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Theatre for the community: A practical application

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Theatre for the Community: A Practical Application

An Honors College Project Presented to
the Faculty of the Undergraduate
College of Theatre and Dance
James Madison University

by Megan Larissa Ciszek

December 2017

Accepted by the faculty of the Department of Theatre and Dance, James Madison University, in partial fulfillment of the requirements for the Honors College.

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PUBLIC PRESENTATION

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Abstract

Theatre for the Community: A Practical Application

This paper serves to synthesize and reflect upon my Creative Honors Capstone project entitled “Theatre for the Community: A Practical Application.” The initial steps of the project included research into community based theatre and community outreach. This research was then used to inspire the process necessary for a fully realized production of Annie Baker’s *Body Awareness*, structured with community collaboration in mind. In this way, *Body Awareness*’ process acted as my first attempt at the practical application of my research. This paper both acts as the exploration of the concept of creating and choosing theater for a particular community (JMU), and provides a self-reflective account of my directing work on *Body Awareness*. My project will seek to address the following questions, which will serve as section headings throughout this paper, in order:

1. How can we choose a community that we want to work with, while also choosing the vehicle or methods of working to appropriately address the needs of that community?
2. How can we best structure pre-production and rehearsals to include outside perspectives, voices, and collaborators?
   a. How can quality theatre be produced with the needs of a community in mind?
3. How can we transform the act of watching a performance into an active learning experience?
   a. How can we successfully diversify our audience through community outreach, so that our message reaches those outside of our theatre family?
Introduction

"I just want you to work on periodically updating yourself." - Dr. Philip Frana

This idea, put so eloquently by JMU’s very own Associate Dean of the Honors College, Dr. Frana, has certainly been one of the driving forces throughout my life. I have always loved learning and studying as a student, both in and outside of the classroom, and I have always resisted the idea of being labeled and confined to any one specific interest. My passion is in the theatrical arts, but even within the theatre I refuse to be shackled to any one of its areas, because I enjoy and desire to learn about them all. Within my Theatre Major, I double tracked in Performance and Theatre Education, but I also studied directing, costume construction, costume design, management, lighting, puppetry, and carpentry outside of these two specified areas. Additionally, I was employed both at the JMU Costume Shop and as a general theatrical technician at Wilson Hall. Essentially, I throw myself into learning everything I can about the theatre, because I have seen the integral part my immersion in the theatre has played in helping me grow and thrive as a student and a human being. I want to not only always continue that process for myself, but to learn more ways to introduce it to others as well.

That is the desire that led me to my second major, which is made up of a curriculum that I crafted through the Independent Scholars Program. I believe theatre arts are beneficial to every individual within every community, and I spent the first half of my studies in this major collecting resources proving the relevance of theatre for growth and progress in many different academic and social areas. I have included such resources in a Works Consulted section of this paper, because while it is not the point of this particular paper to prove theatres usefulness and relevance to society, that concept and the ideas derived from my initial research affected the
remainder of my studies at JMU, and thus how I interpreted this project. The second half of my Independent Scholars major, and the one more directly related to the topic of my capstone project, was dedicated to studying how theatre practices best reach and lift up different communities, as well as what my role in each of those processes could be. “Critical thinking, the ability to deal with complexity, to conduct research, to explore and weigh evidence—cornerstones of a liberal arts education—are all aspects of most highly ranked theatre programs,” which of course rings true for JMU’s theatre program (Campbell). However, I felt that extra courses in other academic areas such as sociology, psychology, philosophy, special education, and communications would enhance my worldview and provide me with new and relevant perspectives in my studies on how to create the best kind of theatre--the kind built around giving back to a community. It was through these courses and opportunities that I explored many “big idea” concepts such as community, systematic inequality, intersectionality, and identity, to name a few. My wrestling with all of these concepts fed into my understanding of my project, but the one that stood out as the most imperative was this idea of “community.”

In order to choose communities and the methods of supporting such communities with theatre, I needed to understand this definition, and what factors bond a group of people together in a way that they take on some kind of “oneness.” I appreciate the perspective shared by Alternate ROOTS, the Regional Organization of Theaters South, which defines community “more fluidly as shared place, tradition, or spirit (Cohen-Cruz).” After all, “identities are so complex and multiple that it may not be obvious who is of ‘the community’ (Cohen-Cruz). But if using identifying factors to determine different communities is too complicated a concept, how does one go about identifying a particular community and its needs, in order to address those needs through the arts? Besides, we all could probably say that we identify with multiple
communities, but does that take away the power of being a part of one or the other? I have found myself leaning away from hardline definitions and easy-to-identify markers of community membership, and for the purposes of this project I want to define community as a group of “different participants exploring a common concern together” (Cohen-Cruz). This allows for a non-homogenous view on what a community might look like, justifying my choice of JMU as the target community to study for this project, even though JMU is a large place made up of many different sub-communities. But that is why I wanted to use it. I wanted to pick a target community with common concerns to explore, but one that also contained varying voices and perspectives to bring to the conversation.

That being said, no amount of research I could do on the topics of community or theatre could rival the experience of attempting to create the opportunity for making this type of community-based theatre myself. What I had learned was that community-based theater is “a type of socio-political theater that takes a critical position toward social issues, aims to raise awareness, and works to alleviate social frustrations and conflict” (Boehm and Boehm). This type of theatre has been explored by various international “schools,” including Theater of the Oppressed, Forum Theater, Playback Theater, and Theater for Development (Faigin and Stein). The common thread between these different schools and approaches is their ability to “function from a community/citizen empowerment and social justice perspective, in addition to a deep appreciation of the dialogical nature and ongoing process of creating empowering theater workshops and performances” (Faigin and Stein). What I needed to do now was apply my research on this type of theatre and these sorts of approaches in an active and practical way, in order to tangibly explore the concepts I had read and thought so much about. My honors project provided the perfect opportunity, along with the resources and support necessary, to try my hand
at this type of leadership experience in a familiar environment. I believed that this type of experience would prepare me for pursuing similar feats in the future, as an artist and an advocate.
The Background

How can we choose a community that we want to work with, while also choosing the vehicle or methods of working to appropriately address the needs of that community?

Context

I had always wanted to use my honors capstone as an opportunity to give back, so it only made sense to me to choose JMU as my target community. JMU is a place that I care deeply about and an institution to which I owe an immense amount of gratitude, but I also know that JMU, like all of us, has a lot of work to do on its journey toward becoming the safest, healthiest, happiest, and most positively impactful place for its students that it can be. I wanted to contribute to that journey before I left this amazing university, this place that has given me oh so much, by facilitating a process of theatre that would examine areas within the JMU community that needed increased attention and conversation. Off I went to determine those needs, those common concerns, to discover the members of the JMU community who would partner with me in this endeavor, and to find the type of play that I could use for facilitating a larger conversation.

So, what were JMU’s needs? At first, my intention was to do a research-type questionnaire study of what my fellow students felt was missing from their beloved JMU community. However, that proved more complicated than I expected, and I had a limited timeline. Instead, based on conversations among my peers that I observed, participated in, or read about, I began to piece together certain themes and issues that many JMU students felt were pervasive in our culture as a university. If you lend a listening ear often enough, you start to discover that you’re hearing the same problems repeated, no matter who the student is. For example, I have so many friends and peers and acquaintances who came to me to talk about their issues with eating disorders, who came to me to talk about their issues with their mental health and the support system that is lacking at JMU, who came to me to talk about their fear due to their gender on
campus, who came to me to talk about their lack of inclusion as a minority (race, sexuality, ability, or any number of things.) Through my classes in sociology, psychology and philosophy, I was learning more and more about different systematic inequalities, and I was starting to truly understand for the first time that even though I love my home of JMU so much and I think it's the most wonderful place in the world, my experience at JMU has been influenced by my own places of privilege. And while there is so much that needs to be done still in terms of safety, health, and belonging in all colleges and universities, we have to start somewhere, and the best place to start is home.

So, with these ideas in mind of what the JMU culture and our community needed, based on what I'd been listening to over and over from my peers, I went searching for a play that discussed any one or more of these topics. I didn't think I'd be able to find a play that covered all of them, but as I searched I found myself becoming more and more frustrated at the options available to me. It's very possible that I simply was not looking in the right places or with the right methods; however, I really struggled to find a play that I personally loved enough and that also talked about these issues that were so important to me and my analysis of the JMU community. When I reached this crossroad, I could have switched to other approaches that have been explored by the schools who commonly create community theatre. For example, I could have decided to devise my own piece, pursue street theatre, or even commissioned a student playwright to write a new work. All of these approaches would have been equally as exciting, with their own unique challenges, but I was determined to select a published play for this project.

My determination stemmed from a couple of reasons: first, I wanted to prove that these kinds of plays, the ones that have these types of relevant community issues and diverse character demographics, existed. Too often the same types of theatrical works that give voice to the same
overwhelmingly overrepresented demographics are recycled on our stages. (Think “story of a straight, white man who falls in love with a pretty, white woman who needs saving and they end up together against all odds” etc. etc. type plays.) There are far more stories that can and need to be told. Second, I wanted to demonstrate that community-based theatre methods could be applied to standard, published pieces of theatre and were not merely reserved for devising-based processes. There is such value in inciting community-based discussion and outreach between the JMU community and the other productions performed on JMU’s stages, but this relationship and dynamic is not pursued as actively or as often as it could be. Mostly, I wanted other JMU theatre artists to see that this kind of work can be done in tangent with any play chosen for any of the JMU stages, not just with those processes involving devising new work or working outside of the theatre spaces themselves. Third, I anticipated that it would be easier to diversify and broaden our audience base by convincing JMU non-theatre artists to come see a play in a theatre, rather than to come see a devised piece or a performance done in a found space. Not only that, I wanted the conversations stemming from our production to be about the relevant content found in the play itself, rather than about the interesting new style of performance we could have introduced to an unfamiliar audience of non-theatre regulars.

Finally, I stumbled across a play, Body Awareness, written by a new and upcoming female playwright, Annie Baker. Body Awareness somehow covers all of the topics, not one, all, that I was interested in exploring within the context of JMU’s community needs. The following is a quick synopsis of the story behind the play:

It's ‘Body Awareness’ week on a Vermont college campus and Phyllis, the organizer, and her partner, Joyce, are hosting one of the guest artists in their home, Frank, a photographer famous for
his female nude portraits. Both his presence in the home and his chosen subject instigate tension from the start. Phyllis is furious at his depictions, but Joyce is actually rather intrigued by the whole thing, even going so far as to contemplate posing for him. As Joyce and Phyllis bicker, Joyce's adult son, who may or may not have Asperger's Syndrome, struggles to express himself physically with heartbreaking results. (Samuel French Inc.)

The beautiful opportunity that Body Awareness offers is that it uses these complicated relationships to incite many questions and conversations, without providing many answers. For example, at one point during the play, Phyllis is wrestling with the concept of women being able to reclaim their sexualities in a positive way. She uses the example of “feminist” burlesque dancing and asks the audience, “Are all of these efforts constructive? Or do some of them just continue our legacy of self-objectification?” (Baker 37). I sought to use this play as a portal, through which such questions would be considered by members of the JMU community all across the campus, rather than in the theatre rehearsal spaces alone. Sharon L. Green, a theatre professor at Davidson College, explains the mutual benefit of using theatre as the vehicle for such engagement in her article, “Teaching Theatre in Precarious Times,” stating that “such in-depth exploration of the world of the play would enrich the audience’s understanding and appreciation of the performance and better inform the creative team’s artistic choices” (Green 37). I believe that JMU theatre can have a stronger voice in the larger JMU community, and that by exercising our voice, we would not only increase the capacity of our art’s impact, we would also remind those around us of the relevance of our practice, and be changed by them in the process.
Once I had chosen the play I would use for my creative project, or rather, this play had chosen me, I then began my journey of taking my idea of partnering on a collaborative, community-based production to the various individuals and organizations on campus whose voices I felt could provide valuable insight to my production. These were the organizations and individuals who I thought were already at work starting these conversations, or deep within these conversations, and also who might be interested in working with myself and my production team on finding ways to explore and continue these important conversations together.

Community Outreach

This step of my journey involved researching the types of organizations or individuals on JMU’s campus that were already having or facilitating conversations about women’s bodies and safety, mental health, body positivity, race, sexuality, and the autism spectrum. My initial dream was to collaborate with multiple groups and individuals across campus to create our own Body Awareness Week, paralleling the one in the script, with events and experiences addressing the relevant topics and questions found in the play and in our community. February is Eating Disorders Awareness Month, and the year before last organizations such as Operation Beautiful, REACH, the Counseling Center, along with other individuals, had come together to sponsor a series of events intended to raise awareness on eating disorders, body image, and self-acceptance. I wanted my team to work with those organizations and others in preparation for similar events during the February of our rehearsal process, hopefully accomplishing the tasks of increasing the awareness and attendance of their events, broadening our own audience base, and heightening our personal connections to our piece. I hoped to ally our production with a variety of events, including (but not limited to) discussions, performances, workshops, film-viewings, and lectures. Additionally, I had hoped to invite non-theatre members of the JMU community...
onto my production team, specifically in the role of dramaturg, because I believed the production’s success would depend heavily on the input of “people with a primary relationship to the content, not necessarily the craft” (Green 43). For example, I could have recruited a women’s and gender studies major, or a student on the Autism Spectrum, or even a photography major for my dramaturg position. Not only could each of those individuals have brought exciting, relevant perspectives on huge topics examined in the play, but by being non-theatre majors, the experience of working on a show would have been totally new and exciting for them as well. The hope is that through that kind of recruitment, you benefit your production by including relevant voices with valuable input directly on your production team, while also potentially diversifying and extending your audience base. This is assuming that if such individuals enjoyed the experience of working on a production and were proud of their contribution, they would want to go out and recruit audience members from their own social circles, which would more than likely be outside of the theatre world. Then, perhaps even more non-theatre majors would be interested in the idea of collaborating with future theatre productions, which helps to build an ongoing community of partnership between artists and non-artist experts.

My intention was to reach out to these organizations and individuals myself during the fall of 2016, the semester preceding the spring semester in which the production would take place. I found the contact information for these groups and individuals through google searches, word of mouth, personal connections of my peers or my own, suggestions from professors, and most notably, going through the entire database of JMU’s current clubs. I would highly recommend this as a resource for anyone else desiring to do this kind of work in the future. It took a while, but my team and I learned so much about the types of organizations on our campus outside our theatre building that were already working on spreading awareness on these issues
that we also felt were important to give our energy and time. The link to this site can be found in Appendix A. The following is a list of organizations I reached out to, thinking they would benefit as much as my production team would from a partnership with our process and potential collaboration:

- REACH
- HOPE
- Madison Equality
- LGBTQ & Ally Education Program
- JMU Health Center
- JMU Events Management
- JMU Feminist Collective
- JMU Bare Naked Ladies

Once I collected the contact information for each of these groups, I reached out to each of them with a personalized email, following a template explaining who I was, why I felt they would benefit from a partnership with us, and ideas about what I felt that would look like. (See Appendix C for an example template.) Some responded with enthusiasm, some responded with concerns and a request for further discussion, and others did not respond at all. That was probably the most disappointing factor, that there were certain organizations that I felt would have provided important and relevant feedback to us throughout our rehearsal process, but because I could not get a response from them, no matter how many different ways I reached out, that voice was perhaps not as loud as it could have been during our process. In particular, I felt this way about reaching out to the JMU LGBTQ+ community, because I emailed, called, and Facebook messaged the different affiliated groups and individuals in leadership positions for
those groups multiple times, with no response. Luckily, we were fortunate to include some LGBTQ+ voices in rehearsal because some members of our team who identify as members of that community shared some of their experiences. Looking back, I wish I had made the time to go to a Madison Equality meeting or even to visit the LGBTQ & Ally Education Program in the Student Success Center, in an effort to meet some group leaders in person. Even if they still had decided they did not want to work with us, I would have known that I had reached out to gauge interest in every manner possible. Especially since I still enjoyed and valued the conversations I had with groups and individuals who decided that a partnership was not something they found feasible at that time. After narrowing down my list of organizations who were as passionate about partnering with us as we were with them, and after reaching out to relevant individuals as well, we had our final list of those we would work with throughout our rehearsal process. They are as follows:

- Aimee Brickner
- Lesley Eicher
- Ingrid DeSanctis
- Pia Antolic-Piper
- Donielle Janow
- Jonathan Stewart
- Besi Muhonja
- Kyla McLaughlin
- Nicole Redifer
- Robert Goebel
- Elizabeth Horn
So much of the production’s process was about community outreach and interdisciplinary collaboration, and it changed the structure of the rehearsal process. My actors and production team put equal amounts of creative energy into involving and engaging the JMU community as they did into producing the show. This took a lot of careful scaffolding and preparation in order to still produce a quality performance, and certain pieces went better than others. I, for one, found myself struggling to balance both of my very large roles as director and outreach coordinator, even with all of the amazing help I was receiving. I am so glad I did not give up my role as director in order to allow for more complete focus on the community-collaboration portion of my project, because I loved directing Body Awareness and working with my team of artists so very much. However, I will say that had I done more work for the community outreach/collaboration portions of my project on my own farther in advance, in addition to the work of discovering and reaching out to potential passionate partners, it probably would have enabled me to balance my time and my energy more effectively during the rehearsal process itself.

