“Hidden Voices: 
A creation through collaboration with fellow MFA actors 
and community partner Turning Point.”
Outreach & Engagement 
Working Portfolio

Written Documentation
Presented in Partial Fulfillment of the Requirements for 
the Degree of Master of Fine Arts in the 
Graduate School of The Ohio State University.

By

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The Ohio State University
June 6, 2006

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Assistant Professor Mo Ryan
Associate Professor Dr. Joy Reilly
Assistant Professor Janet Parrott

Approved by

Assistant Professor Mo Ryan, Chair
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Outreach and Engagement Co-Created Research Paper\(^1\)

In order to clarify potential plots and storylines for the *Hidden Voices* project, we need to look more carefully at the organization we are partnering with. Turning Point is a "domestic violence shelter advocating victim rights, crisis counseling, and help for victims of stalking and other forms of abuse in Ohio counties of Crawford, Delaware, Marion, Morrow, Union, and Wyandot.\(^2\) They are a safe house, not a homeless shelter, which provides shelter and support for victims of domestic abuse. This year is their 25\(^{th}\) anniversary.\(^3\)

With that in mind, I (AB) decided to concentrate my focus on the offenders as part of my research. I by no means want to stand up for the offenders, pardon, sympathize, or agree with what they did. I do however find that in cases with conflict there is another side to the equation. I feel that understanding and helping the offenders are essential to helping stop domestic abuse.

TP’s newest and fastest growing program is the Domestic Violence Intervention Project (Batterer’s Treatment). This is a court-ordered program, 12 to 18 weeks in length, which is based on the nationally-known Duluth program. Program participants focus on taking ownership

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\(^1\) Megan Schutt’s, Chris Roche’s and Robin Post’s portions of the group research essay are included as Appendix 1. The Works Cited page will be listed in Section 9 (Appendix 1).

\(^2\) www.turningpoint6.com

\(^3\) Turning Point Venue Visit Report
of and changing their abusive behaviors, while learning communication techniques and ways to develop healthy relationships.4

The Domestic Abuse Intervention Project (DAIP) in Duluth, Minnesota, is a comprehensive community-based program for intervention in domestic abuse cases5. It attempts to coordinate the response of the many agencies and practitioners who respond to domestic violence cases in their community. The project involves community organizing and advocacy that examines training programs, policies, procedures and texts—intake forms, report formats, assessments, evaluations, checklists and other materials. They ask how does each practice, procedure, form or brochure either enhance or compromise victim safety.6

Since abuse is about power and control, a power and control wheel was developed to help in their intervention process. The Power and Control Wheel was developed by battered women in Duluth who had been abused by their male partners and were attending women's education groups sponsored by the women's shelter7. The Wheel is used in DAIP's curriculum for men who have used violence against their female partners. While DAIP recognizes that there are women who use violence against men, and that there are men and women in same-sex relationships who use violence, this wheel is meant specifically to illustrate men's abusive behaviors toward women.8

With all this in mind, I (AB) discuss TP's venue needs. One of their needs is the idea of raising awareness and creating a forum for dialogue. We could use this for the offenders as well. By working with offenders in workshops, interviewing them, etc., we can see the other side of

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4 www.turningpoint6.com
5 www.duluth-model.org
6 www.duluth-model.org/
7 www.duluth-model.org
8 www.duluth-model.org/
the equation no matter how ugly it is. By giving a voice to these clients we will be able to show both sides of domestic violence in clear and specific ways.

In terms of clients needs according to our venue visit report, the women want someone to tell their story, to have a safe place to explore their thoughts and feelings, and something positive and engaging to be involved with. In terms of the offenders, we can take what the survivors want and apply it to the offenders. If we give them a place where they don’t feel like they are on trial, give a place to say whatever is they want, maybe we then can get to the root of the problem and try to fix it. We can give them all of this and maybe it will jump start the offenders taking ownership of and changing their abusive behaviors, while learning communication techniques and ways to develop healthy relationships through our workshops. Some say that denial is part of their behavior, but if we don’t do something about THAT behavior, what does that say about us as educators and advocates?

Within our workshops we could let the offenders tell their story in a creative way allowing them to see this behavior, recognize it and then stop the pattern of violence. We cannot ignore this group if we are to make an impact on this issue. Not only do the clients need help, so do offenders. The pattern of abuse needs to stop, but if no one addresses the offenders, where are we at the end?
THE OHIO STATE UNIVERSITY  
Department of Theatre  
Theatre 987.02 – MFA Outreach & Engagement

<table>
<thead>
<tr>
<th>ACTION PLAN FOR [name of venue]</th>
<th>Turning Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROPOSED BY [names of your small team]</td>
<td>AB, JH, and BW</td>
</tr>
<tr>
<td>LAST UPDATED</td>
<td>05/05/2006</td>
</tr>
</tbody>
</table>

OVERALL AIM OF PROGRAM:

To obtain ways of generating material for Hidden Voices through the point of view of children.

<table>
<thead>
<tr>
<th>WORKSHOP TOPIC</th>
<th>WORKSHOP OBJECTIVE (what you hope to accomplish)</th>
<th>MATERIALS</th>
<th>INTRODUCTION or WARM-UP</th>
<th>MAIN ACTIVITY</th>
<th>CLOSURE or COOL-DOWN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is my name? Drama Games for Kids</td>
<td>An animal that accompanies their name. A phrase of text and a movement phrase that accompanies their name. A strong way to say your name with confidence.</td>
<td>None</td>
<td>Leader: Blair</td>
<td>Leader: Blair</td>
<td>Leader: Jason</td>
</tr>
</tbody>
</table>
2. Child's Clients will be Markers, Leader: Blair Leader: Jason Leader: Adrian

   View: ability to share Easel Board
   Improvised text and character rewrite through the use of imagination and the creation of a character.
   Clients will also hopefully consider the impact of events from the point of view of the children currently in their lives.

3. Educational Baking #2 (Devil's Food Cookies)

   Ingredients Recipe

   Leader: Adrian

   To give the clients a new way to spend more time with their children.
   To find events in the
clients past when food triggers memories that can be discussed.

To have an open discussion without clients feeling pressured.

4. Leader: 

5. Leader:
# Matrix of Needs for Turning Point Project

The matrix is not a contract. Its function is to provide an overview of each partner's needs before you start to work with a community partner.

<table>
<thead>
<tr>
<th>Date: 28 Sept 05</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Potential Watchpoints or Conflicts with Other Sections of the Matrix</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OSU's Needs</strong></td>
<td>To create a new devised show, <em>Hidden Voices</em>, as part of the OSU Theatre season</td>
<td>To provide a mutually beneficial learning experience for community partners, students, and faculty</td>
<td>To provide experience and training in theatre for outreach &amp; engagement for students and faculty</td>
<td>To fulfill production deadlines</td>
<td>Balance need to collect material with venue need #1 and client needs #2 and 3.</td>
</tr>
<tr>
<td><strong>Turning Point's Needs</strong></td>
<td>To ensure its clients are not exploited</td>
<td>To provide opportunities for clients to engage in creative activity</td>
<td>To enhance its community education program via workshops and the play <em>Hidden Voices</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Turning Point's Clients Needs</strong></td>
<td>To be treated with dignity and respect</td>
<td>To be protected from exploitation</td>
<td>To be able to voice opinions in a safe, non-coercive atmosphere</td>
<td>To have an outlet for self-expression</td>
<td>Need to protect clients needs to be negotiated with OSU need #1</td>
</tr>
<tr>
<td><strong>Team Needs</strong> (from MFA statement 03 Oct 05)</td>
<td>For each individual to have an active voice in the creation, rehearsal and performance of <em>Hidden Voices</em></td>
<td>To create challenging artistic roles for each ensemble member, and for each member to have a say in the decisions pertaining to the assignment of those roles</td>
<td>Keep the process from page to stage active, without needless intellectualizing or superfluous red tape to impede it</td>
<td>To meet the requirements set by the department for the completion of the degree</td>
<td>OSU needs #1 and 4 should be considered re: Team needs #2 &amp; 3.</td>
</tr>
</tbody>
</table>

**Consider:**
1. How can needs be met?
2. How can potential conflicts be negotiated?
3. As an individual: what is your support network in this process?
## Workshop Title
What is My Name? Drama games for Kids

## Workshop Team
BW, AB, JH

## Participant Group
Turning Point

## Date
10/6/05

## Workshop Aim
- To find cool unusual ways to say your name with strength
- To express through their favorite animal, which animal coincides with their name
- To find movement and pieces of text that define your name

## Intended Outcomes
Clients will feel some level of comfort expressing themselves to the team either verbally or via art project.

- An Animal that accompanies their name
- A phrase of text and a movement phrase that accompanies their name
- A strong way to say your name with confidence

## Relevance to Overall Project Objective:
Their expression will inform our expression and their trust will enhance our ability to speak to their truths

This workshop will provide me with text and movement from the mouth of a child and give their voice strength and the power to be heard.

### 1. Warm Up - (10 Minutes)

Name of activity: Hear me Roar

Aim: Materials: None
Leader: BW Lead/AB Participate/JH Observe-BW Demonstrate
Shape (how the space is used): Find a Neutral Starting Point in the Room
Set-up: Ask the children to say their name as they run around the room. They can shout their names as loud as they want. As the children run around and shout their names look to see if they are participating and how they shout their names.

Red Flags (things to look out for): Noise.
2. MAIN ACTIVITY A (20 Minutes)

Name of activity: Animal Strength
Aim: To find an animal that coincides with your name.
Materials: None.
Leader: BW Lead/AB Participate/JH Observe-BW Demonstrate
Shape (how the space is used): Children sit on the floor and may close their eyes.
Instructions: As they close their eyes ask them to pick their favorite animal. Once they all have one tell them to add something funny to the animal, like an extra leg or eye. Once they ask them to open their eyes and share their animal with the group.
Red Flags (things to look out for): A quiet child. One who is frightened or won’t share.

3. Main Activity B (10 Minutes)

Name of Activity: Communicate Your Name
Aim: To find text and movement phrases that express the meaning of your name.
Materials: None
Leader: AB Lead/JH Participate/BW Observe-AB Demonstrate
Shape (how the space is used): Standing
Instructions: As children are standing ask them to use their body to form a movement that means their name. Then once they have found the movement everyone repeat it as a group. Do the same with the child chosen text. AB demonstrates using his name then JH follows then the children.
Red Flags (things to look out for): Make sure everyone is having fun. Confusion at a minimum.

4. CLOSURE/COOL DOWN (10 Minutes)

Name of Activity: Nap Time
Aim: Lie Down and pretend you are asleep. We want kids to laugh.
Materials: None.
Leader: JH Lead/AB Participate/BW Observe-AB & JH Demonstrate
Instructions: Lie down and relax and pretend to snore! AB/JH snore really loud! Then BW say “Time to leave” and “Let’s wake JH and AB up!”
Red Flags: Children actually fall asleep.
## Theatre 987.02: MFA Outreach and Engagement
Dr. Valerie Kaneko Lucas
*Revised 11 October 2005*

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th><em>Child's View: Creating improvised text and character through memory and imagination</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>J, B, and A</td>
</tr>
<tr>
<td>PARTICIPANT GROUP (Note I am using 'participant' here in place of 'client' or 'customer')</td>
<td>Adult Clients of Turning Point</td>
</tr>
<tr>
<td>DATE</td>
<td>13 October 2005</td>
</tr>
<tr>
<td>WORKSHOP AIM (what you want to accomplish)</td>
<td>To give clients the opportunity to tell a story and/or create a child character by combining both memory and imagination into an improvised monologue.</td>
</tr>
<tr>
<td>INTENDED OUTCOMES (what you expect participants to be able to do by the end of the workshop)</td>
<td>Clients will be able to share events from their childhood or rewrite memories through the use of imagination and the creation of a character. Clients will also hopefully consider the impact of events from the point of view of the children currently in their lives.</td>
</tr>
<tr>
<td>RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective?)</td>
<td>This workshop gives clients the opportunity to take ownership of a memory or character. They will produce something that is uniquely theirs, but may also be shared with the rest of the group. This may also produce text (or a springboard for text) that we can use in production.</td>
</tr>
</tbody>
</table>
1. **WARM-UP**  
   20 minutes

**Name of activity:** Brainstorming

**Aim:** To get the clients thinking about childhood memories and willing to speak in the group

**Materials:** markers, easel board

**Leader:** B leads and A writes on easel board. J observes and assists.

**Shape (how the space is used):** Clients will sit in a circle

**Instructions:** Brainstorm things that people remember from their childhood. Make a list. Use the five senses as categories (sight, sound, taste, smell, touch) we will do a page for each sense. i.e. Seeing Mom’s hair, hearing the lawnmower, tasting Grandma’s cooking, smelling honeysuckles by the canal, feeling my skin rough with chickenpox: Blair will lead the clients through each sense category one at a time giving the group time to brainstorm memories in each category.

