the rehearsal report specifically dedicated to how the blood would enter, be applied onstage, and be cleaned in three separate blood scenes. By labeling each scene as 1st, 2nd, or 3rd Blood, the production team knew what was being discussed without needing a lengthy description each time. These scenes were described in detail which allowed the production team to have a full understanding of what would happen when blood was onstage and ensure that their design choices would be safe.

The first blood rehearsal's primary goal was ensuring fight technique and overall safety. The costume department provided blood packs of varying sizes, different types of blood jellies, and plain white clothes for the actors. This allowed us to run each scene multiple times, both with and without the blood elements. By gradually increasing the size of a blood pack, the actor could become comfortable with the motions without wasting blood. The plain clothes allowed the production team to see the effects without ruining personal clothes or a costume. The second blood rehearsal let the actors work with the blood elements one more time before completing a full run. It also allowed the production team another chance to make any changes after seeing how the blood worked in the context of the show. By doing a full run after working the individual scenes, the actors were able to put their focused technique into practice, increasing comfort and safety.

By focusing on communication and consistency, the production team was able to understand what was needed from them and anything that might affect their design. It also supported a faster timeline as less time was spent bringing everyone up to speed. This process allowed for an efficient way of implementing stage blood into a theatrical production and provided a framework that future productions could follow.

The ethics of undergraduate stage management: Anna Ziegler's *BOY*

Fiona Watkins, Theatre Studies with Stage Management focus undergraduate, Northern Illinois University, DeKalb, Illinois, United States

Undergraduate stage managers are often utilized as simply note-takers and timekeepers. In this case study, I argue for a more creative role, particularly when dealing with scripts tackling complex ethical issues. Based on my experience, I believe stage managers, especially in an academic setting, need to contribute to the rehearsal process through open dialogue with the cast during rehearsal. Stage managers must create trust and mutual respect with their actors to ensure the cast feels comfortable enough to bring them issues—be they personal, emotional, or physical. Most people have the skills to type rehearsal notes into a spreadsheet. The knowledge, experience, and reliability that stage managers bring into the space makes them a necessity to the production.

As the Stage Manager for Northern Illinois University's production of *BOY* by Anna Ziegler, I wanted to support the actors' journey through a culturally and emotionally difficult text. This play is often misinterpreted as a narrative of transgender experience. For example, David Finkle of the *Huffington Post* wrote, "Anna Ziegler's Boy is a smart, fresh transgender-play twist" (Finkle, 1). However, the play focuses on gender confusion rather than trans identity. Her protagonist undergoes reconstructive, not gender affirming, surgery. Anna Ziegler touches on important themes for trans folx, but without clearly addressing the differences between gender confusion and transgender identity. The emotional turmoil the protagonist experiences is due to a botched infant circumcision, rather than asserting a gender identity that differs from his gender assigned at birth. His parents accept the reassertion of his identity as a man because they knew he was externally male at birth. Director Bethany Mangum's decision to not use any makeup or costume changes to mark the difference in the character's childhood girl role and his adult man role gave the audience a visual understanding that he was always a he.

I was excited to help separate the text from the true story it was based on. By being knowledgeable, open, and encouraging to my actors, I wanted to help my actors to explore the differences between the story and a true trans narrative. My goal was to help keep the room an open, thoughtful, and inclusive space—conditions intrinsic to a safe and successful show. Yet, I felt discouraged from doing anything other than take notes during rehearsal. Consequently, I didn't have the relationship with the cast that I would have liked and never presented my research on the play. Our lead explored his role with research similar to mine, but my knowledge was not shared with the other cast members. While this production still afforded me hands-on experience, I feel I would have gained better insight into the responsibilities of a professional stage manager if I had been able to build a deeper connection with my actors as well as contributed my own external research and insight. Being only a passive observer and not an active participant worked directly against the hands-on learning environment our pre-professional-based program strives to create.

Dramaturging power and gender in *Playing with Fire*

Charlene McKenna, Theatre undergraduate, Northern Arizona University, Flagstaff, Arizona, United States
Christina Gutierrez-Dennehy, Assistant Professor of Theatre, Northern Arizona University, Flagstaff, Arizona, United States

In the fall of 2019, Northern Arizona University faculty member Christina Gutierrez-Dennehy directed a production of Barbara Field's 1989 *Playing with Fire: After Frankenstein*, with the help of dramaturg and assistant director Charlene McKenna. McKenna worked to localize and contextualize Field's adaptation of Mary Shelly's 1818 novel for student actors and the university community at large.

As in *Frankenstein*, gender is a central theme in *Playing with Fire*. Field highlights Victor Frankenstein's troubled relationship to his mother, the guilt he feels after her death, and the emotional and spiritual connections between the process of childbirth (which killed his mother) and the monster's creation. Building on this theme, Gutierrez-Dennehy cast a woman actor, Laura Steuer, to play Dr. Krempe, Field's version of the professor who serves as Victor's mentor. McKenna worked with Steuer to explore how Krempe functioned as a surrogate for Victor's absent mother and a target for his anxieties. Following her research into the role of women in science in the 19th century, McKenna read Krempe's repeated demands that she and Victor publish his work with the creature as a result of her own limited ability to publish. McKenna then worked with Steuer to develop the actor's choices and to raise the stakes of her scenes, providing further context for Krempe's ethical struggle with the nature of Victor's work.

In addition, McKenna curated a diverse group of university professors for a panel discussion about the legacy of the Frankenstein story two weeks before opening. McKenna wrote a series of questions for the panel, including one about how Frankenstein's creature functions as a metaphor. As McKenna and the panelists discussed, the tendency to refer to the creation by his creator's name—Frankenstein—reflects a desire to humanize the creation and demonstrates the human desire for identity. This discussion helped to clarify Gutierrez-Dennehy's remaining work with the actor playing the Creature, and provided important context both for student actors and for audiences.

McKenna's work positioned university theatre as a powerful medium for the exploration of classical literature by highlighting Field's adaptation of Shelly's notions of gender and science.

Questions for discussion

- What is the original contribution of each member of a creative team for any scripted production?
- Why is it important for you to describe your work on scripted productions as research?

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9

PLAYWRITING AND DEVISING

Michelle Hayford

Summary

This chapter will describe the various research methods involved in playwriting and devising original works. The chapter considers the pedagogical value of new play development, the teaching of playwriting, and a discussion of documentary theatre methods. Case studies follow about the role of the stage manager in developing a new play and a student playwright's journey from conception to mainstage production of their work. Case studies by undergraduate playwrights follow, one who was inspired by a painting, another who created a verbatim play based on archival and biographical sources, and another based on interviews of undocumented Latina women. The last case study considers the role of physical theatre in a devising process.

Creating works for the stage

Theatre undergraduates at the University of Dayton had the opportunity to be a part of the creative ensemble that contributed to the development of a new play with a playwright-in-residence. We hosted Ingrid DeSanctis for a playwright residency of the new work *Stained Glass*. The students had the experience of being in the room when discoveries occurred and new directions were pursued with the playwright, resulting in engaging conversations about the story, the characters, and revisions that revealed provocative surprises in a new ending for the play. Academic theatre serves as fertile ground for nurturing new works by playwrights, and many theatre undergraduates receive the benefits of understanding play development first-hand by engaging in new play festivals and playwright residencies. The collaborative spirit of the rehearsal hall for a new play in development with the playwright-in-residence results in a shared experience of co-creation. As playwright Caridad Svich recognizes, developing a play with a company of artists upends traditional theatre hierarchy:

> In the practice hall, the editorial eye is often seen as the exclusive domain, in hierarchical theatre structures, of the director, but in less hierarchical working models, the collaboration in the workroom allows for the editorial eye to be multiplied among many, including the text-builder.
>
> *(Svich, 2015, p. 110)*

Undergraduates working with professional playwrights-in-residence learn about the craft of playwriting, about the role of the actor in character development, and how to design for and manage an evolving and shifting story. In case studies later, stage manager Lindsay Hearon reflects on the stage management role in the rehearsal process of producing a new work through a playwright residency, and playwright Engels Perez describes the process of developing a new work through conception to the mainstage season. The collaborative, creative process of play development is a valuable exercise in experiential learning for theatre undergraduates.

Playwriting is an obvious act of creative scholarship, and often requires significant research and various research methods. The pedagogy of playwriting needs to account for teaching students to consider all the non-textual elements of a theatre production, in addition to the dialogue. Some plays are authored by a single playwright, while others are devised by an ensemble that contributes more equally to the writing. Additionally, devised works may have a dedicated author who scripts the work developed by the ensemble. Devising original theatre through ensemble creation is achieved in a variety of ways, all requiring research, whether embodied, archival, or interview-based, to name a few common methods.

Research, skills, and methods

Writing for the stage means accounting for a work that will live off the page in three-dimensional space, with all the accoutrements of theatrical design and artistry. Too often, students conceive of playwriting as dialogue among characters, and their hyperfocus on the text is at the detriment of imagining how the embodiment of the production will live in the space of a theatre with an audience. Svich approaches playwriting as a "textual score" that is embodied:

> [M]aking a textual score for performance is about creating kinesthetic work, regardless of whether your dramatic project as a theatre-maker runs along "state of the nation" plays or hybrid texts that involve the layered complicities of movement, text, sound, space, and the consideration of the relational aesthetics of spectator to performer. . . . I often think about a textual score as a series of compositional movements within which editorial

> decisions about formatting, line breaks, meaning, scansion, phrasing, and units of action are settled and arranged by the writer with a mixture of impulse, skill, care, finesse (over time), and a rigorous inner metronome for the nature of embodied speech acts.
>
> *(2015, pp. 108–109)*

Svich's process as a playwright accounts for the play living through an ensemble of actors, realized by a creative team, and received by an audience. This focus on embodiment of work written specifically for the theatre is in contrast to the impulses of some young playwrights who apply an intermedial approach to playwriting. Some playwrights whose aesthetics are informed by film and television write plays more cinematically, requiring theatre to become more intermedial and demanding a more cinematic mise en scène. The other extreme is a play that is best served by a staged reading rather than a full production, because it is primarily dialogue. For the undergraduate playwright "the work of new play dramaturgy must overcome the challenge of engaging non-textual elements of the play outside of the context of a full production" (Bray, 2016, p. 33). To encourage student playwrights to think about the three-dimensional space of the theatre as the venue for their work, Todd Ristau has students build small set models at the same time that they are writing dialogue, so that they can be conscious of the whole mise en scène (Bray, 2016).

To encourage undergraduate playwrights to consider the non-textual aspects of playwriting, John Bray has students use visuals in the development of their scripts by creating plays through the inspiration of photos:

> Often, my writing students find themselves stumped: How do I present this ordinary world? How do I create a climax? What I ask them to do is to create a series of five photographs using a camera (the cameras on their phones will suffice), each of which gives me a key moment with their central character:
>
> 1. Exposition. Your character (give character a name) in the ordinary world.
> 2. Inciting Incident. Your character must act (show your character in the decision-making moment. Give a brief sentence describing the disruption to the status quo).
> 3. Climax/Reversal. The "Act Two" question. This is the moment that your character faces the ultimate crisis.
> 4. Resolution. Your character wins. Show us your character winning.
> 5. The New Status Quo. Your character is in a new ordinary world. The surroundings may look similar, but your character is certainly not the same.
>
> *(2016, p. 39)*

Utilizing the above prompts, the student playwright can imagine a character in the three-dimensional world of the theatre by creating photographs that require imagining the environment and concrete material life of the characters on the page. See the case study later by student playwright Bobbi Nunes who was inspired by Vincent Desiderio's painting *The Barque of Theseus* (2017). See chapter 15 for a case study by undergraduates Chagolla and Twitchell, who conceive of a new musical after conducting research into the ethical representation of mental illness.

Devising theatre practices are quite diverse and often overlap with applied theatre practices (see chapter 10 on applied theatre). A devised piece of theatre is created by the ensemble, through many different means, and can comprise diverse participants. When in an applied theatre context, actors and/or community members are the devising ensemble, in theatres and/or nontraditional spaces, and the devised work is created with an intention to engage community, and/or educate, and/or advocate, and/or celebrate. It is critical that undergraduates only engage in devised applied theatre work through faculty mentoring in the practices of ethical civically engaged theatre-making. See chapter 10 for the framework for intentional collaboration with community members in applied devising work, offered up by Michael Rohd and the Center for Performance and Civic Practice (thecpcp.org), and for the important discussion of the ethics of applied theatre.

One method of devising plays is based on the practice of conducting and transcribing interviews for inclusion in the work, called documentary theatre, ethnodrama, or docudrama, to name a few of the terms used for this work. Devising a work based on interview material means that the artists become performance ethnographers, conducting research and interviews to create a dialogic script (see Conquergood discussion in chapter 5). One of the more impactful works of documentary theatre is the Tectonic Theater Project's *The Laramie Project*, devised by the company in response to the murder of gay college student Matthew Shepard in 1998. Company member Leigh Fondakowski recalls:

> when Moisés Kaufman gathered the Tectonic Theater company together to propose a play, he said, "Do we as a theatre have a play which is in the national dialogue around this event?" Because it was the first time that a homophobic hate crime had received national attention. That question reoriented whether we as theatre artists had a responsibility.
>
> *(Parenteau, 2017, p. 25)*

Theatre artists have an original contribution to make through devising theatre with interview materials, which is meaningfully different from the representation of an interview in another form. Steve Cosson describes the unique calling card of documentary theatre:

> [W]e put the audience in the reality in an important and meaningful way. . . . We know what we're seeing in front of us is a fiction, but because it's happening we experience it as real, and that does make us empathize differently, since we have had those experiences.
>
> *(Parenteau, 2017, pp. 25–26)*

Not only is the audience impacted differently by interview material in a documentary theatre piece, but the theatre artists that create the work are also positively affected by the practice of interviewing for devising docudrama. As a documentary theatre artist, Cosson reflects on the personal growth in the practice:

> Even when you're telling other people's stories, you're entering into those stories yourself. And if you've gone beyond yourself to consider other people's experience with empathy and identification as much as possible, then that is a very important accomplishment. That is why I do the work. In the interviewing phase, I always feel like a bigger and better person. I live in the world in a different way.
>
> *(Parenteau, 2017, p. 27)*

Documentary theatre-making in diverse communities can be rewarding experiences in empathy building and mutual exchange if done responsibly and with equitable practices. Ethnodrama can also be a rewarding experience within one's own community, solidifying community coherence and meaning-making for the playwright and the community members they engage. See the case study later by Stephanie Castrejón, an undergraduate playwright who wrote a play based on interview testimonies collected from undocumented Latina women that affirmed marginalized identities in the process. See the case study later by Aisling Murphy for an undergraduate playwright's process of research and development of a verbatim play based on the work and reception of Sarah Kane, and personal biography. A *verbatim* play is yet another word for documentary theatre practices that build a work from interview and research materials.

In the devising process, students learn their own personal agency in experimenting with new content creation methods. In a case study later, undergraduate Róisín McCollam shares research on a devising process that was a response to an act of violence that was beyond comprehension until physical theatre devising methods enabled a way into fraught material. Most devised theatre practices rely on building trust in the devising ensemble through physical theatre exercises that engage the body and disarm the ensemble to be ready for the work of creation through various research and creative processes (see chapter 16 for resources). Archival research, interviews, and visual research can inform a devising process, and the final work can take any aesthetic form: text, movement, collage, dialogue, music, tableau are often seen in devised theatre. Importantly, the devising process enables undergraduate students to be content creators with purpose:

> [T]hey develop a sense of agency as learners and performers, but most importantly as change agents. They believe that they can foster change in the oppression that they face, and they create powerful text and images to communicate their emerging understandings to the audience, utilizing the visual and affective tools of ideology endemic to theatre as an artform to engage and move them.
>
> *(Nelson, 2018, p. 31)*

Of the many reasons that devised theatre should be regularly incorporated into the mainstage production season, the empowerment of student artists as activists is a primary strength of the work. Through devising theatre about relevant social issues, undergraduates realize the responsibility they have to their communities as artist citizens who draw on the power of representation in their craft. It is becoming more common for theatre programs to incorporate devised theatre into the production season and to teach devising in the curriculum. The increase in devising training is evident through the incorporation of devising competitions in regional Kennedy Center American College Theatre Festivals.

Undergraduate playwrights who aspire to publish their work should understand that the play must be fully produced and have undergone a process of development, before it will be considered for publication (Monaghan Rivas, 2018). See chapter 6 for information on how to credit collaborative work and tips for playwrights when using copyrighted materials in their works. See chapter 7 for venues to disseminate research in performance and production. There are several useful platforms and tools that playwrights, devising ensembles, and creative design teams employ to accomplish and document the collaborative work of theatre-making (see chapter 16 for resources). Devised plays are also subject to the same standards of production that require policies and procedures to provide consistent commitment to the safety and equity of all who engage in production work (see chapter 8 for more on departmental adoption of theatre production standards and information on trauma-informed dramaturgy). See chapters 11–14 for a discussion on how each design area engages in the process of devising, which requires a very different approach than traditional scripted theatre.

Imaginative collaboration: the student stage manager and new work

Lindsay Hearon, Theatre with Concentration in Stage Management undergraduate, University of Texas at El Paso, El Paso, Texas, United States
Kim McKean, Assistant Professor of Theatre, University of Texas at El Paso, El Paso, Texas, United States
Georgina Escobar, Visiting Professor of Practice, Playwriting, University of Texas at El Paso, El Paso, Texas, United States

Lindsay Hearon's capstone and honors thesis required her to both stage manage and archive a new play development process—from script ideation to production. She was assigned to *Monsters We Create*, a new play by Visiting Professor Georgina Escobar and UTEP 2019 playwrights, which premiered as part of UTEP's 2019–2020 season.

Hearon's work on the production began as archivist. She worked closely with the director and playwright to document the three-month developmental process of the writer's room, the actor's devising space, and production meetings/designer work sessions. This archival work invited an intimacy with—and investigation of—the larger new work developmental process. Hearon notes that

FIGURE 9.1 Stage manager at work (2020).
Source: Photo credit: Christopher Delgado.

witnessing the movement and flow of the play from script ideation taught her that when a stage manager calls a show in production, "they are *part* of the show, not just reading out from a calling script." As the archival process progressed and the production team met more frequently, the familiarity Hearon developed with the script (as well as the relationship cultivated with the director and playwright) allowed Hearon to take on the role of "problem-solver" when the artistic team met a roadblock, learning to keep the "*why*" of the play and the larger artistic message at the forefront of discussion.

Once rehearsals began, Hearon quickly learned that stage managing a new play meant consistently adapting and accepting frequent changes to blocking, design, and structural elements of the play's narrative. Hearon learned how to document and communicate these changes to the production team with ease, mitigating any apprehension the changes may cause for the actors or designers. She learned how to move through tech efficiently when the production team decided to add an intermission the day before previews, gaining experiential knowledge that stage managing for a world-premiere production means imaginative collaboration. Hearon states that,

> This experience not only strengthened my skills as a stage manager, but it provided an opportunity for me to grow as a theatre artist and understand the importance of fruitful artistic collaboration. I developed my stage management "style," and discovered I am a creative match for new play development.

In the *Blink of an Eye*

Engels Perez, Mass Communication and Theatre graduate, Morningside College, Sioux City, Iowa, United States
Taylor Clemens, Assistant Professor of Theatre, Morningside College, Sioux City, Iowa, United States

In January 2018, Professor Clemens and I started work together on a multi-year process, during which we experimented with theatre as an interdisciplinary medium, taking my original idea for a new play, *Blink of an Eye*, and developing it through social and technological vehicles into a fully realized production.

The project began with weekly meetings and table readings between spring of 2017 and spring of 2018, culminating in a public semi-staged reading with specific production elements of the first draft, accompanied by a feedback session. Utilizing the responses from this reading, I refined the script.

I proposed the script to be performed as a mainstage production for the 2019 fall semester. The show contained both fantastic and surrealist elements. These would be realized through projection mapping, wireless lighting equipment, and a completely movable set.

The show was produced in the following year's mainstage season, as a "Student-Faculty Co-op Production."

Professor Clemens and I continued to work as the main collaborators, serving as director and playwright, respectively. Through extensive trial and error, miles in ethernet cables, multiple computers, wireless networks, an iPhone, and four projectors, the desired effects were achieved. The three main effects included

FIGURE 9.2 *Blink of an Eye* (2019).
Source: Photo credit: Engels Perez.

creating a set from a blank canvas, video, and sound playback using the set as a screen, and live feeds from an on-stage camera.

In the fall of 2019, the cast and production team began rehearsals and new script revisions. As playwright, I was on set every day to ensure the necessary revisions were completed. An entirely new scene was created through the collaboration of the cast and the production team.

The fully realized production was sponsored by Morningside College and local theatre company Shot in the Dark Productions as part of their American Playwright Series in November 2019. *Blink of an Eye* received several Awards of Recognition from Region 5 of the Kennedy Center American College Theatre Festival in January 2020.

Symbolism as language in *A Torre de Babel*

Bobbi Nunes, Theatre undergraduate, University of East Anglia, Norwich, England
Pema Clark, Associate Tutor of Drama, University of East Anglia, Norwich, England

In *Genesis II.I* it states, "And the whole earth was of one language, and of one speech." More than ever, there is a desperate need to concentrate on conflict and its destruction of social relationships between communities. Studying theatre, I am an advocate for the unequivocal magic of language as a power for change. My play *A Torre de Babel* (2018) confronts how the ruin of social bonds cannot be reconciled with words alone. Genesis' eponymous myth embodies the way in which miscommunication leads to war. The play challenges this and demonstrates communication beyond the verbal, gesturally in the final moment: "João blows a kiss into the air. The others reach to grab his blown kiss. The lights pan in on the hands reaching out." Using the Mozambican War of Independence (1964–1974) and inspired by my own family, the play centers on a Portuguese-Catholic family in Madeira, who enlighten through storytelling that surpasses the requirement of words. Amongst my multitude of methods, one of the main sources was autobiographical. In Caniço, Madeira, my father spoke to the night sky, asking his father to show me my first shooting star: "*pai, por favor mostre a Bobbi uma estrela candente*." My grandfather replied with the brightest flying light: No words could explain how connected I felt to him, even though no words were shared. My play is a conversation about conversation, using three languages to defy the Tower of Babel's message. As Carol Hanisch argues in her 1969 essay, "the personal is political" (Hanisch, 2000), this politicized story is told through the lens of the family home. An integral component for the play's creation was ekphrasis, or the literary description of a visual work of art. The heat and color of Vincent Desiderio's painting *The Barque of Theseus* (2017) was a crucial element injected into the play in order to capture the closeness of the Portuguese people. Particularly, the scenes when the children are asleep in the attic are emblematic of Desiderio's painting, with actors laying amassed, symbolizing intimacy. The principal angle in writing this play was to be inspired by something in one medium and translate it into another.

Yo Soy Una Mujer, Yo Soy Latina. Now You See My Life in the U.S.: Testimonies of Undocumented Latina Women

Stephanie Castrejón, Theatre undergraduate, The College of Wooster, Wooster, Ohio, United States
Jimmy A. Noriega, Associate Professor and Chair, Department of Theatre and Dance, The College of Wooster, Wooster, Ohio, United States

This senior capstone project gathered testimonies from undocumented Latina women in Chicago and developed them into a 40-minute performance. It was a partnership between a Latina undergraduate student (Stephanie Castrejón) and a Latino faculty advisor (Jimmy Noriega), who saw this opportunity as a necessary and important way to create theatre for social change. Stephanie, who is from Chicago, knew that she wanted to present her community's story at the College of Wooster, a predominantly white institution in Ohio, as a way of empowering Latina women and helping to educate people about the challenges they face as undocumented immigrants living in the United States. She was inspired by her own undocumented *mamá*, whose sacrifices made it possible for her to attain a theatre degree at a private college.