Most notably, I would have made my initial contact with these organizations and individuals during the spring of 2016, a year in advance of my production. This would have given me more time to follow up with harder-to-reach organizations, to discuss potential partnership ideas with those that I met with, and to figure out how to plan for working around/with other organizations schedules. The only real complication with this adjustment would have been the fact that I still wouldn’t know Body Awareness’ production schedule until
the fall of 2016, since proposals for Studio Theatre shows are only submitted and accepted a semester in advance. However, while it may have complicated specific schedule-related discussions that far in advance, meeting with outside organizations and individuals that early would have deepened the relationships I could have had with such partners, which could have allowed for more flexibility when figuring out collaboration details later on. Additionally, I could have attempted to make more time in my own busy theatre-artist schedule to start visiting and observing relevant organizations’ meetings and events for multiple semesters before the spring of 2017 and Body Awareness’ rehearsal schedule. This would have been difficult, since many of these meetings and events conflict directly with rehearsal times, but I could have tried to catch one every once in a while, or even included a couple as listed conflicts for the shows I was working on. At the very least, I would have started a calendar keeping track of when such events occurred, how often, and whether they were regularly scheduled or a one-time experience. Such a calendar would have been an amazing resource to reference when building my own rehearsal schedule, since instead I had to go looking for that information all over the place.

Certain aspects of my original vision came true as I foresaw them, while others fell away as impossible or impractical, but overall the experience of collaboration with groups and individuals outside my theatre program was extremely positive. In the next section, I will speak on the production itself, the highlights of working with these groups and individuals, as well as how my vision evolved throughout the process, and how I used this type of outside community collaboration to restructure my rehearsal process.
The Production

How can we best structure pre-production and rehearsals to include outside perspectives, voices, and collaborators?

So, why exactly did I believe that this play and this type of community-based production was what JMU needed at the time of my project? Phyllis says it best in the first scene of *Body Awareness*:

...it’s a chance for everyone here at [JMU] to just kind of check in: first with ourselves, and our own bodies, and then with our thoughts and judgements about other people’s bodies. We live in a very harsh culture, a culture that encourages a real obsession with appearance, and, um, healing from this culture, healing from ourselves, can only really take place once we’re able to step back and examine the culture itself from a critical viewpoint (Baker 9).

We, as a community, *needed* to check in with ourselves. We always do. We pride ourselves on being a welcoming and supportive community, and yet there are far too many of us are struggling with issues of self-esteem, body image, eating disorders, sexual assault, rape, abuse, body ownership, and simply being comfortable *and* happy in our own skins. Our administration is taking steps in the right direction, and we, in Forbes, are doing what we can to keep these topics at the forefront of our learning. However, true, community-wide progress will not be made until we consistently form positive, collaborative relationships across our campus and among disciplines. I felt that the story of *Body Awareness*, along with a production and process built around outreach to and collaboration with the larger JMU community, was the best
way to approach this greater need. I will forever advocate that the arts offer the best paths to progress, expression, and collaboration.

**Process Structure**

So how did I structure such a process? I allowed myself a rehearsal process of ten weeks, instead of the traditional Studio Theatre rehearsal process of six weeks. This enabled me to include a significant number of community outreach and collaboration-specific rehearsals within and throughout our rehearsal schedule, while also maintaining enough strictly script-related rehearsals to enable putting on a quality, well-rehearsed production at the conclusion of the process. Some examples of the community-based activities and events we included in our rehearsal schedule were:

- A written essay required along with a monologue performance to audition (the premise was a reflection on why the actors auditioning were interested in community-based theatre, what that concept means to them, and any ideas they were already bringing to the table on how to approach a community-based process for a production of *Body Awareness*)

- A trip by the cast/production team to a local, downtown art exhibit (which included the work of multiple feminist artists having to do with the female form and experience)

- A staged reading of the script performed at TDU for an open audience, followed by a director-led discussion of the play and its topics with the audience
• Participation in the One Billion Rising movement, a worldwide dance otherwise known as “the biggest mass action to end violence against women in human history” (https://www.onebillionrising.org/about/campaign/one-billion-rising/)

• Cast/production team visiting the meetings of multiple related clubs on campus, such as the JMU Fem Collective and Bare Naked Ladies

• Cast/production team attendance of a JMU Health Center sponsored Eating Disorder Awareness event

• Multiple written and conversational self-reflection assignments as a part of daily and/or weekly rehearsals

• Inviting production outsiders to voice their personal experiences and offer feedback as members of the LGBTQ+, Autistic, feminist, and POC communities in our rehearsal space

• Inviting production outsiders to observe our rehearsal and tech processes (having a generally open, but always safe, rehearsal space)

• A required artistic assignment to cast/production team as a form of self-expression of their individual, most personal connections to the script and the ideas contained in it

• Contacting professors teaching related coursework about the idea of offering extra credit to their students for attending and reflecting on our production of the play and how it deals with their relevant class topic

Pictures of some these elements and events can be found in Appendix K.
**How can quality theatre be produced with the needs of a community in mind?**

In addition to including these types of events and activities as required pieces of our rehearsal process, I personally met with many individuals who could not join our rehearsal process or invite us into their spaces during our rehearsal times, but who were willing to offer me their feedback on the play or their voices as members of relevant communities during the school day. In this way, I was able to bring back the perspectives of “experts,” people with relevant experience or knowledge who knew far more than I on such topics as feminism, race, the autism spectrum, gender, mental health, the LGBTQ+ community, and even the Experiential Learning Cycle. I found this work to be particularly notable as an addition to our process because, while it was research I could have done with further reading, what this form of “research” enabled was the interpersonal interactions that encouraged an exchange of ideas, as well as the attendance of our production at the end of the process. Not everyone we or I worked with throughout our process was able to attend our performances, but almost all wanted to, and many did. This was one of our most successful approaches to broadening our own audience base, in addition to attending the events of outside organizations and individuals, so that they were excited to reciprocate by attending ours.

It was also notable because it called to attention the fact that in order to challenge, question, and educate the JMU community on the issues present in our script and throughout our rehearsal process, my team and I had to focus that same process back onto ourselves. This realization was important for a number of reasons. One, it established an element of credibility for my cast, my team, and myself, since it showed our dedication to furthering our own understanding of our common community concerns. This dedication justified our desire to share what we were learning with others as well. Two, it allowed for the recognition of the practical
element of reversing the education process back onto ourselves. Since our rehearsal schedule often did not align with the schedules of outside organizations, and we did not want to stop our journey of spreading awareness during our rehearsal process, we simply turned ourselves into the subjects of experiencing raised awareness. Three, it allowed for an unexpected but incredibly beneficial element to be added to our process, which was this level of in-depth dramaturgical research that completely altered the way my actors were able to connect with their characters and the story of the play. When I noticed how much more impassioned and emboldened my actors became in their acting choices after having such research-based discussions and experiences, I made a pretty significant change to my rehearsal process. Instead of using the rehearsal process to engage and educate the larger JMU community on the common community concerns discussed in our play through the arts, I focused on engaging and educating my own community of actors. This proved to be a valuable adjustment, since this type of focus in rehearsals resulted in an inspiring, compelling, and fully-fleshed piece of theatre. This meant that we were able to share an even more impactful piece of theatre with our diversified audience at the end of our process, which served as a successful catalyst for engaging the larger JMU community in an open discussion on our community’s common needs. I believe that this approach best served our process in its entirety, because it provided a balance where we as artists were able to create a quality piece of art that we were proud of, that then also fed directly into the process of furthering the spread of awareness about some of JMU’s community needs.

In reflecting on the process as a whole, there are two further categories I would recommend considering if you are someone about to take on and structure this kind of process/production yourself. I have titled them as follows:

- Time, Technology, and Working with People
● Your Space

These are the categories that stuck out to me most prominently when considering the question of how to generally structure pre-production and rehearsals to include outside perspectives, voices, and collaborators.

**Time, Technology, and Working with People**

Time is your number one obstacle in a process involving community outreach and collaboration. We all know that time flies in a regular rehearsal process, but when you’re using half or so of your rehearsals to leave the space in order to attend relevant events or learn from the experiences of outside voices, your time dedicated to putting the show itself up goes even more quickly. It did help that I extended the length of our rehearsal process, but even with that extra time, we all still felt like there was so much more we wanted to fit into our short few months.

Time is also an obstacle in that when you work with a number of outside individuals and organizations, you suddenly have to work around so many more schedules when planning your own. This meant that at times, in order to accommodate the schedules of our outside collaborators, we had to change our regular rehearsal times. Lucky for us, we were able to make this work for most of my actors throughout most of the process, but there were definitely times when an actor had a conflict, so they missed an exciting experience that the rest of the team was able to attend. There were also many events and activities that we simply were not able to make work with any of our schedules, simply due to the fact that the rest of the university seemed to run on more of an 8:00am-5:00pm schedule, unlike us night-owl thespians. I tried to make as many of these events as possible myself, in order to bring back information to my team, but there was no way I could or would try to require my team to give me their time to rehearse in the evenings, while also expecting them to make themselves available throughout the daytime.
Finally, the third element of the obstacle of time is the fact that many organizations on campus have their schedules predetermined far in advance (sometimes up to a year or two), so the idea of throwing a short-term partnership with a theatrical production into the mix, or of allowing us to have any sort of influence on their already solid schedule, became tricky for some of the more formal organizations on campus to work with. Because of this, one of my main pieces of advice to those of you who want to do this kind of work in the future is to start sooner than you think when developing these types of partnerships and relationships. Start your exploration of what types of individuals and organizations you might want to contribute to your process, as soon as possible, up to a year in advance, so that you can start discussions on what those collaborations might look like with those organizations now. If you can do that, you will eliminate much of the hesitancy that those outside organizations might have towards working with theatre artists, and partnering with you on your project. Another element that will aid you in overcoming the challenges of time and collaboration is technology. Rely on your technology. Use your technology. Social Media is your friend. Personalized outreach is important, and so is going out into the community with your production team and cast, but using technology and social media to keep the outside world (particularly, those that cannot join you in your space due to time or other conflicts) updated on your process is also so beneficial for audience development and community engagement.

This is actually the area where I most failed the Body Awareness process, as neither technology nor social media are my strengths. I attempted to delegate this task to others on my team who were better suited, and they absolutely did as much as they could with what I gave them. They created a beautiful website with connected blog for us to use to document our rehearsal process, as well as took charge of promoting our production through Instagram when
we got closer to opening. However, I feared dumping too much of what I felt was “my responsibility” on them, so I told them I would send them blog posts and related photos for them to upload on the blog. I took many, many pictures, and began many, many blog posts, but with the rest of my responsibilities and business that came from directing the show and coordinating the community outreach portion of the rehearsal process, I was only able to find time to send them the pictures. Looking back, I should have made the blog a whole-team effort, where members of our cast, production team, community partners, etc. could have written one or two blogs throughout the process each. That way, my intention of using the blog as a way of keeping others updated on the inner workings of our rehearsal processes would not have been left behind, there wouldn't have been a large burden on anyone, and it probably would have been more interesting than just sharing my own thoughts anyway.

As I reflect on this part of my experience, I would recommend three things. One, plan for your technology and social media use first in the process, so that it can facilitate the rest of the process, rather than come in last. Two, do not shy from delegation. These projects are our babies and we don’t want to let go of them or dump too much on others, but I know that if I had shared that part of my work more openly and effectively, much more could have been done with it. I don’t think any of my team would have shied away from that responsibility, and I think it could have been really amazing. Three, really look for ways to use these tools for helping you to reach more people, whether as potential partners in your processes, or simply for advertising your projects/productions. Not many people look up from their phones to see posters around campus anymore, unfortunately, so put the posters in their phones.
Your Space

In a process like this, you will be traveling all over the place. Whether it’s because of a lack of rooms available throughout your longer rehearsal process, or because you’re looking for found spaces to enhance your rehearsal experience, or simply because you’re taking your team to commune with other groups across campus, there is one major point you need to keep in mind.

Your number-one job, a job that is so important for facilitating open communication and honesty and exploration, is creating a Safe Space. This means physically safe, of course, especially if you are rehearsing in non-typical spaces, but it mostly refers to emotional and mental safety. This is for a couple of reasons. Namely, you will probably be working with heavier duty social issues, which will inevitably bring up conversations of past experiences or current heartaches during rehearsal. So, you will have to be ready to support your team as they deal with their own personal and often very deep connections to the material you’re working with, since often this material and their connection to it was what drew them to the work in the first place. Perhaps this means stopping rehearsal to take a break, or allowing someone to take a night off or go home early, or staying after rehearsal to check in. How you react will depend entirely on the situation, but it does require encouraging a space where your team feels free to share with you when they are having those experiences, even if they keep the details to themselves. Always encourage self-care, in whatever form that may take, and be sure not to take on the emotional weight of the entire group of people you are working with.

I cannot stress this enough. Not only would it be extremely detrimental to your own health and happiness to take on the emotional weight of your entire cast/team as your own, it does not help your cast/team for you to do so. Rather than you being the sole acceptor of responsibility in this area, encourage your cast and team to take on an equal amount of autonomy
for their own safety. In this way, you all will learn the lesson that each person must be responsible for her/his/their own health and happiness, while also contributing to an environment that encourages risk-taking and direct confrontation with challenging material and concepts. Safety cannot mean shying away from what is difficult, but it must mean having a space to feel comfortable to face those difficulties head on. How you approach these concepts of safety in your own space will depend entirely on what you and your team needs. However, something that can help is establishing a mutual accord of trust, where you as the director list out what you will provide to create a consistent and comfortable environment for risk-taking, while they as the actors list what they will bring to the table to contribute to that environment. It is best to think of these agreements as actions. For example: “I (the director) will always tell you what scenes we will be working on in advance, so that you have enough time to come into rehearsal feeling prepared to work.” Likewise, “I (the actor) will come up with my own cool-down method that enables me to shake off any negative character-related energies or experiences that happen in the rehearsal room, so that I can walk out feeling charged, rather than depressed.” This will enable the actors to realize they are taking just as much responsibility for establishing the ideal work environment as you are, for themselves as well as the others around them, so they will not sit back and expect the responsibility for maintaining that environment to fall on your shoulders.

Additionally, establishing a safe environment for this type of theatre work is important because you will probably be having many controversial conversations in your spaces and elsewhere, and not everyone will agree or be at the same place on their personal journeys with your production’s concepts. This is an amazing blessing; do not forget that. Your goal should not be to get everyone on the same page throughout a process, and you must be careful to not allow anyone to feel silenced or ostracized for holding a different opinion. All questions are important
questions, so allow them to be asked without judgement and then freely discussed and interpreted. Do not tolerate ganging up on any one member of your team for being less “woke” than the others. If you succeed in encouraging discussion rather than arguments, you will witness an endless flow of reflection throughout your process, and you will also witness immense growth in every member of your team.

Once you have created a safe space based on the connection, intimacy, and mutual responsibility between you and your team members, regardless of the physical spaces you hold rehearsal in, any outside members who come into your rehearsals to observe your process will be able to be welcomed into an established environment of protection and inclusion. This will encourage their willingness to participate or reflect or provide feedback or to return, which is the point of the entire process right?

_Sample photographs from both the rehearsal process and the production itself are included in Appendices K & N._
The Feedback

How can we transform the act of watching a performance into an active learning experience?

Audience feedback was probably the most important aspect of the performance experience for this project, because I wanted watching the show to be an active learning experience for the audience, not pure entertainment. In order to achieve this, my dramaturg, Nicole Redifer, and I worked on putting together a lobby display that encouraged audience interaction and reflection. We hoped that by using this space would set the audience up to receive and process the performance they were about to witness, preparing them for more in-depth reflection after the show. For the lobby display, there were interactive stations in different areas of the lobby with instructions, including:

- Two mirrors rigged up with dry erase markers next to them for people to leave anonymous messages about what they personally saw when they looked in the mirror.
- A video projected on a lobby wall playing on a loop in which actors explained their rehearsal process and their personal connections to the messages in our show and how they felt they were important messages for the JMU community.
- Multiple handmade signs from the Women’s March on Washington hung across the space, made by fellow JMU students expressing their concerns on national and local issues of gender, sexuality, race, etc.
- A table holding the self-reflective art that I had required my cast (the rest of the production team was encouraged to participate as well) to create in response to and as an expression of their personal connections with the important social conversations we were intending to contribute to through this production, and had already participated in
throughout our process. No explanations were given for the pieces, as I wanted the audience to come up with their own interpretations, thus encouraging them to begin their own experience of self-reflection.