**Set-up (any introductory remarks/questions to the group):** Blair will run the brainstorming while Adrian records the answers. Blair and Valerie should feel free to participate in the brainstorming.

**Red Flags (things to look out for):** Clients who are not comfortable expressing themselves in the group. The exercise may bring up uncomfortable or painful memories.

2. **MAIN ACTIVITY**  
   20 Minutes

**Name of activity:** Monologue creating

**Aim:** To develop a short monologue inspired from the brainstorming in the Warm-up activity

**Materials:** same as above

**Leader:** J (B and A participate as needed)

**Shape (how the space is used):** same as warm-up
Set-up (any introductory remarks/questions to the group): We are going to build on some of the material created in the warm-up.

Instructions: Improvisational Monologue Instructions:
Pick one or two things from the list of 25 memories. Improvise a monologue or tell a story from the point of view of yourself as a child. For example: I might talk to my Grandma about getting sick with chickenpox. Try and use as much detail as possible. J will be prepared to do one in there are no volunteers. If the clients are unwilling to “act” we will do the performing and let them choose the topics for our improvisation.

Red Flags (things to look out for): Clients who are confused about the activity and don’t know what to say will be reminded that there is no wrong answer. The team will give examples and support.

Take a 10 minute Break

3. CLOSURE/COOL-DOWN 20 minutes

Name of Activity: Feedback

Aim: To give clients the opportunity to respond to the work

Materials: same as above

Leader: A

Shape (how the space is used): same circle of chairs so everyone can see everyone else in the circle

Set-up (any introductory remarks/questions to the group): None

Instructions: At the end we can discuss similarities, differences in the pieces. Get feedback. Was this easy or difficult? Thank the clients. Ask if we may use some of the pieces as part of our work. With extra time we can talk informally with clients.

Red Flags (things to look out for): Boredom, unwillingness to share
# WORKSHOP PLAN - EDUCATIONAL BAKING (DEVIL'S FOOD COOKIES)

## ADRIAN BROWN

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>Educational Baking (Devil's Food Cookies)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>A., B., C.</td>
</tr>
<tr>
<td>PARTICIPANT GROUP</td>
<td>Turning Point (The clients)</td>
</tr>
<tr>
<td>DATE</td>
<td>10/20/2005</td>
</tr>
</tbody>
</table>

## WORKSHOP AIM (what you want to accomplish)
- To give the clients a new way to spend time with their children in a fun way.
- To find events in the clients past when food triggers memories that can be discussed.
- To have an open discussion without the clients feeling pressured.

## INTENDED OUTCOMES (what you expect participants to be able to do by the end of the workshop)
At the end of the session, we anticipate that participants will have:
- Open up a little more and discuss life when they were younger as children or adolescents.
- For the clients to feel that they're on the same level with the workshop team. To maybe bridge the gap between workshop team and clients.
- To foster another way to make children and parents come together in a fun, meaningful way.

## RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective)
It will give us the ability to generate more material for *Hidden Voices*.
1. WARM-UP – Introduction and Prep time (20 minutes)

Name of activity: Prep Time

Aim: To learn organizational skills

Materials:
1 box (18 1/4 ounces) devil’s food cake mix
2 eggs
1/4 cup hot coffee or hot water
1/2 cup vegetable oil
2 tablespoons all-purpose flour
1 cup semisweet chocolate pieces
1 cup chopped pecans
1/4 cup bits of chocolate-toffee candy
Large bowl
Hand blender or mixer
Rubber spatula
Spoon
Baking sheet
Wire rack
Metal spatula
Airtight container

Leader: A.

Shape (how the space is used): In various ways. It’s a kitchen.

Set-up (any introductory remarks/questions to the group): Has anyone ever cooked or baked something before? What have you baked or cooked? Was it for a special occasion? How did it turn out?

Instructions

A. will explain that from the last workshop, the topic or idea of food was a highlight, so for this workshop we will explore that even further.

Adrian will read out loud what will be needed for the cookies. C. and his group will find the ingredients and bring them to the workspace. B. and her group will measure the appropriate ingredients that are needed for the recipe.

Red Flags (things to look out for):

Shy or reluctant participants – how to involve them?

Clients who want to do everything and not let the others get involved.
If some of the ingredients or pots and pans are not available at Homeless Families Foundation.

If a client doesn’t like or get to do the chore he/she is doing/wants to do.

Spilling any ingredients

2. MAIN ACTIVITY A (10 minutes)

Name of Activity: Mix, Add

Aim: Learning to follow directions of a recipe.

Materials: Materials that Adrian and his group set up.

Leader: B.

Shape (how the space is used): As in #1

Set-up (any introductory remarks/questions to the group): We are now going to preheat the oven, so make sure that you stay away from there. You don’t want to get hurt. Now, we will now start to mix our dry and wet mixtures.

Instructions

Wash hands.

We will preheat the oven to 350 degrees F. Then B.’s group will combine the cake mix and flour into the mixing bowl. They will then add the oil, eggs, and coffee to flour mixture.

C. and his group will use a hand blender. Beat ingredients on low speed. Once everything is moistened, beat on high speed for 2 additional minutes.

A. and his group will then fold in chocolate pieces, shopped pecans, and chocolate-toffee candy until evenly distributed.

Everyone gets to drop heaping tablespoonfuls of batter onto ungreased baking sheet, spacing 2 inches apart. Bake in oven for 12 to 14 minutes.

C. takes the baking sheet out of the oven when done. Let cool on baking sheet for 2-3 minutes, then move to wire rack with metal spatula to cool for 4-5 minutes or until firm. Repeat with any unused batter.

Red Flags (things to look out for):
Any client getting near the stove burners.

Any client wanting to touch the oven.
3. MAIN ACTIVITY B (30 minutes)

Name of Activity: Discussion

Aim: To discuss the relationship between food and memories.

Materials: None

Leader: C.

Shape (how the space is used): As in #1

Set-up (any introductory remarks/questions to the group): When the appropriate time feels right, start the discussion.

Instructions

C. will introduce the theme of food and memories. Some sample questions could be, “Were there any special memories when you were younger that came from the kitchen?” “What were they?” “Do you remember a special dinner that was made?” “Do you cook with your children?” “What does that do in terms of your relationship with them?”

Red Flags (things to look out for): Children not liking their assignment.

Not willing to share
Attention span

4. CLOSURE/COOL-DOWN – 10 minutes

Name of Activity: Clean-up

Aim: Responsibility. Complete a project from beginning to clean up at the end.

Materials: All the dishes, unused ingredients, etc

Leader: B.
**Shape (how the space is used):** As in #1

**Set-up (any introductory remarks/questions to the group):** This is the time to learn how to finish something you’ve started. So now we have to clean everything up.

**Instructions**
A. and his group will put all unused ingredients back into the pantry. B. and her group will clean up any tables, counters, etc. that were used. C. and his group will wash any dry any dishes.

**Red Flags (things to look out for):**

Clients not liking their assignment.

Spilling anything

Attention span
PART 1

Your Name: AB
Team Members: AB, JH, and BW
Workshop Author: BW
Date: 10/6/2005
Venue and Participating Group: Turning Point and Clients

PART 2: WORKSHOP

<table>
<thead>
<tr>
<th>Intended outcomes</th>
<th>1 Thoroughly</th>
<th>2 Mostly</th>
<th>3 Slightly</th>
<th>4 Scarcely</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Animal that accompanies their name</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A phrase of text and a movement phrase that</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>accompanies their name</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A strong way to say your name with confidence</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. What evidence do you have that your intended outcomes were achieved. (Or not)?

A. A phrase of text and a movement phrase that accompanies their name.

- The evidence of this outcome was with the child AA. The workshop team led by BW asked AA if he could say his name, which he did. BW then asked if he could make a funny or gesture to go with that. AA put his hands together and flung them outward while screaming his name.
B. A strong way to say your name with confidence

- This outcome was achieved because of the intended outcome explained above. Because of the teams’ willingness to spend quality time with AA, he was free to play and have fun. Once he started to say his name, he would repeat his name over and over.

C. An animal that accompanies their name

- We slightly achieved this outcome by changing it. Once the idea of an animal came up, AA immediately turned to “Nemo” from the movie “Finding Nemo.” We then re-tooled the outcome by making a gesture that Nemo would do, swimming. AA then asked us to swim around with him and we did, even to the point of creating other characters from the film that AA could play around with.

2. Judging from the **responses of the participants, how appropriate** was this workshop for their needs? (See Matrix of Needs or you can address needs which you observed.)

- According to the Matrix of Needs the client’s needs are: to be treated with respect, to be protected from exploitation, to be able to voice opinions in a safe, non-coercive atmosphere and to have an outlet for self-expression. From our workshop, this sort of happened. The clients were able to just sit and watch AA and his sister BB play around with us and not have to worry about anything for a couple of hours. However, while this was happening, they were talking some to our Project Director which gave them the ability to voice opinions in a safe, non-coercive atmosphere.
3. What worked?

- What worked was the time spent with the children. The clients are often very busy with matters dealing with their situations. So sometimes quality time with the children is sacrificed and sometimes the clients just need a break. So the idea of a workshop team willing to spend a couple of hours with their children was good. The children themselves found a treasure chest with the workshop team. They could play with some adults and know that all of our time was just for them.

4. What didn’t work so well and what could you do differently to improve it?

- What didn’t work so well was possibly the number and age of the children. We started out with two children and ended up with four at the end of the session. It would have been good to have had a couple more so that it’s not just the children with the adults but also children with children playing. Because some of the other children were at school, we were not able to spend time with them. If we were, we might be able to have had a truer sense of what they might be going through because they would be better at articulating their feelings and emotions.

5. What will you need to **consider or adapt** re: working with this client group before running the next workshop?

- The clients might not be into what we will be bringing to the workshop and alternatives will then have to be considered.
6. **Forward planning:** what are the tasks set for the team before the next workshop and who will do them? Some suggested categories: Group dynamics within the team re: the ‘ground rules’ and issues arising; Activities; Materials; Logistics (meeting times, travel, debrief times, allocation of driver and note-taker for debriefs/post-workshop brainstorms).

- Meet with our Project Director for the Venue De-brief. There are some supplies that will be needed for this workshop, so if we already have some, that will save the team some money.

**Part Three: Creative Discoveries**

**Site Visit #1 10/06/2005**

**Give 5 images which may be interesting to use in *Hidden Voices***

- A young child learning to catch a ball
- A man drawing a bunny rabbit on a piece of paper for a young child
- Young children running and laughing
- Young child with ink on hands and face
- Two children jumping on adult trying to wake him up
- Teenage girl coming from school walking with her head to the ground until she leaves the room.

**Give 5 phrases which may be interesting to use in *Hidden Voices***

- I’m falling down the slide, save me!
• What kind of tattoos do you have?
• Would you like a diet 7up or something?
• I try to brush her hair but she just squirms around and can’t sit still.
• She’s like a little monkey. If there is anything to climb on, she does.

Briefly describe 3 events/stories which may be interesting to use in *Hidden Voices*.

• When a child’s parents are in a fight, the child goes outside to his/her playhouse outside and “makes cookies.”
• A child explains to strange adult about the “bruises” her mother/father gets by marking his/herself up with a pen.
• A group of women or men, who are all abused, are at a backyard BBQ. Their children are playing in the yard. The group of abused talk about everything except the abuse even though it’s right there in their faces.

List 3 new things that you have discovered re: the development of *Hidden Voices*

• Children are the most resilient and toughest people on the earth.
• The women there seemed to be very nurturing.
• They seemed very willing to be there and seemed to WANT to work with us.

Anything else you want to share with the group.

