Hidden Voices:
A creation through collaboration with fellow M.F.A. actors and community partner Turning Point.
Outreach and 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
Tanya McBride

May 18, 2006

Master’s Examination Committee:
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Assistant Professor Mandy Fox
Professor Mark Shanda

Approved by:

[Signature]
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Tanya Chu McBride

Curriculum Vitae
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EDUCATION

The Ohio State University – M.F.A., Acting/Creation of New Works; 2006
Acting Shakespeare (Barton, Linklater); Directing; Performance Art
Maureen Ryan
Meisner
Bruce Hermann
Movement: Laban, Bartenieff, Viewpoints, Composition, Mime, Suzuki
Jeanine Thompson
Voice: Linklater, Singing for the Actor
Amanda Fox
Alexander Technique
Dr. William Conable
Outreach and Engagement; Site-Specific Performance
Dr. Valerie Kaneko Lucas
Video: Incorporation into Solo Performance, Editing (Avid Express Pro 3.5)
Janet Parrott
Arts Administration: Managing Cultural Change
Dr. Wayne Lawson

Cal State University Northridge – B.A., Theatre, Magna Cum Laude 2001
Acting, Uta Hagen; Directing
Peter Grego
Acting, Stanislavsky
Maryellen Clemons
Spolin Improvisation
Lillian Lehman
Acting Shakespeare; Linklater Voice; Movement
Dr. Linda deVries
Tony Tanner
Acting Shakespeare

Other Training
Singing: Singing for the Actor, Choral and Classical
Dr. Joel Ewing
Singing for the Actor
Mark Goodman
Dance: Ballet, tap, jazz, dance for musical theatre
Rikki Lugo (Music Theatre of Southern California)
Dance: Lyrical Jazz
Amy Schadt (Hama's Dance Studio, California)
Dance: Polynesian
Tiana Tehiva
Dance: Swing, Ballroom
Steve Neumann

Burbank High School, Burbank, California – 1997
### SCHOLARSHIPS & AWARDS

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<th>Scholarship / Grant</th>
<th>Institution / Department</th>
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<tr>
<td>Alumni Grant for Graduate Research and Scholarship</td>
<td>The Ohio State University, The Graduate School</td>
<td>Spring 2005</td>
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<tr>
<td>Critical Difference for Women Professional Development Grant</td>
<td>The Ohio State University, The Women's Place</td>
<td>Spring 2005</td>
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<tr>
<td>Graduate Student Excellence for Teaching, Research and Creative Activity</td>
<td>The Ohio State University</td>
<td>Spring 2005</td>
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<tr>
<td>Morrow Grant Award</td>
<td>The Ohio State University, Dept. of Theatre</td>
<td>Winter 2005</td>
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<tr>
<td>Outstanding Senior</td>
<td>California State University Northridge, Theatre Dept.</td>
<td>Spring 2001</td>
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</tbody>
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### TEACHING EXPERIENCE

**The Ohio State University**

- **Introduction to Theatre: 2003-2004**
  - Recitation Instructor. A 10-week survey course introducing students to the history of theatre and the creative process. Responsibilities included leading classroom discussions, overseeing creative projects, assisting the lecturer, and grading for the recitation sections.

- **Stage Movement Studio I; Fundamentals of Movement Training. 2004-2005**
  - Instructor; 10-week course for upper-division theatre majors. Course objectives include teaching physical awareness, body alignment and the physical principles of acting. Students learn and utilize Laban effort-actions in the physical transformation of character, and apply this technique to monologue and scene work.

- **Acting Fundamentals; 2004-2006**
  - Instructor; 10-week course for lower-division theatre majors and non-majors. This course is the first level acting studio offered in the Dept. of Theatre. An introduction to the actor's process of training, it includes learning a vocal and physical warm-up, improvisational games, and learning and utilizing the Stanislavski method to analyze text and create a role.

- **Viewpoints; 2005**
  - Teaching Assistant; 10-week course for upper-division theatre majors. This course serves as an introduction to the Viewpoints technique as taught by Anne Bogart and the SITI Company. The primary focus is building ensemble awareness and learning movement improvisation based on the nine Viewpoints. Responsibilities included demonstrating technique, coaching students, and giving corrections and feedback.

- **Advanced Viewpoints; 2006**
  - Teaching Assistant; 10-week course for upper-division theatre majors and master's students. This course continues the exploration of Viewpoints started in the introductory course,
focusing on practical application in rehearsal and development in performance using text. Responsibilities included demonstrating technique, coaching students, and giving corrections and feedback.

Teaching Assistant; 10-week course for upper-division theatre majors. This course introduces students to the Suzuki Technique of actor training as developed by Tadashi Suzuki and used by Anne Bogart and the SITI Company. Students learn the basic techniques for training the body and voice for the stage, and apply the exercises to scene work. Responsibilities included leading the daily warm-up, demonstrating technique, coaching students, and giving corrections and feedback.

**Workshops Led**

Basic Movement for Theatre – Port Clinton High School; Port Clinton, OH, September 2005

Coaching

*Escuela Del Mundo;* A touring show developed at The Ohio State University, 2005.

Co-Instructor. Exercises covered basic physical awareness of the self and the ensemble. Classes included students of the 9th and 11th grades, as well as students with special needs.

Movement Coach. Responsibilities included creating a physical warm-up for the performance ensemble, refining physical character choices made by the actors, and choreographing a movement prologue for the show.

**OUTREACH AND ENGAGEMENT**

Outreach and Engagement Assistant – The Ohio State University, 2005-2006

- Assisting in the planning and programming of Outreach and Engagement events for the Dept. of Theatre and OSU extension
- Creating and developing new work for Theatre 2 Go (OSU’s Outreach and Engagement troupe)
- Wrote and directed *Eat This: An American Montage*; a performance by Theatre 2 Go for the 2nd Annual Tri-State Diversity Conference in Cincinnati, OH.
- Represented OSU Theatre at OSU Extension and community events.
- Assisted in running *DramaTies: Drama for Education Workshops* for such clients as the YMCA, Boys and Girls Club of America, and Columbus Parks and Recreation.
- Conducting needs assessments for planning and programming, collecting feedback and reporting back to the dept.
- Finding resources linked to the development of Outreach and Engagement initiatives.
• Editing video footage and creating a DVD for archival purposes.
• Editing and binding scripts for archival purposes.
Collaborated with fellow Ohio State University M.F.A. actors in
• Developing and conducting theatre/expressive arts workshops for the clients of Turning Point.
• Creating and performing a full-length play based on our interactions with the clients of this specified community. Our play, *Hidden Voices*, premiered as part of the mainstage season and garnered a community service award for Turning Point.

WORKSHOPS, RESIDENCIES, AND MASTER CLASSES

<table>
<thead>
<tr>
<th>Company/Artist</th>
<th>Technique</th>
<th>Venue</th>
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<tbody>
<tr>
<td>Da Da Kamera</td>
<td>Attended open rehearsals of <em>In On It</em> and <em>A Beautiful View</em>, which included a talkback with Artistic Director Daniel Maclvor</td>
<td>The Ohio State University/Wexner Center</td>
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<tr>
<td>Mabou Mines</td>
<td>Talk-back with artistic director Lee Breuer for <em>A Doll's House</em></td>
<td>The Ohio State University/Wexner Center</td>
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<tr>
<td>The Builder's Association</td>
<td>Talk-back: <em>Super Vision</em></td>
<td>The Ohio State University/Wexner Center</td>
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<tr>
<td>The Neo-Futurists</td>
<td>Talk-back about <em>Too Much Light Makes the Baby Go Blind</em> and career development</td>
<td>The Ohio State University</td>
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<tr>
<td>David J. Diamond</td>
<td>Master Class: Career Development</td>
<td>The Ohio State University</td>
</tr>
<tr>
<td>The Dell Arte School of Physical Theatre: Daniel Stein</td>
<td>Summer Intensive: &quot;Heart of a Poet, Mind of an Actor, Body of a Gymnast&quot;: Generating new material dealing with the emotions of shape, rhythm and dramatic tension.</td>
<td>The Dell Arte School in Blue Lake, CA.</td>
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<tr>
<td>Robert Redford</td>
<td>Talk-back about professional development and arts administration</td>
<td>The Ohio State University</td>
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<tr>
<td>John Schmor</td>
<td>Workshop: New Works Creation</td>
<td>The Ohio State University/Wexner Center</td>
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<tr>
<td>The New York City Players</td>
<td>Talk-back with Richard Maxwell and company for <em>Joe</em></td>
<td>The Ohio State University/Wexner Center</td>
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<td>Company/Performer</td>
<td>Event Description</td>
<td>Organization/Location</td>
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<tr>
<td>Lone Twin</td>
<td>Talk-back about their work and process.</td>
<td>The Ohio State University/Wexner Center</td>
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<tr>
<td>Denise Uyehara</td>
<td>Workshop: New Works Creation</td>
<td>The Ohio State University</td>
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<tr>
<td>Will Power</td>
<td>Talk-back about Hip-Hop Theatre and Flow</td>
<td>The Ohio State University</td>
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<tr>
<td>The SiTI Company: Barney O’Hanlon, Susan Hightower,</td>
<td>Suzuki: rigorous Japanese acting technique that focuses on strengthening the</td>
<td>The Ohio State University (Winter 04); The</td>
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<tr>
<td>Leon Ingelsrud, Will Bond</td>
<td>actor’s physical and mental focus.</td>
<td>Burning Wheel Theatre Company in Los Angeles</td>
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<td></td>
<td>Viewpoints: a method of physical improvisation based on instinctual response to</td>
<td>(Summer 04)</td>
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<tr>
<td></td>
<td>the ensemble and the environment.</td>
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<tr>
<td>Royal Court Theatre</td>
<td>Master Class in playwrighting with Simon Stephens and Emily McLoughlin</td>
<td>The Ohio State University</td>
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<td>Fall 2004</td>
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<td>Goat Island</td>
<td>Workshop: Ensemble methods for the creation of new work</td>
<td>The Ohio State University; Fall 2003</td>
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<td>Improbable Theatre</td>
<td>Talk-back about their creative process and The Hanging Man</td>
<td>The Ohio State University; Fall 2003</td>
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<td>Bill Talen (Reverend Billy)</td>
<td>Workshop: Spat Theatre and Social Activism</td>
<td>The Ohio State University; Fall 2003</td>
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<td>Jeffrey Solomon</td>
<td>Workshop: Solo New Work Creation</td>
<td>The Ohio State University; Fall 2003</td>
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<td>Robert Post</td>
<td>Mime, Solo, and Vaudeville Performance</td>
<td>The Ohio State University; Winter 04, Winter/Spring 05</td>
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<td>A Noise Within</td>
<td>Summer Intensive: Shakespeare Performance with Hisa Takeguwa</td>
<td>Los Angeles, CA; 2000</td>
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<td>Play</td>
<td>Role</td>
<td>Director</td>
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<tr>
<td><strong>A Very Simple Powerpoint Presentation: A Solo New Work</strong></td>
<td>Creator and Performer</td>
<td>Tanya Chu McBride</td>
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<tr>
<td><strong>A Bright Room Called Day</strong></td>
<td>Zillah Katz</td>
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<td><strong>Grace: a Solo New Work</strong></td>
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<td><strong>Hidden Voices: An Ensemble New Work</strong></td>
<td>Nessa</td>
<td>Valerie Kaneko Lucas</td>
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<tr>
<td><strong>Fuck you Eu.ro.Pal! – Staged Reading of a one-woman show</strong></td>
<td>Woman</td>
<td>Alexandru Berceanu</td>
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<td><strong>Vaudeville</strong></td>
<td>Ensemble</td>
<td>Robert Post and Jeanine Thompson</td>
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<td><strong>Two Planks and a Passion</strong></td>
<td>Queen Anne</td>
<td>Maureen Ryan</td>
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<td><strong>Measure for Measure</strong></td>
<td>Isabella</td>
<td>Bruce Hermann</td>
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<td><strong>Fate of a Cockroach</strong></td>
<td>Queen Cockroach</td>
<td>Naila Al-Atrash</td>
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<td><strong>Pentecost</strong></td>
<td>Amira</td>
<td>Jonathan Putnam</td>
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<td><strong>Rashomon</strong></td>
<td>Kinume</td>
<td>Maureen Ryan</td>
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<td><strong>Photographs of S-21</strong></td>
<td>The Woman</td>
<td>Lesley Ferris</td>
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<tr>
<td><strong>Henry V</strong></td>
<td>Scroop, Gower</td>
<td>Tiger Reel</td>
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<td><strong>Medea</strong></td>
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<td>Amanda Mountain</td>
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<td><strong>The Comedy of Errors</strong></td>
<td>Luciana</td>
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<td><strong>Summer and Smoke</strong></td>
<td>Alma</td>
<td>Greg Fletcher</td>
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<td><strong>King Lear</strong></td>
<td>Cordelia, opposite</td>
<td>Tony Tanner</td>
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<td><strong>Something of Silver: A staged reading of an original musical</strong></td>
<td>Nerissa</td>
<td>Tony Tanner</td>
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<td><strong>The Magnificent Music of Broadway Concert</strong></td>
<td>Dancer</td>
<td>Bill Shaw / Rikki Lugo</td>
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<td><strong>You’re a Good Man Charlie Brown</strong></td>
<td>Lucy</td>
<td>MaryEllen Clemons</td>
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<td><strong>Our Country’s Good</strong></td>
<td>Duckling</td>
<td>Tony Tanner</td>
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<td><strong>Joseph and the Amazing Technicolor Dreamcoat</strong></td>
<td>Chorus</td>
<td>Michael Reno</td>
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<td><strong>Brothers Grimm Sisters Wild</strong></td>
<td>Ensemble/Dancer</td>
<td>Mia Truxaw</td>
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<td><strong>Golden Child</strong></td>
<td>Third Wife</td>
<td>Carlos Tesoro</td>
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<tr>
<td><strong>The Sound of a Voice</strong></td>
<td>The Woman</td>
<td>Jay Africa</td>
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FILM/TV