It is hard to say how much audiences engaged with the lobby display. I watched many audience members walk and look through the different stations, so I know that it was noticed, but the lobby display was not brought up much in post-performance discussions. It was not really discussed much during the show’s post mortem either, with most discussions centering on the content of the performance and the play itself. However, I am not disheartened by the lack of discussion around the lobby display, because the audience feedback that I did get post-performance was so thorough with such depth that I would hypothesize that the lobby display succeeded in contributing to an overall environment that fostered self-reflection and making connections between art/expression and their day-to-day lives.

When the audience entered the space, two of my performers, Michael Mathis and Gwyneth Strope, entertained them during the half hour before the top of the show. Michael performed stand-up comedy that he had written himself, talking about issues that would further be developed during the show, such as ability, body image, art, the line between funny and offensive, and gender. Gwyneth alternated between singing covers of songs about self-worth and silently sketching in a pool of light before the audience. When finished with her improvised drawing, she would present it to an audience member whom she felt could use a pick-me-up and hearing the words, “you’re beautiful.” These two performers, who understudied the four other actors in my production and who were with us every step of the process, worked with me to come up with these routines, so that they could help blur the line between the story and the world of the play they were about to witness, and the reality of day-to-day life. Miyah Rivers, my
actress playing Phyllis, who announces these types of performers for her school’s “Body Awareness Week” throughout the performance itself, announce each of the two of my artists as Phyllis, and she watched them along with the audience. I did not want my audience to sit back, watch the performance, and walk away with the bland thoughts of “that was nice” or “wow I hated that.” I wanted them to engage with it, to think about it critically, and to recognize that the issues onstage in front of them were a direct reflection of the reality they were living in, on JMU’s campus and in our world today.

Another way I attempted to encourage this type of active learning/reflecting experience for my audiences was to host a talkback after every performance. But while I have seen or been involved in many productions that have included talkbacks, I wanted to approach the talkbacks for *Body Awareness* from a different angle. You see, when you put actors, designers, directors, crew, stage management, etc. up in front of an audience and invite feedback, a lot of the audience’s questions will be about the performers’ experiences and training, or the concepts behind the designs, or clarifying director’s choices in blocking or interpretation. These discussions are useful and exciting, but I did not want my audience to leave thinking about the production as a production. Rather, I wanted them to view it as a conversational catalyst. So, I was the only one in front of the audience for each talkback. I sat before them with a list of carefully-selected questions to ask the audience, all of which were intended to engage them with their own thoughts and reactions to the content of the show, and to guide them through the Experiential Learning Cycle. This strategy was introduced to me by Lesley Eicher, an amazing JMU professor in the Health Sciences Department, who shared my passion for encouraging active learning experiences. A chart detailing the process of this cycle and sample questions is included in Appendix P.
How can we successfully diversify our audience through community outreach, so that our message reaches those outside of our theatre family?

I was overwhelmed with the depth and breadth of responses that I received from audiences every night. Many different types of voices and opinions and ideas were heard. In fact, I was thrilled that most of the feedback I received was voiced by audience members I did not know. This served as proof that all the work we had done to reach out to individuals and organizations outside the theatre had worked. We had succeeded in diversifying our audience in order to reach those who may not have been engaged in active discussion about our common community concerns had they not been brought into our theatre. Other theatre majors, family, friends…those were the audience members that were going to be there no matter what, and those are the people who usually feel comfortable offering verbal feedback in a setting like a talkback. The fact that we not only drew a larger and more diversified audience through our community outreach efforts, but also established an environment where those non-theatre audience members felt comfortable to voice their thoughts, questions, and perspectives, was a mark that this community-based approach to a rehearsal process truly does benefit both the production and the community in the long-run.

Additionally, I was so happy to hear over and over that audience members were in fact connecting the story of Body Awareness to their own lives and desiring to go out and decipher their own experiences in the same way. It should be noted that I would also conclude every talkback with the comment that if anyone had not felt comfortable sharing their thoughts with the room, they could write down their thoughts or questions or concerns on slips of paper that were left outside the theatre doors, to either be taken with them, or (if they wanted to leave them) to be read by me later. (See Appendix O.) Many wrote and shared their thoughts in addition to the many that spoke, and each night there were even audience members who came up to talk with
me personally, either to ask questions, to continue conversations, or to express gratitude for the combined experience of the show and the talkback. One night, an audience member even approached my actor, Gwyneth, explaining that she had been having a really, really tough time recently but the fact that Gwyneth chose her to gift her improvised drawing to had made her night. She had not realized how much she needed to hear the words, “you’re beautiful” until she heard them. Another male audience member came up to me in tears, and he explained that he never would have known how hurtful his actions and words had been to the women in his life up to that point had he not seen their effect in front of him on our stage. He wanted to vow to me personally that he would keep thinking about our show, and how he could change the ways he viewed, spoke to, and treated women moving forward. At the beginning of our rehearsal process, I had told my team that if we were even able to touch one person, or to start one conversation, with our production, that would be a success. With that in mind, no matter all of the other pieces of the process I would have approached differently, *Body Awareness* and its entire process was a marvelous success. My heart was made so happy by the overwhelming willingness to participate, the success of the structured talkback in acquiring the intended type of feedback, and the overall positive reactions we received about our production.

Although the main intention of the talkback was not for the production’s benefit, but to provide a forum for the audience to process their reactions to the play, analyze them, and then apply those ideas to their lives outside of the performance, the audience’s feedback did filter back into the production itself. I never required my actors or team members to stay to observe talkbacks, because rest is important and they had lots of other work to do. Nevertheless, each night after each performance, my entire cast and many production team members would file up to the balcony to listen to what the audience had to say. Time and again, when I would see them
after the talkback or the next day before the following performance, my team members would comment on how impressed they were with the audience’s reflections, and how they were providing character relationship and story analyses that they had never even thought of themselves. These observations trickled into the actors’ interpretations of their characters, which would influence following performances, and it was fun to see how each night how some slight action or interaction might change based on a comment made by an audience member the night before.
Conclusions

Directing *Body Awareness* was the creative project portion of my Honors Thesis, the culmination of both my Theatre and Independent Scholars Majors. It was the practical application of my research on community-based theatre and arts advocacy, and my first major step on a journey to finding more opportunities to create or participate in this type of theatre in the future. I intended to use this particular opportunity to engage the larger JMU community in assessing, questioning, and reevaluating how women, and their bodies, are being treated on our campus. In doing so, I was hoping to expand awareness and sparked community-wide effort toward creating an even safer, healthier place for the wonderful women who call this campus home. Looking back on it all, there is so much more I wanted to do, so much that I learned from, so much that I am thankful for, and so much that I will forever be inspired by. Even though there are aspects of the experience that I would have changed with foresight, as there always are when you reach the conclusion of a passion project, I believe that our production and my project were a great success, and I am so happy that we got so much quality work done. It is my sincere hope that *Body Awareness* and its unique process will inspire this type of community-based collaboration in the future, and that the JMU theatre program and its students will continue to find ways to expand their audience base, include more outside voices in their rehearsal spaces, and keep changing the world for the better.

“If we ever are to create safety in the outside world, we must first create safety for ourselves right in our own brains” (quoted in *Body Awareness*, p. 6)

It is sad to finally say goodbye to this piece of my heart and this part of my journey, along with the conclusion of my time at JMU. However, I am left filled with gratitude for
opportunity for this incredible project, for the amazing people I was blessed to work with, and for the best home I could have ever asked for, in Forbes and at JMU. You will be missed.
Appendices

The following are a series of eighteen appendices intended to provide visual evidence of the *Body Awareness* rehearsal process, its relevant community collaboration, and the production itself. Also contained are helpful resources for any artists desiring to lead this type of community-based theatre production at JMU in the future.

The Appendices are organized as follows:

Appendix A: Relevant Links
Appendix B: Thoughts for Future Directors
Appendix C: Sample Outreach Email Templates
Appendix D: *Body Awareness* Production Proposal
Appendix E: *Body Awareness* Proposal Addendum
Appendix F: *Body Awareness* Audition Notice, Exit Ticket, and Writing Prompt
Appendix G: *Body Awareness* Production Calendar
Appendix H: *Body Awareness* Sample Rehearsal Activity Ideas
Appendix I: *Body Awareness* Sample Rehearsal, Design, and Production Reports
Appendix J: *Body Awareness* Posters
Appendix K: *Body Awareness* Rehearsal Process Photos
Appendix L: *Body Awareness* Spending
Appendix M: *Body Awareness* Pre-Show Photos
Appendix N: *Body Awareness* Production Photos
Appendix O: Audience Feedback Examples
Appendix P: The Experiential Learning Cycle
Appendix Q: Shared Resources from Some of Our Community Partners
Appendix R: My Director’s Journal
Appendix A

Relevant Links:

- JMU Student Organizations Website: https://beinvolved.jmu.edu/Organizations
- My Independent Scholars Major Capstone Website:
  https://mciszek8.wixsite.com/capstone/my-project (including an outline of my coursework and a section on my creative project, Body Awareness)
- A PowerPoint presentation I gave on the process of Body Awareness:
  https://docs.wixstatic.com/ugd/96d68b_bc55157c470f447f96cbe882a160ef31.pdf
- The Body Awareness Process Website: https://wilsonhs.wixsite.com/bodyawareness
- Body Awareness Dress Rehearsal Photos: (photo credits to Elise Trissel, JMU’s Associate Photographer)
  https://www.dropbox.com/sh/m5lj2qm43au5wj6/AAA94IcB52eigR69Dd5xOwB2a?dl=0
Appendix B

My Thoughts for Future Student Directors of Community-Based Theatre:

- Not everything will go the way you plan, and **that is okay**. Do not beat yourself up over 
of this.
- Beware that taking something like this on will be a lot of responsibility, and you will feel 
  the weight of this responsibility. **Breathe**.
- You will want to do it all, but it’s not possible…**and that’s okay**.
- It is hard to balance the levels of friendship and/or respect that your actors have with you 
as their director and the leader of such a huge undertaking, but also their peer. I 
recommend writing out a contract to have your actors sign at the beginning of your 
rehearsal process, outlining your specific expectations for the entirety of your process. 
This way, you do not become the bad guy in the rom when you have to keep everyone on 
track, and instead you can reference their contract whenever needed.
- You are not the expert in the room but people will think you are and will expect you to 
take the lead in discussions…their voices are just as, if not more, important so will need 
to find ways to make them talk too.
- This process is not about making people happy or saving them—that is too much pressure
- **There is no amount of ‘better’ you have to be in order to help/care for other people.**
  
  *Never forget that you are right where you need to be right now.*
- All you have to do for the play as a piece of art and the process to succeed is impact **just 
one person**. You don’t have to change the whole world all at once.
Appendix C

Sample Outreach Email Templates

Organization:

Hello to the members of JMU’s LGBTQ & Ally Education Program,

My name is Megan Ciszek, and I am a Senior Theatre Major and Independent Scholars Major. This spring semester, I will be directing Annie Baker’s play, *Body Awareness*, in JMU’s Studio Theatre.

I am writing to you because I believe that your organization shares my passion and intention for spreading awareness on issues surrounding the safety, health, and identity of all human bodies in the JMU community.

Directing *Body Awareness* will be the creative project portion of my Honors Thesis, the culmination of both my majors. I intend to use this opportunity to engage the larger JMU community in assessing, questioning, and reevaluating how students, and their bodies, are being treated on our campus. The topic of bodies and safety is one I have been passionate about since the day I joined JMU, and I’d like to ‘Make My Mark On Madison’ through expanding awareness that sparks community-wide effort toward creating a safer, healthier place for the wonderful women who call this campus home.

To achieve my goal of community engagement, I am seeking partnerships with individuals and organizations like you. I believe that by working together, we can spread greater awareness and reach a larger audience with our issues and conversations. I would love to talk more with you about what that kind of partnership might looks like, and I am excited to hear what you might be looking for out of such an arrangement, as well what other events you might already have planned for next semester.

I look forward to hearing from you soon, and to seeing where this journey takes us together. Feel free to contact me with any questions, concerns, or ideas. I can be reached at the email address and phone number listed below.

Thank you so much for all the work you already do to build up and support our beloved JMU community, and thank you for your time.

All my best,

Megan Ciszek
(804) 938-9345
ciszekml@dukes.jmu.edu

Pronouns: She/Her/Hers
**Individual:**

Hi Dr. Muhonja,

I hope you are well! My name is Megan Ciszek, and I am a senior Theatre Major at JMU.

I am currently working on my Honors Thesis on Theatre for Community Outreach, and I am looking for more articles/research on the practical aspects of successfully using theatre (and the arts) to benefit a community. Knowing that the arts are beneficial, I would like to gather more information on how to use them to have a larger impact, and in what ways others have already been successful. I have attached “Teaching Theatre in Precarious Times,” an article written by theatre professor Sharon L. Green, as a reference for the types of works I have been looking for.

Your name has been shared with me as someone who may have access to such information, as well as your own experiences with using the arts for community outreach. I am especially excited about your background in Women’s and Gender Studies, as I am proposing to direct Body Awareness, a play by Annie Baker, in the spring for my Senior Thesis. I would like to use the play as outreach to the JMU community, hoping to start conversations campus-wide about how women and their bodies are being treated on our campus, and in the world. I have also attached my Studio Theatre proposal, in case you are interested and/or have any suggestions for/questions about my process.

I would appreciate your willingness to share anything with me: be it research, your personal experience, questions, or names of others who might be excited to share with me as well.

Thank you so much, and I look forward to learning with you!

Best,

Megan Ciszek
Appendix D

Body Awareness Production Proposal

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<th>Date: 27 September, 2016</th>
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<tr>
<td>Playwright(s)/Composer(s)/Lyricist(s)*:</td>
<td>Annie Baker</td>
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<td>* if applicable</td>
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<td>Publisher/Rights Holder:</td>
<td>Samuel French</td>
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Production Ideas:

Synopsis: “It’s ‘Body Awareness’ week on a Vermont college campus and Phyllis, the organizer, and her partner, Joyce, are hosting one of the guest artists in their home, Frank, a photographer famous for his female nude portraits. Both his presence in the home and his chosen subject instigate tension from the start. Phyllis is furious at his depictions, but Joyce is actually rather intrigued by the whole thing, even going so far as to contemplate posing for him. As Joyce and Phyllisicker, Joyce’s adult son, who may or may not have Asperger’s Syndrome, struggles to express himself physically with heartbreaking results.” (Samuel French Inc.)

Nominee: Outer Critics Circle John Gassner Award

"The deepest and richest of the three plays by Annie Baker that make up the Shirley, VT Plays Festival...Editor’s Pick!" - The Boston Globe

Concept: Directing Body Awareness will be the creative project portion of my Honors Thesis, the culmination of both my Theatre and Independent Scholars Majors. I intend to use this opportunity to engage the larger JMU community in assessing, questioning, and reevaluating how women, and their bodies, are being treated on our campus. The topic of women’s bodies is one I have been passionate about since the day I joined JMU, and I’d like to ‘Make My Mark On Madison’ through expanding awareness that sparks community-wide effort toward creating a safer, healthier place for the wonderful women who call this campus home.

“One thing I really like about Doctor Feinstein is the way she critically examines the modern feminist movement, and the different ways women today are trying to, um, reassert, or, um, reclaim their self-image and sexual identity. Are all of these efforts constructive? Or do some of them just continue our legacy of self-objectification? Take the, um, the new, allegedly” feminist” trend of burlesque dancing. The woman’s sexuality is still determined by her onlooker, and to make the, um, common excuse that the dancer enjoys exposing and de-personalizing herself is to remain willfully ignorant of the fact that -” (Baker 37)

Body Awareness offers a beautiful opportunity in that it incites many questions and conversations, without providing many answers. I seek to use this play as a portal, through which questions, such as the ones addressed in the quote above, are considered by members of our community all across the campus, rather than in our rehearsal spaces alone. Sharon L. Green, a theatre professor at Davidson College, explains the mutual benefit of using theatre as the vehicle for such engagement in her article, “Teaching Theatre in Precarious Times,” stating that “such in-depth exploration of the world of the play would enrich the audience’s understanding and appreciation of the performance and better inform the creative team’s artistic choices” (Green, p. 37). I believe that JMU theatre can have a stronger voice in the JMU community, and that by exercising our voice, we will not only increase the capacity of our art’s impact, we will also remind those around us of the relevance of our practice, and be changed by them in the process.