The focus of the project was to understand how ethnographic research and sociocultural context could be used to devise a performance. The four-week interview process began with Stephanie's mother, and through a snowball sampling method, led to five additional interviews. Guiding the process were the pillars of truth, respect, and dignity when interacting with the women who agreed to share their testimonies. The interviews were recorded and conducted in Spanish and transcribed over a three-week period. The next phase, playwriting, included analyzing the transcripts for common themes, using verbatim dialogue, and keeping Spanish phrases that could not be easily translated and that would help create a more authentic atmosphere and experience for the audience.

After three weeks of writing, the student and advisor began to edit, refocus, and clarify the first version of the script. Each new draft was treated as testimony and recorded history, and not merely creative interpretation, which helped to ensure that the women's voices were prioritized as partners in the creation of the play. Throughout rehearsals, Stephanie would keep a journal in order to reflect on the process and to guide the rewrites in her meetings with Dr. Noriega. The final script consisted of four scenes and included three performers of color playing multiple roles (Stephanie also acted in and directed the production).

The play ran for four performances in front of an audience of undergraduates, faculty, staff, and the larger Wooster community. This experience allowed Stephanie to expand the power of the theatre to include the voices of those not normally included on our college campus stages. Stephanie also documented the yearlong process and final production in a written thesis.

FIGURE 9.3 *Yo Soy Una Mujer, Yo Soy Latina. Now You See My Life in the U.S.: Testimonies of Undocumented Latina Women* (2016).

Source: Photo credit: Jimmy Noriega.

"Last in a long line of literary kleptomaniacs": on *Feast*

Aisling Murphy, Theatre undergraduate, University of Ottawa, Ottawa, Ontario, Canada

First conceived as a capstone project for Practice of Dramaturgy at the University of Ottawa, *Feast* is a verbatim play which explores the canon and critical legacy of British playwright, Sarah Kane (Kane, 2001). After *Feast*'s first 10-minute reading in April 2019, I further developed the play at the University of Ottawa under the supervision of Dr. Yana Meerzon. Following a full-length public workshop in December 2019, *Feast* was chosen as one of three projects to be supported by the Tarragon Theatre Young Playwrights Unit in Toronto in winter 2020, and received a National Theatre School of Canada #ArtApart grant for a digital reading in May 2020.

Feast unfolds in a series of vignettes, with the bulk of its spoken text being sourced from the dramatic texts, contemporaneous criticism, and academic analyses of "In-Yer-Face" icon, Sarah Kane (Sierz, 2001). The play references a troubling academic tendency to frame Kane's work solely through the lens of her suicide, and ultimately challenges this conceit by offering a supposition of Kane beyond the context of her death. Through interview fragments, now-infamous critical assessments (including Jack Tinker's now-legendary "disgusting feast of filth" comment in reaction to *Blasted*), and modern-day, non-verbatim commentary, we see Kane for the vulnerable emerging artist she was, rather than the insolent "enfant terrible" she's since been painted to be by her archivists. *Feast* looks to make clear the gap between creative output and critical archive, and asks how we as a generation of empathetic critics and dramaturgs might nurture emerging playwrights while still challenging them to produce timely, difficult work.

As a product of mostly Canadian dramaturgical pedagogy, *Feast* falls neatly into the Canadian tradition for verbatim theatre, drawing conceptual inspiration from Porte Parole's *The Assembly* and Matt Miwa and Julie Tamiko Manning's *The Tashme Project*. Structurally, the play references Alison Forsyth and Chris Megson's *Get Real: Documentary Theatre Past and Present*'s concept of "collage" in the context of verbatim theatre: Rather than following a linear transcript (à la Peter Weiss' *The Investigation*, for instance), *Feast* places dissonant sources into conversation with each other, resulting in fragmented, often-polyphonic dialogue.

Methodologically, I developed *Feast* through weekly collaboration with Dr. Meerzon; we spent fall of 2019 discussing (among numerous other texts) Hans-Thies Lehmann's seminal *Postdramatic Theatre*, Catherine Bouko's theory of jazz musicality in relation to aural semiotics (which I applied in turn to verbatim collage), and Ryan Claycomb's (2012) analysis of autobiographical skew as applied to the work of Sarah Kane, to name a few branches of *Feast*'s academic genealogy. Dr. Meerzon helped me to distill dense academic theory into a sparse, poetic play which would be accessible to an audience otherwise unacquainted with the Kane canon and its associated dramaturgy; per audience feedback from *Feast*'s public reading and digital workshop, my goal of clarity even in the presence of ambiguous text was achieved, with most audience members confirming they had little trouble following *Feast*'s dramatic action even as newcomers to the Sarah Kane mythos.

Following *Feast*'s academic development with Dr. Meerzon, the piece was chosen by Tarragon Theatre for further creative incubation (with stronger emphasis on creative new play dramaturgy as opposed to strictly academic research). The play evolved significantly in this stage, becoming a sharper and ultimately more personal piece of drama. Tarragon's Young Playwrights Unit instilled in *Feast* an emotional core that, far from overshadowing the Sarah Kane narrative, actually worked to complement and, surprisingly, strengthen it.

Feast is significant in its metatheatrical scope, having first been imagined as a case study for contemporary (Canadian) theatre critics to understand the potential impact of their platforms upon emerging artists. As a working critic myself, I wrote *Feast* as an exercise not only in playwriting but also in discipline-wide persuasion; I wanted the play to reflect back to my colleagues the lasting problematics of Sarah Kane's initial criticism in the hopes of building a safer, more equitable dramaturgical ecosystem for new and developing artists.

My first play is experimental in structure and niche in content, making public what were once intimate details on my own emotional well-being in parallel with Sarah Kane's. *Feast* as a product of Canadian academia has shaped the bulk of my undergraduate career, and, as a contribution to Canadian dramaturgy, will hopefully "leav[e] a mark more permanent than the moment itself," to borrow from Kane's *4.48 Psychosis*. In other words, *Feast* serves both as a product of its 2019 Canadian context and as a warning for critics present and future—an archive for the discipline that has so misremembered the elusive Sarah Kane.

The A.B. Project: a theatrical response to violence

Róisín McCollam, International Drama and Theatre Studies graduate, University College Cork, Cork, Ireland

The *A.B. Project* was created by the David Glass Ensemble of London, England, as an international youth theatre response to violence (David Glass Ensemble, 2017), based on Åsne Seierstad's book, *One of Us* (translated by Sarah Death, 2015). The book chronicles the true events of the life of Anders Behring Breivik and the 2011 attack he carried out at a summer camp on Utøya island, killing 77 people and injuring hundreds more. Youth theatres in Ireland, England, Spain, Italy, Norway, Serbia, Canada, Singapore, and China took part in the project, with the intention of facilitating an international collaboration in 2020. I worked with Activate Youth Theatre in Cork, who devised a theatrical piece as part of the *A.B. Project*.

The purpose of this project was to investigate the process of devising a theatrical response to violence, within the *A.B. Project*. I employed a participant-observation research design (Paris & Winn, 2014). From October 2017 to May 2018, I spent two hours a week observing the devising process during the youth theatre workshops. At times, I participated in warm-up activities, and I had various opportunities to assist in facilitating the workshops. This allowed me to better understand the physical theatre methods used during the devising process. I used my notes from the workshops, interviews with members and facilitators, and photos of the physical work to develop my report. In March 2018, I attended the Abbey Theatre with Activate to present their work as part of a showcase with other Irish youth theatres, who had also been working on the project. During this showcase, I had the opportunity to interview facilitators and members of other youth theatres in order to establish the different approaches taken by each youth theatre. The most commonly occurring theme among the youth theatres was the difficulty the teenagers faced in unraveling the complexity of acts of terrorism.

Through repeated interviews with the members of Activate Youth Theatre, it became clear that beginning the devising process using physical theatre allowed them to explore topics they could not put words to, such as violence and death. Many members stated that due to the upsetting nature of the content of the project, they felt they would have struggled to keep up with it had they not entered the process using physical theatre. The members used lines from the book to create Brechtian Tableaus (Franks & Jones, 1999), which were eventually developed into scenes. The stories of the young victims were told through the development of physical journeys through a daily routine. The members felt it was crucial to honor the victims and to avoid giving attention to Breivik. As such, they experimented with the use of disruptive silence as a symbol for Breivik's actions, rather than focusing on the violence or on Breivik himself. Over time, the members became more familiar with the work and more comfortable with the inherent violence of the subject matter. They began expressing a desire to verbally address the topics and developed a beautiful and haunting script, using the strong foundation of their physical work. It was apparent that physical theatre had offered the members a safe and manageable method of meaningfully exploring contemporary violence through theatre (Reznek, 2012).

My research contributed to the expansion of the *A.B. Project* by offering a detailed account of the devising process of Activate Youth Theatre. This research emphasized the importance of physical theatre in the process of devising and informed the development of my own devised work. Physical theatre offers crucial support to the growth of theatrical work, especially when addressing such serious topics as mass violence against young people. The research also illustrated the value in offering teenagers a safe space in which to work through the complexities of modern-day life, and what it means to grow up in a world where every act of terror becomes just another sensational headline. The *A.B. Project* encourages young people to take back the future through theatre. The members of Activate found great pride and satisfaction in doing this, and many stated during interviews that they felt as though they were honoring the victims of Utøya, by continuing their stories and by working toward national and international collaborations.

Questions for discussion

What is the value of being a part of the creative team or ensemble that contributes to the development of a new play?

How do playwrights write for the embodied experience of the theatre?

What are the benefits of devising work with interview materials?

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10

APPLIED THEATRE

Michelle Hayford

Summary

Applied theatre is growing at an exponential rate, increasing opportunities for theatre students poised to engage with communities as citizen artists with training in ethical community engagement practices. Applied theatre leverages performance and theatre skills in educational, developmental, and community settings. Applied theatre is present in academic theatre programs in the curriculum, via collaborative projects, community engagement, interdisciplinary endeavors, and devised works. The limitations and failures of applied theatre work are also discussed in this chapter. The diversity of undergraduate applied theatre work will be described through several case studies by undergraduate students, including projects in community fundraising, diversity training, theatre with people who are incarcerated, verbatim theatre for empathy building in education, and productions that engage the community in dialogue about politics, and a local housing crisis.

Diverse applied theatre practices

At the University of Dayton, I direct an applied theatre troupe called the Common Good Players. Our troupe will be presenting their research this summer at the Pedagogy and the Theatre of the Oppressed (TO) conference (ptoweb.org). The Common Good Players students will present the process behind the devised skits and role-play characters they created to co-facilitate workshops (with guest facilitator Tim Eatman) for faculty and administrators about the need to revise tenure and promotion policies to be inclusive and equitable. Through their research, they discovered the impact that antiquated tenure and promotion policies have on their faculty, and the ways faculty of color and other marginalized faculty are harmed by tenure and promotion policies that don't account for creative scholarship, public scholarship, and discriminatory academic practices. The Common Good Players' skits performed the anxiety of pre-tenure faculty and the ways that public scholarship and service are not recognized. They performed students in need of mentoring who could not meet with overwhelmed pre-tenure faculty. Through acting, song, and role-play, we engaged with faculty and administrators to perform difficult conversations with diverse faculty members and then engaged in dialogue about how to address the problems of tenure and promotion processes the skits raised. We performed this applied theatre in meeting rooms, with fluorescent lighting, and a minimum of props and gestic costume pieces. Applied theatre like this is happening in boardrooms and conference ballrooms for professional development in many industry sectors. The Common Good Players' work is just one example of applied theatre in an educational and developmental context (Hayford, 2020). See Tanaka Muvavarirwa's case study later about applied theatre troupe UVA Acts and their work that performed student experiences with marginalization, equity, belonging, and agency for faculty at the University of Virginia's Center for Teaching Excellence (CTE).

The following community engagement activities are now common on campuses: coursework with service learning components, the touting of experiential learning as a distinction in academic programs, affiliation with the Campus Compact organization, and the work toward achieving or maintaining the Carnegie Community Engagement Classification. Applied theatre is a critical contribution to all the above endeavors for undergraduates in theatre. Our students have plenty of opportunities to work with campus and community partners in mutually beneficial collaborations, armed with training from faculty mentors who have established relationships with organizations that receive a long-term benefit from working with applied theatre students. Prendergast and Saxton state that applied theatre practices arose in the late 20th century "to respond to an aggressively capitalistic world growing callously indifferent to the disenfranchised and disassociated" (2020, p. 8). In a case study later, Bri Ng Schwartz reflects on how applied theatre training informed the planning of a fundraiser performance event for the Sex Workers Outreach Project Chicago. Schwartz's case study describes the process used to ensure access and inclusivity for this marginalized community. Additionally, Smart and Ronan share research that demonstrates the benefits of theatre for people who are incarcerated in another case study. Each of these case studies demonstrates the social justice lens that characterizes many applied theatre projects.

Applied theatre is a thriving field that is poised to continue growing as more performative modes of education, development, and engagement proliferate (Sextou et al., 2020; Walsh, 2018; Horn, 2017). Increasingly, performance can be found in professional development programs in all industries, with role-play in diversity, equity, and inclusion efforts and leadership retreats. Performers are common in museums and tourist attractions, with historical reenactors found tossing "tea" into the Boston Harbor and performing the household tasks of

1896 at Carillon Historical Park in Dayton, Ohio (bostonteapartyship.com, daytonhistory.org). Performance can be found in public schools, like Kaiser Permanente's Educational Theatre promoting health and social wellness in Southern California through plays for K-12 youth since 1986 (Educational Theatre Kaiser Permanente Southern California). In a later case study, Lilly Stannard describes a project through the Verbatim Performance Lab of the Educational Theatre program at NYU Steinhardt that cultivated empathy in high school students.

Teaching artists are employed in diverse industries and can be found in regional theatre companies with outreach programs, at hospitals as health clowns, and at the Smithsonian Institution, to name a few. Actors are employed by the Experience Design department at the National Museum of American History to perform the most important moments of American history based on the research they uncover in the archives. Julie Garner describes acting in full costume as a woman named Louise from 1898 who tells passers-by about how liberating it is to ride a bicycle:

> Playing the Wheelwoman is a fulfilling experience for me as both an actor and an educator. It is one of the few theater experiences where the curiosities of the audience determine the structure, content, and length of the performance. An elementary school group, a group of curious scholars, and a group of international tourists will each see a different performance based on their questions and level of engagement. Interactions might be with one person, one small family, or a hundred visitors who are drawn to the growing crowd.
>
> *(Garner, 2016)*

When one is an applied theatre practitioner or is turned on to the applied theatre proliferation, one begins to see it everywhere. With overlap in theatre in education, community performance, and therapeutic performance fields, applied theatre is an umbrella term that encompasses Playback Theatre, drama therapy, and intergenerational work (see resources in chapter 16).

There are also applied theatre productions that are created and produced (see chapter 9 for overlap with devised theatre practices) as a part of theatre program production seasons or at community centers, churches, or nonprofits. These are productions with varying degrees of technical production support from fully produced sound/lighting/costume/scenic design to a basketball gymatorium with a boombox. All applied theatre productions on this spectrum are valued for their efficacy in meeting the goals of the project and undertaking the work within a framework of ethical reciprocity and mutual exchange. Applied theatre typically involves engagement with the community. This community engagement takes place on a spectrum as well, ranging from artists creating through research into an issue without community collaboration, to fully collaborative productions that engage community members and artists as co-creators and co-performers who develop the work as a cohesive ensemble.

Undergraduates skilled in ethical applied theatre practice will be assets to their communities and competitive in various career paths upon graduation. At the University of Dayton, students earn summer research fellowships to co-facilitate the inclusive and neurodiverse Brighter Connections Theatre summer program for youth aged 8–18, which culminates in a fully produced show for the public. Many of my former students who have facilitated this program with me have gone on to pursue education, health, and theatre graduate programs or careers that have benefited from their experience with applied theatre and working with diverse communities (Hayford & O'Leary, 2018). Students of applied theatre learn dialogue and team-building skills through frequent engagement with community partners and the negotiation of different needs among stakeholders. Undergraduates with applied theatre training are self-reflexive, accustomed to situating themselves in diverse settings and seeking dialogic performance in community with others.

Research, skills, and methods

Applied theatre is a form of public scholarship that engages artists as citizens in collaboration with community partners. Because the work of social justice theatre is a high-stakes endeavor, often engaging community members in dialogue about societal issues of material consequence, it is critical that the intentions and language we use to frame applied theatre projects are specific and clear to all participants. Michael Rohd, Shannon Scrofano, and the Center for Performance and Civic Practice (CPCP) offered precise language for clarity around intentions and practice of civically engaged performance at a workshop for the Association for Theatre in Higher Education's Leadership Institute in the summer of 2017:

Community Partner Needs:

Advocacy—help increase visibility and propel mission/message;
Dialogue—bring diverse groups into meaningful exchange with each other;
Story-Sharing—gather and share narratives from a particular population or around a particular topic;
Civic Application—engage the public and decision-makers together in acts of problem-solving and crafting vision;
Cross-Sector Innovation—leverage skills and experience from different fields or disciplines to create and manifest new knowledge;
Capacity Building—develop needed skills within the existing human resources of an organization to accomplish goals through current or new strategies.

Articulating a spectrum of art-making in relation to process and intentions:

Studio Practice: Artists make their own work and engage with neighbors and residents as audience.

Social Practice: Artists work with neighbors and residents on an artist-led vision in ways that may include an intention of social impact beyond a traditional audience experience.

Civic Practice: Artists co-design project with neighbors and residents; the spoken intention is to serve a public partner's self-defined needs.

(Rohd's framework published in Hayford & Kattwinkel, 2018, p. 221)

Undergraduates learning applied theatre skills need to understand the parameters and scope of the applied theatre project from the outset of the collaboration. Using a framework to articulate community partner needs the students may aim to meet, and then finding the appropriate artistic practice to pursue according to partner needs, is the first step to a successful collaboration. Additionally, the Animating Democracy "Aesthetic Perspectives: Attributes for Excellence in Arts for Change" provides relevant language to assess the outcomes of the public scholarship of applied theatre projects (animatingdemocracy . . . and see chapter 5 for more on assessment). The attributes for excellence in arts for change are identified by Animating Democracy as Commitment, Communal Meaning, Disruption, Cultural Integrity, Emotional Experience, Sensory Experience, Risk-Taking, Openness, Coherence, Resourcefulness, and Stickiness. Through experience in applied theatre that requires theoretical research and practice, undergraduates will gain fluency with the language, creation, and assessment of ethical artistic collaboration. In a case study later, Dzurovcik et al. describe a production of *The Race*, an applied theatre work that involved the audience during performance and aligns with "studio practice" in the CPCP framework. For an applied theatre production that qualifies as "civic practice" in the above spectrum, see the description of *Suit My Heart*, a play co-created and performed with the foster youth whose stories were incorporated into the script (Hayford, 2014).

Applied theatre is done in professional contexts as well, like Repertory Theatre of St. Louis' *Until the Flood*, featuring award-winning playwright and performer Dael Orlandersmith. Orlandersmith came to St. Louis in the wake of protests in Ferguson about the murder of Michael Brown. *Until the Flood* was created after Orlandersmith listened deeply to community members:

> Ultimately *Until the Flood* did not provide any one group with a sense of justice or closure. It did not recount current events, or examine the racially biased policing practices unearthed by the U.S. Department of Justice in St. Louis after Ferguson. Instead, the play was a simple act of listening and speaking—of listening to people who were not talking to each other, and then getting an audience to listen with her to perspectives they hadn't considered, refused to hear, or felt were distasteful. For 70 minutes, audiences listened, and people—some people, at least—were finally able to hear each other.
>
> *(Early, 2017, p. 29)*

Until the Flood's success was measured by the listening that occurred during the process and the production. The play did not pretend to set out to solve the systemic problems St. Louis was facing. The value of acknowledging what worked and what the limitations are of any applied theatre project are illustrated here, where listening is described as the primary process tool and outcome. Listening is a radical act in divisive communities.

Applied theatre practitioners need to allow for the critical engagement of emotional response in applied theatre work, rather than suppress emotions (Lazaroo & Ishak, 2019). Being appropriately responsive and present for emotional release in applied theatre processes or productions requires an intuitive practice. Nicola Abraham names the qualities necessary for working with community members intuitively in applied theatre projects: Empathic Attunement, Reciprocity, Wide-Awakeness, Personal Contextual Understanding, Structure, and Comfort in Uncertainty (Abraham, 2019). Abraham calls for intuitive practice, noting that it

> is important for the practitioner to make connections with participants, and also for practitioners to help participants take creative risks. The use of deep listening, structure and support is important in intuitive judgement for the practitioner, but it is also imperative to enable participants to want to take part and feel that their ideas are heard.
>
> *(2019, p. 239)*

Not only is intuitive practice necessary to applied theatre practice, but also "a sense of ease with moving between emotional states. This may easily be applied to movement between fictional worlds or engagement in a liminal space in devising processes, exploratory workshops and spontaneous improvisation or play" (Abraham, 2019, p. 242). An applied theatre practice that requires intentional intuitive presence and sensitivity to emotional states is the scene work of TO.

Theatre of the Oppressed was created by Augusto Boal, and the forum theatre work propagated by TO methods has participants, or *spectactors*, provide the inner thoughts of characters, perform both sides of an issue, or rewind and replay a scene with audience intervention. TO practitioners train undergraduates in theatre in the practices of being the "joker" or TO facilitator—this role requires great intuition and emotional sensitivity. However, Lina de Guevara describes that a TO event can suffer from lack of preparation:

> Since this is a true "problem-solving event," the scenes presented must be based on the reality of the community engaged in it, on their true experiences. Participatory research is essential to create the scripts. They cannot be based on suppositions but instead on accurate and current facts. Forum Theatre presentations require specifically created plays. Actors must also train diligently to respond to the interventions by the public. They are onstage to help understand problems in their reality and lead

> the community toward finding practical, realistic, and workable solutions. Augusto Boal states clearly that magical solutions are not acceptable. This would trivialize the true, severe problems that people in the audience might have. Theatre of the Oppressed requires a deep commitment to the community. It is an essential search for ways of living better, more just and humane lives.
>
> *(2020, p. 50)*

This deep commitment to the community cannot be taken for granted in applied theatre work, and it must be intentionally cultivated. There are applied theatre projects that fall short of project goals of mutual reciprocity, and worse, can reinscribe systemic and oppressive relationships among organizations and communities.

Nikki Shaffeeullah, a Canadian community artist, speaks to the limitations of applied theatre practices and acknowledges the systemic injustices that can inform community-engaged artistic practice:

> I encounter many practitioners who arrive at the work without any previous experience working in communities, having conducted little or no social justice analysis, and sometimes, especially in the case of recent university graduates, without even much of a record of personal artistic practice, private or public. These are mostly white, middle- or upper-class, cisgender, and able-bodied people, who are empowered to take the roles of producers and facilitators of community arts work, carrying out projects in various communities that they come to through a confluence of tepid reasons that may include intellectual curiosity, charitable sympathies, logistical convenience, and an eagerness to align with the priorities of external funders.
>
> *(2020, p. 31)*

Shaffeeullah calls for the centering of community artists of color in applied theatre work, and acknowledges that what we call applied theatre practices have their roots in community practices. Applied theatre educators have a responsibility to train theatre undergraduates in ethical practice so that calls for equity in applied theatre work will be forwarded by the next generation of applied theatre artists. Applied theatre students need to approach the work from an assets-based perspective rather than a charitable model, so that the strengths of a community are leveraged and celebrated in applied theatre projects (see UCLA Center for Health Policy Research for Asset Mapping template). In a case study later, Ahmed Ashour self-reflexively describes the limitations and problematics of an applied theatre production that sought to create dialogue about the housing crisis in Providence, Rhode Island.