Ice: A Motion Capture Animation
Lead
Animation Short

The Proposal
Co-Director, Lead
Student Film

The Seventh Seal Revisited
Lead
Student Film

Mother
Director, Performer
Student Film

Dead
Lead
Short Film

Innocent Bystanders
Lead
Short Film

Burke Williams Day Spa
Lead
Industrial

Pepsi Spec Commercial
Asst.
Spec
Choreographer/Dancer

VOICE-OVER/RECORDING

Lily, Mother, Radio Announcer
Ice: A Motion-Capture Animation
ACCAD at The Ohio State University

Margaret Brady
CD-Rom Dear America: Friend to Friend
Vivendi Universal

Dudley Dursley
Harry Potter Music Demo
BlanketKid Productions

COMPUTER SKILLS

Financial:
Quicken

Graphic Utilities:
Adobe Photoshop CS

Microsoft Office:
Excel, Outlook, PowerPoint, and Word

Organizational:
ACT (contact and task manager)

Research/Dev:
Survey Monkey (online survey tool)

Video Editing
Avid Express Pro
REFERENCES

Jeanine Thompson, Associate Professor
The Ohio State University
Dept. of Theatre
1089 Drake Union
1849 Cannon Drive
Columbus, OH 43212
(614) 292-5821
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Maureen Ryan Murphy, Assistant Professor
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Columbus, OH 43212
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reilly.3@osu.edu

Gregory Fletcher
Director, Playwright
(212) 222-2453
gfletcher212@mac.com
Hidden Voices
A New Work
Created by the
M.F.A. Acting Class
of 2006
Outreach and
Engagement
Portfolio

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Outreach and Engagement Corporate Research Essay

When working with any victim of domestic abuse it is important to recognize the magnitude of their experience, as well as the societal and legal implications of their situation. Conducting research previous to working with victims of domestic abuse allows an artist to develop workshops that will serve the clients’ specific needs, to take care of them, and help them benefit from the artistic experience. It benefits the artist as well; providing a safe experience creates a trusting relationship between the artist and the client and allows the artist to learn more about the client group. The following research was compiled in order to create the most beneficial experience for both the client and the artists involved. Topics that will be addressed are the psychological effects of abuse on women, Ohio domestic violence law, and male victims and gay domestic violence.1

TOPIC: The Psychological Effects of Abuse on Women

Contributed by Tanya McBride

Turning Point defines Domestic Abuse as "... a pattern of assaultive and coercive behaviors, including physical, sexual, and psychological attacks, as well as economic coercion, that adults or adolescents use against their intimate partners" (www.turningpoint6.com). It is important to emphasize that what these women are experiencing are a pattern of behaviors, of "multiple tactics and repeated events." As actors I’m sure we’re all aware of the power of tactics and how subversive they can be. For the abuser, it’s about gaining power and control through subtle and not so subtle means.

1List Evans’ and Anthony Trujillo’s portions of the group research essay are included as Appendix 1.
It is important to understand how the women are feeling; what does it feel like to be in their shoes? The psychological effects of abuse on women include depression, terror/fear, anxiety, guilt, shame, isolation from others, increased substance abuse, and low self-esteem. This is what we might see from the outside looking in as workshop leaders. While running our workshops, we must be careful to respect how the clients are coping. We cannot judge their reactions to our exercises, nor can we force them to be happy and energized. While we are in the shelter, it is significant to recognize that we are a part of their process, and in turn, our discoveries will feed our process.

At our most recent visit to Turning Point, the center director gave us a book called “Walking on Eggshells,” that is given to every woman seeking safety from their organization. The title of the book captures how these women feel in their home-lives. The following is an excerpt:

There wasn’t a definite beginning to the eggshell feeling. It started as simple uneasiness that I just was not quite good enough to do a certain task. He let me know . . . that he was . . . the better authority on any given subject. Covering the ground with eggshells was a slow process. As time went on, it was obvious that I could not second-guess or control every item of life so as to not upset this man. Walking on eggshells is the closest I can come to explaining the sense of impending dread, fear of being demeaned, wanting somehow to carve peaceful moments from days of anxiety (Ogawa x).

The role of these women in their lives “is reduced to one of submission” as they second-guess every action so as not to anger their partner (Ogawa xi). “Taking a stand, defending a position, and moving too slowly or too independently are not permitted or safe” (Ogawa xi). They cannot be themselves because their partner’s anger, irritation, and criticism have made
them feel inadequate in every area. Eggshells are impossible not to break if stepped on, thus the victims feel surrounded by eggshells because they cannot move through their day without being demeaned.

Because the women might assign a negative value to feelings of fear, anxiety and sadness, or feel that they are being denied the right to feel anything, they often seek out a state of numbness in order to cope (Ogawa 13). They might take sedatives or alcohol to dull the pain. They might also cling on to what Ogawa calls a “life preserver” – an activity that will keep them busy or distract them from the pain, such as reading books, sleeping, work, taking care of pets, etc. This “overdependence” takes a toll on the victim’s well-being (Ogawa 22).

These women feel trapped, many feel that they deserve their abuse, and they have problems with low self-esteem because of the “absence of any meaningful support and the continuous badgering they have received” (Ogawa 30). They are very restricted in their home lives, and feel helpless because they don’t have power to make any decisions. In order to build self-esteem, the center director stressed that at Turning Point, they try to impose only those restrictions that are necessary for their safety. A simple example is that they don’t close off the kitchen at any time, so the women can choose to eat or cook whenever they please. Many find cooking therapeutic, and many simply are surprised at not being limited in this personal area of their lives. The center director expressed that many women are simply overwhelmed with the number of opportunities Turning Point offers them to make their own decisions.

These issues of self-esteem, restrictions, and the lack of validation in the women’s lives are important to consider when developing our workshops. It is important to be careful of how the rules of any game are perceived by the clients. They might feel that game restrictions are another attempt to control them; we must make sure that the rules function only to provide
perimeters within which the clients may express themselves without judgment from us or the other clients. It is crucial for the clients to know that we support and encourage all of their responses. This way the activities allow them to own their thoughts and feelings and develop their self-esteem, and at the same time, we can gain the trust needed from them in order to get to know them better.

It is also important to know that many of the clients are still living with their abusive partners, and are not staying at the facility. They are taking part in the support group unbeknownst to their partners; and the amount of time they can stay away from their home is limited. Knowing that for several of the women, this is the hour and a half in their week where “he’s off doing such-and-such” and they can escape, is important in understanding that they may have very immediate feelings of anxiety or helplessness.

Many clients within the support group are also court-ordered to be there after seeking a protection order from the judge. According to the center directors, this causes extreme feelings of anger towards the system, which has made them feel like they are at fault when they have sought protection from the law. After many sessions they appreciate the support group and what it is doing for them; however at first they might be resistant.

Due to repeated patterns of abuse, victims of domestic violence find it difficult to tell their stories in a linear fashion. There is often no beginning, middle, or end to their personal narratives, which can be frustrating to both the victim and the law enforcer/therapist who is trying to put the pieces together. The law wants “just the facts ma’am” so they can figure out the specific point where the law was broken, but the victims are quite aware that “just the facts” isn’t enough to communicate the experience. Our role as artists is important in that we are able to appreciate every moment of their experience. We understand that taking a story out of its linear
context might actually reveal something new and significant. For example, if we show scenes of violent abuse, and then follow it with scenes of the couple’s first meetings, the audience might be able to spot subtle patterns of abusive behavior in the “first meeting” after experiencing it in the extreme. Also, while a jumbled story might frustrate an officer or a judge, it might engage an audience by providing them with puzzle pieces that they have to actively piece together in their minds. As we weave the clients’ personal experiences together, we must consider every piece of their stories as valuable. The fact that we are creating this show is the ultimate act of validation for the clients; hopefully it will make them feel really good to know that we value moments in their lives that others considered inconsequential.
Bibliography

http://www.bphc.hrsa.gov/omwh/domesticviolence.htm - this site contains a variety of detailed domestic abuse training plans for health centers/hospitals across the United States.