Justification: Why this play at JMU, and why now...

Phyllis says it best in the first scene of Body Awareness: “It’s a chance for everyone here at JMU to just kind of check in: first with ourselves, and our own bodies, and then with our thoughts and judgements about other people’s bodies. We live in a very harsh culture, a culture that encourages a real obsession with appearance, and, um, healing from this culture, healing from ourselves, can only really take place once we’re able to step back and examine the culture itself from a critical viewpoint” (Baker 9).
We, as a community, need to check in with ourselves. We pride ourselves on being a welcoming and supportive community, and yet there are far too many of us are struggling with issues of self-esteem, body image, eating disorders, sexual assault, rape, abuse, body ownership, and simply being comfortable and happy in our own skins. Our administration is taking steps in the right direction, and we, in Forbes, are doing what we can to keep these topics at the forefront of our learning. However, true, community-wide progress will not be made until we form positive, collaborative relationships across our campus and among disciplines.

So much of this production’s process will be about community outreach and interdisciplinary collaboration, and it will change the structure of the rehearsal process. My actors and production team will put equal amounts of creative energy into involving and engaging the JMU community as they will into producing the show. I recognize that this will take a lot of careful scaffolding and preparation in order to still produce a quality performance. I have already begun this process, gathering a growing list of non-theatre members of the JMU community who have expressed interest in the topics presented in Body Awareness in some way. I have even reached out to a few already in order to develop relationships and gauge their interest in collaborating on Body Awareness. Most of that initial work will be completed by me this semester, so that my team will be able to start collaborating with others immediately, rather than spending a portion of the process searching for potential relationships.

My dream is to collaborate with multiple groups and individuals across campus to create our own Body Awareness Week, paralleling the one in the script, with events and experiences addressing the relevant topics and questions found in the play and in our community. February is Eating Disorders Awareness Month, and last year organizations such as Operation Beautiful, REACH, the Counseling Center, along with other individuals, came together to sponsor a series of events intended to raise awareness on eating disorders, body image, and self-acceptance. I would like my team to work with those organizations and others in preparation for similar events this coming February, hopefully increasing the awareness and attendance of their events while also broadening our audience base and heightening our own personal connections to the piece. I’m hoping to ally our production with a variety of events, including (but not limited to) discussions, performances, workshops, film-viewings, and lectures. I have also reached out to Ashley Runnels, a senior Dance Major. She plans on creating a performance piece for her Honors Thesis based on the work she is doing to increase the self-image of homeless women in the Harrisonburg community through dance. We hope to find a way to support each other’s performances, and perhaps to conjoin them. Additionally, I hope to invite non-theatre members of the JMU community onto my production team, specifically in the role of dramaturg, because I believe this production’s success will depend heavily on the input of “people with a primary relationship to the content, not necessarily the craft” (Green, p. 43).

I have chosen to produce this play as a Lab, because the production requirements are simple, and a simple design will only enhance, not take away, from the story being told. I also believe that producing Body Awareness as a Lab frees my team, and myself as the director, to refocus the creative energy we could have put into design toward the community outreach portion of our process. Additionally, the credibility that comes with producing work in the Studio Theatre will help in building relationships and facilitating collaboration throughout the JMU community.

Mature Audiences Only: No: __ Yes: X

The characters in this play discuss many mature topics, including masturbation, genitalia, sexuality, exploitation, people with special needs, and abuse. Also, a woman is in her bra at one point, and the word “retard” is used many times throughout the play.

Casting Requirements Comments: In addition to the four listed characters in the play, I would like to cast two swings, one female and one male. This is both a practical choice and an agreeable one, as a cast of six is the perfectly sized team for taking on the task of this production. I would also love to extend the opportunity to be a part of this production’s experience to more performers.

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Production Requirements:

"If we ever are to create safety in the outside world, we must first create safety for ourselves right in our own brains" (quoted in Body Awareness, 6)

**Props:** The text calls for the following items, which may or may not be used...
- Multivolume set of the Oxford English Dictionary
- Book
- Blackboard (or whiteboard) and chalk (or dry erase markers)
- Handheld microphone
- Electric toothbrush
- Recorder
- Microwave
- Camera and photography equipment (tripod, umbrellas, etc.)
- Soup pot, 4 soup bowls, 4 cups, and 4 spoons
- Blintzes
- Grape juice
- 2 candles and candlesticks

**Environment:** Annie Baker stresses the importance of this play being portrayed in a naturalistic environment, with the story and the characters’ experiences remaining as honest as possible. I intend to use a select number of naturalistic props along with the stock scenic pieces to indicate such a naturalistic environment. Ultimately, I wish to welcome an audience, and an audience that may or may not be used to such experiences, into an intimate world. The home of the family in this play fascinates me, and I would like to see how it can be created so that an audience can get lost in the play’s discomfort, hopefully finding themselves asking the same questions as the characters. However, simplicity will be key, so I would like this production to have a unit set. This will enable transitions between the three places present in the story to be executed seamlessly, so that the details in the three worlds can be enjoyed while my desired sense of honesty and intimacy can be upheld.

**Partial Nudity:** The play includes a brief scene where one character, Joyce, partially undresses in preparation for a nude photoshoot with Frank. She gets down to her bra before being interrupted.

**Potential Production Challenges:** I see the major challenge of this production being sensitivity, so I want the text to be treated with delicacy. Not only are topics such as abuse, religion, sexuality, and special needs addressed, the text also includes the use of the word “retard” many times. I want to facilitate an environment where my production team, my actors, and myself are handling each topic with grace, and I want that environment to extend into the larger JMU community throughout our engagement.

**Proposed Production Budget:** N/A—Lab

| $500-$1000 | $1000-$1500 | $1500-$2000 | $2000-$2500 |

**Fees** | **Royalties:** $75.00/Performance | **Scripts:** $10.00

**Faculty Advisor:** Ben Lambert

Signature indicating agreement to be advisor (required) | Signature indicating written proposal has been reviewed

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Appendix E

Proposal Addendum

*Body Awareness* by Annie Baker
Director: Megan Ciszek
Advisor: Ben Lambert

1. Clarification of Concept

   It’s all about the bodies. More specifically, this play is about bodies as performance, and how the outside world (or being viewed through an external lens) changes how we perform our bodies. The home in this play is such a safe space for the characters. Then, in comes Frank, with a camera lens and the male gaze in tow. I would like to explore how his presence changes the family’s relationship to the space, to each other, and to themselves. With the actors, this will have a lot to do with working on changes to physicality and the dynamics of their characters’ relationships. With design, I look forward to collaborating on how the world might reflect the characters’ internal and physical shifts in performance. For example, I would love for the women to be bra-less in the beginning of the show, and then for that to change once Frank comes to stay in their home. I am also intrigued by the thought of using a “camera flash” effect in the lighting design as a way of calling attention to moments when Frank’s influence on the family members is extremely influential. The set itself will not change, but the actors’/characters’ relationship to it will. I have also been thinking more how this production can turn a lens back onto the audience, allowing them to explore that experience of a change in body performance.

2. Asperger’s and the Character of Jared

   Each character explores the concept of body performance differently within the context of who they are as individuals, presenting “body performance” from many different perspectives. For example, we see Joyce perform her body as a woman, a gay woman, a woman in a relationship, a mother, and an older woman. At first, I thought Jared’s character was present in the show as another force of change/conflict in Joyce’s world. However, I now realize that he and his body performance is just as affected by Frank’s entrance into the home as his mother, and he is present in the story for the audience to observe that effect on a different type of individual. Jared presents body
performance as a son, a man, a young man, a single man, and as a non-neurologically typical man, so his body performance is completely different than the character of Joyce, and he offers many additional ways for the audience to relate to the story.

In having a conversation with a new professor-friend of mine, who is on the spectrum himself, about Jared and *Body Awareness*, we also came to an interesting revelation that Jared is the character the audience is supposed to relate to, at least within the context of watching the show. My friend shared with me that his own systematic way of viewing the world often prevents him from intuiting others’ experiences and/or filling in the blanks when not all information is presented to him. The way Annie Baker structures this play, with many moments left unfinished, experiences left unexplained, and conversations left incomplete, reminded him of his own experience of not understanding what many others are able to intuit. We were both curious to think more on how the audience’s experience of watching *Body Awareness* potentially reflects Jared’s experience of trying to make sense of the world around him, and the different games of gender, age, sexuality, and ability he is supposed to know how to play. We can all relate to struggling to follow those rules.

3. The Role of Everyone in the Engagement Process and My Vision

Everyone will have a different role in the engagement process, just as everyone has their own piece of the show to put together. However, our main, collective goal will be to reach as many people on this campus with this play and its message as possible, throughout the entirety of the process. For example, I will have facilitated relationships with other JMU students, organizations, and professors, and will be maintaining those relationships throughout our rehearsal process while introducing them to my cast and production team. Publicity will work closely with other organizations on campus so that information about our show can also point people in the direction of other related events and vice versa. Dramaturgy will include an outside perspective on the process, and hopefully multiple, so that it is a direct connection to the outside community and a unique, beneficial resource to my team and my actors. I will take my actors, and hopefully my entire team, with me to as many related JMU events as possible, in order to encourage that kind attendance to ours in return.
What the community engagement portion of this piece will look like will change based on who is excited to be on my team and who is excited to be engaged with us. I cannot wait to see what the other minds in this process will bring to the table. However, I do have a vision for this process, and I see an art display of genitalia drawn/painted/sculpted by members of an audience at a talk about our bodies and what we think is beautiful, and not. Perhaps it is located in the Studio Lobby for the audience to peruse before the show. I see Ashley Runnels’ dance thesis performance (referenced in my proposal) as a preshow experience to be performed before each night of the show. I see a photography display. I see a candle-lighting on the quad, my entire team present. I see myself going to classes to talk about our show with students who are studying related topics. I see an audience of entirely new faces coming to the Forbes theatre. I see those faces captured on camera…perhaps they make the photography display?

The possibilities are indeed endless, and I cannot wait to speak them into existence. Overall, I want everyone involved in the production in any way to collaborate on making JMU a more aware and more safe community for everyone present. And, I want the JMU community to see how theatre and the arts can be used to make that happen.

4. Two Projects, Not One

This is a huge and very exciting project to undertake, and that is why I have chosen it as my thesis. I am prepared for the amount of work that will be necessary to make it successful, and I understand that my role as director will not be typical. It is one of the reasons that I would love to have this piece produced in the Studio, because with all of the new elements being introduced to the process, I will be comfortable in my own home space and ready to give both the production and the community engagement my complete focus and energy. While, if I were to need to find another space to produce this show, some of my energy would need to go toward finding an available space and time for the production to take place in and still be successful, and then toward getting to know that foreign space. My desire is to bring outsiders into my home, where I feel I can best serve them with this show, and to facilitate a stronger relationship between not just myself and the JMU community, but Forbes and the JMU community.

5. A Note on Props
As I mentioned in my proposal, the text includes the props I listed, but I may or may not use all of them. The props will be used to create snapshots of the world the characters inhabit, with enough accompanying stock furniture pieces to suggest realized settings. I am not concerned with whether I can get a working microwave, I am more concerned with seeing the family eat together. I know that I cannot light real candles in the Studio Theatre, but I would like to see how the family treats the candles in the Shabbat ceremony differently in the beginning, when they know they are being observed by an outside entity, versus at the end of the play, when they don’t know they are being watched. (I will use flameless, flicker candles for this effect.) The focus of the production is on the bodies within the context of the space, and the space is there to best serve, or obstruct, the bodies.
Appendix F

Audition Notice & Exit Ticket:

James Madison University Theatre

AUDITIONS

Play: *Mr Burns: a post electric play* and *Body Awareness*

Audition Dates & Times:
- Auditions: January 17th and 18th 2017, 6:00pm-9:00pm in Forbes TBA
- Callbacks: Mr. Burns, January 19th in Forbes TBA and Body Awareness, January 20th in Forbes TBA

Performance Dates:
- Mr Burns: February 24th-February 28th
- Body Awareness: March 24th-28th

Notes:
- Please prepare a 1 minute contemporary comic or dramatic monologue. For those who would like to audition for Body Awareness, please also bring a written response to the attached prompt. Dress comfortably. You are encouraged to read the plays.
- Please note: Students will audition for both plays simultaneously, but will fill out separate audition forms for each. Please also bring a headshot and resume if you have them.
- Questions? Email Stage Managers Chris Nehls: nehlsch@dukes.jmu.edu or Allie Le Fong: lefong@dukes.jmu.edu

*Body Awareness* Production Dates:
March 24-28, 2017 (strike: March 29)

Rehearsal Period:
- January 23 – March 23, 2017
- M – F 6:00 – 11:00
- Sat 1:45 – 6:30

Conflicts:
*Body Awareness* conflicts with all mainstage and studio productions.

A Note from the Director:
So much of this production’s process will be about community outreach and interdisciplinary collaboration, and this will change the structure of the rehearsal process. My actors and production team will put equal amounts of creative energy into involving and engaging the JMU community as they will into producing the show. I am looking for talented artists who are dedicated to their crafts and ALSO enthusiastic about giving back to our community, and who will bring their own ideas on how to do that to the table.

Please know that, if cast, you will be expected to fully commit to both pieces of this process. This may include participation in other campus events, difficult conversations, and unconventional research methods. Most importantly, it means being a proactive, passionate, and interactive member of my team. Please let me know if you have any questions or concerns.

(ciszekml@dukes.jmu.edu)
Body Awareness Audition Written Response:

Dear Actors,

I want you all to know that Body Awareness will not be a typical production, because I am as interested in the show itself as I am in the community engagement portion of the process. Directing Body Awareness will be the creative project portion of my Honors Thesis, the culmination of both my Theatre and Independent Scholars Majors. I intend to use this opportunity to engage the larger JMU community in assessing, questioning, and reevaluating how women, and their bodies, are being treated on our campus. The topic of women’s bodies is one I have been passionate about since the day I joined JMU, and I’d like to contribute to expanding awareness that sparks community-wide effort toward creating a safer, healthier place for the wonderful women who call this campus home.

So much of this production’s process will be about community outreach and interdisciplinary collaboration, and this will change the structure of the rehearsal process. My actors and production team will put equal amounts of creative energy into involving and engaging the JMU community as they will into producing the show. I am looking for talented artists who are dedicated to their crafts and ALSO enthusiastic about giving back to our community, and who will bring their own ideas on how to do that to the table.

With that in mind, please write a concise, no more than one-page response on what ‘Theatre for Community Outreach’ means to you. What is your experience with theatre for the community? What are you seeking from this experience? What ideas do you have on how our production of Body Awareness can best reach and serve the JMU community, and what your job as an actor might be in this process?

Please be passionate. I am interested in your ideas and excitements, not your grammar. I cannot wait to hear your ideas and see your work. Thank you for your desire to become a part of this process.