This is something that we’ll never forget. Cherish the opportunity and let’s make something special.
The Ohio State University  
Department of Theatre  
MFA in Acting Student Self-Evaluation of Workshop

PART 1  
Your Name: AB  
Team Members: AB, JH, and BW  
Workshop Author: JH  
Date: 10/13/2005  
Venue and Participating Group: Turning Point and Clients (Betty is an Alias)

PART 2: WORKSHOP  
Intended outcomes | 1 Thoroughly | 2 Mostly | 3 Slightly | 4 Scarcely
---|---|---|---|---
Clients will be able to share events from their childhood. | X | | | |
Rewrite memories through the use of imagination and the creation of a character. | | X | | |
Consider the impact of events from the point of view of the children currently in their lives | | | X | |

1. What evidence do you have that your intended outcomes were achieved. (Or not)?

A. Clients will be able to share events from their childhood.

- The evidence of this intended outcome is in the written sheets of paper that were used to describe memories using the five senses. When the clients would explain an event they remember from one of the senses, they would elaborate on what exactly what it was. For example, Betty said in one instance that she remembered the noise of a spoon clanking on a glass. She went further on by saying that her mother would make chocolate milk every night before she went to bed. When Betty heard that
noise, she would come running to her bedroom because her mother would let her have the last bit.

B. Rewrite memories through the use of imagination and the creation of a character.

- This outcome was mostly achieved by reworking this intended outcome. While in the middle of this workshop, there was an unspoken statement between the workshop team and the clients that was to the effect of “This is ok, but I’m not going to get up and act,” which was shown through their body language. So what we as a team did was to take some of the memories and improvise them for the clients themselves. So we didn’t rewrite memories through the use of imagination and the creation of a character per se, but the team enacted memories through the use of imagination and the creation of a character by improvisation.

C. Consider the impact of events from the point of view of the children currently in their lives.

- We didn’t achieve this outcome. There no point in the workshop at all that we attempted to do this. I don’t know the reason, but from the vibe that we were getting from the clients, it seemed to be a subject we shouldn’t touch.

2. Judging from the responses of the participants, how appropriate was this workshop for their needs? (See Matrix of Needs or you can address needs which you observed.)

- According to the Matrix of Needs the client’s needs are: to be treated with respect, to be protected from exploitation, to be able to voice opinions in a safe, non-coercive
atmosphere and to have an outlet for self-expression. From our workshop, they were treated with respect, and protected from exploitation. When the workshop was over, we did ask the clients if we could take the pages of information we had written down on the easel board and we did in fact get their permission. They were able to voice opinions in a safe, non-coercive atmosphere and to have an outlet for self-expression. The improvisational element of the workshop helped with this by freeing the clients up to laugh and have fun. Once that happened, it created a more relaxed environment to create and talk.

3. What worked?

- What worked was the list of memories tied to the five senses. It worked because it was simple and was a unique way of getting to memories besides saying, “What are some of your favourite/worst memories and why?” The improvisational section of the workshop also worked because we were able to tie in their memories that were written on the board and create little scenes. The scenes were comedic in nature so laughter was in plenty. Having clients in their situation just laugh and get out of their heads is sometimes better than all the therapy in the world because for a few minutes, they don’t have to think about their lives. They can be “free.”

4. What didn’t work so well and what could you do differently to improve it?

- What didn’t work so well was to consider the impact of events from the point of view of the children currently in their lives. It didn’t work because we didn’t touch on that at all. What we could do differently in the future would be to touch on it.
However, I do have to say this: at the time, it did seem that this intended outcome should not be approached. It wasn’t a spoken thing, but a gut feeling. You don’t want to push someone especially on the second meeting. So, from the feel of the room, it seemed right to do this. Also, the intended outcome of rewriting memories through the use of imagination and the creation of a character was not accomplished. We didn’t have the clients rewrite anything. The improvisations substituted for that. It goes back to the gut feeling. Next time this workshop happens, we should have this accomplished. We would then have something more personal coming from them that we could possibly extract for *Hidden Voices*.

5. What will you need to **consider or adapt** re: working with this client group before running the next workshop?
   
   - If any children will be at the workshop and in particular if any older children will be there since cooking will be involved. If the children are too young, they will not be able to participate because of what’s involved with the workshop.

6. **Forward planning**: what are the tasks set for the team before the next workshop and who will do them? Some suggested categories: Group dynamics within the team re: the ‘ground rules’ and issues arising; Activities; Materials; Logistics (meeting times, travel, debrief times, allocation of driver and note-taker for debriefs/post-workshop brainstorms).
   
   - Meet with our Project Director for the Venue De-brief. We have to get the ingredients. Since next week is the last week, we’ll supply the ingredients. Also, is BW going to drive up early again or will we ride with her again? Make sure that I
have enough money for this. Also, I should probably make the cookies at my place to make sure the recipe works.

Part Three: Creative Discoveries

Site Visit #2 10/13/2005

Give 5 images which may be interesting to use in *Hidden Voices*.

- All the women sitting in a group. (Just talking and smoking cigarettes in the patio).
- A mother stirring a spoon to make chocolate milk
- Silence in a room. (Silence is an effective tool as a tension builder).
- An old fashioned green telephone that you have to crank up.
- A child touching something s/he isn’t allowed to. (One sense example a client gave. Couldn’t touch antique dolls. Mother would always know if she did).

Give 5 phrases which may be interesting to use in *Hidden Voices*.

- It’s right in front of the CVS. Buy a pack and get one free. (Talking about cigarettes).
- They smell like cabbages and booty (Old people).
- I just remember silence in the house. That’s a sound right?
- I spent time with horses to get out of the stuff that was going on in the house.
- Neckbones are nasty.

Briefly describe 3 events/stories which may be interesting to use in *Hidden Voices*.

- The idea of silence as a way to create tension, mood, etc.
• The idea of passing traditions down to future generations, like having the chocolate milk before bedtime every night.

• Having someone popping blackheads on another person’s back.

List 3 **new things** that you have discovered re: the development of *Hidden Voices*

• Laughter is a key element to this project.

• The survivors are a collective, united group supporting each other.

• The mixture of realism and non realism is a very good idea and should be developed further.
The Ohio State University  
Department of Theatre  
MFA in Acting Student Self-Evaluation of Workshop

PART 1  
Your Name: AB  
Team Members: AB, JH, and BW  
Workshop Author: AB  
Date: 10/20/2005  
Venue and Participating Group: Turning Point and Clients

PART 2: WORKSHOP  
<table>
<thead>
<tr>
<th>Intended outcomes</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open up a little more and discuss life when they were younger as children or adolescents.</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>For the clients to feel that they’re on the same level with the workshop team. To maybe bridge the gap between workshop team and clients.</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To foster another way to make children and parents come together in a fun, meaningful way.</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. What evidence do you have that your intended outcomes were achieved. (Or not?)

A. The clients opened up a little more and discussed life when they were younger as children or adolescents.
• There was a point when the workshop team and clients settled into a groove with the making of the cookie dough. Shortly after, I began to question the clients if whether they had any memories involving food and being children or adolescents. If they had such memories, would they please elaborate further. There weren’t as many responses as I would have hoped, or rather I should say there weren’t as many long responses as I would have hoped. Most of the answers were of the “one word” type. However, Anna elaborated the most by saying that she made pumpkin pies with her father on Thanksgiving and went into the process on how they made their pies.

B. For the clients to feel that they’re on the same level with the workshop team. To maybe bridge the gap between workshop team and clients.

• One of the workshop aims listed on my workshop plan was to have an open discussion without the clients feeling pressured. My first thought was to find a common place where I thought everyone could feel equal. The “common” workshop space that was designated I felt was too “clinical.” It was clinical in the sense that at this space it was formal and too serious for this particular workshop. The kitchen came to mind. That space is a common space in every household where people gather to talk, work together and break bread. This is a significant social space where many of the issues for many families can be discussed in a relaxed and open atmosphere. Also, the clients were able to be in control of the environment because this is “their” space. Once we were in that space performing a task, the space between the clients and workshop team narrowed significantly and it did not feel like two groups but one group.
C. To have an open discussion without the clients feeling pressured.

- This outcome was achieved by the evidence of the product or outcome that was created. We were to make Devil’s Food Cookies. The product is tangible. Our process is the evidence. We as a workshop team and the clients came together in a fun and meaningful way to create a product. Extra ingredients and the recipe were left at the venue for their usage. If you were to substitute the workshop team for the parents and the clients for the children, the evidence is there. The whole group was talking; laughing, working together and waiting in anticipation for the cookies to finish could easily transfer to the clients and their children. So in that respect, the outcome was achieved.

2. Judging from the responses of the participants, how appropriate was this workshop for their needs? (See Matrix of Needs or you can address needs which you observed.)

- According to the Matrix of Needs the client’s needs are: to be treated with respect, to be protected from exploitation, to be able to voice opinions in a safe, non-coercive atmosphere and to have an outlet for self-expression. By having this workshop in a common place, and bridging the gap between client and workshop team, this workshop was appropriate to their need of being treated with respect. In this workshop, they were not exploited for being clients but respected as people just like you and me. Having a neutral space such as the kitchen eventually relaxed the clients to voice their opinions in a safe, non-coercive atmosphere. Once the workshop was settling in the clients felt comfortable enough to express themselves fully, so there was an outlet the workshop created there.
3. What worked?

- One of the workshops aims was to have an open discussion without the clients feeling pressured. So, what worked the most was the bridging of the gap between the workshop team and the clients. When this happened there weren’t two groups (clients and workshop) talking to each other, but one group as a whole just talking together. When this workshop started, the first thing to happen was the giving up of power by the team to the clients. They prepared their meals there every day for all the clients. We as a workshop team needed their help in situating everything. That was by giving them the power to help us. That is exactly how the gap was narrowed. Once that happened, we were one group and not two. We prepared the dough together, measured the ingredients together, clean up together and ate together. And the most important aspect was talk together.

4. What didn’t work so well and what could you do differently to improve it?

- One of the intended outcomes of my workshop was to get the clients to open up a little more and discuss life when they were younger as children or adolescents. I do wish that we as a group were able to accomplish this better than what we did. We did get a lot of information from talking that day, but not so as far as this intended outcome is concerned. What I think that could be done differently to would be to wait a little longer in the workshop to bring in this part of it. I don’t think it happened because the activity itself became the focus and the final product, cookies, was too enticing to worry about anything else.
5. What will you need to **consider or adapt** re: working with this client group before running the next workshop?

- This was the last workshop at the venue, but if I were to adapt for a “future workshop,” I would possibly find more ways to bridge the gap between workshop team and clients. In my opinion, this concept is key in order to really digging deep and finding those “golden nuggets” of thoughts and memories that are needed for *Hidden Voices*.

6. **Forward planning**: what are the tasks set for the team before the next workshop and who will do them? Some suggested categories: Group dynamics within the team re: the ‘ground rules’ and issues arising; Activities; Materials; Logistics (meeting times, travel, debrief times, allocation of driver and note-taker for debriefs/post-workshop brainstorm).

- Since this is the last workshop, our next step is to meet with our project director for our Venue Debrief and then to meet with the rest of the MFA’s and plan how were are to devise *Hidden Voices*.

**Part Three: Creative Discoveries**

Give 5 **images** which may be interesting to use in *Hidden Voices*.

- All the women huddled around a kitchen
- Taking cookies or food out of an oven
- People gathered around to finish a common goal
- Licking sweets off a spoon
- Child on ground crying and hiding under a chair
Give 5 phrases which may be interesting to use in *Hidden Voices*.

- It's not my kids! (Happened when someone tripped the door alarms at the venue)
- This dough is like cement. (when we were making the cookie dough)
- Do you all remember how to make this? I forgot how to make it. (At some point, Cybil came into the kitchen with food to prepare for dinner. She was not in a good mood.)
- Me and my dad used to make pumpkin pies together.
- What are we doin today? Making cookies. Oh I’m not doin that! (Cybil on finding out what our workshop was about)

Briefly describe 3 events/stories which may be interesting to use in *Hidden Voices*.

- A group of people pitching in to do something. I.e. Make a cake, wash a car, change a diaper, etc.
- Finding a communal gathering space that puts everyone on common ground or equal footing.
- Having to say goodbye, particularly to the children. We got really attached to them.