THE OHIO STATE UNIVERSITY
Theatre 987.02 – MFA Outreach and Engagement

**ACTION PLAN FOR: TURNING POINT**
**PROPOSED BY: T.M., T.T., L.E.**
**LAST UPDATED: 09/11/05**

**OVERALL AIM OF THE PROGRAM:**
To encourage confidence and individuality in the participants, as well as explore basic story-telling and character-creation techniques through written expression.

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<th>WORKSHOP TOPIC</th>
<th>WORKSHOP OBJECTIVE</th>
<th>MATERIALS</th>
<th>WARM-UP</th>
<th>MAIN ACTIVITY A</th>
<th>MAIN ACTIVITY B</th>
<th>CLOSURE</th>
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<tr>
<td>Musical Writing</td>
<td>To offer a space for relaxation and creativity, and to introduce writing as an outlet for expression.</td>
<td>Writing utensils, a notebook consisting of ten sheets of paper per participant, large index cards, ten one-minute samples of music, CD player.</td>
<td>Leader: T.T.</td>
<td>Leader: T.M.</td>
<td>Leader: L.E.</td>
<td>Leader: T.M.</td>
</tr>
<tr>
<td>People Mosaic</td>
<td>To introduce participants to the basics of creating a character using images/photographs to stimulate the imagination.</td>
<td>Tape or adhesive dots, glue sticks, light music, photographs of people, sufficient copies of “Activity A Worksheet”, large sheet of paper or poster board, writing utensils, chairs.</td>
<td>Leader: L.E.</td>
<td>Leader: T.T.</td>
<td>Leader: T.T.</td>
<td>Leader: L.E.</td>
</tr>
</tbody>
</table>
## 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>Potential watchpoints or conflicts with other sections of the matrix</th>
</tr>
</thead>
<tbody>
<tr>
<td>OSU's Needs</td>
<td>To create a new devised show, <em>Hidden Voices</em>, as part of the OSU Theatre season</td>
</tr>
<tr>
<td></td>
<td>To provide a mutually beneficial learning experience for community partners, students, and faculty</td>
</tr>
<tr>
<td></td>
<td>To provide experience and training in theatre for outreach &amp; engagement for students and faculty</td>
</tr>
<tr>
<td></td>
<td>To fulfil production deadlines</td>
</tr>
<tr>
<td></td>
<td>Balance need to collect material with venue need #1 and client needs #2 and 3.</td>
</tr>
<tr>
<td>Turning Point's Needs</td>
<td>To ensure its clients are not exploited</td>
</tr>
<tr>
<td>Turning Point's Clients Needs</td>
<td>To ensure its clients are not exploited</td>
</tr>
<tr>
<td>Team Needs (from MFA statement 03 Oct 05)</td>
<td>To be treated with dignity and respect</td>
</tr>
<tr>
<td></td>
<td>To be protected from exploitation</td>
</tr>
<tr>
<td></td>
<td>To be able to voice opinions in a safe, non-coercive atmosphere</td>
</tr>
<tr>
<td></td>
<td>To have an outlet for self-expression</td>
</tr>
<tr>
<td></td>
<td>Potential limitation of access to client stories may impact OSU needs #1 &amp;and 2, and Team needs 2 &amp; 4</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?
THEATRE 987.02: MFA OUTREACH & ENGAGEMENT
WORKSHOP PLAN AUTHOR: T.M.

Background info: This workshop is based on a writing exercise I did at the Dell Arte Workshop this summer, lead by an M.F.A. actor in their program. The participants in the workshop had varying degrees of writing experience, but most were on the inexperienced side. It was a very positive experience because many of us lacked confidence in our writing skills and this exercise helped us to relax and produce at least one piece of writing that we were proud of. I found that it was an empowering creative experience.

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>Musical Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>T.M., L.E., T.T.</td>
</tr>
<tr>
<td>PARTICIPANT GROUP</td>
<td>Turning Point – Adults</td>
</tr>
<tr>
<td>DATE</td>
<td>September 2005</td>
</tr>
</tbody>
</table>
| WORKSHOP AIM         | • To offer a space for relaxation and creativity;  
                       | • To introduce writing as a medium for expression;  
                       | • To introduce an enjoyable experience that the participants can re-create on their own time;  
                       | • To build confidence and individuality through the accomplishment of a creative act. |
| INTENDED OUTCOMES    | At the end of the session, we anticipate that participants will have:  
                       | • Had the opportunity to explore the experience of free-writing;  
                       | • Had the opportunity to share their writing in a safe and supportive environment. |
| OBJECTIVE            | Possible outcomes that will develop our program objective:  
                       | • The generation of raw material (the participants' writing) for the creation of our final piece;  
                       | • An experience during which the participants expressed themselves without being criticized or ignored. |

1 Team members’ initials are used to protect confidentiality.
1. **WARM-UP – Three Facts Game (10-15 minutes)**

**Aim:** To allow participants who are not familiar with one another to become acquainted; to begin the process of sharing personal information in a non-threatening, anonymous way.

**Materials:** None

**Leader:** T.T.

**Helpers:** L.E. and T.M.

**Time-Keeper:** T.M.

**Shape:** The dining area of the shelter; however, be aware if the activity needs to be moved into the conference room due to children/noise interference.

**Set-up (any introductory remarks/questions to the group):** Hello, everyone. Welcome to our theatre workshop – we’re excited to be here today. Before we begin our main exercise we’re going to do a little “getting to know you” exercise.

**Instructions:** For the next few minutes we’re just going to move around the room, and as you move around the room I would like for you to greet each other and share three facts about yourself with your group member. For example, I would go up to T.M. [shaking hands] and say “Hi T.M., I’m T.T. [Insert witty three facts here]”. [T.M. responds] “Hi T.T., I’m T.M. I’m from California, I hate Ohio winters, and I enjoy reading trashy tabloids.” Please greet as many group members as possible, and vary the facts about yourself so it’s a little different each time. Know that you don’t have to share anything you don’t want others to know. Also, listen closely and try to remember things about each other. All right, let’s begin.

(After 3-4 minutes) Alright everybody, let’s gather in a circle. Now I would like for each person, in any order, to call out facts that they remember about their group members without revealing the name of the person whose fact it is. For example, L.E. would call out, “[L.E. call out three facts]”. [T.M. continues calling out facts if group members are reluctant to respond]. Fantastic! We have so many interesting people with us here today . . . Now let’s turn things over to T.M.

**Red Flags (things to look out for):**
- Remind participants to be responsible with the information they share – also remind them to not feel pressured to share information that is too personal.
- The facilitators might want to initiate each exercise – milling around, calling out facts, etc., to encourage those participants who are shy or unsure of themselves.

2. **MAIN ACTIVITY A (15 minutes)**

**Leader:** T.M.

**Helper/Participant:** T.T.

**Time-Keeper/Sound Tech:** L.E.

**Aim:** Fantastic – thank you for sharing so much about yourselves. We’re going to move on to our main activity, which is a creative writing exercise responding to different kinds of music. This is an exercise that I enjoy doing when I want to relax and spend some time with myself, so I hope that you’ll enjoy it as well. We will be sharing our creative writing with each other, but know that it will be anonymous – so don’t feel any pressure to impress anyone.

**Materials:** We’re going to pass out these writing kits (ten sheets of paper, one pen each, with clipboards in case they don’t want to write at the tables.)

**Shape (how the space is used):** and now we would like you to find any space in the room, the floor, the couch, at the tables, where you feel comfortable and where you can have a little private space.

**Set-up (any introductory remarks/questions to the group):** I’m going to play a sample of music, and I would like for you to relax as much as possible, you can close your eyes if you wish, and just listen and let your mind wander. [Kat play first sample – 1:30-2:00 min. max]
Great. Now we're going to play the same music again, and as you listen, write down anything that comes to mind. You can write random words, or describe an image that you have in your head, or write down how the music makes you feel—anything you wish. The only thing I'm going to ask is that you continue writing until the music ends—even if it's "I don't know what to write, I don't know what to write" over and over. Keep writing until something comes to you.

Now we're going to play some more music, and we'll follow the same pattern. The first time the music plays, just listen, and the second, write anything that comes to mind. Each time we play a new sample of music, please change to a new sheet of paper. Please do not write your name at the top of the paper, so that this can remain anonymous.

[L.E. play remaining 6 samples]

Fantastic! Let's take a break!

BREAKTIME: 10 min — During this time set up chairs in a circle.

Red Flags (things to look out for):
Participants who may become emotionally overwhelmed and need a break.

3. MAIN ACTIVITY B (20 minutes)
Materials: Same as before.
Leader: L.E.-discussion leader
Helper/Participant: T.T.
Time-Keeper: T.M.
Shape: Let's all have a seat in a circle.
Aim: We're now going to give each other the opportunity to have our writing heard.
Set-up (any introductory remarks/questions to the group): Now I would like everyone to look through your papers and find a piece of writing that you enjoy the most and that you would like to share, if you would like to share. Again, this will remain anonymous. (Give them a few minutes to do so.) Now everyone please take that sheet of paper, and put it in the middle of the circle.
Instructions
Now everyone choose a piece of writing that is not your own from the pile. We're going to go around, and read what we've chosen. If you don't want to read out loud, and you just want to listen, that's fine as well.

As you listen to each other's writing, please write down any words, or phrases that appeal to you or that you identify with on a new sheet of paper.

Would anybody like to begin for us?

[After this is completed]

What we're going to do now is "echo" each other's writing; we're going to go around the circle and share some of the words and phrases that you wrote down while you were listening. Let's begin with (whoever began the reading circle).

Red Flags (things to look out for):
Someone might be really uncomfortable with sharing their writing, even though it's anonymous. Someone might also be uncomfortable with public speaking.

4. **CLOSURE/COOL-DOWN – 10 minutes**

**Aim:** We would like to take this time to reflect on the experience and share anything that has come to mind.

**Materials:** None

**Leader:** T.M.

**Helpers:** L.E. and T.T.

**Shape (how the space is used):** Everyone standing in a circle.

**Set-up (any introductory remarks/questions to the group):**

**Instructions (Marsh, pp. 14, 18)**

Let's stand up, and take a quick stretch. Roll your necks around, shake out your hands, shake out your legs.