All my best,

Megan Ciszek
Appendix G

*Body Awareness* Production Calendar

**January 2017**

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<td>Dinner &amp; Bare Naked Ladies Club Field Trip 6:00-9:00</td>
<td>Day Off</td>
<td>Road Through 9:30-10:30 (Finishing Computers, Check on cast work schedules)</td>
<td>UREC POOL 8:00-10:00</td>
<td>Cast Bonding at Laura’s House starting at 9:00pm!!</td>
<td>Design Meeting: 12:30-1:30 Lavender Farm or Aquarium Journaling &amp; then Tea at MeanRill 2:00-6:30</td>
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<td>Design Meeting: 12:30-1:30 (1st Finalized Group plan) Rehearsal 1:45-6:00 Character Work, Physicalization, Relationships</td>
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</tbody>
</table>
### Appendix H

**Body Awareness Rehearsal Activity Ideas**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Source</th>
<th>Actors</th>
<th>Community</th>
<th>Community with Actors</th>
<th>Production/Design Team</th>
<th>Activity Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circle Dash</td>
<td>9; Rohd</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>Cover the Space</td>
<td>12; Rohd</td>
<td>X</td>
<td>X</td>
<td></td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>Defender</td>
<td>17; Rohd</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>Minefield</td>
<td>20; Rohd</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>Donkey</td>
<td>24; Rohd</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>W</td>
<td></td>
</tr>
<tr>
<td>Trust Circle</td>
<td>30; Rohd</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Trust Work</td>
<td></td>
</tr>
<tr>
<td>Blind (No Contact)</td>
<td>35; Rohd</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Trust Work</td>
<td></td>
</tr>
<tr>
<td>Collecting stories art</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Visual Artwork and Display/Writing</td>
<td></td>
</tr>
<tr>
<td>Gestaltic Art</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>Visual Artwork and Display</td>
<td></td>
</tr>
<tr>
<td>Dance Pre-Show</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>Performance Art</td>
<td></td>
</tr>
<tr>
<td>Collective Drawing</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>Art and Collaboration</td>
<td></td>
</tr>
<tr>
<td>Journaling</td>
<td>16; Neelands</td>
<td>X</td>
<td>X</td>
<td></td>
<td>Creative Writing</td>
<td></td>
</tr>
<tr>
<td>Storytelling</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Game/Process/Comfort</td>
<td></td>
</tr>
<tr>
<td>Words in Bodies</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>Creative Writing/Art/Reflection</td>
<td></td>
</tr>
<tr>
<td>Facebook page? Social Media Platform</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Publicity</td>
<td></td>
</tr>
<tr>
<td>Character of Object</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>Props Master</td>
<td>Game/homework/Discussion introduction</td>
</tr>
<tr>
<td>Still Image</td>
<td>25; Neelands</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Bodies as art/Discussion instigator</td>
<td></td>
</tr>
<tr>
<td>Improv and the Environment</td>
<td>Lauren</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>AO</td>
<td>Game/Movement/Discussion</td>
</tr>
<tr>
<td>Life Energy Work</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>Game/Movement/Discussion/Trust</td>
<td></td>
</tr>
<tr>
<td>Body Empowerment Workshop</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>Game/Movement/Discussion/Confidence</td>
<td></td>
</tr>
<tr>
<td>Marcela Takes Down</td>
<td>107; 110; Graham</td>
<td>X</td>
<td>X</td>
<td></td>
<td>Game/Movement/Discussion/Trust</td>
<td></td>
</tr>
<tr>
<td>Gypsy Robin</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>Community/Support/Gratitude</td>
<td></td>
</tr>
<tr>
<td>Nudity in Art? Photography?</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>Guest Artist/Dramaturg</td>
<td>Visual Artwork and Display</td>
</tr>
<tr>
<td>Can I have everyone involved come for Jamie’s 6th?</td>
<td>Lauren</td>
<td>X</td>
<td></td>
<td></td>
<td>Community/Support/Gratitude</td>
<td></td>
</tr>
<tr>
<td>Psychological Gore</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>Game/Movement/Discussion</td>
<td></td>
</tr>
<tr>
<td>Ability Exercise (Get team across the room?)</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>Game/Movement/Discussion</td>
<td></td>
</tr>
<tr>
<td>Fluff</td>
<td>146; Graham</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>Game/Movement/Connection/Discussion</td>
<td></td>
</tr>
</tbody>
</table>
## Appendix I

**Sample Rehearsal, Design, and Production Reports:**

### Body Awareness

**Rehearsal Report**

**Dates:** January 23, 2017  
**Location:** Forbes/Miller 1103

**Accidents/Injuries:**  
Attendance: M. Ciszek, L. West, A. LeFon, A. Ribeiro, M. Merline, B. Pelar, I. Hamilton, G. Strope, M. Mathis  
Late/Absent: M. Rivers (late, excused)

<table>
<thead>
<tr>
<th>Rehearsal Schedule</th>
<th>Next Rehearsal Daily Call or/25/17</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>When</strong></td>
<td><strong>What</strong></td>
</tr>
<tr>
<td>6:30</td>
<td>Meet in Forbes Lobby</td>
</tr>
<tr>
<td>6:35</td>
<td>Megan’s introduction to the cast</td>
</tr>
<tr>
<td>6:45</td>
<td>Move to Miller</td>
</tr>
<tr>
<td>7:05</td>
<td>Start of Bare Naked Ladies Club Meeting</td>
</tr>
<tr>
<td>8:30</td>
<td>End of Club Meeting, Move to Forbes 1211</td>
</tr>
<tr>
<td>8:35</td>
<td>Discuss Meeting</td>
</tr>
<tr>
<td>9:30</td>
<td>End of Rehearsal Day</td>
</tr>
</tbody>
</table>

**Upcoming Dates:**  
- Our next design meeting is Saturday, January 28 at 12:30  
- We will have a readthrough of the play Wednesday, January 25 at 9:00 pm, please contact stage management if you would like to attend.

**General Notes:**  
- No notes, thank you!

**Director:**  
- Megan needs to clean her room.  
- Megan will determine how she would like to involve the Bare Naked Ladies Club in our process.

**Scenery:**  
- No notes, thank you!

**Story Art:**  
- No notes, thank you!

**Dramaturgy:**  
- Thank you for attending the meeting with us today!

**Costumes:**  
- No notes, thank you!

**Sound:**
Body Awareness
Rehearsal Report
Date: January 26, 2017
Location: Forbes/UREC
Accidents/Injuries: None!
Attendance: M. Ciszek, L. West, A. LeFon, A. Ribeiro, M. Merline, B. Pelar, I. Hamilton, G. Strope, M. Mathis, M. Rivers
Late/Absent: None!

<table>
<thead>
<tr>
<th>Rehearsal Schedule</th>
<th>Next Rehearsal Daily Call 01/28/17</th>
</tr>
</thead>
<tbody>
<tr>
<td>When</td>
<td>What</td>
</tr>
<tr>
<td>8:00</td>
<td>Meet in Forbes and Drive to UREC</td>
</tr>
<tr>
<td>9:00</td>
<td>Trust and Character Exercises in the UREC Pool</td>
</tr>
<tr>
<td>10:10</td>
<td>Discuss Exercises</td>
</tr>
<tr>
<td>11:00</td>
<td>End of Rehearsal Day</td>
</tr>
</tbody>
</table>

Upcoming Dates:
- Our next design meeting is Saturday, January 28 at 12:10

General Notes:
- No notes, thank you!

Director:
- Megan needs to clean her room.
- Megan will be scheduling meetings with publicity, scenery, and properties.

Scenery:
- Megan will be working on scheduling a meeting with scenery.

Story Art:
- No notes, thank you!

Dramaturgy:
- No notes, thank you!

Costumes:
- No notes, thank you!

Sound:
- No notes, thank you!

Lighting:
- No notes, thank you!

Properties:
- Megan will be working on scheduling a meeting with properties.

Publicity:
- Megan will be working on scheduling a meeting with publicity.
# Body Awareness

## Rehearsal Report

**Date:** February 18, 2017  
**Location:** Forbes 1220  
**Attendance:** M. Ciszek, A. K. Nix, N. Redifer, A. LeFon, E. Addington, A. Ribeiro, Full Cast  
**Late/Absent:** M. Rivers (late, excused)

<table>
<thead>
<tr>
<th>Time</th>
<th>When</th>
<th>Who</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:16 pm</td>
<td>Modified Has and Lies</td>
<td>Full Cast (plus N. Redifer)</td>
</tr>
<tr>
<td>4:51 pm</td>
<td>Discuss Dramaturgy and Sexuality with Nicole</td>
<td>Full Cast (plus N. Redifer)</td>
</tr>
<tr>
<td>5:52 pm</td>
<td>Five Minute Break</td>
<td>Full Cast (plus N. Redifer)</td>
</tr>
<tr>
<td>6:07 pm</td>
<td>Warmups and Discussion of Outreach Opportunities</td>
<td>Full Cast (plus N. Redifer)</td>
</tr>
<tr>
<td>6:12 pm</td>
<td>Work Scene 1.2</td>
<td>B. Pelar, I. Hamilton, G. Strope, M. Mathis</td>
</tr>
<tr>
<td>6:57 pm</td>
<td>Work Scene 1.1</td>
<td>Full Cast (except M. Merling)</td>
</tr>
<tr>
<td>7:11 pm</td>
<td>Ten Minute Break</td>
<td>Full Cast</td>
</tr>
<tr>
<td>7:43 pm</td>
<td>Continue Working Scene 1.1</td>
<td>Full Cast (except M. Merling)</td>
</tr>
<tr>
<td>6:03 pm</td>
<td>Work Scene 2.1</td>
<td>M. Rivers, G. Strope</td>
</tr>
<tr>
<td>7:02 pm</td>
<td>Work Scene 2.2</td>
<td>Full Cast</td>
</tr>
<tr>
<td>7:34 pm</td>
<td>End of Rehearsal Day</td>
<td>-</td>
</tr>
</tbody>
</table>

### Upcoming Dates:
- Our first production meeting is Saturday, February 25 at 12:00.

### General Notes:
- None!

### Director:
- Megan needs to clean her room.

### Scenery:
- No notes, thank you!

### Costumes:
- No notes, thank you!

### Lighting:
- No notes, thank you!

### Sound:
- No notes, thank you!

### Properties:
- No notes, thank you!

### Dramaturgy:
- Thank you for coming to talk with us today!

### Story Arc:
- No notes, thank you!

### Publicity:
- No notes, thank you!

---

**Fun Thing of the Day:** “You’re/I’m Jewish now!” - Michael Mathis and Matt Merling
# Body Awareness

**Rehearsal Report**

- **Date:** February 25, 2017  
- **Location:** Forbes 1220  
- **Accidents/Injuries:** None!  
- **Attendance:** M. Ciszak, A. K. Nix, A. LeFon, E. Addington, A. Ribeiro, Full Cast (except M. Mathis)  
- **Late/Absent:** I. Hamilton (late, excused)

<table>
<thead>
<tr>
<th>When</th>
<th>Rehearsal Schedule</th>
<th>Who</th>
<th>Next Rehearsal Daily Call 02/27/17</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00 pm</td>
<td>Hos and Lies</td>
<td>Full Cast (except I. Hamilton and M. Mathis)</td>
<td>TBA</td>
</tr>
<tr>
<td>6:10 pm</td>
<td>Warmups</td>
<td>Full Cast (except M. Mathis)</td>
<td></td>
</tr>
<tr>
<td>7:17 pm</td>
<td>Work Scene 1.4</td>
<td>Full Cast (except M. Merline and M. Mathis)</td>
<td></td>
</tr>
<tr>
<td>6:20 pm</td>
<td>Ten Minute Break</td>
<td>Full Cast (except M. Mathis)</td>
<td></td>
</tr>
<tr>
<td>6:30 pm</td>
<td>Discuss Posters</td>
<td>Full Cast (except M. Mathis)</td>
<td></td>
</tr>
<tr>
<td>6:37 pm</td>
<td>Run the First Half of Day 2</td>
<td>Full Cast (except M. Mathis)</td>
<td></td>
</tr>
<tr>
<td>7:21 pm</td>
<td>Seven Minute Break</td>
<td>Full Cast (except M. Mathis)</td>
<td></td>
</tr>
<tr>
<td>7:10 pm</td>
<td>Discuss Notes for the Run</td>
<td>Full Cast (except M. Mathis)</td>
<td></td>
</tr>
<tr>
<td>7:17 pm</td>
<td>Line Run the Second Half of Day 2</td>
<td>Full Cast (except M. Mathis)</td>
<td></td>
</tr>
<tr>
<td>7:59 pm</td>
<td>End of Rehearsal Day</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Upcoming Dates:
- Our first production meeting is Saturday, February, 25 at 12:30.
- Changeover will be Wednesday, March 1 at 6:00 pm.
- We will be having a staged reading next Thursday, March 2nd at 7:00 pm in TDU.

### General Notes:
- None!

### Director:
- Megan needs to clean her room.

### Scenery:
- Megan would like to meet with scenery and the studio theatre managers on Tuesday at 5:00. If you have any conflicts with this please contact stage management.

### Costumes:
- No notes, thank you!

### Lighting:
- No notes, thank you!

### Sound:
- No notes, thank you!

### Properties:
- No notes, thank you!

### Dramaturgy:
- No notes, thank you!

### Story Art:
- No notes, thank you!

### Publicity:
- Megan will be contacting publicity about her ideas for the poster.

**Fun Thing of the Day:** Today we played Gwyneth, Gwyneth, Guine
# Body Awareness

## Design Meeting

**Date:** February 4, 2017  
**Location:** Carrier 39B  
**Began:** 12:32  
**Ended:** 1:37

**Attendance:** M. Ciszek, L. West, A. LeFon, A. Ribeiro, M. Weaver, S. Rogers, C. Phillips, L. Komarow, N. Redifer, K. McMesny, S. Their, J. McCray, S. Wilson

<table>
<thead>
<tr>
<th>Upcoming Dates:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Our next design meeting will be Saturday, February 11, 2017 at 12:30.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Please make sure that you keep track of everyone that you would like to include in special thanks for our program. Stage management will ask for your lists closer to the opening of the show.</td>
</tr>
<tr>
<td>- A calendar of all of the outreach events the cast will be going to will be available shortly. Please contact stage management if you wish to attend any of the events with the cast.</td>
</tr>
<tr>
<td>- Megan would like to encourage designers to come into rehearsals if they would like to do so. Please contact stage management if you would like to attend rehearsal.</td>
</tr>
<tr>
<td>- Megan would like everyone to be able to visualise their projects by our next meeting so we can see how they all work together, and adjust accordingly.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Director:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Megan needs to clean her room.</td>
</tr>
<tr>
<td>- Megan would like to meet with properties this week.</td>
</tr>
<tr>
<td>- Megan will give the flyer for the discussion on eating disorder awareness to stage management. The cast will be attending this event.</td>
</tr>
<tr>
<td>- Lily mentioned an event Fem Collective is involved with that will raise awareness for domestic violence that Megan would like to involve the cast in.</td>
</tr>
<tr>
<td>- Megan would like to meet with Sydney this week to discuss her role in the process.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scenery:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Scenery will have a budget of $50.00 to be used for paint. Please make sure you send details of your spending to stage management.</td>
</tr>
<tr>
<td>- Please make sure to upload the ground plan to the google drive as soon as possible.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Costumes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Costumes will have a budget of $50.00. Please make sure you send details of your spending to stage management.</td>
</tr>
<tr>
<td>- For Jared Megan would like the effects of clothing for people on the spectrum into account.</td>
</tr>
<tr>
<td>- For Frank Megan likes the idea of showing his masculine presence, but would like to also take his personality into account, maybe a hippie new age older man type vibe.</td>
</tr>
<tr>
<td>- Megan would like to consider what the use, and meaning of the use, of makeup with Phyllis.</td>
</tr>
<tr>
<td>- For Joyce Megan would like her personality to be included in her costume, maybe a hippie mom type of vibe.</td>
</tr>
<tr>
<td>- Megan loves the idea of everyone’s appearance changing over time after Frank is introduced, she would also like her appearance to change but maybe in a different way.</td>
</tr>
<tr>
<td>- Megan would like to talk to Irene and Miyah about their thoughts on their character’s appearance.</td>
</tr>
<tr>
<td>- Jordan will be coming into rehearsal sometime this week.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lighting:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Speakers will most likely be underhung.</td>
</tr>
</tbody>
</table>
- Megan would like the lamp we will use to be practical. She may also want a practical light in the kitchen. The lamp could potentially also be programmed into the board.
- Megan would like to make sure lighting help the audience understand the use of the space, especially regarding transitions.
- Megan would like to play with all of the blackouts written into the script, they may not all be total blackouts.
- Megan would like to make sure the audience is always aware of the presence of the blackboard, maybe by using light.
- Megan would like to play with the idea of dimly lighting the audience when Phyllis interacts with them.

**Sound:**
- Speakers will most likely be underhung. Molly will determine which speakers she will need after talking with Tom Carr.
- Molly has found frequencies that only women and young boys can hear that she would like to use in the photoshoot scene.
- Please make sure to send sound bites to stage management before our meeting next week.

**Properties:**
- Properties will have a budget of $50.00. Please make sure you send details of your spending to stage management.
- Kelly is prepared to pull props on Monday.
- Megan would like to meet with properties this week.

**Dramaturgy:**
- The website looks great so far! We are excited to see the rest of your work.
- Megan would like to have some kind of tie in from the blog to the website.
- Megan would like research into the use of Shabbas instead of Shabbat in the show, as well as how Shabbas should be pronounced. Megan would like to talk to Rebecca Lustig with Nicole about this to get her opinion.
- Megan would like Nicole to look into using the signs from the women’s march as soon as possible.
- The lobby display will incorporate a collage type display and will show our journey through our process, possibly the journey through body awareness week, and help bring bodies into the conversation of the show.

**Story Art:**
- Publicity will be sharing their budget of $50.00 with Story Art to be used for posters, programs, and the lobby display. Please make sure you send details of your spending to stage management.
- The lobby display will incorporate a collage type display and will show our journey through our process, possibly the journey through body awareness week, and help bring bodies into the conversation of the show.
- Sydney would like to come into rehearsals to take pictures.
- The profiles of cast members may be used in the lobby display.
- Megan would like to meet with Sydney this week to discuss her role in the process.