List 3 new things that you have discovered re: the development of *Hidden Voices*

- We have to do right by the clients
- This has been a good three weeks here at Turning Point
- The mixture of realism and non realism is a very good idea and should be developed further.
1. Venue Overview

- TP's mission statement is as follows: “TP has the social responsibility to respond to the needs of victims of domestic violence by providing shelter, counseling, advocacy and general support services and to identify and confront the causes of domestic violence.”\(^1\)

- The venue facilities and provisions are as follows: TP provides victims/survivors of domestic violence and their children with safe, secure, temporary shelter in a comfortable atmosphere.\(^2\) The shelter is designed to meet the victims' physical needs by providing housing, food, clothing and personal items, as well as their emotional needs through support services. The shelter also features a designated room for male victims.\(^3\) Families are provided with their own rooms with bathroom, while other areas such as the living and dining room and kitchen are shared. The shelter is also in compliance with ADA (Americans with Disabilities Act) regulations. The average shelter stay is 3 weeks. Clients and children are encouraged to maintain their usual work and school schedule.

\(^1\) http://www.turningpoint6.org/
\(^2\) http://www.turningpoint6.com/pages/services.shtml#shelter
\(^3\) http://www.turningpoint6.com/pages/services.shtml#shelter
with safety as the first concern. The shelter has a fully equipped kitchen and a nicely stocked pantry to provide for families' nutritional needs. The kitchen is never locked, allowing the individuals to eat on their usual schedule. Some products are supplied through private donations and government programs.

- My first impressions of TP were that this place was much nicer that I had imagined. The interesting part was I have never been to a shelter before, but from everything that I have been told or imagined, I never thought of a place this nice.

- The nature of the client group: TP serves 6 Ohio counties: Crawford, Delaware, Marion, Morrow, Union and Wyandot. These are rural counties, so many of the clients are low income, Caucasian females.

- The role TP plays for this group is as a safe house.

- Our working relationship with the staff at TP went really smoothly. LA, AA, and AB were overseers protecting the interests and safety of their clients while we conducted our workshops.

2. The Client Group

- Initially, my focus for this project was to look at the batters in Domestic Violence (DV) situations. As I stated earlier in our group research essay; “I by no means want to stand up for the offenders or pardon, sympathize, or agree with what they did. I do however find that in cases with conflict there is another side to the equation.” What I found in my initial research was that TP has a Domestic Violence Intervention Project (Batterer’s

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4 http://www.turningpoint6.com/pages/services.shtml#shelter
5 http://www.turningpoint6.com/pages/services.shtml#shelter
6 http://www.turningpoint6.com/pages/services.shtml#shelter
7 Adrian Brown, Megan Schutt, Chris Roche, Robin Post Group Research Essay, pg 7
Treatment). This is a court ordered program, 12 to 18 weeks in length, which is based on the nationally known Duluth program. Program participants focus on taking ownership of and changing their abusive behaviors, while learning communication techniques and ways to develop healthy relationships. The Duluth Model is based on three principles: Safety for battered women and their children, accountability for perpetrators and on the part of the system, and the need to create a social climate for change. During my research, certain events caused the MFA workshop groups to change in personnel. Because my group originally had four members, I decided to move to another group that had dwindled down to two members. This new group focused on children. That became my new focus. Because of the very short time I had left to prepare for this new set of circumstances, I had very little information on children involved in DV situations. But from my research and general knowledge beforehand, I had certain preconceptions. My first preconception was that most of the clients at TP would be rural, low income, caucasian women. Being from the central Ohio area, I have had the opportunity to travel and spend time in this particular part of the state many times. The reality of the situation was what I expected. What I didn’t expect however was the sense of humor and earthiness these women possessed. You learned from the staff that humor has to carry you through the bad times. The clients there showed that humor. No matter how bad their situation is, they are still able to laugh and make others laugh. Another thing that took me by surprise was the love these women still had for the abusers. Even though they are at TP, they still yearn to be with their partners. The second preconception that I had was the children would be very introverted because of the situation at home. When

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8 http://www.turningpoint6.com/pages/services.shtml#batterers
9 http://www.turningpoint6.com/pages/services.shtml#batterers
coming to TP, the reality was totally different. The children were energetic, playful and wanting attention. ZZ, a child in the shelter, particularly fit this model. He ran around and had nonstop energy. He wore us out.

3. Impact

- The client’s needs were: To be treated with dignity and respect, to be protected from exploitation, to be able to voice opinions in a safe, non-coercive atmosphere and to have an outlet for self-expression. Our workshops addressed all of these needs. We as a workshop team treated the clients and their children with respect, and we did not exploit them. If there was anything we wanted to use for our goals, we asked the clients in advance if we could use what we discovered for that day, there was room for self-expression and everyone had a voice in the workshops. Finally, no one was coerced to say anything they did not want to say. If the clients chose to stay quiet for that day, it was ok. Sometimes the clients might be going through something tough that day and they wanted to be at the workshop but not participate. We worked around this and adapted for these situations. OSU’s needs were: To create a new devised show, Hidden Voices, as part of the OSU Theatre season, to provide a mutually beneficial learning experience for community partners, students, and faculty, to provide experience and training in theatre for outreach & engagement for students and faculty and to fulfill production deadlines. Because of these workshops we were able to fulfill all of these requirements. We have created a new, devised show. Because of the workshops, we

\[\text{Matrix of Needs}\]
were able to create a learning and working relationship between OSU and TP and we have met all the production deadlines.

- As a facilitator and team member, my development and our development increased well as the weeks went on. For instance, in BW’s workshop what worked was the time spent with the children. The clients are often very busy with matters dealing with their situations. So sometimes quality time with the children is sacrificed and sometimes the clients just need a break. So the idea of a workshop team willing to spend a couple of hours with the children of the women in the shelter was good. It gave the mother’s a break for themselves, it gave the children playtime with adults for a few hours and it gave us time with some pretty incredible kids. The children themselves found a treasure chest with the workshop team. They could play with some adults and know that all of our time was just for them. What didn’t work so well was possibly the number and age of the children. We started out with two children and ended up with four at the end of the session. It would have been good to have a couple more so that it’s not just the children with the adults but also children with children playing. Because some of the other children were at school, we were not able to spend time with them. If we were, we might be able to have had a truer sense of what they might be going through because they would be better at articulating their feelings and emotions.

In JH’s workshop, what worked was the list of memories tied to the five senses. It worked because it was simple and was a unique way of getting to memories besides saying, “What are some of your favourite/worst memories and why?” The improvisational section of the workshop also worked because we were able to tie in their

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11 Self-Evaluation of Blair’s Workshop, pg 3
12 Self-Evaluation of Blair’s Workshop, pg 3
memories that were written on the board and create little scenes. The scenes were comedic in nature so laughter was in plenty. Having clients in their situation just laugh and get out of their heads is sometimes better than all the therapy in the world because for a few minutes, they do not have to think about their lives. They can be “free.” What did not work so well with JH’s workshop was, “considering the impact of events from the point of view of the children currently in their lives.” It did not work because we did not touch on this intended outcome at all. What we could do differently in the future would be to actually address this outcome. However, I do have to say this: at the time, it did seem that this intended outcome should not be approached. It was not a spoken thing, but a gut feeling. You do not want to push someone especially on the second meeting. Therefore, from the feel of the room, it seemed right to do this. In addition, the intended outcome of rewriting memories with imagination and the creation of a character was not addressed. We did not have the clients rewrite anything. The improv substituted for that. It goes back to the gut feeling. Next time this workshop happens, we should have this accomplished. We would then have something more personal coming from them that we could possible extract for Hidden Voices. In my workshop, one of the aims was to have an open discussion without the clients feeling pressured. So, what worked the most was the bridging of the gap between the workshop team and the clients. When this happened there were not two groups (clients and workshop) talking to each other, but one group as a whole just talking together. When this workshop started, the first thing to happen was the giving up of power by the team to the clients. They prepared their meals there every day for all the clients. We as a

13 Self-Evaluation of Jason’s Workshop, pg 3
14 Self-Evaluation of Jason’s Workshop, pg 3
workshop team needed their help in situating everything. That was by giving them the power to help us. That is exactly how the gap narrowed. Once that happened, we were one group and not two. We prepared the dough together, measured the ingredients together, clean up together and ate together. In addition, the most important aspect was that we talked together.¹⁵ What did not work was that one of the intended outcomes of my workshop was to get the clients to open up a little more and discuss life when they were children or adolescents. I do wish that we as a group were able to accomplish this better than what we actually did. We did get a lot of information from talking that day, but not in so as far as this intended outcome is concerned. What I think that could be done differently to improve the intended outcome would be to wait a little longer in the workshop to bring in this part of it. I don’t think this happened because the activity itself became the focus and the final product was too enticing to worry about anything else.¹⁶

4. Role of the community artist

- What I learned about working in the community as a theatre artist is responsibility.

Responsibility as an artist, to the community and to my producers. As an artist, we have the task of making the best show that we can. If we are to create a show on DV or any other topic of choice, we have certain responsibilities. We are to research the topic as thoroughly as possible, be honest towards the subject at hand, show all sides of the issue, and respect the process of making theatre. I have always believed in these principles before, but because we were working with clients from TP, we had to take extra care.

Responsibility to the community ties into my last statement. We as theatre artists are

¹⁵ Adrian’s Self-Evaluation of Adrian’s Workshop, pg 4
¹⁶ Adrian’s Self-Evaluation of Adrian’s Workshop, pg 4
storytellers to and for the community. We have the responsibility to be as truthful and honest to our community as possible. If we don’t, what are we then? We as a group were conducting workshop with people in a very stressful situation. These clients were living in the situation we were going to perform. We have to honor them and even the batterers and to bring about discussion and dialogue about this or any particular subject. The need to tell an honest, truthful story is a must, so that is why we have a responsibility towards the community. Responsibility towards the producers is important as well. They have given us the task of creating a piece of stimulating drama. If we don’t live up to the task, we might not get asked again. If we don’t live up to the task, we might hurt future productions for this department. If we don’t live up to this task, all this work was for nothing.

- This process has influenced my thinking about our role in the community greatly. Working on *Hidden Voices* and working with and seeing Robbie McCauley’s show showed me how our role can open dialogue and touch audiences. The night I saw *Sugar*, I was able to watch how issues about diabetes affected the audience because many of the audience members were diabetic. After the show, there was a talkback and a lot of the audience members were talking about the “story circles” Robbie used at some diabetic support groups. What they said was that this circle helped them open up about their life with diabetes. That shows some of the possibilities that we as artists can achieve. I might not work in this way in my professional life, but I know how to and what the possibilities could be.

5. Theatrical discoveries
• Theatrical inspirations that I had during the workshops were as follows: 1. When a child’s parents are in a fight, the child goes outside to his/her playhouse outside and “makes cookies.” A child explains to strange adult about the “bruises” her mother/father gets by marking his/herself up with a pen. A group of women or men, who are all abused, are at a backyard BBQ. Their children are playing in the yard. The group of abused individuals talk about everything except the abuse even though it’s right there in their faces. 17

• 2. The idea of silence as a way to create tension, mood, etc. The idea of passing traditions down to future generations, like having the chocolate milk before bedtime every night. Having someone, popping blackheads on other person’s backs. 18

• 3. A group of people pitching in to do something (making a cake, washing a car, changing a diaper, etc.). Finding a communal gathering space that puts everyone on common ground or equal footing. Having to say goodbye. 19

6. Recommendations

• If I were briefing a new artistic team working with this group, I would advise them to have an open mind, be open to changing what you have planned in a split second, and relate to the clients on an equal level. You are not workshop team and clients. You are people in a room together trying to achieve the same goals.

17 Creative Discoveries, Site Visit #1
18 Creative Discoveries, Site Visit #2
19 Creative Discoveries, Site Visit #3
Bibliography


Brown, Adrian. Creative Discoveries Site Visit #2. October 12, 2005.


Let me say first and foremost that working on *Hidden Voices* was a labor of love. For eight months, the ten of us embarked on a journey that culminated in a beautiful piece of theatre that sparked debate throughout the OSU community and the Central Ohio community as well. We knew where we were going to end up, but we had no idea how we were going to get there. There were difficulties, laughter, and tears. The investment that each person put into this show demonstrates the ability to have ten distinct and unique voices heard in order to make this the best show possible.