How is everyone feeling? Would you like to share how this experience has been for you? [If we are tight on time – we can do a word circle – one word or phrase about something new they learned, something they enjoyed, how they felt about the experience, etc.] We want to thank you for taking part in this workshop, and let you know that we've enjoyed your writing and appreciate what you've shared with us. If you would like to leave any of your writing with us, we would appreciate it, but please feel free to keep it with you and to keep on writing on your own time.

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

Time running out, people disliking the whole experience, etc.

**Total Time:** 70 minutes, including the break. Allows twenty minutes for set up and break down.
VERSION 2

MFA OUTREACH AND ENGAGEMENT
WORKSHOP PLAN
T.M., K.E., T.T.—TEAM MEMBERS
Written By Tony Trujillo

PRELIMINARY DATA:
Participant group: Turning Point. These exercises are suitable for both young and mature adults, and
are not gender specific.
Date: September, 2005.

WORKSHOP TITLE: CHARACTER PHOTOGRAPHS

WORKSHOP AIM:

ON THE MACRO LEVEL: 1) To introduce participants to the basics of creating a character.
2) Using images to stimulate the imagination (in this case, photographs of people).

ON THE MICRO LEVEL (Expected outcomes):
✓ To promote empathy. The participants will imagine themselves as the personage they
see in the picture.
✓ To encourage individuality and the development of a creative aesthetic.
✓ To broaden the perceptive capabilities of the participants.
✓ To advocate written expression as a mode of stress relief.

RELEVANCE TO OVERALL PROGRAM OBJECTIVE:
The material developed during this workshop will, in part, aid us in the development of our final
piece. In looking at the matrix of needs, the center's needs will be met in that the participants will
feel a sense of belonging to our project through the creation of these characters that might become
the dramatis personae of our final project.

WARMUP A: How's your day?
(10-15 minutes)
Aim: To establish a sense of community through sharing moments of our everyday life.
Materials: None.
Leader: “Kat”
Shape: Any area that has enough room for stretching.

Introductory remarks (after introducing who we are and our purposes): Hi everyone! We’re
happy that you’re here today. For those of you just returning, thanks for giving us your time again.
Don’t worry, we won’t play any music that gets on your nerves this time (hold for laughs).
Instructions (delivered by Kat): We’re going to do some light stretches (Kat will guide them—
these will not be too physically demanding). While doing these stretches we encourage you to share
how your day has been. Don’t feel pressure to share anything you don’t feel comfortable sharing. I’ll
start off first...this morning I stubbed my toe against the bedpost and I spilled green tea all over my
running pants as I was going to the fitness center to go swimming. Then the nuts and berries I had in my lunch box had spilled all over…(you get the point)

RED FLAGS:
1) People might reveal too much.
2) People might get emotional.
3) People feel uncomfortable sharing the events of their day
Always have Lindsey on hand should problems occur.

ALTERNATE WARMUP B: Quirks
(10-15 minutes)
Note: This exercise can be used to supplement Warmup A, as the latter can prove to be physically taxing. This exercise can also be used for people who know very little about each other.
AIM: To encourage a sense of support and to view everyone in the group as an individual.
Leader: LISE.
Shape: Chairs can be arranged in a circular shape. Facilitators will also be involved.

Opening remarks: How many times have you heard a person talk about themselves and suspect that they might be adding a little color to the story? Well this time we’re going to play a little detective game.
Instructions: Everyone is asked to tell the group three facts about themselves. CAUTION: These must not be too personal. Keep the facts simple, like for example, pet peeves or places you have traveled to. If the vibe is right, people might share bizarre situations. TOO must be TRUE and ONE must be FALSE. By a show of hands, people decide on which one is the false one. The participant then reveals which one was false.

RED FLAGS:
1) Watch for time. Again, keep the prompts simple so we don’t get long winded stories.
2) LISE, TONY, or TANYA will initiate the game, giving facts about themselves FIRST so no one has to be forced to begin the exercise.

MAIN ACTIVITY A: Who am I?
(20 minutes)
LEADER: TONY

AIM: Everyone has a story to tell. If you think about it, pictures tell only a fraction of that story. Today we’re going to look at pictures of different people. While we don’t know who they really are, we’re going to create an imaginary personality that fits the person in the picture. What does what the person wear tell us about the person? What is this person’s story? You will imagine that you are this person and tell us about yourself through writing.

Materials: Paste. Light music. Pencils, sufficient copies of “ACTIVITY A WORKSHEET”, the prototype which appears on the next page. Pictures of people. These pictures will be extracted from internet public domain sources. We should bring plenty… in fact, we should bring double the pictures than the anticipated number of people coming to the workshop.
TABLE: A table with all of the photographs lined up will be placed in a methodical area of the room where participants will select their "character" for activities A and B.

On the wall of the room: Large sheet of paper for ACTIVITY B.

Chairs: They need to be easily movable, as WARMUP A needs available space.

ACTIVITY AREA

Tanya

Workshop leaders must make it a point to be constantly involved in any circle configuration, and partake in all the activities. We don't want to distance ourselves from the group, or suggest a difference in status.

Tony

Lise

ITEM A: ROOM SETUP.
Worksheet

Instructions Pick a picture of a person that strikes your eye from the table. Using the worksheet, use the prompts to write words that the person is saying. You don’t have to put your own name of the paper. In fact, we would prefer you not to. Don’t feel rushed to answer all the questions. We’ll tell you when time is up. This isn’t a test, and there is no right or wrong in this exercise.

Give a name for your character ______________________________________

What is she or he wearing? ______________________________________

How did s/he feel at the moment the picture was taken? ________________

____________________________________________________________________

____________________________________________________________________

Does s/he have a family? Who are they? What are their names?

____________________________________________________________________

What does s/he like to do for fun? What does s/he do for work?

____________________________________________________________________

____________________________________________________________________

What is s/he afraid of? _____________________________________________

What or who does s/he love? ________________________________________

For what would s/he give his or her life for? __________________________

____________________________________________________________________

If the character could say one thing, right now…what would it be?

____________________________________________________________________
RED FLAGS:

1) People might feel like they’re being tested by the worksheet. Try to establish that this is not a high school writing exam. If you don’t like the worksheet, think up of your own things to say and write them down on the back of the sheet.

2) People might get stuck, or get “writer’s block”. Maybe get another photograph (knowing that we have a good supply of them). Encourage them to call on us for help. We might give them supplementary prompts for writing that may not be on the worksheet and can help. Example: “Where is the person in the picture? How does the room let us know about the character?” “Why is she wearing so much makeup?” “Hahah! He looks like Colonel Sanders!” Anything that can strike a response.

3) Try to get people to limit their responses to one side of the page, as the worksheet will eventually be hung up alongside the picture in preparation for......

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MAIN ACTIVITY B: PEOPLE MOSAIC

(20 minutes)

Aim: to celebrate the fruits of our labor and join together to appreciate that labor.

LEADER: TONY

MATERIALS: Glue sticks—enough to economize on time. Large sheet of paper or poster board placed on a wall of the room.

SHAPE: Everyone will return after the circle after following these instructions.

INSTRUCTIONS: Time’s up! Now everyone go to the table and pick up a glue stick. Affix your picture and your written work onto the paper. After doing so, return to the circle.

AFTER EVERYONE RETURNS TO THE CIRCLE, Lise and Tanya place the PEOPLE MOSAIC at the center of the circle.

Take some time to read over the mosaic. Think about which characters stand out to you. Which one is really funny? Which one looks powerful? Which one looks weak? Think about these questions as you look over the mosaic.

RED FLAGS: WATCH THE TIME! Fear of scrutiny.

---

COOL DOWN:

(10 minutes)

Aim: Reflection. Who did you meet today?

LEADER: Lise.

MATERIALS: None.

Shape: THE CIRCLE.

Prompt: So who did you meet when you looked at the mosaic? Who were your favorite characters? Did you think you would ever come up with a character at all? Imagine all of these characters at a cocktail party, meeting one another... what would they say? Who try to start dating with each other? Who would get along? Who wouldn’t?

ALLOW TIME FOR AMPLE DISCUSSION
CLOSING REMARKS: We want to thank you for taking part in this. This people mosaic is a wonderful product of some very good thinkers. Keep writing! Let's take the time that's left to talk with your neighbor, talk with us, look at the mosaic a little bit more, or to just chill.

RED FLAGS: Someone has a nervous breakdown. Time constraints. Someone gets emotionally involved looking at the people mosaic. Again, having a representative from the shelter present will greatly help us.

COLLEAGUE FEEDBACK? TYPE IT HERE:
Workshop Title: What Is a Hero?
Workshop Team: Tanya McBride, Tony Trujillo, Kat Evans
Workshop Author: Kat
Participant Group: Members of Turning Point Support Group
Draft Date: October 15 2005
Workshop Aim: To collaboratively create short scenes and tableaux
To bring back and work with material from previous workshops.
To stimulate discussion on heroes, protagonists, and heroism.
To have fun.
To keep participants informed about why we are here.

Intended Outcomes: Participant will have
Explored their personal ideas about heroes, heroism
Discuss others’ ideas of heroes as well as society’s ideas
about heroes and heroism.
Had the opportunity to creatively respond to these ideas in
a number of ways.
(a) Building images with the body
(b) collaborative scenario creation (through discussion)
(c) directing actors to create dialogue

Relevance to Overall Project: We will collect ideas about character, scenario, message,
and dialogue for the project. We and the participant group
will gain greater awareness our personal, our neighbor’s,
and society’s ideas (or typical cultural representations) of
protagonists and heroes and the conflicts we and they face.

1.) Warm Up – How Was Your Week? 5 Minutes
AIM: Get bodies moving, create space for informal discussion and an opportunity to find
our how everyone is doing. It also is an exercise they’ve done once, so there will
be familiarity for those that were there last time. I want to try and focus the
directions more so that we make sure everyone speaks.
Leader: Tony
Materials: Space
Shape: Standing in a circle
Set Up: We’re going to warm up the way we did last time, which is to do some easy,
simple stretches to wake up, and also go around the room and find out how
everybody’s week is going.
Instructions: Tony leads the stretches and prompts every person to say something at
some point.

Red Flags:
Tired/sick participants may not want to join
What to do if someone doesn’t want to talk? If someone dominates?
If something important comes up, we can take time to address it before moving on.

2. MAIN ACTIVITY A: Exploring Superpowers and Ordinary Powers  15 Minutes

Name of Activity: Superpowers and Ordinary Powers
Aim: Get bodies moving, stimulate quick creative responses, work towards sharing ideas
Materials: None
Leader: Kat
Shape: A circle, but hopefully a bit wider, to give everyone more space.
Set-Up: I'm going to ask you some questions about heroes and I want you to answer the
questions by going into a statue.