**Publicity:**
- Story Art will be sharing their budget of $50.00 with Publicity to be used for the lobby display. Please make sure you send details of your spending to stage management.
- Megan will draft an email for the Bare Naked Ladies leading into publicity contacting them. She would like them to see the show and possibly have a workshop to start differently structured conversations with them.
- Sky will hopefully have a website up tomorrow.
- If we proceed with an idea of incorporating a body awareness week into our process, Megan would like to incorporate publicity into that portion of the process.
# Body Awareness

## Production Meeting

**Date:** March 18, 2017  
**Location:** Forbes Studio Theatre  
**Began:** 12:34 pm  
**Ended:** 1:25 pm  
**Attendance:** M. Ciszek, A. K. Nix, A. LeFon, S. Wilson, L. Komarow, K. McNesby, C. Phillips, N. Redifer, M. Weaver, C. Edwards, S. Rogers

<table>
<thead>
<tr>
<th>Upcoming Dates:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Cue to Cue is tomorrow, <strong>March 18 at mrocarn.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• If you would like to have anything posted on our blog, please email it to Sky.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Director:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Megan will contact Lily regarding how to send out a mass email.</td>
</tr>
<tr>
<td>• Megan will be sending Sky pictures to put on the blog shortly.</td>
</tr>
<tr>
<td>• Megan will email John Burgess about our budget and the posters.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scenery/Technical Direction:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• There is a bolt loose in the front, center row of seats.</td>
</tr>
<tr>
<td>• Megan would like for the acting block being used as the bedside table to be secured.</td>
</tr>
<tr>
<td>• Megan would like the chair racks in the balcony to be neater.</td>
</tr>
<tr>
<td>• Lighting and sound need gaff tape, would it be possible to get some without buying it?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Costumes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Stage management will be contacting the male cast members about shoes.</td>
</tr>
<tr>
<td>• We will be incorporating makeup into the costume parade tomorrow.</td>
</tr>
<tr>
<td>• Stage management will make space for the costume plot in the dressing rooms.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lighting:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Please make sure to neaten up the catwalks.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sound:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• No notes, thank you!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Properties:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Megan would like to know if anything can be done about the noise created when actors put the pitcher in fridge.</td>
</tr>
<tr>
<td>• Stage management will contact the cast asking them to bring in magnets for the fridge.</td>
</tr>
<tr>
<td>• Megan would like the art on the back of the blackboard to be neater, and have a small description of the art next to it.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dramaturgy:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• No notes, thank you!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Story Art:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Story art will be taking production photos during first dress.</td>
</tr>
<tr>
<td>• Please email John Burgess regarding the use of a tv or a projector for the lobby display.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Publicity:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Thank you for the beautiful posters!</td>
</tr>
<tr>
<td>• Programs will hopefully be completed by Wednesday. They will be printed in black and white.</td>
</tr>
<tr>
<td>• Megan would like for Lily to reach out to groups we have worked with, and related ones we have not worked with, to advertise the show, and ask for feedback if they come.</td>
</tr>
<tr>
<td>• Megan will contact Lily regarding how to send out a mass email.</td>
</tr>
<tr>
<td>• Megan will be sending Sky pictures to put on the blog shortly.</td>
</tr>
</tbody>
</table>
Appendix J

Body Awareness Posters

let’s start a conversation.

body awareness

a staged reading of the play by
Annie Baker

Thurs. March 2nd
at 7:00 pm
in Taylor Down Under

“Body Awareness” is presented by special arrangement with SAMUEL FRENCH, INC.

Contact: Megan Ciszok; ciszkm@dukes.jmu.edu
Body Awareness
by Annie Baker

March 24-25
at 8pm
March 25-26
at 2pm
March 27-28
at 8pm
in the
Studio Theatre

feminism - n. /'fem,e'nizem'/
1. the theory of the political, economic, and social equality of the sexes
2. The right to choose in a society free of hierarchy
3. An examination of sexism with the intent to end it.

Tickets: $8
Students: $6

“Body Awareness” is presented by special arrangement with SAMUEL FRENCH, INC.
If you have questions, contact: lefonah@dukes.jmu.edu

Forbes Center Box Office
147 Warsaw Ave.
Harrisonburg, Virginia 22807
call (540) 568-7000 or visit www.jmuforbescenter.com
Tickets also available at the Studio Theatre Box Office 1 hour prior to performance.
Body Awareness
by Annie Baker
in the Studio Theatre

March 24-25 & 27-28 at 8pm
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"Body Awareness" is presented by special arrangement
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If you have questions, contact lefonah@dukes.jmu.edu
Appendix K

Body Awareness Rehearsal Process Photos

Script Analysis…
Actor Relationship Work...
Cast Bonding & Movement Work...
Staged Reading in TDU…

Going into the Community…
Outside Community Coming to Us…
Scene work...
Appendix L

Body Awareness Spending

Costumes: $44.68  
Lighting: $0  
Sound: $0  
Scenery: $0  
Props: $51.69  
Dramaturgy: $0  
Publicity: $105 + programs

Total: 201.37 + programs (including posters)

This is included as proof that money need not get in the way of producing theatre for a community.
Appendix M

*Body Awareness Pre-Show Photos* (Audience Engagement)
Appendix N

Body Awareness Production Photos
Appendix O

Audience Feedback Examples
I thought it was interesting that throughout the entire show they never mentioned how negative or positive their use ofvodication was. Like they just seem to assume it’s a bad thing and never bring it up to date.

Megan, I could tell you did a lot of research on the topic.

Brandon’s physicality was outstanding.

The cast members all seemed so grounded and connected with each other and members. The physicality really clicked through. (In particular Brandon’s role.)

Educational exp. vs. life experience.

Just because we may not see the empathy in a person does not mean they don’t feel it.

I couldn’t see Irene during the photoshoot scene.
I will do better in my life to educate myself and to listen to the opinions of others and realize that I can do things differently. I need to be more informed or interested.

There's no one way to be a feminist. There is no one way to break from your oppression. Set yourself.

Body Awareness is essential, Physical, and spiritual.

Thank you for the O'Keefes.

I thought the casting of the acting about was very fitting to the type of character. Also the conversations were provided from real different viewpoints but from many related to theatre. Second scene best done in the context of production.

I have a younger brother on the spectrum, and lack of empathy has been a looming topic in my home for a long time. Joyce and Jared's relationship made me think a lot about my own family, and reminded me that it's still just as loving and beautiful as any other.
Appendix P

The Experiential Learning Cycle

Experiential Learning Cycle

Experiencing
The Activity Phase

Applying
Planning Effective Use of Learning

Publishing
Sharing Reactions and Observations

Generalizing
Developing Real World Principles

Processing
Discussing Patterns & Dynamics

Now what?

What?

So what?

This is the system I used for guiding my audiences through a talkback after every performance, in order to turn watching *Body Awareness* into an active learning process, rather than a passive entertainment experience. Thank you to Lesley Eicher, JMU’s Health Education Coordinator, for sharing these resources with me.
PROCESSING QUESTIONS: AN AID TO COMPLETING THE LEARNING CYCLE

Beverly A. Gaw

Learning is a process in which an individual changes in ways not dictated by his or her heredity (Bigge, 1964, p. 1). These changes may occur in any or all of the person’s sensing, thinking, feeling, wanting, or acting dimensions (Wackman, Miller, & Nunnally, 1975). The experiential learning cycle attempts to have an impact on all these ways of knowing and relating the past and the present, here-and-now experience. As Dewey (1933, p. 41) suggested, “To ‘learn from experience’ is to make a backward-forward connection between what we do things and what we enjoy or suffer from things in consequence.”

The Experiential Learning Cycle

Experiential learning provides activities that have the potential to involve the whole person in the educational process. Each stage of the experiential learning cycle has objectives that move toward the ultimate goal of increasing the options available to a person in the face of new but similar situations.

The objectives of each phase of the cycle (see Pfeiffer & Jones, 1975) are as follows (see Figure 1):

1. **Experiencing:** to generate individual data from one or more of the sensing, thinking, feeling, wanting, or doing modes;
2. **Sharing:** to report the data generated from the experience;
3. **Interpreting:** to make sense of the data generated for both individuals and the group;
4. **Generalizing:** to develop testable hypotheses and abstractions from that data;
5. **Applying:** to bridge the present and the future by understanding and/or planning how these generalizations can be tested in a new place.

The technique that enables the facilitator to accomplish the objectives of each stage of the learning cycle and promote movement to the subsequent stages is processing. Many educators and facilitators are aware of the importance of processing skills in maximizing participants’ learning. The competent facilitator renders the experience more than merely an exciting and involving one; he or she leads the participant through the cycle so that transfer of learning occurs (Benne, 1976). The skilled facilitator is “tuned in” to the participants (Eiben, 1976) and is responsive to “moment to moment” changes in the group (Phillips, 1976). Because the specific route to transferring learning is determined by the data the participants generate, the facilitator must have a large and flexible repertoire of questions to stimulate, maintain, and complete the cycle. ¹

---

¹Experiential learning usually occurs within a group; however, the principles can be applied to dyads, such as the therapeutic relationship, or a single individual, such as a person completing a workbook activity.

²Although the facilitator does not always assume responsibility for the entire cycle (e.g., process observers can be used), he or she needs to be capable of directing the entire process.
Figure 1. The Experiential Learning Cycle

While educators and group leaders alike stress the necessity of processing, there are, in reality, very few guidelines in the literature for accomplishing that goal. A random survey of over two dozen exercise books, teacher's manuals, and workbooks published from 1970-1978 indicates that facilitators wishing to follow the experiential cycle are given little, and in some cases no, instruction about how to do it. These books fall fairly equally into one of three categories:

1. No questions, guidelines, or directions for integrating learning are provided. The facilitator is given the activity and its objective (Brooks, no date; Egan, 1975; Francis & Woodcock, 1976; Johnson, 1974; McCroskey, Larson, & Knapp, 1971; Myers & Myers, 1973; Stewart & D'Angelo, 1975). For example, in an instructor's guide to A Systems Approach to Small Group Interaction (Tubbs, 1978), the "trust walk" is suggested as an experiential activity, and only the following instructions are included:

   Trust Walk: Members are paired on some basis. One member of the pair assumes the role of being "blind" by closing his or her eyes. The other person leads him or her around, maintaining contact with only one hand placed on his or her shoulder (from behind). After a five minutes or so, the members reverse roles. The instructions may contain some suggestions about trying to sense whether the "blind" person begins to feel trust for the other person. (p. 10)

2. The facilitator is instructed to lead a discussion, pulling out the important concepts the experience was to generate (Pfeiffer & Jones, 1975; Wackman, Miller, & Dunphy, 1975). For example, in "Admissions Committee: A Consensus-Seeking Activity" (Pfeiffer & Jones, 1973), the facilitator is instructed to draw out the following concepts:

   1. The consensus process within each group: assets and difficulties, whether the rules were followed, and the dynamics behind the posted scores.
   2. Ways in which performance could be improved in future consensus-seeking activities.
   3. Work situations to which the principles of achieving consensus could be applied. (p. 16)

3. The facilitator is given some specific discussion questions that tap only certain phases of the learning cycle (Frank & Jandt, 1975; Hall et al., 1975; Jongeward & James, 1973; Krupar, 1973; Napier & Gershenfeld, 1973; Stevens, 1971; Thayer, 1976). For example, in A Handbook of Verbal Group Exercises (Morris & Cinnamon, 1975), the questions suggested for a "Coping with Confrontation" experience focus mainly on what happened (sharing) and what it meant (interpreting):

   a. How did you feel about going into the inside chair? Why? Did your feelings change once you were in the chair?
b. How did you react to the feedback? In most instances, did you tend to agree or disagree? Why? Did the feedback surprise you? Did you feel it was honest?

c. Were you hesitant about giving feedback? Why? Was your feedback primarily negative or positive? Why?

d. What did you learn from the people you felt were most complimentary and critical? Have your feelings changed about these people? Has your self-concept changed? In what way? (p. 71)

An example that indicates primary focus on the abstracting phase is found in an exercise on paraphrasing (Weaver, 1978):

- Do you find paraphrasing difficult? Why?
- Does paraphrasing serve to clarify conversation?
- Are there weaknesses in paraphrasing? Are there certain situations where it might not be appropriate?
- Is it realistic to expect people to paraphrase in normal conversation? (p. 28)

While there should be no excuse for omitting general guidelines aimed at eliciting the conceptual purpose of the exercise, it is understandable that only the most abstract sort of directions can be given. If, in fact, it is true that the greatest learning is generated in the particular participant's here-and-now experience, then questions covering all the possible learnings are impossible to predict. It may even be that the longer the list of specific questions the facilitator brings to the experience, the less likely participant-based and -directed learning is to occur.

The effective facilitator is situationally responsive. He or she guides any particular group of participants to find learning that is meaningful and testable for them, regardless of whether it fits with the author's or facilitator's conceptual scheme. In other words, the process is trusted to unfold and evolve. The ideal facilitator does not lead the participants to conclusions but rather stimulates insights and then follows what emerges from the participants.

One of the books surveyed, Reality Games (Sax & Hollander, 1972), does provide some general guidelines to encourage the participants to direct their own learning experience. When they falter or reach the end of a particular theme or train of thought, another question can be asked to help them move on. For example, some suggested questions are "How do you feel about that?"; "Have you considered any other alternatives?"; "Are those all the necessary facts?" Sax and Hollander (pp. 43, 67-68) further provide questions that clarify feelings ("If you felt sad, what about the problem would make you feel that way?"); needs ("What did you wish would happen?"); thinking ("How do you see the problem as a whole?"); point of view ("What led you to expect that?"); consistency ("Are the needs compatible?"); and completeness ("Are there some reservations that have not been expressed?").

**Processing Questions for Each Stage of Cycle**

Although the questions suggested by Sax and Hollander are a welcome addition to the facilitator's repertoire, not all of them fit clearly into the progressive stages of the experiential learning cycle. Following is a series of questions designed for each stage of the experiential cycle.

Usually in stage one, the experiencing phase, participants are engaged in an activity to generate data, and processing the data does not in actuality begin until the second stage, sharing. However, since every facilitator has had the experience of meeting participants' resistance to beginning and/or completing an activity, questions are provided for this stage. These questions are usually "no-fail" questions for three reasons: (1) they tend to break down resistance by allowing the participants' resistance to getting involved in the activity; (2) if resistance cannot be overcome, processing the blocking itself becomes the learning; and (3) they can be used at any stage of the experiential cycle. They are key questions that,
when combined with the facilitator's summarizing and reflecting, aid the group in moving either more deeply into the stage at hand or on to another stage.

- What is going on?
- How do you feel about that?
- What do you need to know to...?
- Would you be willing to try?
- Could you be more specific?
- Could you offer a suggestion?
- What would you prefer?
- What are your suspicions?
- What is your objection?
- If you could guess at the answer, what would it be?
- Can you say that in another way?
- What is the worst/best that could happen?
- What else?
- And?
- Would you say more about that?

In stage two, the sharing phase, participants have completed the experience. Questions are directed toward generating data.

- Who would volunteer to share? Who else?
- What went on/happened?
- How did you feel about that?
- Who else had the same experience?
- Who reacted differently?
- Were there any surprises/puzzlements?
- How many felt the same?
- How many felt differently?
- What did you observe?
- What were you aware of?

In stage three, the interpreting phase, participants now have data. Questions are directed toward making sense of that data for the individual and the group.

- How did you account for that?
- What does that mean to you?
- How was that significant?
- How was that good/bad?
- What struck you about that?
- How do those fit together?
- How might it have been different?
- Do you see something operating there?
- What does that suggest to you about yourself/your group?
- What do you understand better about yourself/your group?
In stage four, the generalizing phase, participants work toward abstracting from the specific knowledge they have gained about themselves and their group to superordinate principles. Questions are directed toward promoting generalizations.

- What might we draw/pull from that?
- Is that plugging in to anything?
- What did you learn/relearn?
- What does that suggest to you about _______ in general?
- Does that remind you of anything?
- What principle/law do you see operating?
- Does that remind you of anything? What does that help explain?
- How does this relate to other experiences?
- What do you associate with that?
- So what?

In stage five, the applying phase, participants are concerned with utilizing learning in their real-world situation. Questions are directed toward applying the general knowledge they have gained to their personal and/or professional lives.

- How could you apply/transfer that?
- What would you like to do with that?
- How could you repeat this again?
- What could you do to hold on to that?
- What are the options?
- What might you do to help/hinder yourself?
- How could you make it better?
- What would be the consequences of doing/not doing that?
- What modifications can you make work for you?
- What could you imagine/fantasize about that?

A final stage can be added here, that of processing the entire experience as a learning experience. Questions are aimed at soliciting feedback.