See chapter 4 for an applied theatre case study by Alger and Armstrong based on interviews about women who survived genocide, and for information about IRB review and human participant research. See chapter 5 for research methods and assessment models applicable to applied theatre performance and practices. See chapter 6 for information on how to credit collaborative work. See chapter 7 for venues to disseminate research and performance in applied theatre. See chapter 9 for a case study by Stephanie Castrejón about an applied theatre production with interview narratives from undocumented women, and a case study by Róisín McCollam about an applied theatre devised work made in response to violence. See chapter 15 for a case study by Cook and Menefee about a play festival organized for climate change advocacy, and a case study by Condon O'Connor about the efficacy of drama and music in educational settings. There are several useful platforms and tools that playwrights, devising ensembles, and creative design teams employ to accomplish and document the collaborative work of theatre-making (see chapter 16 for resources). Applied theatre productions are also subject to the same standards of production that require policies and procedures to provide consistent commitment to the safety and equity of all who engage in production work (see chapter 8 for more on departmental adoption of theatre production standards). See chapters 11–14 for a discussion on how each design area engages in the process of devising original works for applied theatre, which requires a very different approach than traditional scripted theatre.

University of Virginia Acts in the Center for Teaching Excellence

Tanaka Muvavarirwa, English undergraduate, University of Virginia, Charlottesville, Virginia, United States

The UVA Acts Program through the CTE is a program that uses devising to help facilitate discussions surrounding moments of tension faculty may face in the classroom. Our specific ensemble was formed to devise and put on a performance that addressed these moments of tension, helping faculty members empathize with and advocate for students of various identities. We are students who come from different backgrounds, and we shared a common goal of bringing issues students may face in the classroom to light. A key component of this process was the implementation of facilitated discussion, as this allows for faculty to provide their own input.

The focus of this project was to make sure our specific themes and values were expressed to faculty through our performance. We wanted to address issues that students face every day based on their identities and backgrounds, while ensuring faculty could discuss ways in which they could support students and build an equitable classroom environment. The devising and rehearsal process was beneficial for us, as we narrowed down our focus and decided on what our overall goals would be.

Our main themes were marginalization, equity, belonging, and agency. Each scene we created focused on one of these words. For example, our first scene was about a teacher giving a student athlete an extension because they had a game coming up, but not giving a low-income student an extension when they expressed that they did not have the money to buy a textbook. We held these scenes together with facilitated discussion throughout so that faculty could add their own input and discuss what they would have done differently. We wanted to ensure that everyone's perspective was taken into account, and that our characters were fully formed individuals with their own motivations. That's why we chose to each develop one character and use them in the scenes, having them interact with each other and the teacher in different ways. This not only replicated how students navigate college differently, but it also humanized the students in the eyes of the faculty watching.

Our work culminated in a reading series-style performance we did for a few CTE faculty members over Zoom. It was beneficial to have an audience, as we were able to hear how they interpreted the material. With our piece, we were able to capture what it is like to be a student at UVA and face various injustices because of one's identity. We were also able to reflect these struggles back to the faculty so that they could see the student's perspective and empathize with these stories. Although we weren't able to capture every single student perspective, I believe that we were able to incite meaningful conversations about youth and identity through the art of devising. Our piece helped to amplify students' stories while also contextualizing our struggles for our faculty members.

(Devising members of the ensemble are: Ezinne Ogbonna, Jaden Aponte, Maille-Rose Smith, Payton Moledor, Russell Petro, Tanaka Muvavarirwa, under the direction of Cortney McEniry, faculty member in the CTE.)

Applied theatre and community gatherings

Bri Ng Schwartz, Theatre graduate, DePaul University, Chicago, Illinois, United States

As a dramaturgy major, I was the source of all historical, cultural, and socioeconomic information regarding the world of a given play. My degree gave me a toolbox for research, but I don't believe that I always did these plays justice. The expert of a location or community is not one who does extensive research, but those with a lived experience there. I use this philosophy to guide my practice of applied theatre in the planning and execution of community gatherings.

My first experience applying this philosophy was as an assistant on a collaboration between Free Street Theater and ProPublica Illinois in the spring of 2018. We toured Illinois to explore how theatre-based engagement workshops could boost relationships between local communities and journalism platforms.

I would later use learned methods when producing the event, Club 2350: Sex Positivity Showcase & Celebration. Both events brought me to the same result: Creating a community event does not start and end with the event. It requires intentional partner and venue scouting, ongoing dialogues with community

FIGURE 10.1 A workshop collaboration with Free Street Theater and ProPublica (2018).

Source: Photo Credit: Natalie Escobar/ProPublica Illinois.

partners regarding needs, demographics, culture, etc., and developing plans that leave room for all that the community has to offer.

For Free Street and ProPublica Illinois, community workshops had to be held in spaces that were accessible to all. Definitions of accessibility ranged from physical spaces accessible to community members with disabilities, to places that felt safe and welcoming to community members of all backgrounds. These workshops were held at the local community centers. To identify and form partnerships, ProPublica put out a call to centers in these areas who believed the community would benefit from having a workshop held in their space. Workshops were open to all, but it was clear who community organizations had prioritized relationships with. More populated communities had diverse attendees. Rural communities were fairly homogenous.

The major outcome of these workshops was that a robust dialogue on community planning and reporting is most effective when all members of a community are in dialogue with one another. Stakeholders and community leaders cannot be the only ones speaking on behalf of their community. When barriers across generations, racial makeup, and economic divide in a community are taken down, communities can truly begin their work in forming relationships with one another and their local news outlets.

I carried these lessons of inclusivity and breaking community barriers into the planning and execution of Club 2350. This event was a fundraiser to benefit Sex

Workers Outreach Project Chicago (SWOP), so holistic and safe representation of sex workers and sex positivity was at the forefront of all steps.

When identifying a venue, Reunion Chicago was a clear choice. The goals of the event aligned with their mission: To provide a collaborative and grounding environment for LGBTQ + folks and communities of color to create and commune freely. The location was a plus. Reunion is located on the West Side of the city, accessible to both South and North Sides by public transportation. With the majority of public arts events happening on the North side of Chicago, also majority white, upper-middle class, it was important that the space was welcoming to all Chicagoans. Reunion was also identified by SWOP as a sex worker-friendly venue.

I put out a call to artists via Google Form with the goal of identifying artists who represent the diverse, intersectional, sex-positive and sex worker-friendly community in Chicago. My priority was making sure my event was truly representative of those I aimed to serve. This affected the artists I chose. We narrowed our artists down to 14, 6 unique performances, 5 visual artists including mixed media, and 3 vendors. All artists were queer identifying and majority BIPOC, some of whom were practicing/former sex workers. We engaged over 100 attendees and raised over $300 for SWOP Chicago. Attendees, SWOP volunteers and members, and Reunion's owners voiced that this was the first time they attended an event that brought together so many artists of different mediums that engaged with intersectional sex positivity in this way.

My work with Free Street and ProPublica that later informed Club 2350 with SWOP Chicago provided me with a foundation for approaching inclusive and accessible community gatherings. Although an event begins with the ideas of one to two people or organizations, a successful event will factor in the larger scope of a community, taking all needs and entry points into the planning from start to finish.

Practicing dialogic pedagogy

Lucy Beth Smart, Honours Performance graduate, The University of the West of Scotland, Ayr, Scotland, United Kingdom
Jo Ronan, Lecturer in Performance, and Coordinator for Internationalisation School of Business and Creative Industries, The University of the West of Scotland, Ayr, Scotland, United Kingdom

Academics tend to take pedagogical shortcuts with undergraduate dissertation supervision; final-year undergraduate students often seek prescriptions for good honours classifications. Both knowingly/unknowingly deprioritize the need for new knowledge at this level of study. Ronan (tutor) and Smart (student) were able to resist these tendencies, resulting in original knowledge about the relationship between theatre interventions in Scottish prisons and rehabilitation. Ronan could have saved time by discounting Smart's ontology. She was a conscientious researcher who would achieve a good grade for her undergraduate dissertation even if original knowledge was not evidenced. Smart could have allowed her fear of failure to negate her own voice in favor of the security of tutor-led learning. It is only when both discuss and practice dialogic pedagogy at tutorials that Smart is able to analyze data in terms of what she is adding to the field (Freire, 1970).

Smart conducted face-to-face interviews with two professional artists (Goodman, Citizens Theatre, 2020; Reid, 2020) who facilitate theatre interventions in Scottish prisons. The data was rich but Smart could only mine its value when she reflected on inequality and experienced a realignment of power at tutorials. She was then able to interrogate unique practice through the lens of equality. She discovered that the artists were able to address the oppression those in prison experienced through experimentations with fiction and reality. Both practitioners utilized verbatim techniques like autobiography, songwriting, and One-Step-Removed (Baim et al., 2002), as well as fictional improvisation to help those in prison make art which reflected the injustices in their lives. While the artists themselves did not articulate this, she saw that it was the intersection between fiction and reality that helped those in prison combat their oppression. Smart analyzed the artists' use of team-building exercises, improvisation, and status games as the means to camaraderie and community where those in prison developed interpersonal skills in preparation for daily living in society. She highlighted the need for post-incarceration community collectives by synthesizing the value of rehabilitation community initiatives facilitated by Goodman and Reid outside of prisons.

Smart elucidates that humanizing those in prison is at the heart of the artists' practice. They address the prevalent inequality in many prison environments by focusing on mutual respect and understanding. Through discussion and collaborative artistic practice, they help those in prison discover their creativity, autonomy, self-actualization, and purpose in life beyond prison. The team games, improvisations, safety in fiction, and the truth of autobiographical artistic inquiry result in the acquisition of transferable skills and a commitment to changing behavior, vital for reintegration to society. She concludes her argument for equality in prisons by highlighting that both practitioners' rehabilitation strategies are premised on confidence exercises which enable those in prison to engage with emotional vulnerability in order to trust people and respect the rights of all in prison and outside.

Smart is not regurgitating the benefits of drama in prisons as previously identified by others. She is analyzing how these benefits accrue. She argues for the direct correlation between artistic interventions derived from dialogic engagements as the means to reinstate the dignity of those incarcerated in order to enhance rehabilitation and reduce reoffending.

Cultivating empathy through embodied verbatim performance

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In the fall of 2019, The Verbatim Performance Lab (VPL), a project of the Program in Educational Theatre at NYU Steinhardt, had the opportunity to partner with The Chapin School, an all-girls independent day school located in New York City's Upper East Side. As a student of Educational Theatre at NYU, I became interested in how the mission of VPL, which is to "disrupt assumptions, biases, and intolerances across a spectrum of political, cultural, and social narratives," could be incorporated into a traditional academic curriculum ("Verbatim Performance Lab", n.d.). Could performing words and gestures collected from found media artifacts and interview-based data serve to create an engaging classroom environment, as well as enhance students' critical thinking and media literacy skills? With the assistance of VPL directors Joe Salvatore and Keith R. Huff, the manifestation of this inquiry became my senior capstone project.

Throughout this project, VPL integrated into two twelfth grade senior history seminar classes where we infused Chapin's overarching learning goals into the mission of VPL in order to create a residency plan that would (a) lead to recognition that the arts help us to appreciate and express both the individuality and shared threads of the human experience and (b) assist in critical examination of how an individual's identity, appearance, and mannerisms can influence others' perceptions of their words, ideas, and character. Throughout the residency, students and facilitators dynamically investigated archival materials from VPL in addition to artifacts presently circulating in mainstream media. We began laying the groundwork of what Verbatim Performance is using a viral artifact from *The Ellen Show* (TheEllenShow, 2019). Students coded transcripts of this artifact for speech pattern and gesture and then used knowledge gained from this close reading to begin to notice and tease apart the objectivity and subjectivity of the observations that they made about the individual within the artifact.

Throughout our next two sessions together, we used excerpts from *The Candace Owens Show* and President Trump's inaugural speech to investigate what it means to "separate the message from the messenger" in order to prepare for our final project together. Following this trajectory of investigation, our work culminated in an embodied performance project where students had the opportunity to portray Serena Williams' actions from key moments during the controversial 2018 US Open Women's Final Match, word for word and gesture for gesture. Each student was assigned a small clip of the artifact to memorize and embody and were tasked with approaching their rehearsals from an outside-in acting technique rather than the psychological "inside-out" approach (Benedetti, 2004, p. 147). Students created transcripts of their excerpts noting not just the words that were being said, but also each gesture, disfluency, shift in pitch and volume, mannerism, etc. Focusing first on matching their bodies and voices as closely to Serena's as possible eventually led to an internalization of Serena's experience and provided the students with a deeper awareness of what Serena may have been feeling on the inside during that moment. Students noted that when watching the clips of the match in passing, it was easy to make quick, distant judgments about the situation at hand. Theatricalizing and embodying the events, though, allowed the students to begin to understand what certain vocal and gestural expressions may reveal about the underlying experience. This is demonstrated in student reflections such as, "I think her choice to point her finger so much might've been a way to try and reassert control over the situation. Since the umpire seemed to be dismissing what she was saying, it might've made her feel more confident."

While the initial activities of the residency such as coding transcripts and reflecting on media artifacts and VPL's work were successful in launching the students' critical thinking and ability to parse apart the message and messenger, the roundness of observation and awareness that the students' gained from their embodiment prompted substantive changes in understanding. In their reflections, profound comments such as "I thought this activity was super important in that it allows you to cultivate empathy and understand why an individual believes or thinks a certain way" were not uncommon. These reflections instill a great deal of hope for positive change in light of current situations we face as citizens of the ever-transforming digital world. In an age where individuals are handed unlimited access to media from such a young age, it is essential that education keeps up with this new accessibility to a constant influx of information. This residency revealed that verbatim performance education can lead to outcomes which engage and enhance students' critical thinking skills around the biases of their own identities, in addition to developing thoughtfulness around media consumption—an essential skill in being an engaged citizen of the modern era.

Building participatory theatre in a time of COVID-19

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The Race, conceived and devised by Michael Rohd and Sojourn Theatre in 2008, is a theatrical event that blends performance and audience participation to interrogate ideas of leadership and democracy. Students from Wabash and Goshen Colleges in Indiana are reimagining theatre in the midst of a global pandemic. Our shared research project is to build a COVID-19 model for interactive theatre incorporating Playback Theatre (improvisational story-telling), devised movement, facilitated listening circles, and a virtual playing space. Our guiding principles are accessibility, inclusivity, and complexity; to build an anti-racist and anti-hate space for dialogue.

The script "plays" with how campaigns and the media influence our views of leadership. In the first act, real campaign language and rhetoric is appropriated as a "game show." Sound bites from news stories, commercials, movies, etc., are integrated into the live-streamed dialogue and action. The second act focuses the storytelling as the performers respond to questions about leadership and invite the audience and special guests to do the same. Act 2 transitions to live interaction with audience members on the virtual platform; the cast is engaging the audience and they are no longer just observing. In the final act, actors facilitate dialogue with the audience on leadership and democracy in chat rooms.

Our team is part of a national consortium presenting productions of *The Race* in anticipation of the 2020 elections. The members have been meeting in a series of Zoom meetings, facilitated by Michael Rohd, discussing questions and strategies. This collaboration has proved invaluable as we bounce ideas off each other and share innovations. Other research includes Rohd's collection of readings and activating material in *Civic Practice: Artists and Community/Municipal Partners Collaborating for Public Good* through Arizona State University and resources on facilitation and listening (Rohd, 2020).

The technological mission for this project is to adapt a group-chat platform for our production. We chose *Discord*, originally designed for gamers, to bring our audience and performers together in a curated virtual space. *Discord* enables multiple, topical chat rooms for facilitated dialogue, AI-driven robots providing simultaneous Spanish and French translations, and role progression, providing audience members, performers, and technical staff with different levels of control within the server. This organizes and moves the audience through the performance experience. For example, audience members begin as Pre-show members, transition to During-show members, and finally end as post-Show members. The Pre-show role requires an agreement to an audience accord to move on to the During-show role.

Each of these progressions increases the range of channels the audience member can access. These channels are specific to the place in the performance, including The Program, Pre-Show Discussion, Resources, Voter Registration Information, and more. The Program channel will include cast biographies and information about the show. The Pre-Show Discussion channel will have a virtual lobby display providing dramaturgical context and engagement activities. The Resources channel will provide tools and information about the piece itself while also listing helpful links to significant pages. And finally, the Voter Registration Information channel will provide information to all audience members on how to register to vote after the performance.

Audience interaction and participation is integral to the nature of our project. During his 2012 TED Talk aptly titled "Want to help someone? Shut up and listen!" Ernesto Sirolli discusses one's presence is all that is needed to help someone (Sirolli, 2012). Michael Rohd (2020) defines civic practice as artists offering their art to serve their community's needs. Civic practice theatre transforms from self-expression to creatively building space for multiple viewpoints. Preparing the performers to listen respectfully and constructively, first in our community and then with our audience, will be an unusual and vital component of the rehearsal process.

Protecting our audience members and actors in a virtual setting is fundamental to the mission of our show. While we are encouraging participants to challenge themselves by entering difficult discussions, we are unwilling to place them in positions that make them feel threatened or unsafe. Some of the strategies being implemented to ensure the safety of our participants include making the link inaccessible except for people with reserved tickets; limiting the number of screens permitted to the number of ticket holders in order to prevent unwelcome bombers and trolls; a team of moderators patrolling all servers and interactions; and a call button easily accessible for both actors and audience members to signal if they are in need of support.

In this era of increased partisanship and division, Wabash College's production of *The Race* is investigating how theatre can facilitate an interactive conversation about leadership and campaigns—a space to discover what binds us together as Americans.

Rules of engagement: Trinity Repertory Company's 2018 *America Too: The Housing Crisis in Providence, RI*

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"Who am I doing this for/with? Is it for myself, or for the Providence community?" These questions repeat themselves in my journal entries during my involvement in Trinity Repertory Company's (TRC) *America Too: The Housing Crisis in Providence, RI* as an organizer in 2018. The short play festival, spearheaded by Rebecca Noon and Joe Wilson Jr, is an annual event modeled after *Every 28 Hours Plays*, a theatrical response to the 2015 brutal killing of Michael Brown in Ferguson, Missouri, at the hands of police forces. Each year since, *America Too* has sought to address an issue facing the nation, and the 2018 edition specifically saw the pairing of local playwrights with community members to tell stories of the neighborhood that was, is, and could be radically and equitably reimagined for the future. If *America Too* was a piece of civic-engaged theatre, then the questions posed above would have a clear answer: This is not about me. This is about the Providence community. Why, then, did I have my doubts?

When making civic-engaged theatre, there is often an assumption of a net positive—that through the theatrical mediation and storytelling of a pressing issue, the community is left better off than it was found by the producing body. However, theatre-makers' complicity in a long-standing capitalist and deeply inequitable system that champions rugged individualism is often at odds with the careful relationship-building and investment (without expecting a profit) required by such community-focused work. Funding and time for such projects are scarce, and in the rare chance that they are available, they are rigidly governed by the same bodies that prioritize theatre's profit-making over its meaning-making. In addition, artists who lack experience or access to culturally sensitive models of civic engagement might approach these projects with the gaze of a white savior, centering themselves in the work rather than the community they seek to make the work with. We thus witness a crumbling of the well-intentioned foundation upon which civic-engaged projects are built.

My doubts regarding *America Too* are rooted in my own excitement on the day of the event: To be a non-Black international college student of color in a room full of American theatre professionals ready to "put on a show," momentarily forgetting what was at stake for the community members with whom this work was made. They are rooted in TRC's engagement with the Providence community for only as long as it took to write the plays that were then performed once. They are rooted in the institution's lack of sustained advocacy at the grassroots level for equitable housing the moment the curtain closed on the set repurposed from the ongoing season's production. As an organizer, I bore witness to these missteps, yet chose to stay silent due to the comfort and benefit I drew from being a part of a project that (un)intentionally engaged in white savior tropes. My physical and mental movement during this time, when reflected on and refracted through the lens of the identities I hold, highlight my and the institution's complicity in a system long-overdue for an accountability check.

I thus seek to trouble the idea of "engagement" in civic-engaged theatre. For engagement to occur, there has to be an *engaging* body (TRC) and an *engaged* one (the Providence community)—and I posit that current approaches at times valiantly zoom in on the latter while forgetting the valence of the former. When producing bodies make civic-engaged theatre, they run the risk of centering themselves while othering the engaged, marginalized community in a way that objectifies it for capital gain. Theatre-makers often overlook the privilege inherent in the act of engaging, forgetting that going an "inch wide and a mile deep" in the process of communal change (as Adrienne Maree Brown writes) is more generative than attempting to be all-encompassing with shallow theatrical solutions (Brown, 2017).

America Too is a complex and flawed example of forging creative connections with communities that can speak truth to lived experiences. These connections should be sustained rather than fleeting, built over time, and present after curtain close. They should be defined by centering marginalized communities and investing—emotionally and financially—in them, rather than using them for personal gain and virtue-signaling. At a time when theatre institutions are reckoning with their relationship to race and oppressed communities, theatre-makers need to move beyond one-way engagement so as to avoid doubting the answer to the question: "Who am I doing this for/with?"

Questions for discussion

What are the essential qualities of ethical applied theatre practice?
Where have you encountered applied theatre outside of the academy?
How can you make use of applied theatre practices to address a social justice concern?

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11

SCENIC DESIGN

Michelle Hayford

Summary

This chapter addresses all student designers and technicians by starting with a description of the values of adaptability, diversity, and curiosity in theatre design. Relevant to theatre students in all areas is the discussion of the lack of industry diversity, inequities in the compensation and valuing of design and labor skills among creative roles in the profession, and a call for students to advocate for equity, and pay and labor parity for their design peers. The research, skills, and methods of scenic design follows, with case studies about undergraduate design work in scenic/prop, automation, and projection design to illustrate the diversity of methods required in scenic design areas. The chapter culminates with case studies that document projects by undergraduate designers: A scenic design that bridged transcultural translation, and a project in automation.

Considerations for all theatre design areas

The COVID-19 pandemic underscored a few truths about design for theatre: Incorporation of new technologies advance the crafts, the ability to adapt flexibly to new mediums is critical, and technicians with varied skills in multiple design areas are well positioned to nimbly create in collaboration with others. What has this reinforced for us in theatre in higher education? I hope that we more fully appreciate the need for students to be well rounded and adaptable, to be problem-solvers who provide solutions to art-making in the most unexpected circumstances. We have always had those skills in designing for theatre, and the pandemic has made those skills shine. At the same time that we are flexing new muscles with experiential learning in new media, new platforms, intermedial technologies, we are seeing our graduates in the professional theatre industries suffering some significant economic losses and unemployment when theatres cannot operate safely in an economically sustainable way. The effect on current undergraduates is one of appreciation for learning to adapt in an insulated environment, where academic theatre is providing a shelter from the industry-wide fallout this public health crisis has created. Undergraduates will come out the other side of this pandemic with skill sets acquired through this crisis that they may not have gained otherwise, in film shooting, film editing, virtual streaming, intermedial platforms, and site-specific, outdoor, environmental, and devised work.