Demonstrate with Tanya & Tony. Prompt: If you could turn into an animal, what
would it be? (they make poses) Ok, come out of it. Tanya, will you do yours
again? (Tanya does) What's yours, Tanya? (Tanya explains) Thank you. (Tanya
relaxes) Tony will you do yours again? What's yours Tony?

If you don't want to explain, or you don't want to do it again, you don't have to.

Remember that there is no right or wrong response to any of this; you can do
anything you want, big or small, still or an activity—your statue can be as little as
your hand, or you can make it big and add chairs or, add sound effects, words,
whatever. The important thing is for your statue to be your opinion, your answer.
For the sake of this exercise, the word “hero” is going to be gender neutral—
meaning, that it can be a male or female hero.

Instructions: Kat gives prompts; Tony & Tanya do the activity with everyone else

Who is your favorite superhero? If you don't have a favorite, who is your kid's
favorite superhero? Make a statue that shows that hero using his or her powers.
OK, does everyone remember what they did? Relax.
(Go around room and ask people if they want to say who it is, doing their
statue again)

Who is a great villain? Make a statue of that villain.
(go around room and ask people if they want to share who it is?)

If you could have any superpower in the world, what would it be?
(go around room and ask if people want to share)
Who is your favorite character, in any TV show, movie or anything? Make a statue of this person? Is this person a superhero or a regular everyday hero? Make a statue that shows this person doing what they do in the show.

(go around and ask)

Who was your childhood hero—it might be a superhero, or just an ordinary hero? Who did you want to be? What qualities or powers did you admire about that hero?

Red Flags:

What to do with unwilling or embarrassed participants? So far the Client group is pretty good about encouraging each other to participate. Try to create an easy atmosphere where we can laugh with each other and listen to each other. If they really don’t want to do it, we can make it a discussion and not build images.

Tanya to signal when time is up
Keep vigilant for emotional reactions to the prompts—how will we deal with them? This hasn’t happened yet, but we’ll probably allow that person to leave (since that’s what they tend to do when they need to leave) or if they actually want to talk about it, we’ll stop.

3.) MAIN ACTIVITY B--DISCUSSION: 5-10 minutes
Name of Activity: What is a hero?
Aim: To reflect on the answers we just gave to the prompts in the last exercise and apply them to discussing heroism in real life.
Materials: Chairs, maybe a table
Leader: Tanya
Shape: Everyone sitting in a circle, at the table or not.
Set Up: Good job on all that. Come sit down and let’s talk about it.

When you watch TV or movies, do you like stories that are about superheroes and supervillains, or do you like more ordinary characters?

What is a superhero to you? Who is an ordinary hero to you?

Have your favorite heroes or your ideas about “happily ever after” or “saving the day” changed since you were a kid?

Instructions: Tanya to lead discussion, but keep it informal, anyone can talk, pose questions or responds. Try to give everyone a chance to speak.

Red Flags:
Check the vibe so see if everyone is on the same page—if the first activity
didn’t go well, see if during discussion we can generate ideas to adjust what comes next.
Tony to signal time.
Any strong emotions or important discoveries should be noted & dealt with.

10 Minute BREAK

4.) MAIN ACTIVITY C—SCENARIOS 30 minutes
Name of Activity: How Would You Tell It?
Aim: To create and try out scenes based on the Clients’ ideas
Materials: Space. Paper & writing utensils if anyone wants to write things down, but not necessary.
Leader: Kat
Shape: 1.) during directions & demonstration, sitting in a circle, 7 minutes
      2.) then break into two small, sitting groups, 5-7 minutes
      3.) then audience on one side, actors performing in front of them. 10-15 minutes
Set-Up: Okay, now the moment we’ve all been waiting for. As you know, we are here because we are going to write a play about Domestic Violence. All of the workshops we’ve done here have been helping us learn about Domestic Violence, and we’re really glad to get to know you better. Today, we want to give you a chance to really tell us what you think would be good to put in a play—little details, important messages you want to say, stories that you think are important—whatever. You’ll come up with an idea, and we’ll act it out, and then you tell us how you want it to change.

We’re going to break you into two small groups (do so) and we want you to think of a scene for us to act out. For the first scene, pretend it’s a soap opera or a movie with superheroes & supervillains. You can pick any character from any movie or show you like, or you can pick from the characters we created last week who are sitting here (TONY PLEASE BRING THE CHARACTERS FROM LAST WEEK.)

So, for instance, we had Bob, the Telemarketer who got caught drinking and his wife who sells food to keep the family alive. Tony, will you play Bob and Tanya, you play Bob’s wife. So, in my scenario, Bob comes home early, and the wife suspects he’s gotten fired for drinking, but he denies it. They get into a bit of a fight. Will you guys act that out?

Tony & Tanya do the scene, it should take about 1 minute.

Put these questions to the Client Group: Okay, now how would you change the scene? What would make it more realistic? What would make it more like a soap opera? What if Bob were the hero? What if the Wife were the hero?

Pick one of those questions based on their responses, and ask Tanya & Tony to do the scene again.
So, now two groups form ideas for a scenario. You can have the three of us act it out, or if any of you want to act in the scene you can. Come up with a really short idea—an argument, a break up, a romance, potty training, anything. Tell us what happens in the scene, who the hero is, if there are any important lines you want said, and who you want to play whom.

Instructions: Kat gives instructions, Tony & Tanya act out first scene & revised scene for demonstration. When we split into groups, Kat & Tanya go with one group & Tony (and Valerie if she’s there) go with the other, to listen to ideas and keep things moving. Tanya & Tony keep time so that the groups have to give their scenarios to us after 7 minutes or sooner. Kat, Tony, & Tanya act out the scenes, Kat asks for changes/direction, and they do it again.

Red Flags: If instructions aren’t clear, it won’t work.
- The scenarios they come up with might be too complicated to do in a minute—modify for time’s sake.
- Want to give everyone a chance to give their input—if someone’s idea for scenario doesn’t get used, try to get their idea for changing the scene.
- Want to do as much up on our feet as possible—try to do the scene several times to accommodate everyone’s suggestions.
- If the scenes prove too complicated or it just doesn’t work, we can do tableaux, or just ask them to come up with lines they have heard, get snippets of dialogue. What’s important is that their ideas get up on stage.

5.) CLOSURE/COOL DOWN – 5 minutes
Name of Activity: Circle Sharing
Aim: To bring a sense of group closure and moving on
Materials: chairs
Leader: Tony
Shape: sitting in a circle
Set-Up: Thank you for your participation today; you accomplished a ton. Can everyone say something they discovered from today? Anything you learned or felt and can share with us?

Instructions: Tony to lead discussion, but everyone can chime in.

Red Flags:
- Try to make sure everyone says at least one thing.
- Lise & Tanya to help Tony if there are any emotional or discomfort needs that require attention
- Make sure everyone respects each other’s personal space yet remains in the group
- Clear all paper & pens away from space first
- Tanya to signal time limit
The Ohio State University  
Department of Theatre  
MFA in Acting Student Self-Evaluation of Workshop  

PART 1  
Your Name: T.M.  
Team Members: T.T., L.E.  
Workshop Author: T.M.  
Date: 10/05/05  
Venue and Participating Group: A domestic violence shelter in central Ohio

PART 2: WORKSHOP  
Tick the appropriate box

<table>
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<tr>
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WARM-UP:
AIM: To allow participants who are not familiar with one another to become acquainted and to begin the process of sharing personal information in a non-threatening, anonymous way.
RATING: 3

This warm-up did not end up working very well. It was designed so that the participants would get to know each other and share information in a non-threatening way. However, the women already seemed to know each other, on an almost familial level, so the exercise was inappropriate. When introducing the exercise, we instructed them to share little things about themselves that weren’t overly personal. However, because the women are together in a house in a time of crisis, the facts they did share seemed irrelevant to them. For example, when Mariah\(^1\) shared the fact that she liked tacos, her behaviour displayed a “so what” attitude.

I also think that the warm-up did not allow them to get to know us adequately. They needed to know why we were there, what we are like as people, what our senses of humor are like. I didn’t feel that there was a level of comfort achieved between the clients\(^2\) and the workshop leaders before the main exercise began. As a result, I was very nervous and on edge as I moved forward into the main exercise because I didn’t have a clear sense of their personalities and neither did they have a clear sense of mine.

When approaching them, we had on very thick kid gloves, and they didn’t need that. They could sense that we were nervous. This particular client group is smart and tough as nails.

THE MAIN EXERCISE:
AIM: To offer a space for relaxation, creativity and to introduce writing as an outlet for expression.
RATING: 2

This exercise succeeded in providing an outlet for creativity and expression, however I don’t believe it provided an outlet for relaxation.

There seems to be a level of anxiety associated with this client group in regards to reading and writing. This might have something to do with education level or bad associations linked with memories of school. The client group immediately began to ask questions: “What are we writing? What do you want us to write?” When I was going through the instructions, they wanted to know the information in a different order than I was releasing it. They were concerned with what they were expected to produce, whereas I was concerned with the process – i.e., listening to the music, relaxing, letting your mind wander, etc.

The music did not seem to relax them at all. Mariah was very dissatisfied with it; she would write a sentence and then put down her paper and put her head on the table. Though Amy and Jan seemed to enjoy the music more, they were also impatient with it. The instructions were to listen to the music once, and then respond in writing when it was played a second time.

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\(^1\) Real names of clients have been replaced with aliases.
\(^2\) Throughout the evaluations, the terms “participant” and “client” are used interchangeably.
However, both women would begin writing almost immediately, and became confused and/or impatient when the music was played a second time. I originally did this workshop with a group of students who had varying levels of education, but were all artistic. They were willing to sit and listen and daydream. If I were to do this workshop again with this client group, I would only play the music once and have them begin writing whenever they were ready. What I’ve discovered is that the women are in the house for long periods of time – they don’t necessarily need to be relaxed – if anything they enjoy exercise that energizes them. In future workshops we might also consider including a warm-up that gets the women up on their feet and moving before they sit down for long periods of time.

I also discovered that I needed to participate in the exercise in order to avoid feeling awkward. Because it was a small space, I felt like a hawk overseeing their progress when I just sat and watched. I didn’t want them to feel watched, or worry about producing, so I began writing as well. Also, my colleague L. felt cut off because she was sitting apart from and behind the clients. The fact that L. was sitting behind Mariah made Mariah nervous. She kept on turning around and looking at L., to see what she was doing. If I were to do this workshop again, I would operate the CD player on the table next to me as I sit with the clients and participate in the writing with them.

This writing process did produce some golden nuggets of expression, though, especially from Jan, who took the opportunity to express some of the thoughts that were on her mind re: her experience. I also found that this group is very visual – Amy enjoyed drawing on her paper. Next time I do the workshop I will include, “feel free to write and/or draw in response to the music” as part of the instructions.