- How was this for you?
- What were the pluses/minuses?
- How might it have been more meaningful?
- What's the good/bad news?
- What changes would you make?
- What would you continue?
- What are the costs/benefits?
- If you had it to do over again, what would you do?
- What additions/deletions would help?
- Any suggestions?

It is obvious that many of these questions focus on and will elicit similar responses; i.e., they overlap in content and meaning. However, for the skillful facilitator variations on the same theme offer more than one road to arrive at the same place.
Appendix Q

Sample Community Partners’ Resources

**eating disorders**

**AWARENESS MONTH**

**SAVE THE DATES:**

21 February

Guest speakers from the Alliance for Eating Disorders Awareness.

Madison Union Ballroom 7 pm

&

Look for us on the TDU Patio
February 14, 16, and 21

---

"Mirrors"

Mirrors reflect light,
but eyes reflect souls.
You look at your face,
but why can't you bear to look at your soul?

Mirrors are the facilitators of falsity,
for they exploit and manipulate physical light in order to quench our internal light.
We leave mirrors not with our reflections burned on the back of our eyelids,
but rather our insecurities.

But our souls.
Ethereal motes of light that envelope us in their auroral blanket.
It is there that our true beauty resides.

Your beauty isn't the angle of your cheekbones,
it's the jubilant laugh that emerges unrestrained from your lips.
Your beauty isn't the barrage of cruel words from others,
it's the overflowing reservoir of love and compassion that resides in your heart.
Beauty in its purest form has never been and will never be corporal.

Look into the mirror.
Allow your gaze to pierce the haze of doubt and disillusionment.
Look into the mirror.

Liberate your eyes from the cataracts of self-hatred.
Look into the mirror.
See not your face.
Look into the mirror.
See your soul.
Look into the mirror.
See yourself for who you truly are.
Pledge to #ChangeMentalHealth!

I pledge to recognize that it starts with me. 
*Conversation, support, and understanding* all start with me.

I pledge to join the *conversation* surrounding mental health. 
I pledge to be open to the mental health *conversation*, striving to change the way our culture talks about mental health.

I pledge to help create a more *supportive* culture at James Madison University. 
I pledge to be *supportive* of my peers and family, and anyone else who may be suffering. 
I pledge to practice *self-support* by helping myself if I am emotionally suffering.

I pledge to be *understanding* regarding mental health. 
I pledge to promote an *understanding* culture by helping to create a common language to employ, a language developed to aid in recognizing the 5 signs of emotional suffering.

I pledge to take action if I recognize my peer(s) demonstrating any of the five signs: 
- Personality change  
- Agitation  
- Withdrawal  
- Poor self-care  
- Hopelessness

I pledge to prioritize my mental health and the mental health of all others, as it is no less significant than other aspects of an individual’s well-being.
A Source for the Main Characteristics and Traits of Asperger’s Syndrome:

### BNL's Self-Care Diagram

**Moods and Related *Self-Love Activities (SLA)*

<table>
<thead>
<tr>
<th>Mood: Sad/Depressed</th>
<th>Angry/Frustrated</th>
<th>Stressed</th>
<th>Anxious</th>
<th>Happy</th>
<th>Lonely</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>SLA:</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Move your body!</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stretch</td>
<td>Go running</td>
<td>Yoga</td>
<td>Stretch</td>
<td>Go running</td>
<td>Yoga</td>
</tr>
<tr>
<td>Go for a walk</td>
<td>Zumba</td>
<td>Walking</td>
<td>Yoga</td>
<td>Go for a walk</td>
<td>Walking</td>
</tr>
<tr>
<td>Dance/Fitness-Class</td>
<td>Boxing class</td>
<td>Biking</td>
<td>Class</td>
<td>Yoga</td>
<td>Class</td>
</tr>
<tr>
<td>Running/Working out</td>
<td>Work out/lift</td>
<td>Dance</td>
<td>Yoga</td>
<td>Yoga</td>
<td>Yoga</td>
</tr>
</tbody>
</table>

#### Breathe

<table>
<thead>
<tr>
<th>Try breathing exercises</th>
<th>Meditation * Make this about letting go * Clearing your mind Close your eyes &amp; breathe for 5-10 min</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breathe exercises</td>
<td>Breathing exercises *close your eyes *calm down *slow your heart beat *long, slow deep breaths</td>
</tr>
<tr>
<td>Breathe exercises</td>
<td>Breathing exercises *close your eyes *calm down *slow your heart beat *long, slow deep breaths</td>
</tr>
<tr>
<td>Breathe exercises</td>
<td>Be aware of your breath *appreciate your breath *appreciate being alive &amp; present</td>
</tr>
</tbody>
</table>

#### Express Yourself

<table>
<thead>
<tr>
<th>Write in journal</th>
<th>Write poems in journal Make to-do lists Draw/Paint/Color Listen to music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Draw/Paint/Color</td>
<td>Paint</td>
</tr>
<tr>
<td>Listen to music</td>
<td></td>
</tr>
<tr>
<td>Express Yourself</td>
<td>Write in journal Make to-do lists Draw/Paint/Color Listen to music</td>
</tr>
<tr>
<td>Express Yourself</td>
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</tr>
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<td>Express Yourself</td>
<td>Write in journal Make to-do lists Draw/Paint/Color Listen to music</td>
</tr>
<tr>
<td>Express Yourself</td>
<td>Write a letter</td>
</tr>
<tr>
<td>Express Yourself</td>
<td>Paint</td>
</tr>
<tr>
<td>Express Yourself</td>
<td>Write in journal Write a letter</td>
</tr>
<tr>
<td>Express Yourself</td>
<td>Draw/Color</td>
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<tr>
<td>Express Yourself</td>
<td>Write in journal Draw/Paint/Color</td>
</tr>
</tbody>
</table>

#### Pamper Yourself

<table>
<thead>
<tr>
<th>Take a long, hot shower Take a bath Do a facial mask Manicure/pedicure</th>
<th>Take a long, hot shower Make hot tea Make favorite dinner Watch fav show</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pamper Yourself</td>
<td>Pamper Yourself</td>
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<tr>
<td>Pamper Yourself</td>
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<td>Pamper Yourself</td>
<td>Pamper Yourself</td>
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</tbody>
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#### Additional Activities

- Read a book
- Watch fav movie
- Listen to music
- Call a friend
Appendix R

My Director’s Journal:
Red-Through Notes:

* Phenix AS apologies
* Joyce: a prime book in L. scene 5 end - non-confrontational
  *(Legs off + eyes = rehearsed says)*
* Why Leren at beginning + end?
* What did Joyce's friend do?
* Why Body Awareness instead of getting binder awareness?
* Sitting
* Brando: austere act. Ennio's inspired (says) distinctive
  *(physical scripts for actors -6)*
* Why don't they delete?
* Lend Amen, not Amen?
* Is page just full of shit? Can we believe anything we say?
* Consider the staging of naked photos?
  *(Blacks back... shotgun, silence, instant for photo shoot)*
  *(Mac & looking camera + smiling etc. .... back, vulgar train of thought)*
* Joyce - Joyce's relationship vs. Ted - Phyllis relationship
* Why is Phyllis: anti-theology?
* What is Epitaph?
* Ted - Frazzled and furious (right problem) = are we still going?

* "beauty" of genitalia
* Why does Joyce have all these food things?
* What tipped Frank to take a picture of family @ me end... say, is muff not "the kind of mode he does"?
* Does the fact that Frank does not get paid matter?
* Joyce = also apologizes
* Why does Frank tell Joyce not to apologize multiple times?
  *(What's the right answer?)*
* Why does Joyce always make me feel?
* (End review of scene: production)

* Lazing around
* Why does Joyce + Phyllis expedite?
* Why does Phyllis laugh about why Ted got fired?
  *(What is the idea of comedy in this play)*
* Why does Joyce treat Frank so quickly + easily?
  *(Seeing on xerorabes)*
* Do you get how @ upsets me?
* See preliminary
  *(Are you doing it?)*
* Do you know what's wrong?
* See everything
  *(Need to mention & Not sure)*
* What is Phyllis working on? Of body awareness with?
Frank Cordelle

1. Image ownership
2. Wore the same coat...
3. "I'm so tired..."
4. "I'm so tired..."
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100. "I'm so tired..."
But who cares? The pulse they give to me, by believing in me, I can turn right here around and feel it into them. They’re not yet fully walking this legacy. They’re in ways that can be the time they have left to make a difference.

So yes, my job is to empower them, but not to save them. Just like I can’t save June, not all of the women who call it home.

When it’s cold:

But I promise to listen. I promise to give back to them just as much trust and energy and passion they are giving to me. I promise to take charge, and accept responsibility. I promise not to apologize but to own what others blame or about being part. I promise to be honest. I promise to demand excellence, from myself first, then others, then my community. I promise to take the time to look inward. I promise to not pretend (as much as I can). I promise to do my best. This experience is going to be amazing, no matter what happens, because I’m surrounded by amazing people in an amazing place, and we are here.

Thank you, ladies. CG

Red Sox Meeting:

- jenndobes
- communication
- get the feedback info
- needs to decide aesthetics (lite + red + thyme)
- get list of what’s going on
- schedule to come all next week
- TDU Madison Union (carleton?) + readthrough


... -> Kitchen -> Meeting -> Reception -> Dining area -> Kitchen
People psychology interweave
explicit statement of implicit tenets

people mandate set of the scene = set of actors
...tells audience element "tweets weekly"
prompt + sort of herself
mandate = contribute to me action

Paul by the end = forced 2 confront contradictions (at home)
were trying to take top of me @ law

"people @ diff. places on journey = 2nd scene regular in mandate
be touch can't tell"

"be alone is the water" - Michael

scene 2 * playing into the game

Continuity are strong ways? intervening people?

Paul struggle - Jones + Jack
The communication that still happens in the silence
You can replace people where you inscribe

Scene 3
- you'll mean an uneventful way

2.1 point getting declared?

2.2 people + place relationship

- why struggle + stress

- Frank + Jack = relationship pair

- needs

- (work issues)

- frequency + phantasm images (sound)

- Indian w/ 2 more 3 need 2 see characters + set of reading

- Frank + hot + relationship pair

- needs

- Paul + C \\
- A bill + see Event + repulsive music

- theme (or ask)

- will + link + self

- Sam + Arts: nothing + parties + cast

- sorry to Sydney

- say of Sub @ 15:30

Kelly mail C 9:30

Do we get to evolve to be self-reflection?

to mirror checked in then
Do we need to create? (mentally or what else?) Frank's display?

- physical warm-up (Jumping Jacks - Sun Salutations)
- voice warm-up
- games: game
- Bell of Gaming game
- String moment (parachute)

Full body shake down
Roll up and down spine
Lying on back - explore diaphragmatic breathing
On back, add touch of sand
Single, then double
Sit up + massage: loosen tension in muscles of the face

Exploration of registers (chest/masad/here)

Group scenes - moving through 3 registers
Pillow, paper, red leader - yellow leader/unique New York

Ivan - Brandon (back dancing; drawing; image off - signs of image)
Jane - Shylo (blind lead - can be forgetful; back bending; scene one secret melody)

Sydney:
- discovered but incomplete bodies
- bodies in photography - operations
- forms of bodies - how that destroys relationships
- documentation video (acts creating physicality)
- documentation of all of the bodies who worked on this show

Freddie: First

I have so many Hoo's right now - Matt

What if we lived each day like it is our
FIRST...
Not like it is our
LAST?
What do you see?
Is fame a performance, after all?

Suggesting that his final answer is most important

What could be his zits?

Yes, for how he is, he has
doesn't seem to enjoy
the luxury of a
old look

Positive = confidence... looks "weathered"

Does he try to change his look?

Voice: he lives it for its deep...

Memorizing - not safe

Stands up and says he couldn't

Not a fan of new environment

What college?

Why, David Bowie?

"They have beautiful looks..."... indirectly

Yielding to deep affection... funny

He chooses his suits sometimes.

Starts feeling

Can't let it go.

Mainstream of evil?

Abigail (last night)

Can't happen. Lucky Beth

Life: growth

Scene:

Meetup: John, Marc

What's cool about

Deep, soft voice... love

Why frequent people adoration?

Ingrid meets him

Broad, up/down, down

Defeat... rejection?

Hope?

Can she decide to stop to pose

You and I think about moment of truth?

What type of teacher? We didn't see much - until

What had George Butler + Joe Wilde Davis

Hardwork, decency

Examiner:

What is his skin (other than toothache)?

Look similar when calm

Overstimulated to mean-cut

Why Butler + Bill Gates?

"Formal way of talking"?

No words in Spanish
disconnected, fashion sense
Covers about responses.

Covers about what they want at rehearsal.

Name and address.

Go to a clap jump.

Only a walk.

Out & In

Tend to see what they want to see.

- Taste of working expected
- Republicans (Carrying Reformer)

Do they know you're a good & pre-rehearsal?

No phone.

no more exchange in China, this fell behind work.

Some access to many shows, lots of layers & then for

man & need costume, no clothes, no fur-tangies

shades, no broken heels.

Matt - no smell, a single green t-shirt, chucked him

Simple pair of shoes.

Brown or red polo, no un-labeled sweatpants, only one

jeans, $$ & the long sleeve shirts, maybe at

& more?, tennis shoes & very nice shoes - only balls

Changes

Frank - gets more comfy, maybe more of body stuff

physical - big change in Frank's presence is not. (In)

Jaime - never in bed, stick off bed to bed

not casuals, little more effort, maybe little more

maybe more hair, little more making up

higher more rock, that shows nothing, no

add coming (or change from the layer)
Several
- Claiming each clear word (both & same)
- Not that I believe they worse what they say they want
- In fact (around the same self)
  First impression, I'm so simple. (Asking a particular sense)
- They have your father makes you speak, you speak (for a while)
- And I expect the other character to say
- 3 off response to the last in my line
* Switch characters (Try you are on both)

- Inner monologue exercises (2 actors behind action that
  speak inner monologue & affect others in the scene)

* Make off choice of lines (you may make in frame)
* Contact monologues

- Know where the beats are
- Make sure each beat is tight

Beats/ Monologues
- Movement - capturing words and sounds each beat completely different
- What are responses

Tor & Joyce + Inner monologue (90s?)
- Joyce trying to catch Tor & keep him still
- Eye contact
- Keep talking until he feels compelled to respond
during things in frame

Joyce + Rhymes + Eye contact (Regard 2 what is in frame)
- Hair since they being is coming from
- Seduction
- Facing away when compelled

Pop Go
jump clap
"Speak up!"
Use the language so much used for potential disasters.
Who are the teachers? Find them.
& discover through funnels.

F's + J's
Jared: space between him + Joyce, push her away
Joyce: for Jared I understand, then accept.

PAUSES
Stokes: your struggle.

* For Games
Joyce-Frank
Joyce-Frank-Ted
Joyce-Frank-Ted-Muller

Maya lead him further, yes, but give Joyce off. 2
bring it up on her own

Mr. D.: let moment he believe that Q's the

good asking each other questions

Stokes + Muller

I think tank has lost
In the muggle-tradition of
what is a "urban mother?"

Are teachers concerned
with teachers' addresses?

Making it known (voice @ play)

Has Jack taken this, give it timing?

Unsure.
Knowledge...

Information

is CRITICAL...

(AND)

HUMILITY.

- Pia Andrews

zip zap zopzing!

Brandon > Jared > waterfall words > flow
Most got copy > homework
All stay on your toes.
We read more too (Noyes's)

the uncomfortably log der Fender play recorder?

Is he frank? keep grounded but don't be so casual
with each other. you have no idea what will
will do
Frank equals space around Concert
Introducing that Frank shredded soap
Analyse Frank Jared. Is he what you expected? It's
not casual. that a man & this man is in your
Brandon don't stay away from expressions of feeling
& opinions.

Jared are you paid that the farm is open?

It's nice by checking in > coming up no words
Jared > home of 1 2 3 4 5 6 7 8 just kidding (boob)
Jared show on what psych. comes to throwing.
Jared take the pitch about not being funny then be
How much does oliver get wrapped up in beauty of comedy?
Jared - when does he eat / analyze his soup

Who is I? Who is I?

What do you need from each other?

Yard - stand by your convictions

P - climb / walk across bed
MIRROR
ON THE WALL

MU Eating Disorder Awareness Event

Mirrors reflections in this mirror may be distorted by socially constructed ideas of beauty.

Body Image
- how you see yourself when you look in mirror vs. how you see yourself in your mind
- what you believe about your appearance
- we are not born with this perception — we are taught

Factors that Affect Body Image:
- size, ability, social comparison, media, mental health, biology, culture, family, friends, peers, comments, bullying

[2/11/2017]

Plus size model = 8
Average size in America = 14

Social Media

[Summarized]

- increased body dissatisfaction
- increased disordered eating

Flora College Students Unhappy w/ weight

Brené Brown

'Vulnerability is birthplace of innovation, creativity, + change.'