Additionally, the social unrest during the pandemic caused by continued deaths of Black people at the hands of police and the subsequent reckoning with a history rooted in racism in the United States brought to the fore the urgent conversation about how the theatre industry and theatre academia are complicit in perpetuating racist practices. Theatre departments and programs across higher education were compelled to address the racist practices of theatre academia and heard from current and former Black students and students of color about experiences of marginalization in their undergraduate careers. It is imperative that every theatre program take inventory and conduct a critical analysis of the ways that racist practices are embedded in audition processes, curriculum, season selection, casting, production work, and hiring. Every theatre program needs to invest in the professional development of their faculty and staff in diversity, equity, and inclusion concerns, and relevant and inclusive curriculum and production work. These necessary actions will result in a better education via more comprehensive curriculum, and improved interpersonal and practical skills for theatre undergraduates.

Undergraduates studying design for theatre benefit from working with diverse faculty and mentors, especially when many design areas lack representation of women and people of color at the highest levels of the profession and in theatre academia. See the costume design chapter to understand how systemic sexism results in disparities of pay equity and labor support in the only design area dominated by women, and a call for design undergraduates in all areas to actively address and not reproduce this inequity of the industry. Scenic designer Christopher Scott Murillo shares an experience as a designer of color in the theatre industry:

> As I went to different places, and worked with different people, I began to notice a lack of representation and at times, I was the only person of color in the room. I started to embrace new works that dealt with culturally specific stories or stories that blended culture. Now, I try to find a distinct personal connection to work I do, whether it be advancing the stories and storytelling of people of color to diversify our industry, or supporting actors of color so they can be seen on stage. At this point in my life, new work is the work that fulfills me the most.
>
> *(McGovern, 2019, p. 22)*

Murillo's attraction to developing new works is an affinity that should be cultivated for undergraduates through the opportunity to design for devised and new works as a regular part of the production season. Devised work and new play development provides critical experiential learning for theatre undergraduates and ensures that emergent voices and marginalized stories contribute to the contemporary theatre landscape, positioning theatre students as content creators. Murillo offers this advice to underrepresented theatre scenic designers early in their careers:

> Know that your voice matters, it belongs in the room, and you have every right to be part of what we do as theatre artists in a mainstream arena. Don't let anyone tell you you're just a diversity hire, that you're only there because you're a person of color. Don't let that discount or question your talent. We do so much that's vulnerable in the art we do; don't let that little voice of discouragement into your head. Your talent is real, and you should pursue the career you want to and that fulfills you.
>
> *(McGovern, 2019, p. 23)*

It is the responsibility of theatre programs to diversify and evolve academic theatre, enabling theatre graduates to enter their careers with less trepidation and more support to foster equitable work environments. Undergraduates are the future of our industry and our discipline, and they deserve to be well prepared to contribute to and innovate theatre for more inclusive and diverse mainstream theatre practices. Our field is too dependent on collaborative work and team-building to not prioritize inclusive interpersonal skills as a priority for undergraduates in theatre. That priority necessitates curriculum and training that centers diversity, equity, and inclusion concerns.

Theatre undergraduates studying any area of theatre design (scenic, sound, lighting, costumes, etc.) have to both learn practical skills and develop a point of view as conceptual artists, and acquire these outcomes through experiential learning on production work and in coursework. Susan Hilferty describes the most important quality students should bring to theatre design:

> Curiosity—it's interesting how that isn't a common feature in many people. A real sense of being a visual artist, as either a set, costume, lighting, or film designer. Understanding and having a passion for telling stories. We'll sometimes interview someone who is interested in doing a set, but not interested in story or actors, so ours is not the right place for them. The combination of passion, curiosity, visual artists, and storytellers are the key ingredients.
>
> *(Sherman, 2019, p. 18)*

The quality of curiosity in undergraduates should not be subsumed by solely performing labor on someone else's design, but rather should be taught and cultivated through intentional pedagogy that breaks down the divide between design and labor and insists that they engage with storytelling and performance in meaningful ways. It has become something of an unfunny and oft-repeated joke in theatre academia and the industry that technical directors or shop technicians "don't even like theatre." This is an unproductive trope that needs to be abandoned, and only serves to reinforce a lack of curiosity and poor interpersonal skills with others on a creative team.

The history of unionized labor organizing that resulted in standardized contracts for labor and negotiated contracts for design work has created a division of labor where design work is white-collar and the labor to execute design is blue-collar. What is missed in this assessment is that there is art and labor involved in both design and production, however:

> equivalences between the two have been contentious. In developing and defending the standard contract, designers' highly individualized emergent professionalism conflicted with the usual tactics and ideology of organized labor. Moreover, theatre design historiography has often focused on the products of design to the exclusion of other approaches. Tensions over proper compensation for immaterial or creative work have made designers and design historians alike more comfortable discussing art than labor.
> *(Bisaha, 2020, p. 232)*

Avoiding the complicated discussions around the valuing and compensation of differing kinds of labor has resulted in a lack of engagement in skilled manual labor practices by theatre design scholars. This is unfortunate, as the dearth of documentation and historical inquiry into the art and labor of design work has only mystified these processes and made it harder for undergraduates in design to appreciate their original artifacts to the theatre field as worthy of acknowledgement as creative research. It should be common practice to highlight undergraduate design work as a part of university and college research days, so ubiquitous now in higher education as the high-impact educational practice of undergraduate research gains more traction on campuses. Theatre undergraduates should not be left out of the opportunity to raise the research profile of their institutions and disseminate their original theatre design creative scholarship.

The division between design and execution work has become entrenched in the theatre field and has resulted in many discrete roles in theatre that we now take for granted: The technical director, shop manager, and shop carpenter are understood to have different and more practical tasks than the theatre designer. But this was a result of an intentional movement by theatre designers in the 1920s in the United States:

> Today this division may seem natural; design and painting are understood as inherently different types of artistry. However, nothing inherent about design mandated that it be seen as intellectual, white-collar work.

> Scenic design had been blue-collar work before the profession of designer emerged, and perhaps it would have returned to a waged, applied art/craft had the designers' organization attempts been unsuccessful. Instead, designers chose to embrace a freelance, professional, white-collar identity. This choice was a response to their perceived lack of fair treatment in the labor market of the twenties. The standard contract allowed them to articulate this new position, along with its significant status benefits, while accessing unionism's strong legal and social powers.
>
> *(Bisaha, 2020, p. 247)*

While academic theatre caters curriculum to the specialized roles that now comprise a creative team, especially at the graduate level, the theatre design undergraduate would be better served by a more well-rounded approach to their learning. A holistic approach to the training of undergraduate scenic designers should comprise historical research, the teaching of research methods, and the development of an informed aesthetic point of view via new and devised works, alongside the mastery of design software, practical execution skills, in addition to designing for well-established and/or too frequently produced scripted works and musicals.

Research, skills, and methods

Charles Murdock Lucas asserts the priority of original content creation for scenic designers: "We value originality in art. Whether something is creative in its process or a creative product, the work that they do is unique within the context of the larger world" (Minetor, 2017, p. 14). The scenic design student needs to cultivate the development of their artistic and interpretive approach as well as skill sets in stagecraft, software, crew operations, and familiarity with a scene shop environment and all its tools.

The scenic design undergraduate who works a crew position on a production where they observe and assist transitions will be well positioned to understand the considerations required by scenic design to enable smooth and efficient transitions that sustain the rhythm of the storytelling or perform the visual dramaturgy of the story. Dane Laffrey defines transitions and the work scenic design accomplishes with the well-designed transition:

> Dynamic movements, those instances where you need to move between spaces. Transitions are important things to understand within the story to design how that move happens. It comes up so often, these days. We're in a bit of a golden age of new American playwriting, which I'm really excited about. But a lot of that work is inflected by television and the way that the playwrights are now, because so many of them are working in television. They're not writing Tennessee Williams plays anymore, and they shouldn't be writing Tennessee Williams plays now, but Tennessee Williams plays

> tend to take into account how you can effectively move through space in a theater, and so do the old musicals.
>
> *(Eddy, 2018, p. 10)*

While Laffrey acknowledges that new works are informed by more cinematic approaches informed by television and film methods that call for more creative solutions, that does not equate a high-tech solution every time:

> I think figuring out the way you do that transition has to come out of the story and can't just be the path of least resistance or the most mechanized. . . . You have to realize that there's something amazing about theater magic in terms of what is possible. Theater's the only place where things fly away, or come out of the floor, or drop into the floor, magically appear sliding on, etc. Those things are very specific to the theater. We don't have a reference point for them in life. So, I think it's important to take into account; know when that's appropriate, not just because it's easy or that's the best way to get that wall there, but what does that do, that movement do, to the storytelling.
>
> *(Eddy, 2018, p. 11)*

Laffrey discusses the rewarding experience of creating scenic design for a site-specific show at an old church hall that moved the audience through many spaces and environments, some of them changing in real time to another scenic design before the audience returned (Eddy, 2018). The value of undergraduate scenic design in site-specific, environmental, and non-theatre spaces is invaluable, as this kind of work is readily available as more cultural sites deploy performative environments and events or collaborate with artists in producing performance.

Michael Yeargan recommends restraint in scenic design and advises that more spectacular scenic elements be utilized only for moments of the storytelling that require them. Yeargan designed *The King and I* which:

> features moving columns that help to shape the rooms of the palace without requiring an excess of furniture. But the opening number does literally pop off the stage as half a steamer ship slides out and partially over the audience. "When I was walking out of the theatre after an early King And I preview, I heard someone say, 'That ship was great, but the rest of the set was boring. It didn't do anything!'" he recalls. "I thought, 'Oh God! It's a failure.' They don't understand the reasons you make those choices."
>
> *(Reesman, 2015, p. 31)*

In addition to a more minimal approach to design, Yeargan advises aspiring scenic designers to do their research and understand the play "because it will always tell you what to do," and the "actor is the most important thing . . . The set will never explain the play. The actor has to explain the play" (Reesman, 2015, p. 31). In the case where an historic scenic design for a beloved theatre production is being redesigned in contemporary contexts with access to different materials, there is a team of creative designers who work to maintain the design and document the process and products that retain the original designer's vision (Sikora, 2019). This is another reason that undergraduate scenic designers should be confident working in the archive and engaging in research methods as a part of their regular creative process.

Mary Houston describes the highlights of a career as a properties designer, including appreciation for the role of research in the creative process:

> being able to collaborate with a designer or director; when they really recognize that I'm willing to dive in deep on a show, on the research, and figure things out, and then we end up working together. The most prevalent skill we use in props, in my opinion, is problem-solving. Like when I needed to make a floor bleed; that was a fun one to tackle, but that's a story for another day. If you don't enjoy tackling problems that sometimes defy logic, physics, and reality, then you probably won't enjoy working in this field.
>
> *(Eddy, 2019, p. 13)*

Problem-solving in scenic design requires research and documentation, experimentation, hypothesis testing, and deductive reasoning. For the undergraduate student, these processes and methods need to be brought out from the shadows and disseminated as creative scholarship and original research to a wider audience to both create and sustain an academic community of design scholars that frame their creative work as research. Wider dissemination of the art and labor of scenic design would establish best practices and document the original artifacts of the theatre, already such a fleeting enterprise.

Incorporation of intermedial methods in scenic design is increasingly utilized as the technologies of projection and video design find their way into the visual dramaturgy of more productions. Projection and video design work requires collaboration with lighting, scenic, and costume designers and can be deployed in many ways: Providing still or moving images, creating digital scenery, or displaying live-feed action (Hussong, 2018; Minetor, 2018). Darrel Maloney describes an approach to video projection work as privileging emotional impact over realism: "I'm not trying to make a realistic space around a stage; I'm trying to make the feeling of that space. The idea of that space. The emotional connection of that space" (Eddy, 2017, p. 31). In addition to evoking an emotional response from the audience, projection and video design upends traditional expectations of the theatrical reception experience:

> Visual design in theatre now enjoys a freedom, similar to cinema, which can move the performance to any place on the earth in a fraction of a second. The real-time camera can be brought to any part of the theatre

> building and its surroundings; it can even be fixed to the bodies of moving actors. This expands the visible stage space, shows subjective viewpoints and hidden, secret corners. It also breaks the natural sense of spatial continuity, which is at odds with the notion of theatrical presence: the audience is simultaneously aware of their fixed physical location in the venue and the changing view from other places.
>
> *(Grondahl, 2014, p. 30)*

Video and projection design opportunities will only increase in coming years, as audience expectations are heightened by immersive cinematic, video game, and virtual reality experiences. This is inevitable in our technological age, as is the necessity to evolve the theatre industry to incorporate and innovate more environmentally sustainable practices to adapt to the climate crisis.

Green theatre, or ecotheatre, has traction in the theatre industry and undergraduate scenic designers need to be prepared to deliver the marketable skill of employing sustainable theatre practices. Donyale Werle, the scenic designer for *Peter and the Starcatcher*, known for its sustainable design employing reclaimed and recycled materials, describes the approach to scenic design upon arrival in New York, "'Not only did they not reuse things, but it was laughable to reuse at that time,' she says. 'It just wasn't considered professional'" (O'Leary, 2014, p. 9). The Broadway Green Alliance was founded in 2008 in the wake of the success of the documentary *An Inconvenient Truth* and has been active since in eliminating literal tons of waste from theatre practices (O'Leary, 2014). Innovative green practices are being implemented all the time in scenic design, such as those described by Branam and Nathan (2016) to create large rocks for stage out of sustainable materials instead of styrofoam. Employing green scenic design practices in site-specific outdoor performances is often the responsible and ethical way to highlight environmental themes of a production and its resonance with the site's climate change effects. Gretchen Minton developed a green scenic design for a site-specific *Macbeth* in Montana that foretold Montana's environmental future if nothing is done about climate change based on scientific models that predicted the environmental crises of dying wildlife, forest fires, and poor air and soil quality: "In advance of the production meetings, I circulated handouts with historical background, quotations from the play that spoke to our concept, and a brief overview of the scientific models" (Minton, 2018, p. 433). In Minton's approach to design, we can understand how research is integral to every aspect of the scenic design process. Undergraduates learning scenic design should be innovating green theatre practices, and conversant in sustainable solutions for production that can reduce the theatre industry's environmental footprint (see Brunner & Ranseen, 2017, for a model to incorporate sustainable theatre practices in academic theatre).

Scenic design students need to learn the skills and aesthetics of various scenic enterprises: In set design, projection and video technologies, properties, and automation. For undergraduate scenic designers, a broad exposure to all areas with the opportunity for deeper understanding in particular interests will serve them well upon graduation. Theatre designers and technicians are consistently in demand in the theatre industry. Jack Miller explains why this is the case, especially for the automation specialization:

> "For every good technician, there are 100 performers—that's just the name of the game," he comments, "and those 100 aspiring performers may all be vying for only one job. That is not the case for technicians. Technicians are in demand and the automation technicians are in high demand." In fact, some of the most prestigious U.S. performance facilities are having difficulty filling openings.
>
> *(Djerf, 2017, p. 34)*

Undergraduate scenic designers trained to respond flexibly with a broad range of skill sets to serve various scenic design demands are prepared to be highly marketable artists and technicians, able to assert an original point of view and practical experience in the craft. In the following case studies, current graduate student Carly Altberg describes undergraduate scenic and prop designs that served as "transcultural expression," recent graduate David Alfano recounts the process of utilizing automation for a scenic clock as an important element of the storytelling, and Cobb and Dougherty describe their collaborative projection design process that solved a production problem.

Designing for a foreign language: can scenography substitute for words?

Carly Altberg, Dan School of Drama and Music graduate, Queen's University, Kingston, Ontario, Canada; MFA candidate Scenography at the Royal Central School of Speech and Drama in London, England

My case study reflects on the different ways scenographic design bridged and negotiated *Rhinoceros in Love* by Liao Yimei performed in Mandarin for a predominantly anglophone spectatorship at Queen's University in Ontario, Canada, in March 2019.

When designing this production, I conducted research into the way design communicates. I wanted to make informed choices by asking questions of how design works. First, about the play—which design elements could communicate unspoken details of the story? Second, to adjust design practice as a transcultural expression—how can design bridge the gaps between the coding of colors and symbols from Mandarin drama and their expression in Western understanding? Third, design as a translation device—how will my design help in translating and meeting the text?

To communicate the plot, I designed a life-size rhinoceros puppet. Although the play does not require it, having it onstage would clarify the direction of the dialogue in certain scenes without surtitles explicitly mentioning the rhinoceros. The lighting design would also incorporate gobos/templates such as a clock, heart shapes, stars, and emojis to assist in communicating the plot.

To bridge the gap between Chinese and Western colors and symbols, the design would initially place both expressions on stage at the same time. The play has multiple scenes with a professor of love who teaches how to find partners and maintain relationships. The first time marriage is mentioned, the design had a woman in a white dress as *per* Western tradition, as well as a woman in a red dress as *per* Chinese tradition (Olesen, 2015). In later scenes, the love interest of the main character could wear a red dress as written in the script because the audience will be aware of the color's significance.

To aid in translating the text and simplifying the surtitles, I tried to manifest things onstage. At the end of the play, the protagonist cuts the rhinoceros' heart out as a metaphor for the pain felt by the main character. In other productions, this is often represented in a very stylized fashion. I designed an actual heart prop to clarify the action and help the audience find the metaphor. The most designerly complex moments of the production contrasted material and linguistic representation. The design would show the literal translation of the text, where the surtitles would have Chinese cultural sayings included in the text. This asked the anglophone audience members to make connections to unfamiliar phrases as a part of their understanding.

FIGURE 11.1 *Rhinoceros in Love* (2019).

Source: Photo credit: Carly Altberg.

FIGURE 11.2 *Rhinoceros in Love* (2019).

Source: Photo credit: Carly Altberg.

Using referential and evocative imagery in my design allowed for simultaneous performance of materials and lighting to be in rhythm with the spoken and choreographed performances as a mode of translation. It became clear that if an audience member was hard of hearing, they would be able to have a similar experience to those who had perfect hearing. Extensions of this research can be applied to audience accessibility for those who are deaf or hard of hearing in theatre performances.

Automation design and scenic transitions in *Die Fledermaus*

David Alfano, Electronic and Computer Engineering Technology graduate, University of Dayton; Innovation Engineer for Emerson at The Helix Innovation Center, Dayton, Ohio, United States

One of the things I have always cherished about theatre is the fact that every show brings with it the opportunity to learn—be it the history of eras long since past, the unique perspectives of diverse characters, or new technologies that help make shows unforgettable. When I think of productions that have taught me the most, the University of Dayton's staging of the operetta *Die Fledermaus* ranks at the top of the list.

The show's plot unfolds over the course of one day, making each scene's place in time critical to audiences' comprehension. To help convey the concept of time passing, a focal point of the set's design was a clock, four feet in diameter, mounted on the downstage proscenium. My job was to develop a mechanism to animate the clock in sync with the show, and as is common in theatre, it had to be developed with minimal time and budget.

Initial designs envisioned using gobos to project the time onto the clock, leveraging a gobo rotator to animate the hands; Rosoc happens to have a product specifically for this application. A major downfall to this approach, discovered in early testing, was the clock would always be illuminated, at times providing an unwanted distraction.

Searching for inspiration to create a "real" clock mechanism, I turned to one of my all-time favorite pieces of artwork, a kinetic sculpture entitled *The Clock-Clock* (Bischoff & Emanuelsson, 2008), by Humans Since 1982. The sculpture, composed of 288 analog clocks, is animated to show time in a digital format. Many have attempted to recreate the piece, and by working my way through countless forums and online posts detailing such efforts, I identified the critical elements needed to achieve a similar effect for the *Die Fledermaus* clock.

The final clock was composed of two stepper motors, one per clock hand, controlled by an Arduino Uno and cued via Open Sound Control commands sent from the lighting console. I had never used any of these devices prior, and the learning curve was steep, but fortunately online resources were abundant, and the electrical engineering department professors were generous with their time.

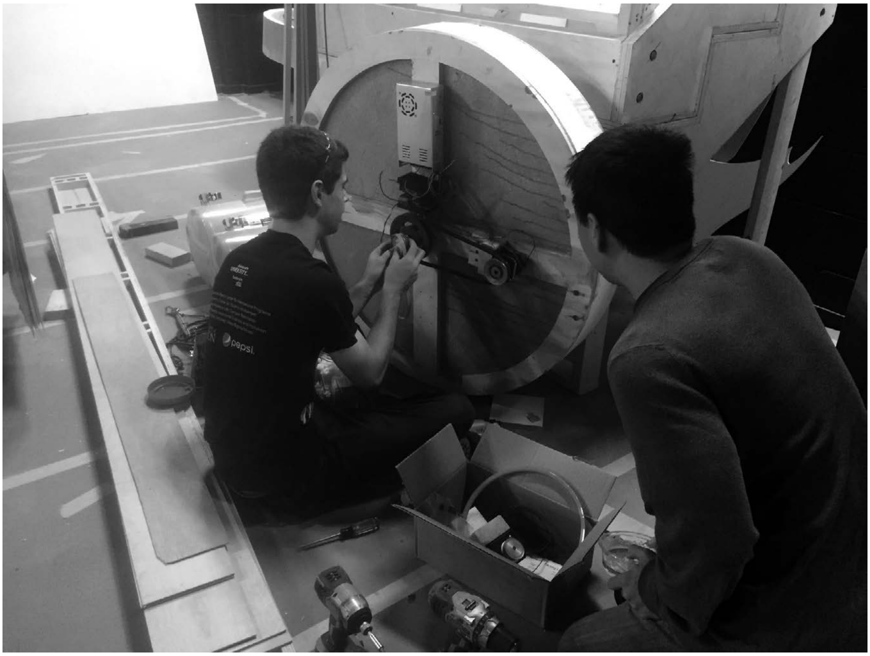

FIGURE 11.3 Automation in process (2016).
Source: Photo credit: Matt Evans.

As with many great theatrical feats, we worked on the system until the very last minute. I'll never forget standing on stage five minutes before doors open—on opening night—fixing last minute bugs, then waiting in the back of house for the first cue fire, hoping for the best, followed by the tremendous sense of accomplishment as the clock struck 12, right on cue, and the show began.

Projection design, collaboration, and storytelling to solve the problem with Chapter Seven

Jackson Cobb, Theatre graduate, Hamline University; MFA Candidate, Design and Technology, Integrated Media, The University of Texas at Austin, Austin, Texas, United States
Laura R. Dougherty, Assistant Professor of Theatre, Hamline University, Saint Paul, Minnesota, United States

To build the world for Basil Kreimendahl's *We're Gonna Be Okay* (Kreimendahl, 2018), which is set in two neighboring yards and then in a makeshift nuclear fallout shelter, we decided to stage Act One and Act Two in different places, moving the audience during intermission. We wanted to build a presentational version of 1962 in its ticky-tacky Barbie dream house 1960s aesthetic and also the claustrophobic pressure-cooker din of the shelter. As a director, I felt my challenge with this production design, the problem to solve, was how to capture the palpable fear that propels the characters underground. The solution came through active, open, eager collaboration.

As the designer, I was invited to imagine, alongside Laura, how this might work. The only dialogue written in Act One's final scene, Chapter Seven, is the text of President Kennedy's speech of October 22, 1962. We wondered: How could we use Kennedy's speech, with his iconic measured tone, to reflect the ensuing tidal wave of panic? What if Kennedy is projected on the actors? The scene became about crafting a build that pushes us underground and into Act Two. As the world begins to crumble around our characters, we first hear Kennedy. Slowly, he (projected) comes into view. His video starts to glitch—first slowly, then increasingly fast as newsreel footage of missiles being loaded overwhelms the space, the drone of a cello gets louder, cheery music that clashes in tone and adds chaos layers in, the scenery flies out in view of the audience as if exploding or falling apart: We're left only with Kennedy (his face now projected against the full cyc), our characters, and a hole to the shelter. While the execution of the moment was effective and electric, the deeply collaborative process which led to it feels like the bigger success.