I wasn’t ready for Mariah’s behaviour. It was very impatient, unhappy, erratic behaviour, resembling that of her eighth-grade daughter. I didn’t know how to respond to it, how to talk to her, give instructions, etc., because I felt like I was hitting a wall of negativity. I learned that I cannot feel responsible for this behaviour, and that I just have to let it be. Mariah has a ton on her shoulders that she is bringing into the room, and I have to remember that.

**MAIN EXERCISE B:**
**AIM:** To provide the opportunity to have their writing heard in a safe, anonymous way.
**RATING:** 2

During this portion of the workshop I realized that these women are very open with each other and enjoy talking and sharing. Not only were they willing to put one sheet of paper in the sharing pile, they each contributed several sheets of paper.

One issue that came up was the difficulty of reading handwriting. It was impossible to keep the papers anonymous because they couldn’t read the handwriting and needed help deciphering. It wasn’t very long before we recognized whose handwriting was whose. However, they were very willing to help each other and didn’t seem to mind people knowing what they wrote. Later on I discovered that Jan kept her more personal writings to herself and gave them to us at the end of the workshop. I feel that this is a safe enough “out” option for those who are self-conscious about their writing. If I were to do this workshop again, I would cut anonymity out.
and have people read their own papers, cautioning them that if they want to keep some of their writing private, they can.

I also found that this was an opportunity for them to hear our writing, and that our writing can in fact be helpful for them. L. read some of her writing, and it seemed to really touch Mariah. For the first time in the workshop she really focused in and listened, and even asked to keep L.’s writing. She seemed to identify with it because it spoke of living in cages. It felt like a gift that we were giving to her, something she might look at later to help her express herself.

I believe that this part of the workshop served their need for fun and camaraderie; it provided the space for joking, teasing and sharing. They also appreciated the fact that we were non-judgmental of what they had written, which can be an empowering release for them. They need to have a space where they can be themselves without being demeaned.

**CLOSURE:**
AIM: To reflect on the experience and share anything that has come to mind.
RATING: 2

When I asked the clients if they had anything they wanted to share about the experience, they didn’t seem to have too much to say. I think that whatever they wanted to say had been said during the readings. By this point everyone was more comfortable with one another; they seem to open up when sitting in a circle as opposed to sitting around a table. I expressed to them our appreciation, especially for Amy’s drawings, and mentioned something about the fact that everyone has different types of intelligence and responds to things in different ways, whether it’s visually, aurally, etc. While I was talking about this I looked at Jan and she really seemed to be listening. I was able to be more open with them, and trust that they would be on the same page with me.

I agree with L.’s evaluation in that I feel that we can ask more focused questions and deepen the level of conversation somewhere in the process, whether it’s during Main Exercise B or during the closure. I felt that the closure was a little abrupt, a little, “Okay – we’re done. Thank you.” However, they were curious as to what the next workshop was and who was coming, which is a good sign that we had engaged them on some level.

Since the women do like to be on their feet, in the future we might try a closure that is physical: breaths in, arms up, etc.

**FORWARD PLANNING:**

Since the women were most stimulated by sharing and discussion, our team plans to adjust the following workshops so that they are heavier on the talking and lighter on the writing. We might also do some exercises where we act for them while they direct us.
We are also going to adjust the warm-up so that they can share more with us. We plan to do some light stretching in a circle while talking about our day. This way we have a sense of where they’ve been, what they’re bringing into the space, and they can establish a rapport with us.

If I were to do this workshop again, I might create a worksheet with guided prompts, such as, “When I listen to this music, I feel . . .” “I see . . .” The clients expected us to tell them what to write, and seemed a little lost when we told them to write anything. I think having this prompt would allow them to have some guidance in terms of our expectations, and at the same time allow room for creative freedom.

PART 3: CREATIVE DISCOVERIES

5 IMAGES
1. Client writing quickly, pushing the paper and pen away and putting her head down on the table.
2. Teenager – long blond hair – walking in with backpack and making a beeline for her room.
3. Mother getting up to talk to teenager and teenager ignoring her – walking right by.
4. Pregnant woman – youthful looking, calm and serene, nodding and smiling while listening to instructions.
5. Pregnant mother – holding 2-year-old on hip with one arm. The 2-year old is facing outwards, not inwards. It doesn’t look like a comfortable or nurturing position. The child looks like baggage.

5 PHRASES
1. “I’m leaving tomorrow and I am not coming back!!”
3. “Why did I ever come to Ohio . . . I have to leave him” (written response).
4. “[bitter laugh] I have three [kids] in school but they’re in school in Arizona.”
5. “You know, they have those two-for-one sales.” – talking about Camel cigarettes.

3 STORIES/EVENTS
1. This one is an unfinished story – one of the clients, “Jan”, has five kids, and is pregnant with the sixth child. She’s from Arizona – and has 3 children in school there. Questions I have: How did she come to Ohio? Where is her abuser? Is there more than one father to her children? How old is she? She looks so young to have six kids.
2. Mariah came to the shelter and was arranging to have a civil protection order when she got a call that her abuser had hung himself. Now the family is closing in on her, putting pressure on her because they blame her for his death. Her children blame her. Reminds me of the Eminem song: “Sometimes I feel like the world’s on my shoulders – everyone’s leaning on me . . .”
3. Two of the clients have children of similar ages – around 2 years old. A few weeks ago, when they first started playing with each other, they were nice with each other. Now that their boundaries are down, they’re getting rougher in their play – hitting, pulling hair,
slapping, pushing, etc. The mothers didn’t seem too concerned — they just kind of laughed it off when they were talking about it.

3 DISCOVERIES

- I really think these women just want to talk — it’s really only a thin layer of ice that needs to be broken — if it’s not broken already.
- Most of the women are visually and verbally oriented — writing and reading raises the pressure in the room.
- These women have so much on their shoulders and so much going on in their heads — in the space of an hour and a half you can see two completely different sides of them. Mariah seemed antsy and bored throughout most of the activity — her behaviour very much resembling her teenage daughter who came in earlier and commented that school was stupid while making a beeline for her room. However, L. read aloud a piece of writing, and all of a sudden Mariah focused in, became really calm, and said, “I like that — that’s nice. That’s real good.” — She became really still and listened intently — and in that moment I saw the mother in her. She even asked to keep Kat’s writing.
The Ohio State University  
Department of Theatre  
MFA in Acting Student Self-Evaluation of Workshop

PART 1
Your Name: T.M.  
Team Members: L.E., T.T.  
Workshop Author: T.T.  
Date: 10/12/05  
Venue and Participating Group: A domestic violence shelter in central Ohio.

PART 2: WORKSHOP

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<td>Closure: Reflection</td>
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WARM-UP – How’s your day?
Aim: To establish a sense of community through sharing moments of our everyday life.  
Rating: 1

This warm-up was a vast improvement to our last warm-up for a variety of reasons. First of all, the clients were familiar with us from their contact with us last week, so there was already a level of comfort established. However, there were two participants who we hadn't worked with, and I felt that this warm-up gave us a chance to get to know
each other. If anything, I feel that these two clients were the most energized and vocal during the warm-up.

I also have the sense that these women are very tired; some of them have been staying at the shelter for quite a while, or have experienced a lot of trauma that is making them want to sleep a lot. This warm-up served their needs by energizing them and waking up their sense of camaraderie. One client was ready and excited to exercise.

This warm-up also served our needs for expressing our feelings to them. I feel that this makes us accessible as people to them; it helps them identify with us if we’re honest in expressing the fact that we feel under the weather, or that our backs hurt as well.

One client, Mariah, wasn’t feeling good and did not participate, however, she still sat within the construct of the circle. We made a good choice by not forcing her to participate. In fact, the clients took this opportunity to tease her by moving her arms to make her exercise. They took care of her subconsciously and made her feel like part of the group. They look out for one another, which is nice to see.

Another client was expressing how her day was, and what she had accomplished, however she was speaking very softly and not everyone could hear her. As a result, L. accidentally cut her off, and I could see that she felt a little shut down. When given the opportunity, she didn’t repeat herself. In doing this exercise again, which we will this week, we need to make sure that everyone is heard, and that everyone had the opportunity to finish what they’re saying.

MAIN ACTIVITY A - Who am I?
Aim: To use photographs to stimulate the imagination and to create characters based on these photographs.
Rating: 1

The clients were very quick to create characters. This writing exercise was linked to visuals and had guided prompts, so there was much less anxiety and confusion. Many of the clients chose more than one photograph and were immediately commenting on them; i.e., “Is this from Noises Off? The set looks like it’s from Noises Off.” They were very willing to spread out and spend time alone: one client sat in the easy chair in the hallway, and really seemed excited that she was able to do that. It serves their need to spend time alone, apart from their children.

We made a good adjustment from the last workshop, in that there were prompts guiding their written responses. There weren’t any, “What are we writing?” questions. However, they did repeat the same question often, in the vein of, “if there aren’t any family members in the photograph, do we write that they have family members?” If we did this workshop again, we could give clearer instructions before they begin regarding creating an imaginary life outside of the photograph for their character.
The clients, as our advisor mentioned, are sensitive to the unexpected; not knowing what to expect creates stress for them. Therefore, it is always a good idea to give clear instructions at the beginning of the exercise, and to anticipate what their questions might be. We don’t need to be afraid of limiting them with instructions; the structure we’ve created with the prompts and exercise already allows for creative freedom. If anything, giving clear instructions helps them feel secure in their choices and gives them the freedom to be more creative.

**MAIN ACTIVITY B – People Mosaic**

**Aim:** To celebrate the fruits of our labor and join together to appreciate that labor.

**Rating:** 1

Originally, the clients were to glue their pictures on a large piece of construction paper, and then the team members were to place that paper in the middle of a sitting circle for the clients to comment on. However, we were only able to obtain smaller pieces of cardboard. This was actually a happy accident; I felt that it served our needs better. The clients glued their pictures on one side of the cardboard and their stories on the back, creating a photo-album type effect. This gave them the opportunity to personalize their photo album, using markers and scissors. Several of them enjoyed this opportunity for arts and crafts; I feel that it served as a stress-reliever and appealed to their visual strengths. Amy specifically commented that she enjoys herself when our activities are arts and crafts-related. It’s fun to do, and provides a break from discussing policies and protocol, which they apparently listen to for long periods of time.

This activity of personalizing our albums also gave us the opportunity to hang out with them and joke around with them. Two of the clients didn’t feel very decorative, and asked if they “had to decorate” their characters. We replied that they didn’t have to do anything they didn’t want to; however, I was concerned that they would become bored or anxious. I took this opportunity to crack some jokes and start some conversation, and one client who had been very closed off earlier relaxed and smiled and laughed for the first time that session. It served our needs as artists in that we were able to hear their voices and pay attention to their behaviour. Holly had a different dialect than the rest – whereas Jan seemed very tired and anxious this week. There guards went down; they were doing two things at once and probably didn’t feel “watched”.