OUR Secrets Keep Us SICK
Rub it in,
Say thank you,
Or
Say Thank you,
I know.

Eating disorders are **not** disorders of
CHOICE
or
VANITY

You don't recover to UTOPIA,
you recover to REAL LIFE.
THERE IS RECOVERY.

You're Beautiful

brave  
sweet  
ambitious  
cheerful  
friendly  
clever  
kind  
Curious  
funny  
SPORTY

Be **YOU**tiful

loving  
Caring  
Confident  
honest  
Bold  
brilliant  
generous  
independent  
talented

help. support. recovery.
The Alliance for Eating Disorders Awareness
(866) 662-1235 • www.allianceforeatingdisorders.com
Stages Reading:

Handing out interesting pieces:

...what to take away...

Connect to Many other

1. Issues
   - Oath
   - Copy a Work
   - Body Reading
   - Stretching
   - Vocal: Breath, Tuck of Sand, Elongated Sand of Pelvis, 
     Siers, Massage Face, Laser Jaw, Peter Piper.

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What is that initial pause for Phyllis? a thinking head
Is Jared mind?
how do Phyllis feel about Joey?
ENERGY = JEN

Too much anger shining through Jared
Sawul dripping up
Why talk about empathy?
Allow P to just reasoning before asking
They building trust
Out fit sounds like Frank. (nice coming together, no
switch

"Offering" to each other

give cake - why

by compliment - pics are beautiful
(ambulance call from working up)

How much does F care about net values?
At question
Do they enjoy being of each other
Talking face to Frank (nice + body)

Staying space before "why are you here?" -
Moment were you told no, take each
other's eyes in, then speak
"Why, do you have"

Does he shake Joyce and "What if I did?"
It's a dangerous arena. Come into dangerous
is psycho after murder any way, back this
let question alone? sit & give opportunity
to answer until she doesn't
when does he notice. She's uncomfortable?
Ask is there any thing

What is Phyllis' moment before?
Passion very evident
Journey
FIRST PRODUCTION MEETING

What do you still need?

- Beds
- Changeover beds / land in?
- Staff training days
- When to buy in warehouse?

If practical, practical:
- Logo / brand / product / social media / marketing / website
- Follow-up for compliance
- Social media campaign immediately after going live
- Video
- Relationship
- Emailing / email to pareja

Draft outline
- Ken Clarke
DAY 2

Make a right decision instead of blaming others. Change, not criticism is the key to success. Begin with making small changes, and be patient. Be open to changes and be willing to learn.

For today's work, focus on Publicity. Day 2.

1. Day in bed + 1-2-3 (call someone). 1-2-3: buying, selling, not buying. Day 2 of Page. Pull back on my own house price now. Take note: I am not sure if you will act. "No one's perfect," I always tell people. Be fair and honest with others. Keep up with actions that are important. This has been a great start. Realize that everything is connected. Be具体情况, always be flexible.

2. Write 1+ in each of the 5 areas (before, during, after). Your friends are there to help you. This was a great start. Realize that everything is connected. Be具体情况, always be flexible.

3. Work on 6-7 (focus on your needs). What is your next step? Day 2 of Page. Pull back on my own house price now. Take note: I am not sure if you will act. "No one's perfect," I always tell people. Be fair and honest with others. Keep up with actions that are important. This has been a great start. Realize that everything is connected. Be具体情况, always be flexible.

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we don't think about whales

"people don't understand the

VALUE

of

Boredom"

It doesn't matter if you're the
best in your field as long as you're contributing to it.

WHY?

WHY?

WHY?

WHY?

why

their minds are so goopy

You are the GOAT.

It feels good to learn things

I AM CONSTANTLY PREPARING MYSELF FOR WHAT COMES NEXT

We are the IDEAL DEMOCRATIC CITIZENS

because...
Believed in her when she didn't yet believe in herself

Lit from within

Who are we saying sorry to?

Scholar: Someone who has learned what one needed to learn and has created something that no one has seen before

Fake: Right something you don't mean and doing something you don't acknowledge your glory

It's better to know your flaws and be working on them, then to not be working on them at all

We seek learning even though it can never be completed

That's true

There are more things to be done than can be done

If it takes 24 hours, just because of that thousand and another flukes...

We are apt to believe that shit like this

We don't expect everyone to know what we know

& when they don't know, we don't judge them

No one should be expected to stand up and to push you and challenge you to be better

That is your own job
Golden Retrievers

we were smart but never show it
we are strong but always gentle

we were handed these things so we have TO DO GOOD WITH THEM

OUR MISSION IS THE MISSION OF SERVITUDE

WE DO EVERYTHING WITH THE Goal OF CREATING A LASTING MEMORY

Gifts are so nice, they are always given by people.

Rehearsal

PUBLICA → talk symbols

is it silent treatment normal? what is quality
JC, Feb
This is always there as pre-coach
end of her first season
Do that hurt? She cotton towns?
Please, I need to keep it.
the fans feel safe in eye meetings
You have to do that. If I'm after being break
I can deny, but
something broke up
I don't want to

CHANGE OVER

D E A Y 2

1. if I feel, really deep
2. quick wits
3. injury pace, hit job that we can
4. if I go, close in panic about shaky scenery
5. I'm ticklish, before
6. not healthy, make it healthy, from there
7. first that down Third
8. let that go, ginger

2/7/04

SEEN ELY
We only watch TV when we exercise.

We want to produce the best stock children.

When we flere things, fun at of things, thoughts, fun at of things, thoughts, we turn to books.

Sometimes there are important books.

Coach & mentor & friend.

Americans' idea of what other countries look like.

When we have exhausted our resources, we return to the simple act of living.
CHAPTER 5

51. When I was in Grade 6 Prances - let’s try thinking a little.
   - who are you?
   - who are you?
   - how did you meet?
   - what did you do?
   - what did you think?
   - what did you feel?
   - what did you learn?
   - how do you feel now?

52. Are you happy with what you do? What else do you think you could do?
   - what do you want to be?
   - what do you want to do?
   - what do you want to become?
   - what do you want to achieve?
   - what do you want to contribute?

53. Do you think you can help me (as kid)?
   - how are your friends?
   - how are your family?
   - what do you do in your free time?
   - what do you like to do?
   - what do you enjoy doing?

54. Are you happy with your friends?
   - how do you feel about them?
   - how do you feel about yourself?
   - how do you feel about your life?

55. What do you want to be when you grow up?
   - what do you want to do?
   - what do you want to become?
   - what do you want to contribute?

56. What do you think about the future?
   - what do you think about the past?
   - what do you think about the present?

57. What do you think about the world?
   - what do you think about the universe?
   - what do you think about the future?

58. What do you think about the past?
   - what do you think about the present?
   - what do you think about the future?

59. What do you think about the future?
   - what do you think about the present?
   - what do you think about the past?

60. What do you think about the future?
   - what do you think about the present?
   - what do you think about the past?
LINE NOTES

- Sparkle mask
- Not firm
- Make teetah moment
- Did I call her the quiet
- Image from show, she was quiet 1. Not present
- Not present, no咖啡
- Nice transition, yeah
- YES
- Am I just trying to sing this transition?
- Is not possible, what does this mean?
- Is that what she is I say losing?
- Not ready, no head
- Have the answers, try thinking to
- Not out of it, she sits down
- Let her tell stories

- I thought, I'm sorry
- But she told me with filling after that done?
- Fairy makes fly the butterflies and make it
- Let her tell stories

- Alt texting
- Ask again, the sound
- The way we do, the language
- Control of us
- New thought, a new (rewards)
- New thought, what are you thinking about?
- Find the, now me
- Great
- Second, more
- Second without the space (can come up later)
- There is no awareness of relationship consciousness
- Starting to play
- How to be human in a bedroom
- Do not want to say to be able to (or be able) we can say (let)
- Face of theerson
- Yes
- Make it easy to go back to your bed
- Think twice, not
- But the last letter when flush is said
- Track very nice
- Our current reaction both fill this
- Starting with 25% over being fringe picture
- You have a sunny moment

- Wait, have you talked to photographer
- Hypothalamus, doesn't change anything
- How with through less time
- Make it feel real and meetings, each for you come
- Yes for no audience,In some fun to bring up
- Brandon, I don't do to quiet
- A lot of times transition, I'm feeling early
- How did that start from through? Doesn't
- I have other, it decides a lot better?
- Why did he say "Oh" after 200 times, that is
- Or something's memory?
- Also did I hear that
- Great stage picture and project site
- Since they have it, was not "If" at all, states
- Once opposite it comes up, usual
- Had already, example
- Begin to tell us on the stuff
- Round to be here, I make you happy
- Let him have, what you get

2nd Run

- What's the current? How much free
- Yet to make better
- Yes decided about making more with
- A lot of past condition under after "So
- The feeling, may embrace
- What's the journey of career until
- "What's the current trend?"
- Wears at home all the time
- Brandon brings a lot of attention, I gave
- Morgan rather to my style, don't say no
- Morgan says, you are where he can see you, I'm
- So not, guy sitting off after listen
- At, their living up to (for me) to table
- Did I understand you, do say sincere

- Joiner each other's lives to help of family
- Right a loving love that should hold great & forever
- Visit to birthday's question, worse is to take that off
- That to sell condition the cold beer
- The day friend told about their birthday looks
- Sunday @ night in where been here
- Final decision to get fit
- Best with "I'm very thankful love"
...
126
Sr Sen...

what is your end goal as a professional theatre artist and do you know the steps you need to take to get there?

what are some jobs or experience and are you interested in that you think you might could apply to? what steps are "it" and how do we incorporate it in your journey?

what are some steps have you taken/what steps can you take to gain control of your finances?

what is your first guiding principle which will influence where you want to live and stay? is it a town a location?

are you happy? how do we balance the peace of health and happiness with work? does work?

what have you noticed about the role of music in school?

what is your vision about where you want to be in 5 years and how will that happen?

what is your goal as a youth/young artist?

what are your goals in college and beyond?

what is your dream after college?
Post-Mortem

1. present a first question & ask
2. present creative text
3. present for audience

- jargon - copyright - experience - june
- engaging community
- is many more things I wish we could have done we didn't differently, but I think that we made use expensive was extremely difficult and educational.

3. So I knew that many things were wanted to work on productions and with the help that engaged the community in live way outside the typical and slow/slow

4. important conversations, so here are some things I learned, and I will have to have further conversations to share how completed project end of semester at all of my reflections

1. start with start now & earlier in the year
2. adults - june means - to help
3. Students excited but want you to at them not in you a

- mean policies & talk to them about home if return to class & EC
- ask professors about resources
- make above voices to recheck
- process takes a lot of time & process of
- not at still enough time
- fruit but also do things to
- patience will be added & talking out of
- importance of fast - care - three
- how to present your writing
- safe scale - carries with a lot of cost
- computers change - improves

Significance:
- feeling involved the recent
- talkable
- shift space orientation
- colors present
- many much existence
- too close to home
- married approaches & to gender sexuality
- is hard
- cut age in character age
- lab ethic & past effort, but what is needed
- say it a (lab) - copy
- discuss that during photography here is almost still

Goals for action:
- immediately change
- speak to lack of in carton care
- week seven
- emotional impact on immediate experience
- possibility of time
- comments, minimal
- say, you get... can help, and things they
- I will disrupt present
130

What will you do to unimpact
- sharing + speaking up + more courage
- in middle of class (layering)
- didn't feel like time + observer's absence
  ?

- John didn't get pulled out.
- absent at first design - anxiety + got
  assignments that included me + worry
  - extended play, transitions considered
  - saw + remembered + multiple
  - shadow of shadows
  - sense of fluid + transitions?
  - don't trust that the role of
  - audience didn't match +
  - itself + direction
  - moved these up to this panel +
  - let the freeform on + this script out +
  - anything that could be
  - highlighted by Costly - balanced

- Anke Parker - too loud in herself
  - dialogue, structure
  - stereotypes trying to attack stereotypes
  - chance
  - caution + research wanted to touch
  - direct scene playing to slow
  - analysis of environment, studying slow
  - used + stated + problematic
  - both commenting + talking, born out of
  - attitude feeling helpful, developing play
  - not uninteresting, foreign
  - connected to participants

- 7's fan audience:
  - play about consistency + objectives
  - teaching, displaying
  - age
  - finally made - not, even not
  - gaining inward experience, what has gained?

Philosophy of Feminism
- final day of class

Reflections from Pi...

THINGS WENT WELL
- for me
- learning + intellectual humility
- + commitment to carry

THINGS WENT WELL FOR ME
- learning + intellectual humility
- + commitment to carry

Hence + she felt that she didn't always
- do that well + looking for feedback
- learning how to filter classroom
- to help improve + mass-transition
- with this material, pedagogy

- she wishes we had more
- teaching, do that in future
- learning to teach intersectional feminism
- a project

Bence Tudor's theory of gay development
Works Cited


COMS 401: Performance and Social Change (Syllabus),

www.csun.edu/~vcspc00g/401SYLLS04.pdf.


**Works Consulted**


This source stresses the importance of fueling students’ interest and involvement in their writing experiences, as well as the positive influence of increased student interest/involvement on standardized test scores. By actively engaging students in their writing process through the use of theatre arts activities, their desire to participate and improve is much more beneficial to test results than teaching only with those test results in mind.


This source is a guide for K-12 programs in the theatre arts for students with exceptional education needs based on a project, “Into the Scene,” whose goal was to intervene and address barriers of access to arts programs for those students with exceptional needs.


This article reflects on the fact that, even though there is ample evidence to support the need for and benefits of integrating drama into the school curriculum, there is still a hesitation on the part of teachers to carry this merge out due to pressures from standardized testing and an already crowded curriculum. However, drama has a
particular ability to help with developing literacy, which led to the start of *School Drama* (SD). In SD, teachers work together with actors in a co-mentoring relationship to use drama activities paired with relevant literacy texts to address literacy development with specific outcomes in the classroom, and this program led to positive experiences and outcomes for the students, teachers, and actors alike.


This source is about the relationship between theatre and diversity, and it emphasizes the importance of developing and encouraging active empathy in theatre artists for those of differing abilities and backgrounds. It discusses the extra responsibility that a theatre artist carries in setting an example for how to approach inclusivity and issues of diversity with grace, understanding, and sufficient knowledge.


This source describes the experience of a program that used college students and theatre arts techniques as a way of teaching sex education to nearby high school students. It stressed the importance on the influence on the growth of the college students using and learning with the theatre techniques themselves, rather than the high schoolers.

This source describes a project where teachers in NYC were given guiding resources through a program designed to track the impact of arts integration in teaching on both the students and the teachers involved. Academic improvement was tracked among the students, but there is a need for a more sensitive way to track the effect of the program on the teachers themselves.


This source examines a study whose purpose is to prove the positive impact of fusing theatre arts into other classrooms on the development of students, particularly those with increased needs. It also aims to convince any administration of the importance of interdisciplinary teaching and learning.


This source elaborates on the concept that the arts, and particularly dance, can be used as a way of teaching and explaining high difficulty content. It explores the benefit of this fusion for both those teaching science with dance as well as those learning science from dance.

This source was a study that aimed to provide more insight into the positive effects of art integration in teaching on students’ achievement. This particular study focused on the community of Community College Students, as well as the effect on both their academic and personal growth.


This source provides another detailed guide for curriculum planning when considering students with exceptional education needs.

Salas, G. L. (2008). Increasing Reading/Literacy performance of at-risk elementary students through increased access to Fiction/Non-fiction resources and incorporating readers theater activities. *Online Submission.*

This source emphasizes the critical importance of finding ways to improve literacy among at-risk students. It focuses on literacy improvement among these students as the result of incorporating Readers Theatre activities.


This source reiterates the correlation between arts integration in schools and improved academic and personal growth among students. It also provides a call to action for schools to not only include arts courses as options for students, but to require and find ways to increase student participation in these courses.

This source explores the importance of not only theatre arts education, but an emphasis on the physical experience within arts education. It explains that students experience an increased connection to and understanding of their work when there is an emphasis placed on physical activities within the lesson.


This source explores how using theatre arts and improvisation in therapy improves communication and relationships within struggling families. It provides a different approach to therapy for those looking for the multiple options for who they can become, rather than the final answer of who they currently are.


This resource describes the goals and processes of the Odyssey Theatre, an inclusive theatre in the UK. It also describes the unique qualities of an inclusive theatre environment, as well as stressing the importance of seeing every member of a theatre ensemble as an individual with unique attributes, regardless of disability or not.