From the perspective of a student designer, I recognize the necessity of close collaboration with undergraduate projection designers, whose medium of storytelling is rapidly evolving and often new to co-collaborators. From my role as

FIGURE 11.4 *We're Gonna Be Okay* (2020).

Source: Photo credit: Jackson Cobb.

director, I've found if faculty allow students in as full team members, to problem-solve along with us, if we are open to asking for critique, advice, and opinions, we can build solutions in step together, we get at the heart of collaboration, we fuel each other's work, and we make each other better.

Questions for discussion

How does a scenic designer approach and document research?

What are the tools (software/hardware/digital) that are used for scenic design?

What are the benefits of faculty mentorship to learning to research in scenic design?

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12
COSTUME DESIGN

Michelle Hayford

Summary

This chapter begins with a discussion of the necessity for undergraduate theatre designers to advocate for equity in pay and labor support for costume designers and other creative team members upon graduation. The effect of systemic sexism on the profession of costume design is explored, followed by the need to learn costuming, hair, and makeup design for diverse bodies. The research, skills, and methods of costume design are discussed, and the costume design as visual dramaturgy is described. Costuming for devised works, the digital makeup morgue, and research techniques are explored. The chapter culminates with case studies about undergraduate mask designs showcased in a virtual performance during the pandemic and an undergraduate costume designer awarded a summer research fellowship for their design work.

The costume designer as artist and advocate for equity

Undergraduate costume designers conduct research to develop an aesthetic point of view for their visual dramaturgy. Additionally, they learn the practical skill sets of building costumes: Sketching and rendering (by hand and digitally), cutting, draping, stitching, tailoring, and how to use all the tools and machines of the costume shop, in addition to makeup application and wig construction and styling. Shop management skills are also gained through scheduling fittings, taking measurements, rental management, shopping, repairs, maintenance, and laundering. The semiotics of theatre costuming may be the most intelligible sign system to an audience due to our fluency with the meanings of fashion as an expression of identity in everyday life. Costumes give us a wealth of knowledge about the cultural and social location of the characters, the relationships, story, place, time, weather, while evoking the mood and atmosphere of the story and those that inhabit it.

While costume design students are mentored in the methods, research, and designing of costumes, they are also trained to work effectively in the costume shop as skilled technicians that execute design. However, upon graduation, these students will enter a theatre industry that does not treat all design roles on a creative team equitably. Costume designers are often expected to both design and execute designs, sometimes with no costume technicians to assist, while scenic designers often rely on the support of a technical director, shop manager, and technical crew, and lighting designers often are provided a production electrician. And often compensation for costume designers is less than for scenic designers, and costume shop technicians are often paid less than scene shop technicians (Hiltner, 2016). Elsa Hiltner names the root cause of the inequities of the costume design field:

> The fact remains that costume design as a whole is the area of design most impacted by institutionalized sexism, and that the theater industry has benefited by playing different designers off of each other. As a costume designer and labor activist, I'll support other designers as they work to right inequities in their fields, just as I've benefited from the support of other designers.
>
> *(Mulcahy, 2017, p. 22)*

In Hiltner's (2016) influential blogpost on Howlround which called for more equitable treatment for costume designers via pay parity and labor support, the comments section proves the contention raised above; the success of the theatre industry in suppressing equal treatment of costume designers by "playing different designers off of each other" is on embarrassing display. Porsche McGovern (2016) published the results of a study on the gender makeup of designers at LORT theatres, which documents the male-dominated profession of theatre design: 76.5% of set designers and 80% of lighting designers are men, while only 30% of costume designers are men. Hiltner (2016) connects the disparities between theatre design fields to an historical legacy of the devaluing of "women's work":

> This inequity stems from our culture's gendered views on who makes clothing, how much their time is worth, and the often skewed understanding of what skills are required to design and build a costume, let alone an entire show. This imbalance compounds inequities between male and female designers. . . . It means that a costume designer cannot design as many shows per year as a set or lighting designer can, and therefore earns less. It also effects the kinds of theatre we make and the types of voices theatre gives voice to. And finally, it harms the collaborative dynamic within a production team and influences theatre designer diversity. . . . [T]he labor of garment work is still effectively women's work and is incorrectly

> considered, much like modern agricultural labor, to be unskilled, disposable, and worth minimal compensation. In the age of a globalized garment industry and the $5 Old Navy t-shirt, garment work is performed by women with few rights and resources, women who are not deemed worthy of a living wage, and have little voice with which to lobby their case. Anyone who has ever completed a garment, let alone patterned one, knows that garment construction is, in fact, highly skilled labor. Yet I see a direct correlation between how much any stitchers' skills are valued, and the market rate for mass produced clothing. . . . If and when designers choose to construct their designs, the time and labor that go into each process should be compensated fairly, just like any other area of theatrical design. Between design disciplines, as between genders, support should be equal and resources should be commensurate. . . . Statistics show that women are more likely to take on uncompensated work than are men. For better or worse, it's a tactic used by ambitious women who need to maneuver in our culture's (and dare I say, theatre's) male-dominated system. Women are also much less likely to ask for increased compensation or assistance. In many ways it's a rigged system in which women who don't take on extra work are penalized for seeming uncooperative, while women who ask for increased compensation are often deemed entitled. Theatre companies benefit greatly from this free labor.

All of the above issues raised by Hiltner deserve serious consideration by undergraduate theatre designers in all areas, so that these conditions are not experienced or replicated by our graduates when they enter their careers. Current undergraduate students in theatre design are the future of the industry, and if they are empowered with the tools to advocate for equitable creative team working conditions, we can hope that positive change will result.

In the meantime, however, there are ways that current academic theatre training perpetuates these inequities. Frequently, especially at the graduate level, demands on student costume designer's time and the expectations that they execute both design and construction through long hours in the costume shop amount to an inhumane fetishizing of "paying your dues" and an indoctrination into the industry-wide problems that ignore work/life balance. MFA costume design students can be expected to spend 150 hours of labor on one garment, especially for a craft-intensive piece, like a dress for Cinderella that transforms into a ballgown through a discrete tug on the bodice by the actor while spinning to make the costume magic come alive (Miller, 2015). While putting long hours into problem-solving a difficult costume piece does provide positive learning outcomes, we need to do better by our undergraduate costume design students and teach work/life balance, instead of demanding unsustainable labor and calling it "work ethic." Undergraduate costume designers should be trained in self-advocacy and negotiation skills to combat pay and labor support disparities they will face in the industry.

Adaptability is an important quality to cultivate in undergraduate designers by ensuring a diversity of production genre experiences. Designing for devised and new works in addition to scripted works, and for dance, physical theatre, and musicals, will prepare costume design students to meet the diverse demands for production as freelancers upon graduation. Adapting costume design and materials to meet the mobility needs of actor or dancer movement is a critical experience for the costume designer undergraduate. Sally Dean (2019) describes the relationship between costume design and dance and movement through the Somatic Movement, Costume, and Performance Project:

> Performance pieces emerge from an improvisational relationship with costume, in which costume is a co-collaborator in the experience. Instead of starting with an idea or a concept, improvising with the costume itself—listening and following its own integral being—leads to an unfolding of style, character, and movement quality, as well as images and themes. Somatic Costumes become the teachers and the choreographers in this project.
>
> *(Dean, 2019, p. 34)*

Incorporating a somatic costume process in a devised performance experience is one way to experiment with costume design that is not responding to a pre-existing text, but instead co-creates the story. The opportunity to design costumes for devised and new works will give the student costume designer the confidence to flex their imaginative creativity by contributing to the meaning-making of a production at an earlier stage in the process of development and at a level that informs the storytelling in more profound ways than scripted works can allow.

Research, skills, and methods

Costume design undergraduates begin their process on a scripted work by analyzing the play, or sitting in the rehearsal room or viewing documentation video when designing for devised works or dance, before moving on to research, collecting images, and developing a design concept that supports the director's vision. Once a concept has been determined, the designs are rendered to share with the rest of the creative team. Rendering skills are a fundamental part of costume design, and undergraduate students need to be trained to render the full diversity of the human form. Caitlin Quinn (2018) describes an approach to teaching novice students who tend to create idealized bodies in renderings, rather than realistic renderings specific to the actor's body:

> A rendering curriculum needs to encourage students to celebrate actor body diversity and realize the importance of rendering the character to enhance their design concept . . . it is important that young designers learn to reflect that diversity at the planning stage of the design process. Costume designers

> should enter the professional world comfortable with rendering actors who look different from themselves or the ideal fashion body.
>
> *(Quinn, 2018, p. 41)*

In addition to fluency with rendering diverse bodies, undergraduate costume designers need to have competence with renderings that animate the character in different poses, to better convey design concepts.

Costume design is a critical element of theatre visual dramaturgy that conveys cultural specificity and diversity of the characters in immediately recognizable ways. Costumes convey gender, class, and cultural meanings. Geoffrey Holder, costume designer for *The Wiz*, was a critical player in the success of the adaptation of *The Wizard of Oz* because of the "relevant evocations of the black aesthetic in his costume designs and in his use of Afro-Caribbean musical instruments, African American historical and artistic references, and Afrofuturistic allusions and motifs" (Carr, 2018, p. 119). Each character was designed with the incorporation of iconic Black and African-American references, for example, the Scarecrow costume "reflected an urban 1970s disco style. His outfit consisted of a large, bright orange and white 'apple' hat that was popular in African American culture at the time" (Carr, 2018, p. 122). Masks have been used the world over as important and productive costume elements, often utilized in ritual community performances. Sakura masks "are worn on the occasion of the most important event of the Muslim calendar year, Idul Fitri, as they evoke a celebratory atmosphere and commemorate the Lampung Buay Tumi ancestral heritage and adherence to Islam" (Thomas, 2015, pp. 589–590). Undergraduate costume designers should have the opportunity to design for shows that are written by diverse playwrights, and feature actors of color, in shows that bring marginalized stories to the stage. The design work for such productions requires research that increases undergraduate cultural competence, as well as contributes to increasing the diversity of theatre offerings.

While learning how to ethically represent diversity by avoiding the pitfalls of appropriation and insensitivity is fraught yet necessary work for undergraduates, it is by no means the only challenge that will present discomfort. Another significant challenge students need to learn how to navigate is costume designing for devised works. Kyla Kazuschyk (2018) explains the primary reasons devised works present challenges to costume designers:

> Typically, crucial aspects of successfully creating costume designs and producing realized versions of those designs for theatrical practice include in-depth script analysis, careful study of characters, and detailed planning of materials and labor budgets. However, when the costumer is tasked with designing and creating costumes for a project that begins with no script, no characters, and sometimes even an amorphous cast, the wisest course of action is to embrace the chaos.
>
> *(Kazuschyk, 2018, p. 58)*

It is wise advice to "embrace the chaos," and with practice, designing for devised works can also feel empowering, as it allows for the contribution of originality and content creation not premised on any preconceived script-bound interpretations. Kazuschyk acknowledges that "[t]he chaotic process of creating costumes for devised theatre involves visual communication early on, designer presence in rehearsal, and the ability to be extremely flexible while preplanning as much as possible" (2018, p. 60). While it is important to respond flexibly to the needs of a devised production, undergraduates need to be mentored in how to handle the chaos in healthy ways. The director must understand the constraints on labor time to create and revise costumes on the fly, while costume designers need to be prepared to abandon a design based on the evolving nature of conceptual approaches by the entire creative team. Costume designers also need to learn the importance of saying no when an ask is just not feasible, and instead offer up more efficient solutions and insist on maintaining work/life balance amidst the chaos.

The importance of cultivating communication skills, team-building, and advocacy skills has now been mentioned in the context of demanding pay and labor support equity, and now to establish boundaries with directors to set realistic expectations for costume designs accounting for work/life balance. Undergraduates will learn these skills by being mentored by faculty who engage in these practices and by staying current with industry thought-leaders in costume design who are organizing for equitable working conditions. Working on these communication skills in high-stakes situations contributes to the overall improvement of communication demands in all aspects of costume design, including how to communicate an aesthetic concept both verbally and through imagery:

> We must be as precise as possible with verbal communication, and we must understand that exact precision with verbal communication might actually never be possible. There is no way to really be sure through talking or writing that the images in your head are the same as the images in another person's head. This is why we must transition to visual communication early and often in the production process.
>
> *(Kazuschyk, 2018, p. 61)*

These methods of communication utilizing verbal and image means are an effective approach to all costume design processes for any kind of production, while particularly suited to devised work. Communication skills also extend to the actors in the production. Kazuschyk advises student costume designers "to invite the performers in and really listen to them. Talk to them about what they do onstage and who their characters are becoming. . . . Integrate at least some of their suggestions into the final looks" (2018, p. 69). Again, this kind of communication with performers is a transferable skill that can be applied to any kind of production, while cultivated more intentionally in devised work.

Hair and makeup designs are also under the purview of the costume designer, even though these particular areas do have specialists working in the industry.

It is critical that all costume design undergraduates have training in makeup, hair, and wig methods. And as with all costume design areas, hair and makeup designs require an inclusive approach to represent human diversity. There are helpful resources for theatrical hair and makeup design for Black and African-American performers, like bridgingthegapintheatre.com. Pursuing the crafts of hair and makeup design in an inclusive way that ensures training in makeup special effects utilizing a variety of materials, and the requisite research to create period and transformative looks, is necessary for the undergraduate costume designer. Makeup design can produce awesome results through its transformative effects, as seen in Brian Strumwasser's makeup design for *The Crucible* which included 147 hand-painted prosthetics (Mulcahy, 2019). Hair and makeup design research in part consists of the creation of a makeup morgue, or a portfolio of images that serve as a resource to the costume designer that becomes an efficient means of compiling looks that can be inspiration for design.

Constance Case advocates for the transition to a digital makeup morgue that will reduce costs and improve efficiency and research methods for student costume designers utilizing Pinterest; "Images are easily shared and available anywhere on your phone, laptop, or tablet. Best of all, there are no more heavy books to lug around. A student can keep a morgue forever"(Case, 2016, p. 41). Case's makeup morgue project for students emphasizes the acquisition of critical research skills "such as differentiating between primary and secondary sources, and to teach students various ways to date a time period. To reinforce the importance of proper research and documentation, students are required to properly cite all Pins" (Case, 2016, pp. 41–42). Case details the assignment requirements:

> In order to have accurate research, the student must find source material from the time period. . . . Eras could be identified by the country in power, an art movement, ruler, historic event, person, or garment. Students who learn and employ multiple research methods will find higher quality information; these results also allow students to draw more connections to the sociological, historical, and political world of the times they are researching.
>
> *(Case, 2016, p. 42)*

Conducting thorough research will improve the undergraduate costume designer's development of an aesthetic point of view, and expand their marketability upon graduation. Every production benefits from a costume designer who is informed about the implications on dress and costume of any given historical period, and cultural distinctions across the globe in variations of dress.

An emerging craft of costume design is digital textile design, a great example of which can be found in the coat of the *Joseph and the Amazing Technicolor Dreamcoat* designed by Jennifer Caprio:

> inspired by the famous series of 12 stained-glass windows which Marc Chagall created for the Abbell Synagogue at the Hadassah University

> Medical Center in Jerusalem. Created in the 1960s, each of Chagall's windows represent one of the twelve tribes of Israel. In Caprio's vision of the dreamcoat, it's an ankle-length frock coat, the skirt of which is cut in 12 gores, each corresponding to one of Chagall's windows. . . . So, with the ideas in mind that this needed to happen swiftly, with a high degree of aesthetic specificity and allowing for the possibility of streamlined repeatability, Caprio and I decided to create a textile design that would provide the "leading" pattern of the background (all the black lines defining splintery sections of the "stained glass") and have it digitally printed as yardage in twelve different colorways. The symbolic motifs of the animals and plants and celestial objects and such could be created separately and appliqued onto the coat, being placed in situ during the final fabric fitting.
>
> *(Pollock, 2014, p. 68)*

The coat served the needs for touring production quite well, with its ease of replication, repair, and precision made possible by digital design. Exposing undergraduate students to a variety of digital costume design tools is increasingly urgent as these digital processes become more prevalent for their efficiency and artistic potential. However, there is no substitute for the tactile knowledge of fabrics: The weight, texture, and movement of particular textiles. When using digital tools, this tactile knowledge will guide choices for garments according to the knowledge the costume designer has about the way the fabric will hang on the performer's body.

Archival research skills are important to hone so that the ongoing need to create an accessible archive remains an industry-wide endeavor. Joy Emery is a pattern archivist for the Commercial Pattern Archive, where more than 60,000 patterns are made available (Coakley, 2016). Additionally, work in costume design preservation based on retaining meticulous records of costume design, build, and incorporation of new materials for particular productions is the work of costume supervisors, like Jill Parker who manages the sustaining of Maria Björnson's design for London's *The Phantom of the Oper*a:

> To help them with the challenge of maintaining the design, Parker and her team have a series of "costume bibles" with the original designs, fitting photos, and fabric swatches as well as a collection of photos, charts, and samples of different versions of each costume through the years, including international interpretations. Each of these five bibles, grouped by characters, serves as both an archive of the tremendous work that hundreds of people have put into the production over 30 years and as a testament to the enormous creative capacity of Björnson and those working to bring her creations to life.
>
> *(Sikora, 2019, p. 13)*

Here again, we see research leading the process, this time in the retention of a production archive. Undergraduate costume designers are rigorous researchers that contribute in meaningful ways to the theatre field with their original artifacts and creative scholarship. The art and labor opportunities in the costume design field upon graduation are exciting and diverse, and involve rewarding content creation. Upon graduation, students should be poised to contribute their informed aesthetic point of view, while evolving the field for equitable treatment and recognition of their art and labor.

In the following case study, Davis and Roth describe the innovative pivots they made during the pandemic for their production of *The Rover* by foregrounding the masks designed for production in a virtual format. Then, recent graduate Victoria C. Jablonski shares how the opportunity for an ideal costume research process through a summer research fellowship allowed for ample time to design.

Mask designs for *The Rover:* creative research that reframed pandemic

Ryan Davis, American Musical Culture undergraduate, Georgetown University, Washington DC, United States
Maya E. Roth, Artistic Director, Davis Performing Arts Center, Della Rosa Associate Professor in Theater and Performance Studies, Georgetown University, Washington DC, United States

Context

Masks play a pivotal role in Aphra Behn's underproduced Restoration classic, *The Rover*, set during Carnevale in (a fictionalized) 17th-century Italy. Maya adapted the script and directed, envisioning a poetic world mixing now and then; she featured Behn as a character, cross-gender casting, and resituated to Venice, Italy's center of courtesan culture and Carnevale, as well as Silk Road markets. As mask designer, Ryan brought seven years of masquerade mask design expertise, and the hunger, like so many of Georgetown's students, to connect interdisciplinary and creative research.

Research for mask designs: case study

Historically, masks in 17th-century Venice provided functional anonymity as much as revelry in Carnevale, yet our goal was to *express* characters to audiences, as well as theatrical role-types: From lovers to rovers, wealthy dons to comedic fools. Ryan designed and crafted 14 masks informed by his interdisciplinary research on cultural practices of Masquerade and Carnevale in 16th-, 17th-, and 18th-century Venice, Naples, and Spain, in addition to historic styles of Venetian masks, *commedia dell'arte*, and Silk Road motifs. Collaboration with director, costume designer Kelsey Hunt, and student cast influenced specific mask designs, as well, helping to mark and mask class, culture, gender, and tone.

FIGURE 12.1 Letters from Quarantine, Hellena (2020).

Source: Photo credit: Ryan Davis.

Ryan's designs ranged from Hellena's swan-shaped mask (see Figure 12.1), so important to Maya, tailored with Harlequin diamonds to evoke her jaunty spirit as our show's "Rover," to Belville's elegant Cavalier mask, detailed with a golden lover's lute. Ryan's touchstone mask is Angelica's, intended for our "queen of courtesans'" entrance when seeking revenge; the design heightens visual spectacle as the peak of Carnevale. The feather crown and Columbina shape (named for a *commedia* actress who wanted to show part of her beautiful face) evoke two traditional Venetian elements. Ryan's use of nontraditional ostrich feathers presents a design nod to Angelica's wealth and vanity, while adding a breathlessness to motion. Gold detailing adds grandeur, yet in the shape of tear stains to suggest her emotional state. The visual metaphor continues, via dangling beads and a suggestion of encrusted jewels that evoke royalty in both Asian and Western cultures. Worn only briefly, this reflective encrusting—a technique Ryan invented from crushed mirror—creates a dazzling effect when Angelica appears on stage, maximizing her entrance and theatricality.

Pandemic and impacts

Early in March 2020, when our cast dispersed without costumes, masks, or each other, geographically displaced, we reimagined *The Rover* in two ways. For *The ROVER ReFrame*, Maya created a live-streamed performance adapted for Zoom with the cast, assistant directors, and stage management team, posted at

<https://tinyurl.com/theroverreframe> (Roth, 2020). For The *Rover (ReFrame), Pt 2*, Ryan conceived a creative response to preserve the design element *and* to process a pandemic symbolized by masks.

Recalling his research, Ryan noticed several parallels between the play's world, Behn's historical context, and our new circumstances. When our production was cancelled, the world was watching Italy's balconies, inspired by their use of music and art to bridge physical distances between them. Our characters were "in" Italy as well. We found ourselves in a pandemic eerily reminiscent of Behn's; when she penned *The Rover* in 1677, Veneto was only decades past its last bout with the Black Plague. Our production "set during Carnevale" had been cancelled—as had the actual Italian Carnevale one month prior. Finally, both pandemics, though distinct, are symbolized by masks.

Inspired, Ryan invited the cast to write letters from quarantine in the voice of their characters: This enabled potent fusing of the play-world and our own. Actors imagined their characters' lives—and hence the plot—rerouted, while processing current experiences through theatrical research. Their letters, which varied greatly in emotive content, then informed Ryan's photographic "restaging" of each character via their mask, in settings influenced by the letters. He curated these together in a digital exhibition entitled *Letters from Quarantine*, posted at <https://performingarts.georgetown.edu/the-rover-reframe/> (Davis, 2020).

In completing the masks as they would have been for the stage, Ryan's reframe captured the interruption of human life, evoking an absent presence. What emerged, too, was intense desire for human connection and sensory life. Unprompted, almost all devoted space to imagining the lives of their distanced companions in the play. Although apart, they still reached out to one another.

By returning to historical research, the theatrical research was *re-informed* along new parallels enabling the world of the play to speak to a current and changing life.

"Ideal" designing in an unideal world

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When I started working as a student costume assistant at the University of Dayton, I didn't know what I was getting myself into. I knew that as a Theatre, Dance, and Performance Technology major, I loved theatre and wanted to be able to immerse myself fully in as many parts of the creative process as I could, but beyond my sewing abilities and a few assistant design credits to my name, I was a beginner. My real test and adventure as a costume designer came at the end of my junior year when I was offered the competitive College of Arts and Sciences Summer Research Fellowship. With this, I was able to stay on campus all summer and work on my first full costume design. Because of this program, I was able to immerse myself fully in the research and design process for the opera *Die Fledermaus* from start to finish. This included looking at historical garment examples from the 1860s, researching styles and patterns, sketching individual costumes for specific actors, and starting from the ground up for each piece that I was building. With the help of my shop manager and the other assistants, we were able to build almost two dozen historical garments from scratch over that summer and into the fall semester. I talk about this experience all the time as the "ideal" design situation; having the time to research and fully develop a design was an amazing experience and gave me a sneak peak at what working for a professional theatre would be like. When I was hired for my first job at an equity theatre as a designer for *The Addams Family*, I was able to look back at the process I had used for my first design and use this "ideal" design timeline outside of an academic environment. In my first production meeting, I had research, sketches, and even fabric samples before I even began building. Having this basis for a professional research and design situation, I was able to hit the ground running even though I was fresh into the business.