The creation of these smaller personalized character boards proved advantageous for our needs as well. First, the boards are more portable, and therefore easier to show and share with the designers back at OSU. Second, some of the clients’ picture titles inspired interesting bits of dialogue, such as “The Lady on the Hill,” and “To Drink or Not to Drink?” Amy’s color choices for her photograph inspired some ideas for costume design.

Lastly, the use of smaller boards made it easy for the clients to show us the picture while they read the character profile off of the back of the board. If everyone’s profiles were in the middle of a circle, it would have been awkward for them to read and present.
Sharing the characters was successful as well; everyone was willing to share what they had created and enjoyed listening to each other's work. Some of the dialogue they had created for their characters might prove incredibly valuable for our writing process. We successfully created a structure that allowed casual conversation, stress-relieving creativity, and built a supportive atmosphere for sharing.

CLOSURE – Who did you meet today?
Aim: Reflection
Rating: 1

The clients jumped right into this exercise; everyone participated and had something to say. We stood around the table and discussed how the characters could be connected to one another. Where are there possibilities for relationships? Who would get along? Who wouldn't? The clients immediately picked up the pictures and started pairing them with each other. It served their needs in that it allowed them to improvise off of one another and "play", and it served our needs in that it began to create story and character relationships that we could possibly use in *Hidden Voices*. Though they were talking about imaginary characters, the clients' expression was rooted in very personal experience. For example, it was suggested that one character made money to support the family by selling food, and Jan immediately chimed in and said, "Well, that doesn't matter cause he's just gonna drink away any money she makes."

Again, having the characters pasted on smaller boards was a lucky accident, because the clients were able to mix and match the pictures and physically move them into different relationships.

The discussion then devolved into favorite television shows, and the conversation among the clients tapered off. I felt that this portion of the discussion wasn't necessary; it's a question that they've been asked before by another group. Also, the conversation moved from a very specific task and topic, to a more general topic. The clients seemed less interested. If we were to lead this discussion portion again, I think we should keep on asking more focused questions: what happens at the end of these characters' lives, do they ever get out of their situations, etc., in order to develop story with the clients. I feel that discussions work better when they move from general to *more specific* topics. However, overall the discussion was fantastic and everyone was really excited and involved in the activity.

Forward Planning:
Next week we're going to attempt to bring these characters back and try putting some scenarios on their feet, allowing the clients to direct us as actors in the scenarios. We'll want to be open about letting them get up and act too, since the clients seem to enjoy being on their feet.
CREATIVE DISCOVERIES

5 Images
1. Holly sitting in rocker chair, rocking back and forth and looking out the window.
2. Woman turning on stomach to avoid being hit in the face.
3. Little girl posing in mirror while saying, “Fuck you fuck you fuck you . . .”
4. Little boy kicking a dog.
5. Head being bounced off the hood of a car.

5 Phrases
1. “There’s a lot of abuse that’s not spoken on . . .”
2. “Out of the corner of my eye I saw my little girl looking at her dad as he punched me in the face.”
3. Little girl – “Hi . . . bye! Hi . . . bye!”
4. “I seriously fear for my life. Like 100% for real fear for my life”
5. “I kept on saying in the phone, ‘Trey don’t come in here’ because in my head I was like, okay if this is gonna happen, it’s gonna happen, but I want them to know who killed me. I want it on the record.”

3 Events/Stories
1. I will post Holly’s story on the server by Monday. It’s huge.
2. Jan has been at the shelter for six weeks.
3. I watched as a three-year old girl lingered around her baby sister’s high chair, waiting for the opportunity to poke her and antagonize her.

3 Discoveries
- We can afford to be a lot more straightforward with them. Holly was very straightforward with me.
- The women responded well to visuals – putting characters together and creating relationships – they also enjoyed being on their feet.
- I watched as Mariah confused me and L. She thought I was L. when we said good-bye and told L. “I hope you feel better” (I was sick) – it made me wonder about where she is in her headspace. The group coordinator said last week that sometimes she can have a regular conversation with Mariah, but sometimes it’s so incoherent and all over the place that she can’t follow.

Once upon a time there was a lady on a hill . . . .

Holly’s Story\(^1\)

“There’s a lot of abuse that’s not spoken on . . . .”

She was in a rocker chair and she kept rocking back and forth, the entire time she told her story.

\(^1\) Quotes are not verbatim; I did not have a tape recorder while I was interviewing her.
“Well – I came here Sunday night. Was it Sunday night? Or the wee hours of Monday morning . . . Wait – I guess I should just start at the beginning.”

Holly was dating this guy – Trey – who’s from St. Joseph, MI² - he’s a black guy – they call him Burn - he’s deals in drugs . . . “cocaine to be exact.”

Trey had to go back to St. Joseph’s for a couple of days and he asked Holly to go to his apartment, pick up a package and drop it off somewhere for him. So she went to his place, and while she was there the cops came. So she gave them everything they needed – everything she had, whatever was in the apartment, and all the numbers in his phone in exchange that she wouldn’t go to jail. “I’m not going to prison for anybody, you know what I’m sayin? I got three kids . . . I’m not going to prison – it’s just not worth it, you know what I’m sayin?”

So she went back to her place and she didn’t want Trey in her home anymore – and she called him and told him that – he threatened her, told her that if he found her he was going to get her – or kill her – I can’t remember which. So she was packing stuff up, getting ready to go stay at a friend’s house “My friend was staying with her boyfriend, and I was going to stay there.” In the meantime she gave her car to her best friend for the day, I think to take care of errands or something, and she told her friend – whatever you do, don’t go driving through the heights, I don’t want you drivin through the heights*. The heights are subsidized housing – low income, and there’s “crazy drugs running through the heights.” That’s where Trey works – that’s where his money comes through, and she didn’t want him to see her car, or see that she wasn’t driving the car, or see anything. However, that’s exactly what her friend did – she drove through the heights, got Trey, and brought him back to Holly’s apartment.

Holly’s only got two keys to her apartment: her own key and her roommate Sam’s* key. So when she heard the key in the lock – she thought it was her roommate coming home. She went downstairs to look through the peephole – expecting to see her roommate – and she sees that it’s Trey. She has no idea how he got a key. Well, there are two locks on the door – there’s the one on the outside, and then there’s the lock on the inside that can only be locked and unlocked from the inside. When Trey figured out that the lock on the inside was locked, he got real mad and was yelling, “I’m going to kill you bitch. When I get to you I’m going to kill you.” Holly got on the phone with 911 – telling them there’s a black man trying to get into her home and he’s threatening to kill her. That he’s going to hurt her. Holly had no doubt that he would try to kill her – she’s seen him shoot people, shoot at people, even shoot at his own brother, so there’s no reason why he wouldn’t do it to her. “Shoot, if he can bounce my head off the hood of a car . . . you know what I’m sayin?” So she was on the phone with 911 – and the police station is only two blocks from her house so she was telling them to come quick – that Trey was going to kill her. And while she was on the phone, she kept on saying into the phone, “Trey, I don’t want you coming into the house, Trey don’t you come in here –

² Names and places have been changed to protect client confidentiality.
Trey go away” – because she was thinking, “Okay, if this is going to happen, it’s going to happen, but I want it on the record – I want them to know who killed me.”

Eventually he got in and took the cell phone away from her – they ended up in the bedroom and she hit her. She turned onto her stomach to block her face and her stomach, cause she didn’t want her face to get messed up – “The last thing I need is my nose broken and bloody and my nose over to the side of my face.” So he beat her mainly on the back and the back of her head. And when he left he said that if he ever saw her walking the streets of the town he was going to kill her. And she knew he would.

After he left she saw her car – and she started putting things together – Why is my car there? Where’s the driver? Who drove it over here? And she realized that her friend had brought Trey to the house, cause the house key that Trey was using was the one on her key ring that had her car keys. She couldn’t believe that her friend went to the heights, “My friend, you know, she’s supposed to be my girl . . .”

When she was pressing charges with the police one of the policemen said to her, “You know, if you press charges, it’s just gonna get worse.” And she couldn’t believe he had said that to her. He’s supposed to be a policeman – and she thought, “Yeah it’ll get worse, before it gets better. What, I’m just gonna let it go? What does it say if I don’t press charges? That it’s okay? It’s okay for a man to put his hands on me? It’s against the law, and it’s wrong – but I’m gonna let it go and say it’s okay? . . . That’s not okay. You can be angry at me, but speak it to me, it’s not okay to put your hands on me.”

So she pressed charges and the cops asked her if she wanted to go to T.P. She wasn’t going to go – she was going to stay with her sister or her mom, cause she thought that T.P. was like a homeless shelter – where you’re sleeping on the floor, and you have to share a bathroom and everything – but finally she decided to come and she was really surprised at how nice it was – she didn’t think that she’d have her own room, and her own shower, and that she could use the phone and watch TV and have privacy. “The kids kind of get on my nerves. My kids are older and they don’t act like that.” So she decided to stay because it was so nice. “I honestly feel for my life right now, like for real, 100% feel for my life. I’m scared to get a job, I don’t want to get a job because this is a small town, it’s a six-degree town, you know what I’m saying? Everybody knows each other, or knows somebody that you know. So I don’t want to get a job and have Trey realize where I am cause I know he’ll kill me. Or I’m afraid that he’ll send somebody else, cause he knows people, and then I’ll be in danger cause I won’t even know what they look like. I seriously fear for my life. At least here, I’m safe and he doesn’t know where I am.”

Holly thinks that if women knew how nice places like the shelter are, that a lot more women, especially younger women, would leave the abuse. “There’s a lot of abuse that’s not spoken on. . .”
Holly has three kids, ages 8, 7, and 4. Her mother has custody of one child, one is staying with her sister and the other is with his father. She wants to get her life together, and move someplace outside the town, where she can feel safe getting a job, driving to and from work, so that her kids can be safe. “They don’t deserve to be dragged through this.”

She divorced from her ex-husband six months ago – but they’ve been separated for longer. But they’re still friends. They were best friends before they got married, and that’s the one thing about their marriage – even through everything they were friends. They’re better people apart from each other – in the same house they’re just totally incompatible.

The last time her husband stayed at their house, they got into a fist fight, and she didn’t realize that her daughter was watching. Her husband punched her in the face, and out of the corner of her eye she saw her daughter standing there, looking at her dad. And at that moment something clicked, “If I let this man stay here, if I let him continue living in this house with me as husband and wife, what would that tell my daughter? That it’s okay? That it’s okay to let a man lay his hands on you? I don’t want my daughter thinking it’s okay – she’s too beautiful, and too intelligent. I will never let a man treat her that way . . . that’s the last night my husband was at the house.”