Working with TP influenced my thinking about the potential themes and issues in a number of ways. First, the staff of TP showed me the strength of the human spirit. The staff has to face the situation of handling clients who are in very unfortunate situations everyday. The strength they give day in, day out, and their ability to see humor in any situation informed me that we as an ensemble have to work in the same way. Yes, domestic violence is ugly. Yes, domestic violence is violent. Yes, domestic violence is heart breaking. However, a tricky question is where can you find the lighter side of life in domestic violence situation? Where can you find the humor in someone’s life who is a victim of domestic violence? I learned from the staff and clients at TP that humor can carry you through very tough days and the ability to see humor in the unlikeliest of situations is key to surviving. That is what I learned from the staff of TP and that is what I strived to find during the process of *Hidden Voices*.
One of the statements the clients made during the workshop sessions was that they do not want this sugarcoated, and that they did not want us to hold back. Based on this comment, I definitely wanted to show the physical violence as an issue with this play. I knew this could possibly have a numbing effect or a desensitizing effect on the audience because too much violence can numb an audience member about statement it is making. The amount of physical violence we chose to put on stage would need to be carefully accessed. Too much would be numbing, too little violence would not be true enough. There is a difference when as an audience member you see violence on the screen at the movie theatre. It is not live; it is on a screen. The screen acts as a buffer for the audience. However, when it is live, you are forced to deal with it because living, breathing; people are re-enacting violent acts on stage. As an audience member, you are in a position to do something, especially if you become too engaged with the character on stage. Stop the action or sit there and take it all in. Therefore, the question becomes how much is too much.

Because of the character requests made by TP (we had to have one heterosexual couple, one homosexual couple and one couple with a child) we knew what types of relationships we had to have. Where the stories went, however, was not because we at the time did not have any characters, storylines or any written scripts.

Creation of the piece began during the workshop process. Each week after our workshop days, we would respond creatively to what we saw and experienced at TP (through scenes, songs, poems). In the end, we had nine different mini performances to start from. Once the workshops were over a lot of discussion started happening about how to proceed from there. This culminated in us writing on large sheets of paper what we wanted our audience to feel/experience, and what questions we wanted the audience to ask. Some suggestions were,
"Why didn’t we know that Proposition One affected situations involving DV?”, “What exactly are VOCA Funds?”, “What does DV look like?”, “Is any of this in my life?” I then had the idea of doing some improvisations to springboard some ideas because after a few days, we weren’t coming up with anything. So I asked the group to come up with character bios and I facilitated the improvisations and came up with various situations the characters could be in.

We initially had five different sets of couples: two heterosexual couples, two homosexual couples and a single parent named Amy. The actors playing each couple performed improvisations that were video taped and then transcribed by me. Once the scenes were transcribed, the scenes were read and we discussed what we liked and did not like. This discussion helped us figure out what was essential in the scenes that we just saw, what was important and what ideas can drive the dramatic action of the play along further. Once that was determined, we ran more improvs based on what we liked from the first set and repeated the process. What this gave us was a way of working that gave us a quick way of creating storylines for the characters. We were able to quickly see the possibilities of where the characters could go. In addition, the actors were able to understand their character more fully because of the detailed character biographies. The only character that not improvised was the character of Amy. KE specifically wrote that and the conclusion was to keep it that way. K had very strong ideas of where the character was and we trusted KE to flesh Amy out. We eventually, eliminated one of the heterosexual couples and concentrated on one heterosexual couple (Matt & Sarah), one gay couple (Joaquin & Esteban), one lesbian couple (Mary & Nessa) and the single parent Amy. The second heterosexual couple was eliminated because we did not want to double cast and the couple was not developing as fast as hoped.
Once we had good storylines developing, we decided to put a scene order to the play. We also wanted to discuss the nine different workshop responses we had also developed. Because we concentrated a lot of time developing the characters, we neglected to see if any of the responses created weeks earlier could be added to the play or not. I believe this happened because of the time crunch we faced. It is difficult to write a good script in only a few weeks. This led to some things going on the backburner. Nevertheless, a preliminary scene order was created and then we went to the editing process.

During this process, I served as a Script Editor and later as Assistant Director, which I found to be a huge learning experience that I am very thankful for. The discoveries, which occurred during the script development and rehearsal process, were numerous. Because of the number of scenes each character had, the timeline in between scenes was in months, so consequently, the arc or relationship developments between characters happened between the scenes. This decision was made due to a concern that the show would be too long. We wanted to keep *Hidden Voices* at a maximum of 90 minutes.

Another development was where to put intermission and what to start Act II with. It was my opinion to end with the Fugue (a Viewpoint inspired scene that revealed the abuser's point of view) and start with the Raging Bull scene (a scene where Nessa violently beats Mary for no apparent reason). If you conclude Act I with the Fugue, what the audience gets is a strong ending that will put them on the edge of their seats. Then at intermission, the audience got a chance to relax and get comfortable again. Because of the nature of the show, we did not want to let them off the hook. Raging Bull, a movement piece where Nessa, a female abuser in lesbian couple, physically abuses Mary, her partner, is rage personified. This was the perfect piece to bring the audience back into the world of the play.
The storyline for Amy had scenes that in many places were repetitive and slowed the pace of the show down, particularly in the second act. Because of this, we made some drastic cuts to the Amy scenes. The result was a simpler, more concise storyline that flowed with the rest of the second act.

One other development was to let the actors look at their scenes and do some of the editing after the major editing was done earlier. This gave the actor's playing the parts a chance to look at what they were saying and to see if this is what the characters might actually say. This also gave everybody a say in how the scripts will turned out. These are some of the edits made by the actors. The voicemail's Matt leaves for Sarah had no arc to them in the beginning. They were rather weak and there were too many of them. JH and I rewrote the voicemails to give them an arc and some bite. The result turned out well and added depth to Sarah, Matt and Justin's storyline.

The Fugue was changed dramatically. When first created, it too was very weak. What was done was to take two monologues, written by BW and AG, which became the inspiration for the fugue, and make that into the fugue. The two original monologues were very aggressive and violent. By making this change, it gave the abusers the particular bite, which the characters needed. In addition, staging the fugue was frustrating. Numerous ideas were tried and nothing was working. Towards the end of the process, a suggestion came up to Viewpoint the fugue to see what could come out. What came out was a frenetic, chaotic look into the mind of the abusers. When the elements of lights and sound were added, it turned into a scene that will stay in my mind for a long time because of the inherit darkness and evil the scene represented.

One of the strengths of the show was the strong connection each actor had to his part. Because of the personal investment the actors had with this project, and detailed background
creation, the actors knew a lot about the characters, which showed in performance. The structure of the show led itself to quick, power-packed scenes.

The collaboration between the actors and the production team, especially that of the set and light design was great. Everyone realized that creating a new work is very different from working on a play that is already written. Things change and everyone understood that and was more than willing to adapt.

The talkbacks at the end of each show were a strong point in the production. Every night of the run we were able to spread the message of domestic violence as an act of power and control that needs to be stopped with the help of professionals in that field. Good discussions came up and it gave the audience the ability to be aware of the warning signs and not to overlook anything.

One of the weaknesses of the show was the technical difficulty that we had with the video projection in the show. Sometimes the wrong projection would come up or the projection would not come up at all, but strangely enough the sound of the video would come up. Technology is a tricky element in the theatre, but it can be a useful tool. Even though some things did go wrong with the video projection, it did not turn me off to the possibilities of it. It can be a great tool, but you have to accept the risks of using it.

Another weakness of the show was the development of Esteban and Joaquin. During the process, the whole story of Esteban and Joaquin had to be rewritten because they were underdeveloped. I also think that having only one scene where they even speak at all did not work. Something more had to be developed. So, we created a stronger biography and relationship between them by creating two movement based scenes, Club Sex and Corazón. This gave them a stronger thru-line and more time on stage.
Another weakness was the development of Sarah. I do not think that the abuse of Sarah was fully realized. There could have been more done for her character. I understand the desire of not having all the couples physically abusing the characters, but I don’t think enough happened to Sarah for her to leave.

The collaboration with the Video Designer was not particularly strong. We were not allowed to see what work was being done until a week before tech, so if any changes or input needed to be made, it was basically too late. We were basically stuck with what we got. What we needed was preliminary images that we could see as a group and discuss what worked and what didn’t. Granted, most of the video projections did work, but there were some that did not work and when we wanted to bring this up, the video designer was not interested in hearing our comments. So the unwillingness to work with the rest of the group was a detriment in our process as a whole.

If I had another month to work on this production, I would add more scenes for each couple. Even though each scene was packed with power, the arc of the characters needed to happen on stage. I would change the Julia Child video. Only half of the original script was filmed so consequently, it changed what we were saying with this piece. The point of the video piece went from getting revenge on either a man or woman to just a man, which says something totally different.

I experienced a number of important learning outcomes. Sometimes in the process people talked just a little too much and didn’t get on their feet enough. I learned how to create an outreach and engagement project from start to finish. It was very inspiring to become fully invested in something because we had become so close to TP, it was almost like a mission. I enjoyed that because things that you might overlook or let slide by normally, you would not let
I slide or overlook for this project. I learned how much I love creating new work. I have not done it in a couple of years and I saw how good it could be if you take more than a month to create something. In addition, I learned respect and the need for respect. There were some who showed blatant disrespect to our Project Director and I thought it showed a lack of professionalism. Therefore, what I learned from this is that even if I do not agree with everything a fellow actor or director might have to say, I still show respect. I still give it. They have earned it, as have I. I also learned that I have some talent for directing and I would love to continue directing in the future. The process of shaping a story is a different thrill than just acting on stage and they both equal out the same for me. Overall, I will never forget this experience.

*Hidden Voices* pulled no punches and held nothing back. We always went back to what the clients at TP said. Show the ugly side, do not hide anything. Because of this, we did not let the audience off the hook. We made them think, we made them discuss. You have to show all aspects, all true aspects in order to get to the truth. If you hide from it, you just dilute the whole subject and show something watered down. The audience needed to see the true face of domestic violence and we did not shy away from it. We gave it to them.
Adrian Brown

Project Proposal for a Community Partner

Dr. Valerie Kaneko Lucas

June 5, 2006

There are a couple of things that I hate seeing when I am around in town while either driving or walking about. The first is any animal walking on the streets with no home. The second thing that disturbs me is seeing someone homeless. Just the idea that someone does not have a home to sleep in at night gives me great pain. And it is one of my greatest fears: that I will become homeless. No matter how educated I am or how smart, somehow I become homeless. I always wondered how these people got into this situation and what can they do to get out of it. Here are some statistics about homelessness that will show how prevalent an issue this is to communities around the nation:

National Statistics on Homelessness:

- Each year, two million individuals experience homelessness – 700,000 each night.
- In 1997, 13.3% of the U.S. population (35.6 million people) lived in poverty – an accident, illness or a paycheck away from homelessness.
- A recent review of homelessness in 50 cities across the U.S. found that in virtually every city, the city’s estimated number of homeless people greatly exceeded the number of emergency shelter and transitional housing spaces.

1 http://www.karm.org/resources/national_stats.html
• In 1995 the demand for shelter increased nationally by 11%. In 2001 the demand for shelter increased again by 13%.

• Requests for emergency shelter by families with children increased by an average of 17% between 1999-2000. Of those requests, 27% were denied due to a lack of resources.

• Conditions linked to the national increase in homelessness over the last 20 years include eroding work opportunities, a decline in public assistance, and a lack of affordable housing, a lack of affordable health care, domestic violence, mental illness and addiction disorders.

According to a survey conducted by the U.S. Conference of Mayors, demographic information for the homeless population nationally is as follows:\(^2\):

• 20% work
• 40% are single men
• 14% are single women
• 4% are unaccompanied children
• 40% are families with children
• 67% are single parent families
• 22% are mentally disabled
• 11% are veterans
• 36% are drug and/or alcohol dependant
• 50% are African-American
• 35% are White

\(^2\) [http://www.karm.org/resources/national_stats.html](http://www.karm.org/resources/national_stats.html)
• 12% are Hispanic
• 2% are Native American
• 1% are Asian

What is disturbing about this set of statistics is that the prevalent profile of a homeless person is someone who is a single African-American parent who has a good chance of also being dependent on drugs and/or alcohol. Why is that? Things like this need to be addressed and explored.

My goal would be to partner up with a local homeless facility in the area. The collaborators I would like to work with are The Homeless Families Foundation located at 651 West Broad Street Columbus, Ohio 43215 614-461-9247. The Homeless Families Foundation provides shelter and support services for homeless families and an extensive tutoring and enrichment program for homeless and at-risk school age children.3 I would like to facilitate workshops with the clients, both adults and children, and eventually create a play based on homelessness with the hope to create an educational DVD to send to schools, hospitals, and government agencies to help educate and reach a new group of people who are unfamiliar with the state of homelessness in this country. Some of the services that The Homeless Families Foundation provides are:4

• Linkage to supportive services: housing options, mental health services, substance abuse, pregnancy support, domestic violence, parenting and nutrition support;

• Weekly women's and men's peer groups with focus on building healthy families;

3 http://www.homelessfamiliesfoundation.org/
4 http://homelessfamiliesfoundation.org/10692.cfm
- Monthly Resident meetings conducted by Resident Leaders in which issues are discussed in an open forum, and a resident of the month has been selected for an outstanding accomplishment or achievement.