Questions for discussion

How does a costume designer approach and document research?

What are the tools (software/hardware/digital) that are used for costume design?

What are the benefits of faculty mentorship to learning to research and design costumes?

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13

SOUND DESIGN

Michelle Hayford

Summary

This chapter begins by considering the quality of sound in our perception and daily lives. A description of the research, skills, and methods of sound design follows, with attention paid to the role of sound designers in supporting the storytelling through the creation of sound that conveys the environment, themes, characters, and relationships of the production. Through text or movement analysis, and collaboration with other creative team members, sound designers provide the aural landscape of a staged story. Technology and pedagogy of sound design is also explored, and the chapter culminates with a case study of a student sound design that contributed powerfully to a climactic moment in production.

The impact of sound design

It was a beautiful fall day in mid-October during the COVID-19 pandemic when I watched our technical student crew for our virtual production capture an interview with two students in a canoe on the river. These students were learning how to film and audio record on-site and outdoors, acquiring new skills to respond flexibly to our current public health crisis. I will always remember this production as the one that had our students in masks, outside, physically distanced, and precariously holding a boom mike over the river, standing eagerly at the river bank to meet the challenge. Nearby stood another student wearing headphones and a laptop harness, monitoring the quality of the recordings. It was a surreal moment to see the adaptability of our theatre students in action during a virtual production theatre season that none of us could have predicted.

The adaptability and agility of our students to problem-solve is on display in the worst of times for the theatre industry because problem-solving is one of the key learning outcomes of production work in good times too. Sound design relies on team-building and problem-solving in a collaborative process that always includes the director and creative team to support the storytelling. Sound design is a critical part of the whole of a theatre production that is felt in subtle and visceral ways, contributing to the emotional and psychological resonance of a work. Adrienne Wong (2018) describes the lived experience of sound through an apt metaphor:

> Surely, the sound waves that surround us affect our bodies in some ways, though we may not be aware of them bouncing off or passing through us. We are like fish, and sound is our aquarium. We don't really notice until someone taps on the tank. Whether we hear them or feel them, sounds influence us, our thinking, our emotions.
>
> *(p. 48)*

Beyond eliciting a rich emotional response either subconsciously or provocatively from audience members, sound design also provides transitions for cohesive flow and sense of temporality, and the introduction and sustaining of themes, characters, story worlds, and callbacks through sound architecture.

Sound design has evolved with great speed over the last 40 years, with the advent of software and hardware that are increasingly affordable and computer-based, democratizing access to sound design tools. What once required tape reels and a recording studio is now instead within reach to those with a laptop and a microphone. The undergraduate interest in sound design is not surprising for generations who have grown up accustomed to the sound design environments in multiple media, via videogames, TikTok, immersive theme parks, interactive museums, and earbuds that provide a daily soundscape to lived experience. Theatre has adapted and evolved to meet the expectations of this more sound-savvy audience, with productions that embrace the postdramatic equal emphasis on all aspects of theatre where sound can in fact be the only aural experience, with no text at all. Dennis and Miranda (2015) offer up examples of sound dramaturgy that contributed to the postdramatic whole of their production, with immersive sound design that was devised for an autobiographical work, wherein the sound replaced the text to deliver the story.

Research, skills, and methods

There are aspects of sound design that require art and science, aesthetics, and skills. The approach to research methods for either an artistic or more functional outcome requires emphasis on different lines of inquiry: Anything from a dive in the historical archive, the close analysis of a script, the experiential devising of sound in a rehearsal room, to experimental problem-solving of acoustical concerns of a performance space. Mic Pool describes the research involved in sound design:

> The important thing to discover through study and related research is the central themes the play deals with, its characters and how they relate to

> each other. I will then begin to assemble a palette and explore a range of techniques, that allow ideas for my sound world that have been inspired by the text (or description of the physical activity or other brief, if the work is not text based), to be realized in a form that can be shared with an audience.
>
> *(Rodosthenous, 2016, p. 244)*

As Pool notes, not all sound design supports a text-based production, and undergraduate sound designers need to be trained to create soundscapes for nontext-based performance work, musicals, operas, site-specific environmental work, movement-based work, and devised works, in addition to scripted works.

For productions with music, sound designers collaborate with music composers, music directors, vocalists, musicians, and the entire creative team. David Budries recalls how collaborative work with composers and musicians influenced the perception of the crafts of sound design: "the selection of musical instrumentation for a particular moment, the development of scenes and ideas musically, had a direct resonance to the work I was doing in what at that point I started to call conceptual sound design" (Sherman, 2020, p. 15). Sound design can offer up bold possibilities for performance, transforming the experience of the story. Conceptual design approaches that go beyond supporting the environment and reinforcing the narrative are increasingly enjoyed in the theatre. The original contributions of sound design by undergraduates demonstrate an engagement with research methods and practical skills that many students find satisfying as a creative and intellectual pursuit.

Practically speaking, sound design students need to understand the acoustical dimensions of a performance space, and how seating arrangements and scenic and architectural materials will affect the reception of sound (Kuman, 2019). In addition to communication and collaborative skills, voice amplification, voice manipulation or distortion, voiceover recording, editing, and surround sound effects are also skill sets that sound designers are called on to provide.

Beyond the engineering aspects of sound design, undergraduates are also contributing artifacts to the discipline that have emotional resonance as key outcomes of their aesthetic choices. Chris Wenn (2014) acknowledges that emotional affect is a product of the historiographical artifact that is sound design, in addition to providing meaning to the semiotics of theatre:

> what is produced in rehearsal and in the sound studio is not the experience of performance and place but rather a composed future history—a wished-for sequence of affect. For, as theatre-makers, we are engaged in the production of a system of signs, a system by which we make certain elements of action meaningful.
>
> *(p. 305)*

Wenn (2014) argues that "the completion of sound—just as it is for performance—is in the lingering trace that remains in the senses" (p. 316). This subjective emotional, psychological, and immaterial reception of sound is hard to describe, and we end up using words for mood and feeling to explain an almost ineffable somatic and psychic experience. It is no wonder that "sensory-friendly" performances lower the volume and remove more surprising or startling sounds from a production precisely because of sound's power to affect an audience member's felt experience of a performance. The potential for impact that sound design students can have on a production is tremendous for their learning and contributions to the field. To have a student sound designer as a part of the creative team is a valuable opportunity for experiential learning that benefits all involved. The faculty are able to directly mentor and assess the student's learning and application, and the student feels a part of the team in a collaborative artistic process.

With technology advancements, these collaborations can deepen and expand to become intermedial and innovate new approaches that problem-solve and contribute to multiple fields in original ways. Interdisciplinary collaborations are regularly practiced in design for theatre, expanding sound design in exciting ways to provide increasingly immersive experiences for audiences. Wong (2018) reminds us that in live theatre, we have a willing captive audience, open to a sensory experience. Wong argues that

> [t]he task of the artist is to capitalize on this window of attention, to craft an experience that keeps your other thoughts or worries at bay—or at least that attempts to place them into relationship with the curated, artistic experience.
>
> *(p. 49)*

The immersive urban headphone plays, called "podplays," induce a full somatic experience. Wong (2018) describes the podplay production:

> Podplays take over your body. They tell you where to go, what to look at. The music nudges you toward specific emotional tones. Movement through the city changes your heartbeat and affects your nervous system. The podplays are, in a way, designed to play you. Your memories, your body, your emotions.
>
> *(p. 49)*

Theatre experiences that utilize headphones, or sound cues triggered by actor or audience movement are indicative of the intermedial audience experience more accessible to us as we adapt technologies. Bruckner and Guillaume (2017) developed wearable sound design technology in a collaboration that married sound and costume design to allow for a surprising actor-activated sound cue for an immersive audience experience. They pose a question that every sound designer grapples with: "How can designers incorporate new and emerging technologies into live theater to engage increasingly tech-savvy audiences, while remaining truthful to the story being unveiled and faithful to the playwright's vision and intentions" (Bruckner & Guillaume, 2017, p. 12)? This question is one that should always guide the student's sound design work, letting the story lead decisions rather than technological experiments that merely distract from or don't serve the whole.

Sound design occurs in many mediums outside of the theatre: Film, visual art installations, environmental, immersive, site-specific experiences, etc. The application of sound design outside a theatre context is a rich opportunity for discovery and applied knowledge. Olivieri and Wang (2018) offer a course that allows for interdisciplinary content creation at the University of California at Irvine. Their Sound Design for Video Games course gives students the experience of applying computer programming and theatrical sound design to a shared project for diverse disciplinary students and graduate and undergraduate collaboration. Olivieri and Wang (2018) deliver experiential learning in the following software programs: QLab, an industry standard for sound design in theatre and live events; Unity, a game engine software; and Wwise, a videogame sound middleware. Their course topics include the following:

- Introduction to Sound Design: Discussion of basic principles of creative listening, conceptualization, and execution
- Introduction to QLab Theatrical Sound Playback Software: Introduction to basic features, with a particular focus on the concept of cueing
- Introduction to the Unity Game Engine: Accomplished by having the students build a basic Pong-like game
- Introduction to Wwise Middleware Software
- Studio Recording Techniques
- Creating Environment with Sound Design: How can a designer define and differentiate different physical locations using sound?
- Creating Character with Sound Design: How can a designer define and differentiate different characters or personalities using sound?
- Standard Sound Playback Formats: Mono, stereo, quadrophonic, 5.1, 7.1, ambisonics, binaural, and Dolby Atmos
- The Game Sound Team Model: Pipeline and process
- Case Studies on Exceptional Video Game Sound Design (Alien: Isolation and Destiny)

(Olivieri & Wang, 2018, pp. 13–14)

The above course topics are delivered through project-based learning. Olivieri and Wang's (2018) Story Without Words student project introduces the major components of sound design: "Even a sound as simple as a car ignition can vary widely by year, manufacturer, maintenance level, etc., and the designer can make specific choices of sound cues that can support specific emotional and psychological ideas" (p. 16). In the case study that follows, student sound designer Megan Banfield sought to convey the most emotionally heightened scene of a play that dramatized the death of a child in a Nazi youth camp, through a sound design that worked hand-in-hand with a simultaneous light cue sequence to represent the grief of the character's murder with bearable but impactful aesthetic distance.

Sound design for *And a Child Shall Lead*

Megan Banfield, Performance Technology graduate, University of Dayton; Entertainment Technician at Walt Disney World, Lake Buena Vista, Florida, United States

The sound design for *And a Child Shall Lead* by Michael Slade (2007), a show about a children's camp in the Holocaust, does not only need to be appropriately sad but also have childlike happy aspects. The inspiration for my sound design was to make the show, performed by puppets, as realistic as possible and to connect the audience with the storyline. The preshow music involved recorder music because the character Pavel played the recorder periodically throughout the show. I then was able to add music that has a sweet sadness to it, meaning the sound was sad but also peaceful. Throughout the show, I added sounds to add depth to the show as a whole sensory experience. In the scene where the child Gabriela is killed, the lighting design, direction, and sound design came together powerfully. The overall effect involved the puppet Gabriela being taken up into a beam of light to evoke death, with the sound of the laughter of children, only in a light and eerie way. The sound continued to build and eventually was taken

FIGURE 13.1 Death of a child (2016).

Source: Photo credit: Tony Beran.

out by a sucking sound, at the same time the puppet appeared to fly up and the stage went dark. The rest of the show followed in a similar pattern; all the sounds were eerie but at the same time pleasant. The most realistic sound I created was the sound of an oncoming train. The train was in a few scenes, and I was able to have the sound start from the back of the theatre and move to the front, where it came to a stop. This sound and many others helped to truly encompass the audience into the show, which was my ultimate goal.

Questions for discussion

How does the sound designer approach and document research?
What are the tools (software/hardware/digital) that are used for sound design?
What are the benefits of faculty mentorship to learning to research and design for sound design?

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14

LIGHTING DESIGN

Michelle Hayford

Summary

This chapter begins by considering how light informs our human experience, and how it is foundational to literary and metaphorical concepts we largely take for granted. The research, skills, and methods of lighting design follow, with descriptions of the values of teamwork, collaboration, and genre diversity provided. A discussion about the technology of lighting and the need for adaptability and currency in the field follows. Lighting design for musicals, dance, and site-specific environments is described. The chapter culminates with case studies in undergraduate environmental lighting design at a botanical garden and a capstone lighting design project for a dance concert.

How lighting design illuminates

Theatre is no longer dependent on firelight or sunlight to provide illumination of performance. Instead, our indoor theatres are built to let in no natural light, to provide the most conducive environment for the theatrical use of our lighting technologies. The level of sophistication in manipulating lighting design inside theatres creates a shared experience and phenomenological intimacy felt alongside other audience members. Sitting in darkness with others in anticipation of what will be illuminated on stage is a pregnant moment full of potential. Katherine Graham describes that potential:

> Light can wholly transform the appearance of a given object through angle, colour, or intensity, and any of these changes can appear or dissolve in an instant, meaning that a space in which light is manipulated is always a site of uncertainty and mutability.
>
> *(2018, p. 200)*

Lighting design conducts the audience's attention, effecting the dramaturgical efficacy and flow of the production. While some lighting designers feel that their best work goes unnoticed, other lighting designers consider light as fundamental to the visual dramaturgy and create unforgettable lighting cues with powerful impact. All undergraduate lighting designers should receive training that allows them to adapt their approach to production depending on the director's vision and production needs. Upon graduation, student lighting designers should be able to nimbly deploy lighting design that can both reinforce narrative storytelling and also tell a story all on its own.

Light has always told stories or inspired stories. Sun and moon deities have been worshipped for their light, and the experience of time is dictated by our engagement with light. Light quite literally defines our experience as temporal beings. Laura Grondahl reminds us that light plays a role in philosophy and religion as a

> sign of holiness or divinity. One only has to think of words like "enlightenment" or phrases like "I see," meaning "I understand," to realize how closely light and vision are linked to knowledge, reason and truth in our thought.
>
> *(2014, p. 24)*

Additionally, Graham describes how the absence of light, or the shadow, factors in art and literature and has

> long been synonymous with mystery; elusive, incomplete, and sometimes frightening. Popular mythology often equates the presence of a shadow with the soul, hence vampires don't cast a shadow, and in the underworld, it was Dante's shadow that betrayed the existence of his soul. The shadows in Plato's famous cave represent partial and distorted knowledge . . . speaking of someone as a "shadow of their former selves"—the shadow seems to represent a curious liminal position, simultaneously definite and intangible. The idea of the shadow vacillates between being a thing unto itself and a lesser echo of some original.
>
> *(2018, p. 202)*

Light is so fundamental to our daily lives and understanding of our experience, providing predictable visual rhythm to our days and nights. It is to be expected then that this same quality of light that informs our lived experience so innately also provides the guideposts and rhythm of our theatrical spectatorship: "the dramaturgy of light considers the extent to which light both sculpts and constitutes the 'inner flow' of a given performance, serving to both create and manipulate conditions in which meaning is generated" (Graham, 2018, p. 198). It is the lighting designer's job to perceive the nuances of how light contributes to the daily human experience and translate this theatrically to provide a sense of reality to the stage, and also to use light to create meaning as visual dramaturgy, allowing the light to speak for itself as a postdramatic theatrical element able to stand alone and convey meaning.

The lighting designer as a full creative role in theatre production did not exist until the 1930s. Previous to the role of lighting designer, theatre productions were illuminated by directors or set designers willing to take on the task, or electrical effects technicians brought in at dress rehearsal with no time to design, but merely illuminate as best they could. Lighting design became more essential as technology evolved and required specialized training. Lighting instruments, hardware, and software innovate and are incorporated as budget and skills allow; therefore, in academic theatre programs it is imperative that the most recent technology is incorporated in student training. It wasn't until the 1980s that theatres were retrofitted to accommodate automated lighting instruments that had been designed for live music concerts, in addition to fixed-focus theatrical lighting (Essig, 2016). Student lighting designers need to be prepared to work with all kinds of lighting instruments, train on current light boards, as well as visualizing and cueing software. Joe Deer provides the main considerations for lighting design in an article aimed at directors to provide tips for successful collaboration with student lighting designers:

1 Intensity: How bright the lights are.
2 Area: Where the lights are illuminating the playing space and action, and which areas are intentionally darker.
3 Color: The appropriateness of hue in relation to the emotional or dramatic moment.
4 Pattern: If the light is projected through a perforated template or "gobo," that pattern can have impact on the feeling of the light cue.
5 Timing: The speed at which the lights come on and brighten or dim and go off.
6 Movement: Both the movement of automated instruments (if your theatre has this equipment) and the movement onstage of shifting from one cue to the next.
7 Mood and emotion: The last and possibly most important qualities of light are also the most ephemeral. Mood and emotion are what the lighting evokes in the viewer. So, learning to respond to a cue in these terms will stimulate your designer to refine a cue toward the dramatic goal of the moment, which is what you're both working to fulfill.

(2014, p. 31)

Any good director will acknowledge the role that lighting design plays to highlight stage movement and blocking moments that need to be underscored by lighting to maximize the effectiveness of the director's stage pictures. A lighting designer should be able to understand what lighting design elements are called for given intentional and clear blocking and stage pictures by the director. In fact, if the lighting designer doesn't know what should be lit at any given moment, then the director likely hasn't completed their work in creating stage movement and composition that support the storytelling (Deer, 2014; Eddy, 2020).

Lighting designer Christopher Akerlind explains the preference to "keep the focus on the human performance":

> because I have such respect for performers and the audacity of the imagination in taking on another character, the audacity to come out and do it in front of a large number of people. It's what has always turned me on about theater. The spectacle isn't important to me, so I guess, if the audience feels that the human event has been caressed, or framed, or articulated in a productive, positive way, that's what I would ask. But that's a hard thing to see, or hard to talk about.
>
> *(Sherman, 2019, p. 8)*

While I agree that lighting design may be hard to see or talk about for the average audience member, this can't be the case for undergraduates in theatre and student lighting designers. Theatre undergraduates need to develop the language, and a critical and aesthetic point of view to describe what they perceive in light in their lived experience, and how they imagine light to tell a story. Undergraduates in theatre will learn to recreate and devise the visual dramaturgy of light in its most subtle and realistic ways, as well as in fantastical and disruptive ways.

Research, skills, and methods

Research for lighting design begins by reading the script, or watching the non-textual performance in the rehearsal room or via recordings. When designing for a scripted work, the lighting designer notes all the lighting looks that the story calls for to provide environmental support, and indicate time and location. Designing lighting to convey a mood and evoke a feeling that supports the storytelling is essential. Lighting design enhances the meaning behind a character, a plot development, a theme. Experiential learning is essential to the undergraduate lighting design student, in addition to exposure to a variety of lighting design opportunities in performance genres, settings, and with collaborators. It is also critical that lighting design undergraduates learn lighting techniques appropriate for all skin tones to properly light performers of color.

A wide variety of lighting design opportunities will afford the development of strong team-building skills, as diverse partners in creative teams will be ensured by diversity of genre and settings—comprising music directors, choreographers, dancers, vocalists, actors, composers, a devising ensemble, and directors. Lighting designers need to cultivate positive interpersonal relationships and collaboration skills to be an effective member of the creative team. Cory Pattak describes how critical positive team skills have been to a career as a lighting designer:

> So much about being a good lighting designer who gets hired over and over, is that people want to be in the room with you. How do you do your job as a lighting designer, how you get what you need, while also remaining everyone's friend and keeping a positive attitude.
>
> *(Eddy, 2020, p. 26)*

It cannot be overstated how essential it is to have good communication and interpersonal skills as a lighting designer, due to the necessity of working with a creative team to realize the vision of the director. There are impacts on lighting design for every other design area, and the ability of the lighting designer to maintain good rapport and problem-solve with others can make or break their success.

It is also imperative that student lighting designers are competent with relevant lighting instruments and accessories, light boards, lighting design software, electrical infrastructure and theory, and rigging. Training on visualization software allows the undergraduate lighting design student to contribute their design ideas earlier in the process to the rest of the creative team. Visualization software allows for the virtual sharing of lighting looks that typically cannot be seen until tech week. The incorporation of visualization software at the University of Dayton has been a positive addition to student learning, as the tool has resulted in more cohesion among the student lighting design and the director's vision for the work, as well as cutting down on time required to set light cues during tech week rehearsals.

Ideally, a lighting designer works with a production electrician to implement the lighting design and the production electrician is responsible for mobilizing a technical theatre crew to hang and focus a lighting design. However, not all theatres have the budget to enable a production electrician to be a part of the team, and therefore all undergraduates are served by learning skills relevant to the production electrician's work, if they may be called on to deploy them.

Lighting designers need to be well versed in incandescent instruments and light emitting diode instruments, known as LED lights. LEDs have transformed lighting design for the theatre, enabling instant digital automated color changes in one instrument, rather than incandescent instruments that use gel coverings to give one color per instrument that need to be manually changed, or clunky automated scrollers that require prep time and are becoming obsolete. Gels are produced by various distributors and gel colors are discrete and limited, while LED instruments utilize digital software that allows a full spectrum color wheel with no need to memorize specific gel colors, and instead select the exact color the moment on stage requires. LEDs have evolved from earlier iterations that gave off a colder blue light than incandescent fixtures. Now, LEDs have far ranging color temperatures and can be indistinguishable from the light quality of incandescent instruments. It's cost-prohibitive for most theatres to use strictly LED instruments due to the higher cost upfront for the instruments and supporting infrastructure, including more sophisticated lighting consoles, versus incandescent instruments. However, the cost efficiency pays out in the end for LEDs through their long life and low energy costs, and less need for labor and replacement gels. But most theatres currently have both LED and incandescent instruments. Consideration of light emitting projection design work is a consideration for the lighting designer now as well, as projection work is becoming more incorporated into production work, via LED video panels or projector (Pierce, 2018).

> Lighting designers always create a color palette that allows them to paint with light during the tech process. What LEDs do is give them the opportunity to expand and adjust that palette on the fly, without needing to climb a ladder to replace a no-longer-needed gel.
>
> *(Pierce, 2018, p. 29)*

Movable LEDs allow for flexibility and adaptability in the tech process that is far more efficient than needing to change out a gel or refocus an instrument. This kind of on-the-fly adjusting is necessary when the lighting designer needs to adapt to last minute blocking or choreography changes, or light emitted through projection. Pattak acknowledges the unique position of the lighting designer during the tech rehearsal process:

> during the tech process they're essentially fact checking the show minute by minute, beat by beat; they're responding to what the director has done in the room, they're responding to what the choreographer's done, they're responding to the script.
>
> *(Eddy, 2020, pp. 24–25)*

Pattak has developed problem-solving skills as a lighting designer for many musicals, including developing lighting design for new musical works. Undergraduates must learn lighting design for musicals as a visual aspect of the musicality of the show, where the light cues are called in tandem with the aural storytelling, accenting with light the musical shifts and riffs. Pattak explains the design approach to musicals:

> I see lighting as another instrument in the orchestra. I spend a lot of time talking with music directors and orchestrators when I can, and if I'm lucky enough to be working on a new show, I'll talk with the composer . . . I listen to the music a ton and I make it my job to know every note and beat of every song; how long this drum fill takes and when this little French horn part comes in. Because the more I know that, the more I feel like I can continue to seamlessly integrate into the music. So, the lighting, the color, and all that—it really just feels like the last instrument joining the orchestra.
>
> *(Eddy, 2020, p. 25)*

Similarly, lighting design for dance requires attention to not just the musicality of the aural composition but also the way the music is transposed by the physical body in motion. Lighting design for dance is a particularly creative enterprise, as light most frequently is featured with only the body and the sound composition on a bare stage where light, color, and shadow are unimpeded by other scenic elements.

Lighting design for dance requires a different set of skills than lighting for musicals, operas, or scripted works in that there needs to be a deeper and broader toolkit at the lighting designer's disposal. Graham acknowledges that for dance "[l]ight creates the conditions in which we encounter body, space, movement, and gesture, but also continually reconfigures those conditions" (2018, p. 208). Lighting for dance utilizes side lighting and shadow in ways that traditional theatre does not require, as well as effects that invite more conceptual and abstract visual dramaturgy.

In addition to lighting design for dance, having the opportunity to create lighting design for devised theatre, as a collaborative member of the creative team, as well as site-specific lighting that is environmental and in non-theatrical settings, is enriching exposure for undergraduate students, and increases their marketability in applied lighting design upon graduation. Lighting design in non-theatrical settings is common, whether in museums, architecture, landscaping, and cultural or heritage sites.

John Williams has a career in lighting design in both theatre and non-theatrical settings based primarily in Asia, with opportunities to light cultural stage shows and architectural sites. *A Symphony of Lights* was designed by Williams with over 3,000 light cues and earned the Guinness Record for the largest permanently installed light show. This environmental work may not be long in duration, but is certainly felt with great impact by spectators. Williams describes the lighting design for *A Symphony of Lights*:

> Working with a number of my own graduate students and backed by a team of programmers, technicians, sound designers, and management personnel, we created a light show that incorporates forty-five buildings on both sides of Hong Kong harbor and effectively changes the lightscape of that city every evening at eight o'clock for a show that lasts approximately fifteen minutes. . . . The concept involved following the birth of Hong Kong as a small fishing village to its rise into the rich, energetic metropolis that it is today. I broke the show down into seven themes, each with its own distinct lighting look, chase patterns, and color palettes: prelude (genesis), the awakening, harmony, energy, heritage, unity, and celebration.
>
> *(Williams, 2014, p. 597)*

While Williams details collaboration with graduate students on this impressive project, undergraduates also have the opportunity to work with faculty in developing site-specific lighting design work in their communities. With the importance of community partnerships on college campuses, creating relationships in the community with architectural sites, cultural agencies, and nonprofit organizations can yield dividends for the community and the students. In the following case study, Wolland and Koscielniak detail the lighting design work students create and install in a local botanical garden. Then, recent graduate Mo Johnson explains the process of creating lighting design for a dance concert for a capstone project. Together, these case studies illuminate the creative potential of lighting design for undergraduate theatre students and their original contributions to the field.

Lumagination—site-specific design and community engagement

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Lynne Koscielniak, Professor of Scenography, Immediate Past Chair, Department of Theatre and Dance, University at Buffalo State University of New York, Buffalo, New York, United States

Each winter, *Lumagination* transforms the Buffalo and Erie County Botanical Gardens with dynamic exhibits and dazzling lighting effects. From 2017 to 2020, 26 design and technology students from the UB Department of Theatre and Dance have conducted research in service, with the work seen by 78,000 attendees. Led by a faculty coordinator, students applied their design and production skills to the creation of site-specific installations that satisfied artistic objectives and withstood the elements over an extended run. The site, an historic tri-domed Victorian conservatory, houses delicate flora, has limited power, and is dense with moisture. These circumstances provide exciting and challenging parameters for the research.

Methods

In the fall term, students from standing design courses and members of our USITT student chapter assemble to form a research team, taking on roles such as lighting director, build coordinator, systems designer, exhibit designer, scenic artist, and general technician. They meet with a creative director to learn the year's theme, set goals, and then visit the site to map space and locate outlets and hang positions. A "design bash" activity generates exhibit concepts as imagistic research, and sketches quickly turn into scale models. Research into environmentally appropriate gear begins, and material tests for reflection and translucency occur. The team considers unconventional technologies alongside traditional theatre fixtures and systems, familiarizes themselves with

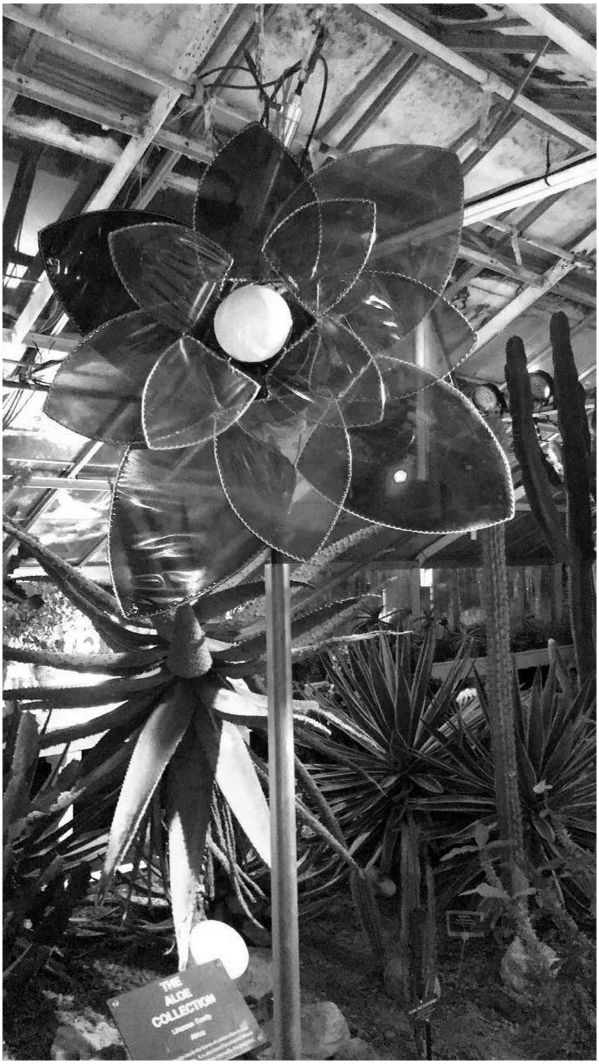

FIGURE 14.1 House Four (Cacti and Succulents) Scenography (2019).
Source: Photo credit: Nicholas Taboni.

landscape-specific lighting gear, tries out plug-and- play options, and studies outdoor light festivals on many different scales, integrating techniques used by hobbyists to the most renowned. Student leaders draft formal plans for scenic and lighting elements alike. They present final designs and budgets to the producers for approval. The designers and technicians fabricate exhibits and "dry tech" room lighting in our shops. With an eye toward sustainability, makers incorporate scrap and found materials when possible. Students plan exhibit transportation and installation, and execute over winter break. They develop

FIGURE 14.2 *Cairns* on display in the Aquatic Garden (2020).
Source: Photo Credit: Hannah S. Wolland.

a maintenance schedule, check in with the house crew weekly, and actively participate in an alumni night. Following the strike, participants reflect on strengths and weaknesses and make notes for the future. Returning contributors are integral to advancing the research.

Outcomes

Through four years of our involvement, *Lumagination* has afforded the opportunity for emerging theatre practitioners and faculty collaborators to approach completely new spaces in a way that pushes the boundaries of traditional theatrical production. Researchers have learned how to ask the right questions when working on-site and have demonstrated their ability to take a “show” on the road. Examples of work generated include light and sound shows in the Panama Cloud Forest and Desert environments, light-up sculptures on the snow-covered lawn, and room exhibits such as Charlotte the Mantis Shrimp, Rainbow Cavern Crystals, Cairns, and a succulent-inspired pinwheel. The team learned to share artistic credits over QR codes, to design for a “selfie” culture, that simplicity is often best, and flexibility is key. Participation in *Lumagination* has been made possible by the producers—the gardens and Luminated Landscapes, Inc., and support from the UB design and technology faculty and staff at large. To learn more, please visit https://linktr.ee/ublumagination.

A capstone lighting design for dance

Mo Johnson, Performance Technology graduate, University of Dayton, Dayton, Ohio, United States

Studying lighting design at the University of Dayton was a process unlike any other I've experienced. I went from having a weak knowledge of lighting design to truly understanding what light contributes to a performance. I was lucky enough to study under Matthew Evans, who through his own experience was able to provide a hands-on education of lighting theory and design. I learned that there are numerous ways in which lighting design varies between musicals, devised theatre, dance, and many other types of performance art. Scripted performances, like musicals and plays, rely on story and dialogue to dictate the mood and general feeling of a show. The lighting for these types of performances follows the established mood of the scene and helps guide those feelings. Lighting for dance, however, is a little bit different. Dances are often choreographed to tell a story, but dance uses a completely different kind of

FIGURE 14.3 Students present capstone research (2019).

Source: Photo credit: Michelle Hayford.

structure than scripted performances. There is more flexibility stylistically, and often a choreographer has their own color scheme in mind. It is up to the lighting designer to take what a choreographer wants and add their own ideas to make a cohesive design that helps guide an audience and highlight the talent of the performers.

I was fortunate enough to be the lighting designer during my senior capstone project at the University of Dayton. The choreographer and fellow student Linxin Li designed a dance piece as her senior capstone project. We first met to discuss her vision for the piece. I took notes and started getting an idea of what colors, shapes, and textures I wanted to try. We also discussed what the costumes would look like so I could figure out how best to highlight the colors the dancers would be wearing. Once Linxin started teaching the choreography to the dancers, I would sit in and get a feeling of where I wanted to do lighting changes. After rehearsals, I sat with the choreographer and made sure the ideas I had were lining up with what she wanted to see. During tech rehearsals, Linxin was able to see what I had designed and we made the final adjustments before the performance.

Questions for discussion

How does the lighting designer approach and document research?

What are the tools (software/hardware/digital) that are used for lighting design?

What are the benefits of faculty mentorship to learning to research and design for lighting?

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15

RESEARCH IN THEATRE HISTORY, THEORY, AND INTERDISCIPLINARY STUDIES

Michelle Hayford

Summary

This chapter considers undergraduate research approaches to theatre history, theory, and interdisciplinary studies. Students are encouraged to make theoretical interventions based on embodied production work and dramaturgical analysis, in addition to archival research. Case studies from undergraduate students cover the theatre research areas of criticism, intermedial adaptation, immersive theatre and ludology, applied drama in education settings, a climate change play festival, and the representation of mental health in musicals.

Everything is theatre and theatre is about everything

Performance studies reveals that performance is fundamental to the human experience, and we cannot understand or make sense of our lives without its influence. We tell stories to connect with others. We ask our loved ones to "tell me about your day" and we receive the minutiae of their lives through story: What happened with the cat at breakfast, the stress of a presentation—we show up for each other by listening to and receiving the stories. The most important moments of our lives are understood and appreciated when we share them with our loved ones through story. Everything is theatre: To be human is to be social, is to perform, and the roles we perform are no less authentic for performing different parts of ourselves according to the audience. In more aspects of our lives, we are conscious of performing our various identities, social selves cultivated for Facebook versus Instagram, LinkedIn, and Zoom. Media has made us more conscious of our presentation of self in everyday life (see Goffman, 1959) because we are constant consumers of media representation. No one is naive about the power of representation, and therefore theatre scholars have important work to do in studying, staying engaged, and in dialogue with other scholar artists in the field as work in diversity, equity, and inclusion transforms our industry toward more equitable practices. Theatre undergraduates should engage with contemporary works and the artists who create them, and offer up criticism of current practices, production, or literature that serves to further dialogue in the field. See the criticism case study later by Coppins and Macpherson that argues for equity in representation.

Theatre undergraduates engage in rigorous historical and interdisciplinary research for theatre history and theory assignments, as well as production work. Often, this research is historical, requiring the students to dig into the archive to accomplish script analysis, character analysis, playwright biographies, critical reception of previous works, and conceptualize period evocative design work. And theatre research is interdisciplinary, because theatre is about everything. The content of a play or performance is only limited by the imagination and research efforts of its creators. When researching for a devised production in collaboration with the Hanley Sustainability Institute at the University of Dayton, undergraduate students in theatre and sustainability studies researched the history of industry contamination practices at the Environmental Protection Agency Superfund site, the Behr Dayton Thermal VOC Plume in Dayton, Ohio (Behr Dayton). The original play *Sustenance* required the undergraduate ensemble to perform their research about toxic plumes and soil vapor with TCE, the science behind this lethal substance, and the ill-health effects suffered by the community that lives at this site. The undergraduate ensemble performed their findings via satire, costume, set design, props, and scenic painting in a promenade performance installation to provide an immersive audience experience of our research. Theatre students often engage in this kind of interdisciplinary project in collaboration with diverse campus and community partners, or conduct research with interdisciplinary methods. See the case study later by Douglas Taylor about an intermedial adaptation of a radio play, and a case study by Cook and Menefee describing an interdisciplinary collaboration for a play festival on climate change.

Earlier I describe the interdisciplinary nature of performance's ubiquitous presence in all our lives: Everything is theatre. Then I shared the research process for the interdisciplinary production of *Sustenance*, based on sustainability studies research into a local EPA Superfund site: Theatre is about everything. The impulse to connect theory to practice, and embodied methodology to production, is an important distinction of theatre research. Eero Laine argues "(t)here is no theory without methodology, itself shaped by and emerging from history, criticism, and other discursive fields. For theatre studies, this offers a number of constellations that must always refer back to the material practices of theatre itself" (2018, p. 50). Undergraduate theatre students must theorize about theatre, and practice theatre to theorize. Theatre research informs an undergraduate's capacities for making interdisciplinary connections and utilizing research from other disciplines to make theatre.

For the performance scholar "the theatre is porous and shapes the way we encounter the space outside the theatre and the ways we explain and understand ourselves. Dramatic theory may emerge from theatre, but it is certainly not limited to it" (Laine, 2018, p. 52). In addition to research for a historiography paper, theatre undergrads may research product development with business students to perform an elevator pitch, or disease symptoms to perform for medical students to practice their bedside manner. Theatre is finding its way throughout the academy, in many interdisciplinary collaborations that benefit all involved. The following case studies are examples of undergraduate interdisciplinary research: Lennox and Cochrane apply ludology theory to immersive theatre practices, Mary Condon O'Connor describes how soft skills were acquired by students with disabilities through engagement with drama and music, and Chagolla and Twitchell describe their research into mental health representation in musicals.

Hamilton: race, rap, and representation

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Ben Macpherson, Senior Lecturer of Musical Theatre, University of Portsmouth, Portsmouth, England

Hamilton: An American Musical has sparked many conversations since its Off-Broadway debut in 2015. Beyond its blend of Broadway show-tunes, rap, and hip-hop, this Obama-era musical claimed to tell the story of "America then, by America now," with persons of color playing historically white characters. Yet what can be said when African-American or Latinx actors play white, slave-owning Founding Fathers? On a musical theatre program in Portsmouth, England, this question prompted a practice-as-research project for a group of second year students, with findings presented as a short performance-lecture. Using methodologies including Melissa Trimingham's practice-research "spiral" (2002), and drawing on statistical analysis as a tool to inform practical approaches to the interrogation of ideas, the group conducted a series of practical workshops based upon the above themes.

Hamilton initially appears to be empowering and progressive in its race representation. Yet, at a time when discourses around race are becoming more prominent across the world, is this accurate? The students considered the idea of "color-blind" casting, examining *Hamilton's* casting notices that specify "non-white" auditionees apply. However, as playwright August Wilson once said, "color-blind" casting often reinforces dominant white narratives (including those of the Founding Fathers). We should not be "blind" to color or race in the stories told on stage, so because *Hamilton's* casting was central to its cultural identity, the group viewed such casting as "color-*conscious*"— a political act to create, reflect, and celebrate diversity.

"Color-consciousness" became one "turn" on the research "spiral," leading to an examination of the textual presence of slavery in the work. As a color-*conscious* celebration of "American now," how does the musical deal with slavery? Using statistical analysis, the group discovered that out of 3,066 sung lines in *Hamilton*, just three include the word "slave," with one more indirect reference. Slavery is represented in only 8% of the songs, equal to 0.097% of the entire text (Figure 15.1).

While broadening cultural visibility for actors from diverse backgrounds, *Hamilton's* casting seems contentious. How can it claim to be culturally progressive when statistics show that racial inequalities of "America then" are almost completely set aside in the work?

The student group on this project comprised one Black and five white students, all women. Consequently, another "turn" on the "spiral" concerned gender representation. Beyond race, what about *Hamilton's* woman "problem" (Wolf, 2018)? The musical constructs clear social hierarchy through musical styles; men rap—quickly and confidently—while women primarily sing, portrayed through conventions of the feminine in musical theatre. While "The Schuyler Sisters" (an introduction to the two women leads and their sister) is often said to be empowering, further analysis reveals that the audience learns nothing about the sisters at all. They are introduced by a man—Aaron Burr—and described as "daughters" of wealthy businessman, Philip Schuyler. Further statistical analysis shows that reference to New York as "The greatest city in the world" is repeated more than the sisters' names in the lyrics (Figure 15.2). In the lecture-presentation, all references to men were removed and the song was performed using only the

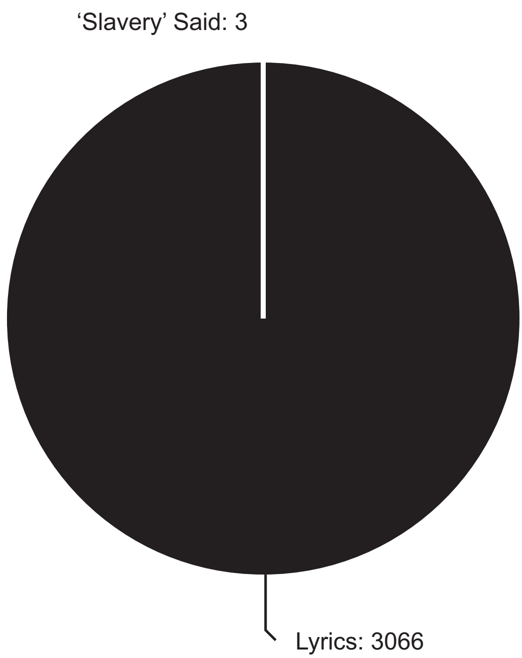

FIGURE 15.1 References to slavery in *Hamilton*.

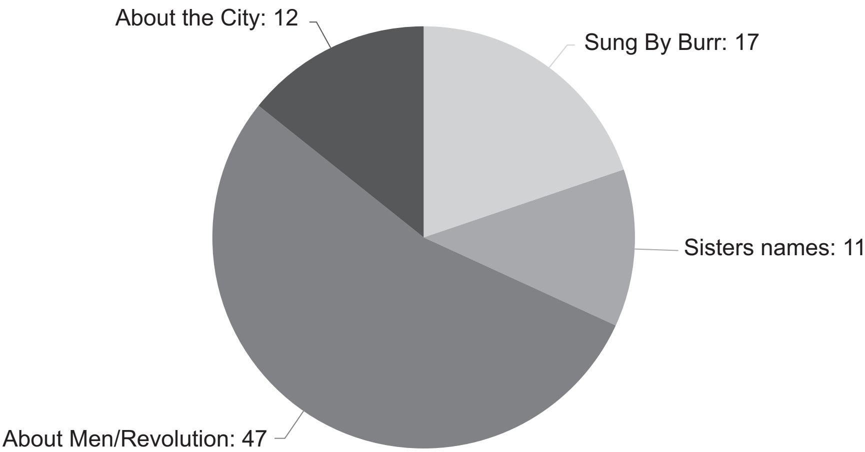

FIGURE 15.2 Balance of lyrical content in "The Schuyler Sisters."

sisters' names and their references to "the city." Doing so, just 23 lines out of 87 were sung.

Beyond "The Schuyler Sisters," Angelica Schuyler's solo concerns her love for Hamilton and Eliza Schuyler's solo sings of her heartbreak over Hamilton's affair—also the subject of Maria Reynolds' song as his lover. These women are on their own. No one tells their story; they are defined *only* in relation to one man. In "The Schuyler Sisters," Angelica suggests that Thomas Jefferson amend the Declaration of Independence so that "all men *and women* are created equal" yet ideas of progressive gender representation seem unrealized in this musical.

Writer Lin-Manuel Miranda (2020) has said all criticism is "valid" and the work is "fair game" for debate. Artistic license might have resulted in these problems of representation, yet the fact one musical can provoke these conversations demonstrates the currency of musical theatre and the importance of *Hamilton* at this particular time.

Experimentation in adapting the Theatre of the Absurd; Samuel Beckett's *Embers*

Douglas Taylor, Drama and Media Studies undergraduate, University of Queensland, Brisbane, Queensland, Australia

The application of dramatic theory to adaptation created a unique interface for interdisciplinary experimentation, where theatrical form was synthesized into an alternate mode of engagement. This practical experiment aimed to adapt Samuel Beckett's radio play *Embers* into a visual medium, while maintaining its Theatre of the Absurd identity through the identification of aesthetic parallelisms. The process of this adaptation provided significant insight into an intermedial approach to Theatre of the Absurd: How can theatre form aid interdisciplinary projects?

The methodology started with a textual analysis of the play, followed by the identification of the Theatre of the Absurd elements present which were designed around, and aided by, an acoustic medium. An ambiguity of time, space, and the body were identified, elements which were aided by the lack of visualization, leading to the text summoning a haunting effect upon the listener. Beckett effectively blinded the listener and positioned them in a "ghostly place of darkness from which the memories of traumatic loss depicted in the play emerge" (Sigg, 2018, pp. 116–117). The action and the characters were made incorporeal and were thus disembodied from the ontological presentism of theatre.

Theatre is a characteristically visual medium, so a seeming contradiction emerged of visually expressing the ghostly nature of *Embers* which was effective due to a lack of visualization. The ontological presentism of theatre undermined an adaptation from radio to stage; the cinematic medium, however, offered an aesthetic solution to the identified destabilization of space, time, and the body. The outcome of the experiment involved integrating a visual process of dehumanization, forming a synthesis between the radio play and the visual medium of film. Facial features, particularly the eyes, were intentionally occluded to simulate the incorporeal nature of the characters. They would speak while their head was removed from the frame, or with their back facing the camera. The discontinuous nature of film aided in destabilizing time and space, creating intentional incongruity between audio and visual elements. This research into the aesthetic parallelisms present in *Embers* presents the viability of viewing Theatre of the Absurd through an intermedial lens and offering practical application in adaptation.