- Client meetings twice weekly with a Case Manager to focus on personal and family goals, including acquiring/maintaining permanent housing;

- Monthly individual budgeting counseling for families;

- Year around sports activities for the youth in the program to build team and social skills;

- A year round education center program to assist in stabilizing, nurturing, and providing support for the academic, social, recreational, and psychological needs of homeless and at-risk children in elementary and middle school; the program includes both After School and full time Summer Programs.

Hopefully, we could become another service offered by the staff at HFF or join an existing service such as the twice weekly meetings with a Case Manager.
### Action Plan for [name of venue] Homeless Families Foundation

**Proposed By** [names of your small team]  
**Last Updated** June 5, 2006

**Overall Aim of Program:**

To obtain ways of generating materials for *Project X*, while at the same time providing a way for the clients to express themselves artistically through drama games and cooking.

<table>
<thead>
<tr>
<th>Workshop Topic</th>
<th>Workshop Objective (what you hope to accomplish)</th>
<th>Materials</th>
<th>Introduction or Warm-up</th>
<th>Main Activity</th>
<th>Closure or Cool-down</th>
</tr>
</thead>
</table>
| 1. Introduction | To interest the group to come again.  
To offer a space to be artistically creative and share experiences.  
To build trust through use of games and drama | Large sheets of paper, markers, pictures from magazines and newspapers. | Leader: A | Leader: B and C | Leader: B |
<p>| | | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>2. Community Build Role Play Game</td>
<td>To explore different attitudes and prejudices in a safe, structured and fun way.</td>
<td>Large Sheets of plain paper, colored pens, labels and chairs</td>
<td>Leader: A</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leader: B and C</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Leader: B</td>
</tr>
<tr>
<td>3. Educational Baking #2 (Devil's Food Cookies)</td>
<td>To give the clients a new way to spend more time with their children. To find events in the clients past when food triggers memories that can be discussed. To have an open discussion with out the clients feeling pressured.</td>
<td>Ingredients Recipe</td>
<td>Leader: A</td>
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<td></td>
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<td>Leader: B and C</td>
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<td>Leader: B</td>
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<td>4.</td>
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<td>Leader:</td>
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<tr>
<td>5.</td>
<td></td>
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<td>Leader:</td>
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</table>
## WORKSHOP PLAN - INTRODUCTION

**ADRIAN BROWN**

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>A., B., C.</td>
</tr>
<tr>
<td>PARTICIPANT GROUP</td>
<td>The Homeless Families Foundation</td>
</tr>
<tr>
<td></td>
<td>(The Clients)</td>
</tr>
<tr>
<td>DATE</td>
<td>TBA</td>
</tr>
<tr>
<td>WORKSHOP AIM (what you want to accomplish)</td>
<td>To interest the group to come again</td>
</tr>
<tr>
<td></td>
<td>To offer a space to be creative and share experiences</td>
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<td></td>
<td>To build trust through use of games and drama exercises.</td>
</tr>
<tr>
<td>INTENDED OUTCOMES</td>
<td>At the end of the session, we anticipate that participants will have:</td>
</tr>
<tr>
<td>(what you expect</td>
<td>Interest in what the workshop team is bringing to the sessions</td>
</tr>
<tr>
<td>participants to be able</td>
<td>For the clients to open up a new part of creativity they might not have before</td>
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<tr>
<td>to do by the end of the</td>
<td>To learn to start trusting again.</td>
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<tr>
<td>workshop)</td>
<td></td>
</tr>
<tr>
<td>RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective)</td>
<td>It will give us the ability to generate artistic material for future project.</td>
</tr>
</tbody>
</table>
1. WARM-UP – Introduction and Prep time (15 minutes)

Name of activity: Share Three Facts

Aim: A choice of three safe and fun ways to share personal information and build trust.

Materials: None.

Leader: A.

Shape (how the space is used): Starts in a circle, but eventually group gets to move around

Set-up (any introductory remarks/questions to the group): Good afternoon. Has anyone performed in any theatre before? This is an introductory workshop to ease our way in together.

Instructions

Give the group two minutes to move around the room, greeting other group members one-to-one and sharing their names and three facts about themselves with as many people as possible. Encourage the group to vary the facts with the different people and to listen to the facts they are being told as well. When the time is up, gather group members and ask them to call out the facts they heard without revealing the name of the person whose fact it is. In this way, the anonymous facts become shared information without individuals having to say them to the whole group at once.

Red Flags (things to look out for):

Shy or reluctant participants – how to involve them?

Remind the group to take responsibility for the information they volunteer to share.

2. MAIN ACTIVITY A (15 minutes)

Name of Activity: Brainstorming

Aim: A very useful exercise as a starting point and way into the issues of homelessness.

Materials: Large Sheet of paper, markers

Leader: B.

Shape (how the space is used): A circle

Set-up (any introductory remarks/questions to the group): We are now going to use images to discuss and explore the ideas and issue of homelessness.
Instructions
One person acts as scribe, and, within a time limit of two or three minutes, the group calls out everything they can think of associated with homelessness. Nothing is censored and everything is written down.

Red Flags (things to look out for):
Attention span
Not wanting to participate

3. MAIN ACTIVITY B (30 minutes)

Name of Activity: Improvisation

Aim: To start to create a piece of drama.

Materials: Pictures from magazines and newspapers

Leader: C.

Shape (how the space is used): Spread out into groups

Set-up (any introductory remarks/questions to the group): We are going to create still picture improvisations to tell a story.

Instructions
C. will give starting points for an improvisation in two smaller groups. These starting points could be newspaper headlines, or sentences worked out in advances; or they could build characters as a group, starting from pictures or objects. It is a good idea to build scenes, using frozen pictures of the beginning, middle and end of a story; we will use the Touch and Tell exercise. Then think of one sentence for each picture. A, B and C will go round and help the groups create what they want to say. Each group will then share their story and have discussions about them.

Red Flags (things to look out for):
Not wanting to participate
Attention span

4. CLOSURE/COOL-DOWN – 5 minutes

Name of Activity: A go-round

Aim: To share a thought or feeling about the session and to voice concerns in a structured way.
Materials: Chairs

Leader: B.

Shape (how the space is used): In a circle

Set-up (any introductory remarks/questions to the group): This is not a discussion, but a sharing of thoughts, which are not to be interrupted or commented on either during or after the exercise. People have the right to pass, but are encouraged to say anything.

Instructions

Tell us one thing that you learned today and give us one word on how you feel right now.

Red Flags (things to look out for):

No one saying anything
WORKSHOP PLAN - Community Build Role Play Game

ADRIAN BROWN

<table>
<thead>
<tr>
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<td>The Homeless Families Foundation (The Clients)</td>
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<tr>
<td>DATE</td>
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<tr>
<td>WORKSHOP AIM (what you want to accomplish)</td>
<td>To explore different attitudes and prejudices in a safe, structured and fun way.</td>
</tr>
<tr>
<td>INTENDED OUTCOMES (what you expect participants to be able to do by the end of the workshop)</td>
<td>At the end of the session, we anticipate that participants will have: Seen through the eyes of someone totally different from them. See what attitudes are similar or dissimilar to them.</td>
</tr>
<tr>
<td>RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective)</td>
<td>It will give us the ability to generate more material for future project.</td>
</tr>
</tbody>
</table>
1. WARM-UP – Introduction and Prep time (10 minutes)

Name of activity: Zip Zap Boing

Aim: To Focus and energize your group

Materials: None.

Leader: A.

Shape (how the space is used): Stands in a circle

Set-up (any introductory remarks/questions to the group): Good afternoon. We’re going to do a focus and energizing exercise! Tell the group that I have a ball of energy in my hands which can pass around the room as a clap

Instructions

Introduce the first mode of travel: a zip, which is a clap passed around the circle in one direction. As you pass the clap you say ‘zip!’ do a few rounds of this until the group are fast and energetic. Then introduce zap; this is passed across the circle from one person to another, by pointing the clap in their direction whilst saying ‘zap.’ Do a few ‘zap’ rounds and introduce the third mode of travel, the ‘boing,’ which reflects the zip or zap back to the person who sent it. The person says ‘boing’ and holds up both hands as if to push back the ‘zip’ or ‘zap.’ If a ‘zip’ is ‘boinged’ the person can ‘zip in the other direction or ‘zap.’ Try using all three modes of travel and continue, increasing speed and energy as appropriate.

Red Flags (things to look out for):

Shy or reluctant participants – how to involve them?

2. MAIN ACTIVITY A (20 minutes)

Name of Activity: Beginning role play

Aim: To explore different attitudes and prejudices in a safe, structured and fun way.

Materials: A large sheet of plain paper, colored pens, labels and chairs

Leader: B.

Shape (how the space is used): A circle

Set-up (any introductory remarks/questions to the group): Gather the group around a large sheet of paper in the middle of which B has drawn a crossroads. Tell them this is the main road of a community which they are going to create together, drawing the different parts.
Instructions

Brainstorm what makes up a community: a school, a hospital, a playground, a factory, houses, etc. Name the community and write this on the paper. Ask each person to decide on a character for themselves who lives in this community and give themselves a name, decide where they live, work etc. We will tell them to try out a role very different from themselves in age, gender and attitude. Each person will then introduce their character to the rest of the group and write their name down on a label and stick it on their chest. Each character will then be asked questions to establish information. Once everyone has introduced themselves, B. will share a statement with the group on the issue of homelessness which they will then explore.

Red Flags (things to look out for):

Attention span
Not wanting to participate

3. MAIN ACTIVITY B (30 minutes)

Name of Activity: Meeting

Aim: To discuss as a community the issue that was raised in Main Activity A.

Materials: Chairs

Leader: C.

Shape (how the space is used): Chairs in a circle

Set-up (any introductory remarks/questions to the group): We will need someone to chair the meeting. Are there any volunteers? There also is a time limit of 30 minutes for this meeting.

Instructions

C. will suggest that the meeting will start with their summary of the plans and a go-round of everyone’s views at this stage. Be clear that a decision has to be reached by the end of the meeting.

Red Flags (things to look out for):

Not wanting to participate
Attention span
It is important to derole the characters after this exercise, especially if the meeting was argumentative. We can do this by asking each person in turn to remove their label and state one thing that is different between them and their character. Once everyone has done this, we will tell them to run around and change seats before starting the feedback.
4. CLOSURE/COOL-DOWN – 5 minutes

**Name of Activity:** Feedback

**Aim:** To share a thought or feeling about the meeting in a constructive way.

**Materials:** Chairs

**Leader:** B.

**Shape (how the space is used):** Chairs in a circle

**Set-up (any introductory remarks/questions to the group):** At this point we will discuss the meeting your community just had.

**Instructions**

Ask the following questions: Did the community reach a decision? If so, what was it and was it unanimous? What different attitudes were expressed in the meeting? What feelings were driving these attitudes? What did you learn from this exercise? How realistic did you feel it was? Were the characters stereotypes? What other factors fed unto our attitudes?

**Red Flags (things to look out for):**

No one saying anything.
Deroling did not work out well.
### WORKSHOP PLAN- EDUCATIONAL BAKING (DEVIL’S FOOD COOKIES)

**ADRIAN BROWN**

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>Educational Baking (Devil’s Food Cookies)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>A., B., C.</td>
</tr>
<tr>
<td>PARTICIPANT GROUP</td>
<td>The Homeless Families Foundation (The clients)</td>
</tr>
<tr>
<td>DATE</td>
<td>TBA</td>
</tr>
</tbody>
</table>
| WORKSHOP AIM (what you want to accomplish) | To give the clients a new way to spend time with their children in a fun way.  
To find events in the clients past when food triggers memories that can be discussed.  
To have an open discussion without the clients feeling pressured. |
| INTENDED OUTCOMES (what you expect participants to be able to do by the end of the workshop) | At the end of the session, we anticipate that participants will have:  
Open up a little more and discuss life when they were younger as children or adolescents.  
For the clients to feel that they’re on the same level with the workshop team. To maybe bridge the gap between workshop team and clients.  
To foster another way to make children and parents come together in a fun, meaningful way. |
| RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective) | It will give us the ability to generate more material for Project X. |
1. WARM-UP – Introduction and Prep time (20 minutes)

Name of activity: Prep Time

Aim: To learn organizational skills

Materials:
1 box (18 ¼ ounces) devil’s food cake mix
2 eggs
¼ cup hot coffee or hot water
½ cup vegetable oil
2 tablespoons all-purpose flour
1 cup semisweet chocolate pieces
1 cup chopped pecans
¼ cup bits of chocolate-toffee candy
Large bowl
Hand blender or mixer
Rubber spatula
Spoon
Baking sheet
Wire rack
Metal spatula
Airtight container

Leader: A.

Shape (how the space is used): In various ways. It’s a kitchen.

Set-up (any introductory remarks/questions to the group): Has anyone ever cooked or baked something before? What have you baked or cooked? Was it for a special occasion? How did it turn out?

Instructions

A. will explain that from the last workshop, the topic or idea of food was a highlight, so for this workshop we will explore that even further.

Adrian will read out loud what will be needed for the cookies. C. and his group will find the ingredients and bring them to the workspace. B. and her group will measure the appropriate ingredients that are needed for the recipe.

Red Flags (things to look out for):

Shy or reluctant participants – how to involve them?

Clients who want to do everything and not let the others get involved.
If some of the ingredients or pots and pans are not available at Homeless Families Foundation.

If a client doesn’t like or get to do the chore he/she is doing/wants to do.

Spilling any ingredients

2. MAIN ACTIVITY A (10 minutes)

Name of Activity: Mix, Add

Aim: Learning to follow directions of a recipe.

Materials: Materials that Adrian and his group set up.

Leader: B.

Shape (how the space is used): As in #1

Set-up (any introductory remarks/questions to the group): We are now going to preheat the oven, so make sure that you stay away from there. You don’t want to get hurt. Now, we will now start to mix our dry and wet mixtures.

Instructions

Wash hands.

We will preheat the oven to 350 degrees F. Then B.’s group will combine the cake mix and flour into the mixing bowl. They will then add the oil, eggs, and coffee to flour mixture.

C. and his group will use a hand blender. Beat ingredients on low speed. Once everything is moistened, beat on high speed for 2 additional minutes.

A. and his group will then fold in chocolate pieces, shopped pecans, and chocolate-toffee candy until evenly distributed.

Everyone gets to drop heaping tablespoonfuls of batter onto ungreased baking sheet, spacing 2 inches apart. Bake in oven for 12 to 14 minutes.

C. takes the baking sheet out of the oven when done. Let cool on baking sheet for 2-3 minutes, then move to wire rack with metal spatula to cool for 4-5 minutes or until firm. Repeat with any unused batter.

Red Flags (things to look out for):
Any client getting near the stove burners.

Any client wanting to touch the oven.
Clients not liking their assignment.

Spilling anything

Attention span

3. MAIN ACTIVITY B (30 minutes)

Name of Activity: Discussion

Aim: To discuss the relationship between food and memories.

Materials: None

Leader: C.

Shape (how the space is used): As in #1

Set-up (any introductory remarks/questions to the group): When the appropriate time feels right, start the discussion.

Instructions

C. will introduce the theme of food and memories. Some sample questions could be, “Were there any special memories when you were younger that came from the kitchen?” “What were they?” “Do you remember a special dinner that was made?” “Do you cook with your children?” “What does that do in terms of your relationship with them?”

Red Flags (things to look out for): Children not liking their assignment.

Not willing to share

Attention span

4. CLOSURE/COOL-DOWN – 10 minutes

Name of Activity: Clean-up

Aim: Responsibility. Complete a project from beginning to clean up at the end.

Materials: All the dishes, unused ingredients, etc

Leader: B.
Shape (how the space is used): As in #1

Set-up (any introductory remarks/questions to the group): This is the time to learn how to finish something you’ve started. So now we have to clean everything up.

Instructions
A. and his group will put all unused ingredients back into the pantry. B. and her group will clean up any tables, counters, etc. that were used. C. and his group will wash any dry any dishes.

Red Flags (things to look out for):

Clients not liking their assignment.

Spilling anything

Attention span
9. Appendix 1
While looking at important issues and concerns effecting victims of domestic violence in Ohio at the national level, it became clear that there was an important piece of recent local legislation being ignored by the general public, at least in regards to victims of domestic violence. On November 2, 2004, Ohio passed an amendment to the state’s constitution denying legal status to couples not recognized under a specific definition of marriage. The amendment is only two sentences long and was passed with 62% of voters supporting it. The exact wording of the amendment is as follows:

"Be it Resolved by the People of the State of Ohio:
That the Constitution of the State of Ohio be amended by adopting a section to be designated as Section 11 of Article XV thereof, to read as follows:
Article XV Section 11. Only a union between one man and one woman may be a marriage valid in or recognized by this state and its political subdivisions. This state and its political subdivisions shall not create or recognize a legal status for relationships of unmarried individuals that

1 Adrian Brown’s portion of the group research essay is included in the main section of the portfolio.
intends to approximate the design, qualities, significance or effect of marriage.²

A majority of the publicity surrounding the passage this amendment has focused on the issue of same sex marriage and partner benefits. This amendment passed with little to no mention of the larger scope and application of the amendment. It was sold as a “gay marriage ban.” However, “it's that legal jargon in the second part of the amendment that has lawyers battling in several states. In Ohio, a Cuyahoga County judge reduced a charge against a man accused of domestic violence against a woman because the judge said Ohio's domestic violence law recognized relationships between unmarried couples as "approximating the significance or effect of marriage."³ In the last year, there have been multiple instances of batterers using the amendment to have charges reduced or dropped in domestic violence cases. Some of the charges have been modified, and some have not. Right now it depends largely on each judge’s interpretation of the law. In conversation with the Center Director of TP, the Director spoke of how some victims of domestic violence aren't getting the help they need.

Since the law is murky, many judges are being extremely careful right now, often to the detriment of the victim and their rights. "Nancy Neylon, executive director of the Ohio Domestic Violence Network, said the uncertainty about the law has a bad effect on women who are battered. "We don't know how many victims of violence are hearing about this and not seeking options because they don't know what is going to happen to them. That is where we are at, and it's not a great place to be," Neylon said."⁴ Victims are also being denied protection orders if they aren't legally married to their attackers.

"Because the state can't create any legal status for unmarried couples, it's very possible that domestic-violence protection orders could no longer be used if there's a domestic violence situation with an unmarried couple," says Alan Melamed, an attorney and chairman of the anti-Issue 1 group Ohioans Protecting the Constitution.  

Essentially, the passage of Issue One in November of 2004 created a very unstable atmosphere for victims of domestic abuse and their families. While there has been little publicity about specific examples of how situations have changed, there is clearly a lot of concern in the support community for domestic violence victims. In the Hidden Voices project, I (MS) believe that we may be able to shed some light on this problem and show people just how widespread the effects of Issue One really were. I wonder how many of the people who are being denied assistance because of the amendment voted for its passage.

In working with both victims and offenders of domestic violence, what resources are available for conducting drama workshops or drama therapy in order to accumulate material safely for a stage play? When addressing these needs for our Outreach Project, I (CR) thought about Jacob Moreno and his theories of “Psychodrama, and Sociodrama”. Before plunging into the techniques, allow me first to focus on the theorist. Jacob Moreno was born in Bucharest, Rumania on May 18, 1899. He resided in Vienna, Austria until 1925 when he immigrated to the United States. Upon arrival he continued work on his “Theatre of Spontaneity”. This “theatre” is intended to explore “play” in terms of creativity and spontaneity on a stage. Moreno hoped to elicit catharsis and growth in his patients (children and adults), by creating a safe environment in which patients could explore significant events in their lives, and thus move forward in their human

development. In other words, if someone was beat up by a bully in grade school, would this have anything to do with their becoming a domestic violence abuser? If so, then Moreno would utilize a tool he created called “Psychodrama”.

Psychodrama is one of the techniques Moreno employed in his Theatre of Spontaneity. He states:

…it means full psycho-realization. Under this term are included all the forms of dramatic production in which the participants, either actors or spectators, provide: a.) the source material, b.) the production, and c.) are the immediate beneficiaries of the cathartic act. Every session is a cooperative, communal act…

Psychodrama deals with the interior world of the individual, and explores private role aspects of the individual as they relate to ones past. I found this to be an exciting approach to a workshop with victims of domestic abuse. The only issue I had was that it seemed so private, very “micro”. Upon further research I discovered the “macro” part of Moreno’s’ theory. He entitled this, “Sociodrama”. This differs from Psychodrama in that it deals with exploration of the collective aspects of shared communal experiences. A key difference between the two approaches is that Sociodramatic sessions involve hypothetical situations, whereas Psychodramatic sessions involve real, individual stories from the participants. It seemed to me that Sociodrama was a better way to work with the people from the domestic violence shelter. This is because it is less intrusive and more inclusive potentially for the participants. Something that is shared as part of both of these approaches is “Role Theory”. Moreno embraced Jungian archetypes, as opposed to Freudian analysis in his creation of Role Theory.

…each of us plays a number of roles as part of our daily routine. We are the dutiful daughter, the selfless mother, the reliable employee and the alluring lover—all in one day. Moreno saw “role” as the tangible manifestation of the self.

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6 Moreno, Jacob L. and Zerka T. Psychodrama: Action Therapy & Principles of Practice
Moreno described three stages of role development, which could be broadly explained as:

- Role-taking- a role is acquired, as if by osmosis and without question or analysis.
- Role-playing- a more conscious process of adopting a role and adapting it to our needs and preferences.
- Role-creation- a creative stage of experimentation with new elements of role, growing with spontaneity.

It was through these three criteria I was able to fully participate in the workshop planning, and execution. For example, with the second workshop I followed directions in the exercises, and became a “role-taker”. I asked no questions, and allowed myself to unconsciously live in the moment, and do what I was told by facilitator and client alike. In the final session at the shelter, I became more of a “role-player”. This particular workshop turned into somewhat of a “group therapy” session, and I found myself consciously playing the role of myself in the past. These tools were not only useful and clear to me, the trained actor, but they were successful for the survivors as well. The clients were enthusiastic in their willingness to become creators. Even though they were not privy to this analysis on Jacob Moreno, they were involved in the role-play.

There are many correlations between the work Jacob Moreno explored, and Stanislavski’s “system” for acting. Affective Memory for example, is not only part of a Stanislavskian approach to acting, it lives in the same dimension as psychodrama. By tapping into the memories of our past, we bring certain urges, desires, and un-earthed truths to the surface. Moreno himself observed this in his book, The Theatre of Spontaneity.

...slowly my ideas began to influence the Group Theatre and the followers of Stanislavski. Elia Kazan employed the psychodramatic method in the Actors’ Studio. There is a superficial relationship between psychodrama

and Stanislavki’s method. However, whereas Stanislavski used improvisation in order to perfect performance, I permitted even encouraged imperfection in order to attain total spontaneity.  

Living truthfully in the moment is essential for the actor. Not wishing to delve into instances of domestic violence is the impulse for a survivor of violence. Can we as actors’ use our special talents to help bring about healthy change for victims of D.V.? Yes, we can. The carefully structured components of Dr. Moreno’s techniques are specific, and steeped in the idea of exploring ourselves through archetype and role-play. As a proponent of Stanislavski and his disciples, I find Moreno a useful source in collaborating with real people, living in real events. Utilizing our training in acting, and applying some of Moreno’s’ techniques, is a solid approach to community outreach involving human beings living in critical situations.

Domestic violence is a pervasive problem faced by people of all genders, races, and sexual orientation. The general populace is uninformed about the long-term psychological effects of domestic violence as well as the lack of legal support victims receive. The amendment to Issue One also known as the “gay marriage ban” that recently became Ohio law, has diminished the state’s ability to protect unmarried victims of domestic violence. The Federal government has proposed an elimination of the Voca (Victims of Crime Act) fund by the close of 2007. Victims struggle to find empowerment in a society where federal, state, and local policy works against them. We, The 10 MFA (Master of Fine Arts) actors at The Ohio State University have decided to help on a more local and personal level. We will be developing a theatrical piece highlighting some issues surrounding domestic violence in an effort to dispel some myths and educate the public. 