In action: addressing the climate crisis through community-focused performance

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Charissa Menefee, Professor, MFA Program in Creative Writing & Environment, Iowa State University, Ames, Iowa, United States

Between October 1 and November 18, 2017, more than 140 teams of theatre artists in 25 countries participated in the second international Climate Change Theatre Action (CCTA; www.climatechangetheatreaction.com/) project in support of the UN Climate Change Conference in Bonn, Germany. Fifty international playwrights were commissioned to write short plays responding to the question: "How can we turn the challenges of climate change into opportunities?" Participants selected plays to present in their own communities and pair with actions promoting sustainability. Iowa State University organizers Vivian M. Cook and Dr. Charissa Menefee produced one of the largest participating

CCTA events that year, creating a unique partnership between ISU's MFA Program in Creative Writing & Environment, ISU Theatre, ISU Office of Sustainability, and Ames Public Library. Cook, director and co-producer, analyzed the commissioned plays, considering theme, style, and potential for promoting cross-disciplinary dialogue. In addition to planning and leading rehearsals for the ensemble of 21 community, student, and alumni actors, musicians, and technicians, she established partnerships, created publicity materials, and organized a sustainability resource fair. ISU's CCTA performed on the university library lawn and in the local library's community room, and during intermission, local organizations participated in the resource fair, allowing audiences to explore ways to become involved in sustainability initiatives. The project created a conversation about climate change and sustainability that included students, faculty and staff, and community members from different disciplines, backgrounds, and experiences. In the ensemble alone, fields of study ranged from Wind Energy to Performing Arts to Industrial Engineering to English Education. This project supported ISU's mission to use cross-disciplinary collaborations to seek solutions to global problems. ISU's 2017 CCTA is documented in an unpublished archive that includes photographs, programs, newspaper articles, and Cook's final report, a blueprint for future CCTA productions at the university. ISU's Theatre Department invited Cook back as a guest artist to direct the first mainstage production of the 2019–2020 season. Cook built on the foundation of the 2017 production to lead and coordinate an even wider variety of community-focused actions for ISU Theatre's 2019 *Climate Change Theatre Action: Lighting the Way.*

Playing the field: an interdisciplinary approach to immersive theatre

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Bernadette Cochrane, Lecturer, School of Communication and Arts, The University of Queensland, Brisbane, Queensland, Australia

Recognizing parallels between the role of immersive theatre audience members and the role of digital games players, my Honours dissertation focused on translating player theory from Ludology Studies (or the study of games) to create an integrated framework to examine audience experience and agency within immersive theatre. Immersive theatre is inherently intermedial, placing the audience within the story-world and encouraging interaction and agency, akin to the player in a digital game. Theories centered around traditional audience conventions, however, are ill-equipped to analyze the dynamics derived from the broadened role of audiences in immersive theatre. Interdisciplinary approaches, and the blending of theoretical methods, provide the tools to examine and analyze the concerns more effectively than if they were applied individually.

My research methods included first- and third-hand experience of my case studies, which I then parsed through both a phenomenological and an autoethnographic lens, prioritizing the personal experiences of my case studies feeds into my audience/player-centered ludology-informed frame of analysis. My chosen methodologies validated and highlighted the experience of the individual, which also aligned with the concerns of how to promote audience agency in immersive theatre.

Mindful of an oft-assumed, although decreasing, disconnect between theatre and digital games (Datta, 2019), I was conscious of the need to create a meaningful relationship between the theoretical framework and the study texts. I achieved this by selecting case studies that included both digital game and theatre conventions. Furthermore, the three case studies I selected cover the intermedial spectrum from standard immersive theatre (*Sleep No More*, 2011), VR-immersive theatre (*The Invisible Hours*, 2017), and standard digital game (*The Sexy Brutale*, 2017). To draw attention to the shared conventions across the case studies, and accordingly, to the intermedial links between gaming and theatre, my chosen studies also shared similar aesthetics and genre conventions.

I argue that the role of player and audience are analogous. I focused on two prominent characteristics that define the role of the player—their pivotal position in the story-world, and the action required to engage with the narrative—and discussed how they manifest in immersive theatre, drawing parallels across *Sleep, Hours*, and *Brutale* to evidence my claim. I then applied three key theories from ludology—Gordon Calleja's Player-Involvement Model (2011), Richard Bartle's Player-Types Theory (2006), and Mihaly Csikszentmihalyi Theory of Flow (2002)—and linked them with existing audience and theatre research to examine the challenges surrounding audience interaction, and empowerment in immersive theatre.

Applying Calleja's (2011, p. 43) six forms of involvement—kinesthetic, spatial, shared, narrative, affective, and ludic—to immersive theatre expands understanding of the diverse ways a performance can create opportunities for audience action and engagement.

When considering agency and empowerment in immersive theatre, audience theory recognizes that audience interaction itself does not empower audiences but provides limited discussion on how to achieve it (Freshwater, 2009, p. 56). Being empowered requires the authority, confidence, and ability to act. To address the concern of interaction and empowerment, I first viewed interaction in terms of game mechanics "methods [actions] invoked by agents [players], designed for interacting with the game world" and focused on the walking mechanic (Sicart, 2008). I then examined how the design of rules, tutorial, and starting location in my case studies either increased or decreased the likelihood of the audience/player experiencing flow according to its three essential elements: constant feedback informing progress and competence, a sense of control, and clear goals (Csikszentmihalyi, 2002, p. 72).

While reading through accounts of *Sleep*, patterns of audience behavior emerged that aligned with Bartle's player-type theory. Bartle's (2006) research

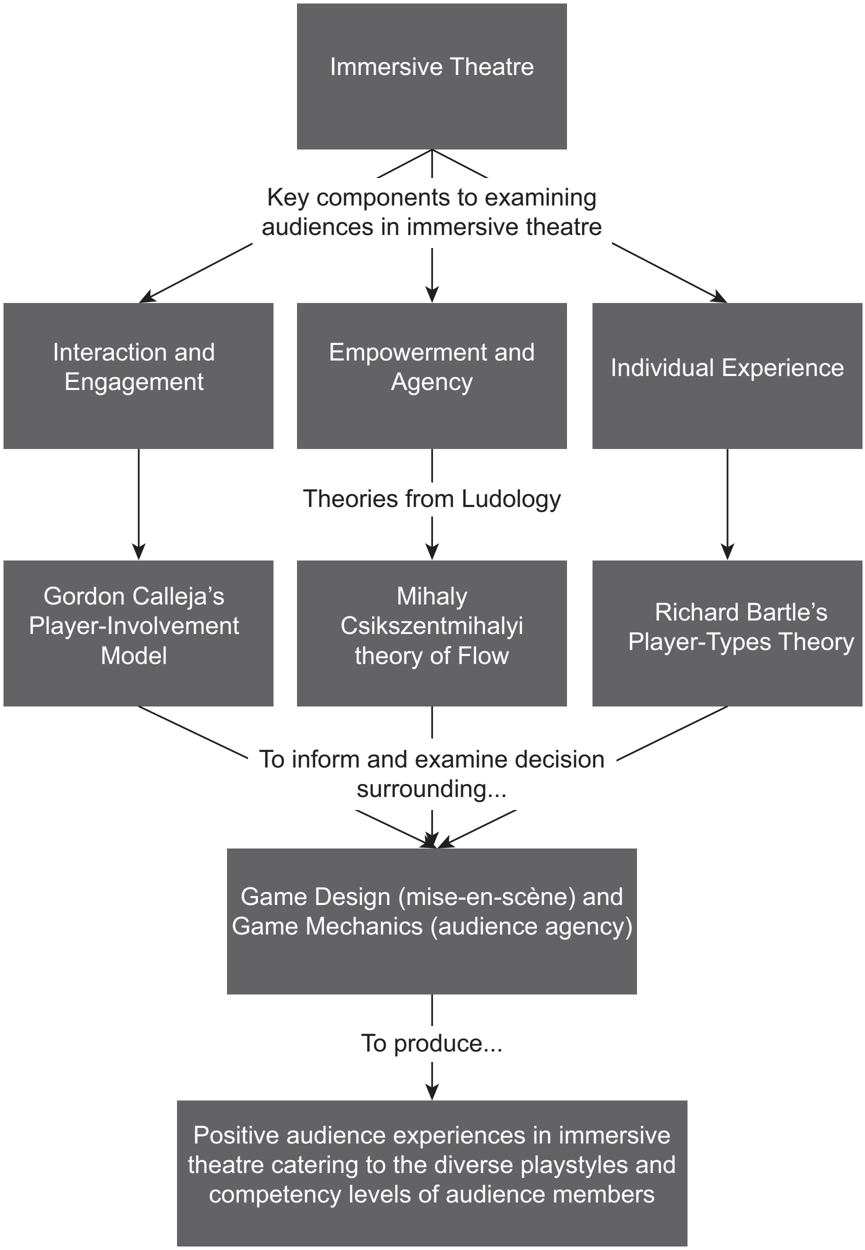

FIGURE 15.3 Flow chart about immersive theatre and ludology.

Source: A flow chart shows the connections among immersive theatre theory and ludology theory.

identifies four player-types—Explorers, Achievers, Socializers, and Killers—and explains how they differ in goals and playstyles. When creating immersive theatre, there is a tendency only to imagine the idealized spectator (Biggin, 2017, p. 20). Treating immersive theatre audiences as unified, ideal spectators ignores significant elements apropos the role of immersive theatre audiences. Drawing on my own experience, I examined how an Explorer interacted with elements of *Hours'* game design, contrasting this experience against an Achiever playstyle, and demonstrating how two different player-types interact with the same design element in vastly different ways. Applied to immersive theatre, Bartle's theory provides a method of examining why audiences react to a performance in diverse ways, and prevents examining, and designing for, only an ideal spectator.

Drawing on other disciplines' theoretical approaches is an effective and efficient method to begin addressing gaps in literature, especially for emerging media and entertainment that merges technology and conventions from several mediums. Interdisciplinary methods create a bridge between theoretical gaps that arise because of intermedial mediums, and form opportunities to expand both fields of knowledge beyond their discipline-specific theories.

Arts for all—soft skills development in music and drama education

Mary Condon O'Connor, Drama and Theatre Studies with Music undergraduate, University College Cork, Cork, Ireland

Using qualitative research methods, this study presents my observations of two separate student groups, Drama and Music, who participated in an Inclusive Arts for All Program during the period from October to December 2019, funded by the Cork Educational and Training Board and delivered by Cork Academy of Music in Cork City, Ireland. The goal of the program was twofold—to increase the inclusion of marginalized learners in the Arts and develop and enhance the soft skills of participants. Numbering 10–12 participants, both groups consisted of men and women, aged 18 and over. Drama consisted exclusively of people with disability-related educational needs. In Music, 50% had disability-related educational needs while the remainder were neurotypical. Both groups were accompanied by one resource teacher (referred to as "a special needs assistant" in the Irish educational system).

The scope of this research is to discuss the development of soft skills, assess which class composition delivered the most positive results in the development of those skills, and present possible contributory factors to explain the differences. In terms of methodology, individual moods and soft skills were observed, identified, categorized, and coded, using a soft skills framework, developed by the Ireland National Educational Psychological Services (Gordon & Co. Meath VEC—Youthreach Service, 2016, p. 1). The codes were then analyzed and graphed to measure the distribution and pattern of soft skills development, mood and performance in both groups, and how they compared to one another in terms of social skills, teamwork, responsibility, confidence, leadership, performance development, and end goal development.

The research shows that involvement in the Arts enables learners to express their emotions, which in turn promotes higher levels of self-esteem and confidence, while also helping develop their capacity for decision-making and problem-solving. In terms of mood, Drama participants were observed to exhibit less anxiety than Music. While there were similar levels of distracted behavior for both groups, the research detected dismissive, self-conscious, and disruptive behavior amongst Music participants, which was not evident in Drama. This may be attributed to three factors: (a) Music participants were untrained vocalists and/or had previously only performed in school shows or class choirs; (b) compared to Drama, there were not as many opportunities taken in Music to play interactive games; (c) in Music, there was some segregation between those who were neurotypical and those with disability-related educational needs. The gap in confidence and social skills was less marked but Drama also led in these areas. It is interesting to note that Drama's teamwork score was more than double that recorded for Music. In summary, Drama appears to be significantly more beneficial for soft skills development than Music in almost all categories.

Potential drivers of these differences include the following: (a) Drama naturally allowed for more interaction as individuals were not classified based on vocal type; (b) in Drama, as people were acting in character, they were also freer to open up to one another, rather than focusing internally; (c) unlike Music, Drama featured icebreakers and role-play, including eye contact, which is recognized as one of the most important elements in socializing. "Eye contact is a crucial component of prosocial behaviour" (Helgeson et al., 1989, p. 61); (d) unlike Drama, Music's desired learning outcomes also included hard skills as well as soft, which may have affected outcomes; (e) finally, while the mixed abilities of the Music class may have added some complexity, it is important to note that no significant

FIGURE 15.4 Soft skills development observed in both learning groups.

difference was observed between those with disability-related educational needs and those who were neurotypical. A research study that reviewed the benefits of the Arts for adults reported that "Musicians had higher non-verbal memory recall, visuomotor speed and sequencing" (Noice et al., 2013, p. 475), while those who performed theatre experienced "perceived improved confidence and self-esteem and enjoyed being creative" (Noice et al., 2013, p. 476). This concurs with the findings of my research as the Music Group learned songs quicker than the Drama Group learned blocking.

In terms of best practice, the listening exercise in Music invited members to exchange their own personal experiences and could be an exercise that Drama might adopt. Likewise, the ice breakers, practiced in Drama, could be applied to Music. To sustain learning outcomes, members from both groups should join a local drama group or musical theatre society, which could serve as a gateway into third-level education and further employment.

This study provides strong evidence to justify further research into the impact of an Inclusive Arts for All program on adults with disability-related educational needs and neurotypical peers, which could provide important insights into how and why these interventions appear to be so effective.

I would like to sincerely thank my supervisor and mentor, Fionn Woodhouse, whose expertise was invaluable in formulating the research methodology for this study. His patient and insightful feedback encouraged me to sharpen my thinking and brought my research work to a higher level. I also acknowledge with gratitude the wonderful collaboration and support of Cork ETB (Cork Education and Training Board).

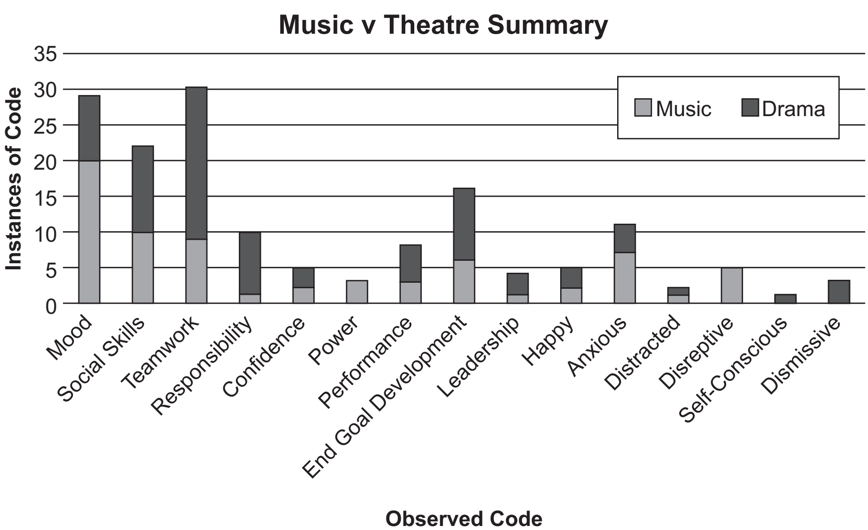

FIGURE 15.5 Summary graph showing observed codes in both learning groups.

Imbalance: representation of psychoactive disorders in musical theatre

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Hannah Twitchell, Theatre Performance undergraduate, University of Northern Iowa, Cedar Falls, Iowa, United States

In the process of writing a musical featuring characters with mental illness, we (Abigail Chagolla and Hannah Twitchell) researched Broadway musicals to gauge what kind of mental health representation exists in current popular musical theatre. By looking at a timeline of mental illness in musicals, we found that mood disorders were the most common type of mental illness depicted (Shevenock, 2018). The prevalence of mood disorders on stage led us to center our musical on a character with schizoaffective disorder, because we found the representation of psychoactive disorders lacking.

Depiction of schizophrenia and other psychoactive disorders in entertainment media has been largely negative. A 2012 study found that a majority of the films studied portrayed schizophrenic people as violent, dangerous, or homicidal (Owen, 2012). Our research goal then became presenting the condition in a realistic way that would not demonize the condition nor tokenize it, thus creating a more empathetic representation of psychoactive disorders.

After research, we chose to incorporate our character's schizoaffective symptoms onstage physically: Visual and auditory hallucinations became background dancers and soloists during songs; feelings of isolation and depression became sparse staging and harsh lighting design. By linking the character's symptoms to theatrical elements, audience members would experience the effects of schizoaffective disorder in a new and impactful way. Diversifying the representation of mental illness is essential not only to destigmatize disorders that have been portrayed negatively but also to humanize those who live with these disorders every day.

Questions for discussion

What are library "stacks" and why should you go see them for yourself?
How have you seen theatre methods used in other undergraduate courses you are taking outside of your theatre classes?
What can you gain from working on a project with other majors?
Who is the librarian at your institution assigned to theatre studies?

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16

ONLINE RESOURCES

Michelle Hayford

Summary

This chapter is an annotated collection of online resources for theatre undergraduates and their faculty.

Theatre organizations and communities

The Standing Conference of University Drama Departments (SCUDD)

SCUDD represents the interests of Drama, Theatre and Performance in the Higher Education sector in the United Kingdom. It acts as a mediating body with organizations such as funding councils, the AHRC, and the Arts Councils and is consulted by such organizations when matters of future policy are discussed and decided. It is concerned, above all, to promote the multidisciplined areas of drama, theatre, and performance. http://scudd.org.uk/

The Scottish Drama Training Network (SDTN)

A unique organization based at the Royal Conservatoire of Scotland in Glasgow. A Scottish Funding Council initiative, we were set up in 2009 to offer support and enhancement opportunities to Scotland's colleges and higher education institutions who offer full-time courses that train people for a career in television, film, theatre, or radio. https://sdtn.org/sdtn/

The Australasian Association for Theatre, Drama and Performance Studies

Membership of ADSA is open, on payment of the annual subscription as determined by the Association in its annual general meeting. Membership is open to staff members and postgraduate students of Australasian and international tertiary institutions engaged in teaching and/or research in theatre drama and performance studies, to directors of associated theatres and to members of the theatrical profession. www.adsa.edu.au/

ITI/UNESCO Network for Higher Education in the Performing Arts

The ITI/UNESCO Network for Higher Education in the Performing Arts is a joint initiative of UNESCO and ITI together with more than 40 higher education and research institutions. It was built in alignment with the guidelines and procedures of the UNITWIN/UNESCO Chair and Network Programme. The Network's main focus is higher education in the performing arts—drama, theatre, dance, music theatre, playwriting, and all related performing arts disciplines. www.iti-worldwide.org/highereducation.html

The Canadian Association for Theatre Research

A nonprofit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. Our membership includes scholars, students, and theatre professionals from around the world who are leading developments in our field. https://catracrt.ca/

Association for Theatre in Higher Education (ATHE)

An advocate for the field of theatre and performance in higher education, the ATHE serves as an intellectual and artistic center for producing new knowledge about theatre and performance-related disciplines, cultivating vital alliances with other scholarly and creative disciplines, linking with professional and community-based theatres, and promoting access and equity. www.athe.org/

American Alliance for Theatre and Education (AATE)

Through its membership of theatre artists, inservice and pre-service teachers, professors, directors, scholars, and playwrights, AATE serves more than a million students in 48 U.S. states and 19 countries worldwide. www.aate.com/

The American Society for Theatre Research (ASTR)

A U.S.-based professional organization that fosters scholarship on worldwide theatre and performance, both historical and contemporary. www.astr.org/page/about_us

Performance Studies international (PSi)

Founded in 1997 to promote communication and exchange among artists, thinkers, activists, and academics working in the field of performance. PSi represents and supports the broad field of performance studies through its annual conference, awards, news, working groups, and GPS Journal. www.psi-web.org/

The International Federation for Theatre Research (IFTR)

IFTR exists to facilitate communication and exchange between scholars of theatre and performance research throughout the world through its conference events and publishing activities. www.iftr.org/

Pedagogy & Theatre of the Oppressed, Inc. (PTO)

PTO supports people whose work challenges oppressive systems by promoting critical thinking and social justice through liberatory theatre and popular education. Ptoweb.org

Kennedy Center American College Theater Festival (KCACTF)

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the KCACTF is a national theatre program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theatre in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theatre departments and student artists showcase their work and receive outside assessment by KCACTF respondents. www.kcactf.org

The Costume Society of America (CSA)

CSA fosters an understanding of appearance and dress practices of people across the globe through research, education, preservation, and design. Our network of members studies the past, examines the present, and anticipates the future of clothing and fashion. https://costumesocietyamerica.com/

USITT

USITT connects performing arts design and technology communities to ensure a vibrant dialogue among practitioners, educators, and students. USITT was founded in 1960 as an organization to promote dialogue, research, and learning among practitioners of theatre design and technology. www.usitt.org/

Howlround Theatre Commons

We amplify progressive, disruptive ideas about theatre and facilitate connection between diverse practitioners. We function as a "commons"—a social structure that invites open participation around shared values. We believe Black Lives Matter. https://howlround.com/

International Organisation of Scenographers, Theatre Architects and Technicians (OISTAT)

A worldwide organization for scenographers, theatre architects, theatre educators and theatre technicians. OISTAT generates, promotes, and maintains a global network of specialist practitioners, educators, and researchers who shape, challenge, and imagine elements, events, and environments for the live performing arts. www.oistat.org/

Tools for theatre students

Animating Democracy Aesthetics Attributes

A framework to enhance understanding and evaluation of creative work at the intersection of arts and civic engagement, community development, and justice. www.animatingdemocracy.org/aesthetic-perspectives

Trello

Trusted by millions, Trello is the visual collaboration tool that creates a shared perspective on any project. Trello.com

Pinterest

Pinterest is an American image sharing and social media service designed to enable saving and discovery of information on the World Wide Web using images and, on a smaller scale, animated GIFs and videos, in the form of pinboards. Pinterest.com

Slack

Teamwork can be hard, messy, complicated . . . and still the best way to work. That's why we made Slack—a place where people get work done, together. Slack.com

"Recess Kit" for Theatre Post-Mortems

Sit back and watch as your highly engaged team takes action, crushes impediments, and discovers ways to improve their work together . . . while actually looking forward to your next retrospective! Recesskit.com

Diversity, equity, and inclusion resources

Chicago Theatre Standards

Standards, policies, and procedures for equity and safety in production work.

www.notinourhouse.org/

The Disability Scorecard

Article by Ryan J. Haddad about ableist theatre practices and suggestions to stop them.

https://www.americantheatre.org/2020/08/28/the-disability-scorecard-are-you-doing-a-panel-or-actually-doing-something/

Intimacy Direction

Article by Holly Derr about the state of the intimacy direction field.

https://howlround.com/art-and-craft-intimacy-direction#:~:text=Intimacy%20direction%E2%80%94creating%20repeatable%2C%20specific,also%20leads%20to%20better%20art.

African American Hair and Makeup in Theatre

https://bridgingthegapintheatre.com/

Devising theatre resources

Contract Templates for Collaborative Devised Work

www.dramatistsguild.com/contracts/devised-theatre

Center for Performance and Civic Practice (CPCP)

A national resource for artists and communities working together for arts-based, community-led transformation. We are a national team of artists who believe that with the right approach, the same tools, and capacities that artists use to make art can be utilized to transform systems and improve the impacts of government and community-driven efforts and programs.

www.thecpcp.org/

Physical Theatre Training Programs
U.S.-based physical theatre training programs
www.americantheatre.org/2015/12/16/a-roundup-of-physical-theatre-training-programs-in-the-u-s/

Applied theatre resources

Historical Interpretation Actor Blog
Julia Garner reflects on her work as an actor in the American History Museum.
https://americanhistory.si.edu/profile/1367
https://americanhistory.si.edu/blog/becoming-louise-wheelwoman
Timeslips
Bringing meaning and purpose into the lives of elders through creative engagement. Timeslips.org
Playback Theatre
An organization for Playback Theatre practitioners, with conference and festival events.
https://playbacknorthamerica.com/
The World Alliance of Dramatherapy
World Alliance of Dramatherapy brings together professional membership-based associations to promote dramatherapy around the world. www.worldallianceofdramatherapy.com/mission
North American Drama Therapy Association
To support and advance the profession of drama therapy.
www.nadta.org/
British Association of Dramatherapists
At BADth we believe that dramatherapy is a powerful force in the therapeutic process. Through drama and theatre, it encourages creativity, imagination, learning, insight and growth.
www.badth.org.uk/

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