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8 Moreno, Jacob. The Theatre of Spontaneity.
community. The creation and writing of the piece will be developed through theatre workshops that will take place at a local domestic violence shelter. This essay begins with a detailed explanation of the VOCA fund and highlights the consequences of depleting the fund. The essay goes on to explain the ramifications of the amendment to Issue One. This research provides useful information for developing the production’s text. The essay continues with artist, Jacob Moreno and his methods of implementing psychodrama. This research provides tools for we may wish to use when working within a community often steeped in psychological struggle. The last topic covered in the essay deals with the role of the offender. A thorough understanding of domestic violence necessitates research into the reasons offenders do what they do. This information will provide information useful for character development as well as opportunities for developing text.

For the last twenty years, The VOCA fund has provided financial assistance to victims of domestic violence as well as to the agencies whose mission it is to assist and protect these victims. This fund exists on the federal level. The present administration has proposed to redistribute the money into the general fund making the VOCA fund bankrupt by the year 2007. Many agencies across the country such as the shelter we are working with will be forced to close should this proposal to redirect the funds pass in congress.

VOCA (The Victims of Crime Act) was passed in 1984 Under President Reagan. The purpose was to create a fund for programs and fees incurred by victims of crimes. Most of the revenue is distributed each year by formula grants to the states. The money
comes from fees incurred by federal offenders. The revenue does not come from taxpayers.

The revenue is distributed in two major types of programs:

1) Crime victim compensation programs:
These programs cover many of the out-of-pocket expenses incurred by victims as a result of crime. The funding supports direct services for victims of all kinds of crime including victims of assault, robbery, gang violence, intoxicated drivers, fraud, elder abuse, domestic violence, child abuse and neglect, sexual assault, stalking and survivors of homicide.

2) Victims assistance programs:
These programs provide victims with support and guidance in the aftermath of a crime. Turning Point is an example of such a program.

There are more than 4,400 state and local victim programs, including rape crisis centers, domestic violence shelters, and victim assistants in law enforcement, prosecutor offices, and many others. Approximately 4 million victims a year receive aid from the VOCA fund.

Because the amount in penalties (monies collected from federal offenses) fluctuated yearly, Congress created a special reserve and placed a cap on the fund saving the amount that exceeded the cap. The hope was to ensure the stability of the fund.\(^9\)

The Bush administration proposes to redistribute: all the money that has been saved in the reserve; the estimated revenue at this year’s end; and the projected penalties incurred during fiscal year (2006). The sum of these amounts is 1.267 billion and the intent is to redirect revenue into the administration’s general fund. If the proposal is

adopted the VOCA fund will be bankrupt by the year 2007.¹⁰ Places like Turning Point
depend on the Voca Fund for over 70% of their revenue. Their financial stability would
be in grave danger if the is fund be depleted.

With the cost of war growing to over 230,708,987,000¹¹ and an increasing federal
deficit, there is a need to take money from somewhere and this fund is apparently an
appealing option. It seems ironic that our supposed efforts to “secure freedom” for
another nation is directly linked to the destruction of and inability to secure freedom and
protection for the citizens in our nation. In other words, the government is removing
money from institutions that protect victims of violence in our country in order to
supposedly provide freedom to people in another country.

There are several agencies and some congressman pushing to preserve the VOCA
Fund and keep Congress’s promise to victims. There are several websites explaining
how to oppose this recession and reject the Administration’s proposal to take the VOCA
Fund.

For example, although the VOCA Fund has been very successful in creating
services for many victims, there are still too few services for rural victims, teen victims,
elderly victims, disabled victims, and non-English speaking victims. And up until now a
concerted effort was being made to secure more VOCA funding in order to help these
groups not receiving enough aid. Obviously, that effort would be futile if all the money is
being extracted.¹²

The threat to the VOCA fund is useful information for workshop creation. For
example, the residents at Turning Point will write their legislators, congressmen, etc. The

letters and results will be available as options for creation of text. Additionally, the
members of the MFA class will collectively or individually write our congressmen or
participate in an organized demonstration outside the state house. Appealing to private
donors and highlighting their support in the production is one way to help keep Turning
Point funded should the proposal go through. Displaying posters in the lobby with private
donor information as well as the government’s proposal to cut the Voca fund is another
helpful tool.

For more information on VOCA and how you can help, contact Susan Howley,
Director of Public Policy, or Ilse Knecht, Deputy Director of Public Policy, at the
National Center for Victims of Crime at 202-467-8700.\(^\text{13}\)

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Carnabucci, Karen. “Dr. Jacob L. Moreno, the father of psychodrama.” Companions in Healing Website. 3 January 2006.
<www.companionsinhealing.com/Moreno.htm>.

<www.duluth-model.org/>.


“URGENT ACTION ALERT: Crime Victim Funds at Risk!” Website. 3 January 2006.

10. Appendix 2
Adrian Brown
Brown.823@gmail.com

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Department of Theatre
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Room 1089
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614.292.5821

Home Address
1855 Independence Road
Apt 107
Columbus, Ohio 43212
614.596.7314

Permanent Address
3870 Three Rivers Drive
Groveport, Ohio 43125
614.836.9241

Area of Specialty
Teacher, Actor, Director, Improvisation, Creation of New Works.

Objective
A position teaching theatre at a university, college, or high school.

Education
M.F.A., Acting 2006
The Ohio State University

B.A., Theatre 1997
The Ohio State University

Teaching Experience
Instructor of Record, Department of Theatre
The Ohio State University, Columbus, Ohio
Theatre 382-Improvisation, March 2006-June 2006
• A studio acting class for theatre majors one hour, three times a week. I created the syllabus, structured each day, created the midterm and final and all other major assignments. I also held office hours in which students could come in for extra help and guidance.

Teaching Supervisor, Department of Theatre
The Ohio State University, Columbus, Ohio, January 2006-June 2006—New Works Lab
• I supervised student directed projects for the Department of Theatre. Responsibilities included making sure student directors learn the many responsibilities of putting together a show. In addition, I served as a "second eye" to the directors to make sure their show was clean and specific.
Video Editor, Buckl-TV
The Ohio State University, Columbus, Ohio, March 2006-June 2006.
• With the use of the video editing system Avid, I edited the news programs of the Buckl-TV Television station for broadcast.

Instructor of Record, Department of Theatre
The Ohio State University, Columbus, Ohio
Theatre 280-Principles of Acting September 2004-March 2006
• A studio class that studies basic acting techniques; imagination, concentration, human psychology as applied to creation of character and development of stage presence. I taught both majors and non-majors in this class. The class met for two hours, twice a week. I created the syllabus, structuring class day, creation of midterms and finals and all other major assignments. I also held office hours in which students could come in for one on one instruction, monologue coaching and audition preparation.

Teaching Assistant, Department of Theatre
The Ohio State University-Columbus, Ohio
Class Act-September 2004-June 2005
• Worked with various departments in developing sketches on various issues such as disabilities, academic affairs, minority issues and GLBT issues. Responsibilities included writing, casting and directing of the sketches.

Teaching Assistant, Department of Theatre
The Ohio State University-Columbus, Ohio
Theatre 610-Advanced Directing-Spring Quarter 2005
• A Post-Graduate level studio class that focuses on the Principles, techniques, and practice of advanced direction and integration of technical elements in theatrical production. As a teaching assistant, I helped with the running of the class. I also gave advice to future directors on scenes they presented in class to make their scenes as strong as possible.

Recitation Instructor, Department of Theatre
The Ohio State University-Columbus, Ohio
Theatre 100-Introduction to Theatre-Winter Quarter 2004-Spring Quarter 2004
• Theatre 100 is a study of the theatre with emphasis upon its cultural and social influences in our society. I led class discussions on the previous day’s lecture and a series of plays the students were required to read. I also created and
administrated quizzes and tests. I also guided our students in the creation of a new piece of theatre to be presented in class. The class met twice a week for a total of two hours. I also held weekly office hours to counsel students on a more one on one level.

**Scenic Studio Graduate Assistant**, Department of Theatre
The Ohio State University-Columbus, Ohio
Fall Quarter 2003-Winter Quarter 2004
• Helped the Scenic Studio Supervisor guide students in the construction of building sets for shows in the Theatre Department.

**Workshops**

**Workshop Instructor**, Department of Theatre
The Ohio State University-Columbus, Ohio
Introduction to Improvisation-December 2003
• Taught workshop on an introduction to Improvisation.

**Teaching Competencies**

- Acting/Directing: Stanislavski, Meisner, Shakespeare, Improvisation
- Movement: Laban, Viewpoints, Suzuki, Mime
- Voice: Skinner, Linklater, I.P.A., Dialects

**Residencies/ Master Classes**

- Kate Saxon/Shared Experience: September 2005
- Clive Mendez/Complicite: August 2005
- Phelim McDermott/Improbable Theatre: August 2005
- Robert Redford: May 2005
- John Schmor: April 2005
- The Royal Court Theatre: October 2004
- Richard Maxwell and the NYC Players: October 2004
- The STI Company: April 2004
- Goat Island: January 2004
- da da kamera: November 2003
- Robert Post: October 2003
- Reverend Billy: October 2003
- Jeffrey Solomon: October 2003

**Internships**

**Production Assistant**, Wexner Center for the Arts, Summer 2004
The Builder's Association and dbox, *Supervision*

**Research Experience**

**Research Assistant-Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University** Sept 2003-Dec 2003, Sept 2003-Present
• Archival maintenance, processing and data entry.
### Vitals

**Height:** 6' 0”  **Weight:** 210lbs  
**Hair:** Black  **Eyes:** Black

### Artistic Experience

#### Theatrical Performance (Acting)

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### University

**A Bright Room Called Day**  
Gottfried Swetts  
Man  
Ohio State U. (OSU)  
Maureen Ryan

**The Proposal (Film)**  
Adrian Brown  
Tanya McBride  
Dr. Valerie Kaneko Lucas  
Maureen Ryan

**Hidden Voices**  
Jesse, Waiter  
OSU

**Two Planks and a Passion**  
Geoffrey LeKolve  
OSU

**Vaudeville**  
Various Roles  
Jeanine Thompson & Robert Post  
Na'ela Al-Trash  
Maureen Ryan  
Anthony Hill  
Terence Lamude  
Carlyle Brown

**Fate of a Cockroach**  
Adil  
OSU

**Pentecost**  
Raif  
OSU

**Rashomon**  
Bandit  
OSU

**Fortunes of the Moor**  
Grio  
OSU

**The Merry Wives of Windsor**  
Host of the Garter  
OSU

**Yellow Moon Rising**  
Silas  
OSU

### Production Roles

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<td>Port Clinton Performing Arts Festival</td>
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<tr>
<td>The Last Generation</td>
<td>Director</td>
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<td>The Geldings</td>
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<td>The VD Show</td>
<td>Director</td>
<td>Full Frontal Nudity</td>
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<td>I Miss You</td>
<td>playwright</td>
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<td>Grand Guignol 2002</td>
<td>Fight Choreographer</td>
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<td>The Bridge</td>
<td>Fight Choreographer</td>
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<td>Reason For Living</td>
<td>Director</td>
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<td>The Staircase Knows</td>
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<td>Grand Guignol 2001</td>
<td>Co-Playwright</td>
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<td>Grand Guignol 2001</td>
<td>Fight Choreographer</td>
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<tr>
<td>Romeo and Juliet</td>
<td>Fight Choreographer</td>
<td>RSC</td>
</tr>
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<td>Three Musketeers</td>
<td>Fight Assistant</td>
<td>Tavern Theatre</td>
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University

A Bright Room Called Day
Assistant Director
OSU

The Proposal (Film)
Producer/Writer/Director
OSU

Hidden Voices
Playwright/Editor
OSU
Assistant Director

Digby Pomerene, Author of
Romeo & Juliet
Director
Take Out Theatre

The Seventh Seal Revisited (Film)
Producer/Director
OSU

Your Handsome Captain
Director
OSU

Awards
Best Director- Digby Pomerene, Author of Romeo & Juliet
Best Play- Digby Pomerene, Author of Romeo & Juliet
Best Original Production- Grand Guignol 2001-The Other Paper
Best Theatre Short-The First Time-The Other Paper

Organizations
Founding member of MadLab Theatre Ensemble
Theatre Roulette Selection Committee 2001
MadLab Theatre Season Planning Committee 2002

Special Skills
Stage Combat, Juggling, Various styles of martial arts, escrima
sticks, rapier, dagger, katana, sign language

References
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