"Whatever your children do – that reflects on you as a parent."

Holly wishes that people would catch this behavior in young boys before it escalates. “It’s not genetic, it’s learned. You can see it in them when they’re young.” She only lets her little boy play with certain children, cause she watches the children and sees the behavior. Like hurting animals. She knows that’s a sign. She caught her little boy kicking a dog, and she called him on it – “That’s not just a thing, it’s an animal. Look how small it is compared to you. How would you feel if I kicked you?” “But it’s just a dog.” “Yeah, but look how small that dog is in comparison to you. That’s like how you are to me, and how would you feel if I kicked you?” And her little boy stopped and thought about it and realized what he was doing.

She was over at a girlfriend’s house, and her girlfriend’s daughter was saying, “Fuck you, fuck you fuck you” over and over again. She was surprised that nobody was doing anything about it, “I don’t care how young you are, that’s not cute.” So she thought the little girl was just doing it for attention, so she tried ignoring her. But the little girl kept saying it, and Holly noticed that the little girl was posing in the mirror like a model, and saying “Fuck you fuck you” while she was posing. She said something to her girlfriend about it, but her girlfriend just laughed it off – “Oh, she picked that up from me . . . if we’re in the house and nobody’s around I just let her do it.” Holly was shocked – “that’s not right – even if it’s in the house.”

Holly was a nursing student – and she studied psychology as well.
She said the shelter is well known in the town – Her husband's mother's sister stayed at the shelter, and her older sister stayed at the shelter as well shortly after giving birth to her first child.
PART 1

<table>
<thead>
<tr>
<th>Your Name: T.M.</th>
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<tbody>
<tr>
<td>Team Members: L.E., T.T.</td>
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<tr>
<td>Workshop Author: L.E.</td>
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<tr>
<td>Date: 10/19/05</td>
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<td>Venue and Participating Group: A domestic violence shelter in central Ohio</td>
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PART 2: WORKSHOP

<table>
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<th>Intended outcomes</th>
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<td>Thoroughly</td>
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<tr>
<td>WARM-UP: To get bodies moving, create space for informal discussion and find out how everyone is doing.</td>
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<tr>
<td>MAIN EXERCISE A: To get bodies moving, stimulate quick creative responses, work towards sharing ideas.</td>
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<tr>
<td>MAIN EXERCISE B: To reflect on the answers we just gave to the prompts in the last exercise and apply them to discussing heroism in real life.</td>
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<tr>
<td>CLOSURE: To create and try out scenes based on the clients’ ideas.</td>
<td>X</td>
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WARM-UP – How was your week?
AIM: To get bodies moving, create space for informal discussion and find out how everyone is doing.
RATING: 1 – Thoroughly

This warm-up was a repetition of last week’s warm-up. My team members and I find that it is a great way to informally gather everyone in the space, greet new clients we have not yet met, and re-acquaint ourselves with those we have. Though we weren’t able to get everyone up and moving, it was still a good exercise to do because through discussion we discovered why certain members weren’t moving. Apparently a case of “bubble guts” was going through the shelter, so several of the clients weren’t feeling well. Based on this discovery we quickly altered “Main Exercise A”, which required them to be on their feet making statues.

As evidenced by our repetition of this exercise, this warm-up is very appropriate for the client group in that it creates space for jokes and camaraderie, and gives us the chance to test their temperatures and explain what’s ahead.

One client was unable to get up and stretch because she was holding a baby who had special needs. It was slightly awkward for her; because her child has special needs I’m not sure whether someone could have held the baby while she stretched, or whether she would have even wanted someone else to hold the baby. This was another factor that contributed to our unspoken agreement to alter the next exercise.

MAIN ACTIVITY A – Exploring Superpowers and Ordinary Powers
AIM: To get bodies moving, stimulate quick creative responses, and work towards sharing ideas.
RATING: 2 - Mostly

Though there were adjustments made to this portion, I still feel that it succeeded in getting the clients to share ideas. The woman commented on how beautiful it was outside, and my team members and I quickly took this cue to move the exercise outside. Since two-thirds of the group had “bubble guts”, we adjusted the exercise so that they were telling us what their favorite heroes and villains were, and my colleagues and I created statues that reflected their responses. They would give us ideas about how to physicalize the characters, but often my colleagues and I would just listen to their responses and improvise. Evidence that this exercise worked: the clients were laughing. It morphed into an opportunity to be silly and entertain them, which gave them the permission to be silly and relax. Amy was especially tickled by my statue of a monkey and kept on talking about how she wanted to watch the security tapes. Interesting thought: entertaining is what we do best, but as of yet we had not tapped into that skill. I learned that spending time laughing and playing with them is incredibly valuable for both the clients and us. It provides the clients with a means of escape, and helps us develop a trustful relationship with them.

MAIN ACTIVITY B – Discussion
AIM: To reflect on the answers we just gave to the prompts in the last exercise and apply them to discussing heroism in real life.
RATING: 2 – Mostly

I don’t believe that the intended outcomes were achieved regarding discussing heroism in real life. However, I do believe our discussion was very valuable because it opened a window for us to learn about the clients’ childhoods. The original prompts weren’t receiving very enthusiastic responses. The clients didn’t seem very interested in talking about their favorite characters in television or the movies, and we weren’t able to guide the discussion to the concept of “happily ever after.” However, the clients did start talking about what their kids watched, and eventually what they watched and played as children.

This discussion was most valuable in that it helped Mariah open up. Mariah is like a volcano; she’s very quiet and withdrawn, and then she’ll either fizz or explode with information. She was very reluctant to respond to any of our questions because she “didn’t do that stuff when [she] was a kid”. However, she did start mentioning what her childhood was really like; what she did for fun, how many children she had to take care of, how she used to help her dad, etc. I feel that this discussion was a success because of how much she was willing to tell us. Whenever we can give the clients opportunities to talk – especially about unique aspects of their childhood – I feel that we are successful.

In the end we really didn’t need to push the idea of heroism, as our next exercise took a sharp right turn and ended up in a totally different realm. These women don’t need to talk about their life in terms of concepts – they just need to take a step back and look at their life, period. We can save conceptual thinking for our theatre audience and our discussions with the creative team. Concept and theme is what arises after we weave together and examine real experiences.

MAIN ACTIVITY C
AIM: To create and try out scenes based on the clients’ ideas.
RATING: 1 – Thoroughly successful

This is the part of the workshop that sent our adrenaline through the roof and our heads spinning. Evidence of success: The clients were actively taking the role of playwright, director and coach, and enjoying the results.

Originally we were going to act out a portion of Jerry Maguire, and have them make suggestions for change, and then break up into smaller groups and create scenarios based on characters we had discussed and/or created. However, the women took control. They didn’t want to see Jerry Maguire – it was a movie; therefore it was sugar-coated. They wanted to see something raw and uncensored. We asked them to give us a scenario we could act out. At first we started with the basic, “he came home late” scenario, and then the women started giving us real scenarios from their own experience. This was incredibly valuable not only for us, but for the clients. They took a huge step entrusting us with their stories and were able to sit back and not only watch, but analyze what had happened to them.

This experience was incredibly empowering for the women. They were taking control of their lives and were releasing anxiety by yelling at us, egging us on, telling L. (who played the victim) to fight back, telling us exactly what to say. It was a huge theatrical venting session, a purge of anger and frustration. One of my favorite moments is when Mariah walked away and said, “That was good.”

There was an awkward moment when Mariah commented on the scene, saying “That didn’t happen to me.” I was so excited and engaged that I immediately turned to her and said,
“Well, what would you say? What would you do?” with a slightly abrupt tone of voice. Mariah immediately shrunk back, and I had no idea how to retrace my steps and bring her back into the conversation. Luckily Amy, who is so good about taking care of everyone, stepped in and told her that she could pass if she felt uncomfortable. Two seconds later Mariah jumped back into the coaching, but for a second it was too much for her. I realized that though I can be straightforward with these women, I still have to make a switch from my “Teaching 280” tone of voice, where I push and challenge, to an approach that is more inviting.

I had a moment of panic regarding the noise level of the scene: I noticed that Lindsay had left the room, and I was a little worried that we would overstep our bounds and upset someone. We did end up scaring some children, who thought that their parents were having a fight. In retrospect, I’ve learned that though the shelter and its employees are committed to the protection and safety of their clients, when we come into the space we disturb the perimeters that they’ve created. After all, they haven’t worked with a theatre group before and cannot foresee the consequences of a workshop such as the one we conducted. If I were to do this workshop again, I would like to figure out somehow to move it further away from where the children were staying. Maybe we could have continued working outside. These children are incredibly sensitive and we don’t need to add any straw to the camel’s back. They are at the shelter to escape from anxiety caused by witnessing intensely violent situations.

After acting out improvised scenarios inspired by the women’s lives, we were then able to introduce the idea of “The Happy Ending”. They had been so forthcoming with their personal experiences by that point that we felt comfortable asking them point blank what their own happy endings would be. We received simple but profound answers from each of them. Looking at this workshop in retrospect, I realize that discussions are more successful after an interactive session such as intense acting/coaching scenarios, because we then have something to respond to and reflect on.

FORWARD PLANNING:

The group dynamics of our team was disturbed a little bit. T. had a very strong opinion regarding my emotional reaction to the children, and commented on it in his self-evaluation. Due to the language he used, I felt very much judged and hurt. I acknowledge that he has a different opinion of the situation; however I don’t feel that our individual reactions should be up for evaluation by our team members. I spoke with both L. and T. and resolved the issue following our Monday showing, because I didn’t want my frustrations affecting the rest of the process.

CREATIVE DISCOVERIES

5 IMAGES

1. 4-year old boy playing with a red teddy bear at a table, punching the teddy bear in the head.
2. Blond teenager sitting quietly near her mother, listening to the meeting.
3. Mariah slumped in a chair, avoiding eye contact, scratching the back of a chair in front of her.
4. 2-year old girl somersaulting into a baby’s crib.
5. Amber – four year old child – clinging to her mother’s side and sobbing – looking like she knew more about pain and fear than she should.

5 PHRASES
1. “The kids got upset, they thought their D-A-D was here. I tried to tell em it was make-believe, but she’s a little traumatized.”
2. “I pushed him out the window.”
3. “My happy ending would be if I had never met his dumb ass.”
4. “If my husband wasn’t in jail right now, we’d be together.”
5. “How about being pushed down the stairs when you’re pregnant.”

5 EVENTS/STORIES
1. Jan told the story of how her husband once brought a woman home with him, expecting a threesome. Jan told him to get her out of the house, to drive the girl home, cause “I wasn’t drivin her home.” Her husband drove the girl to a friend’s house. The friend was like, “Why you bringing this stank ass girl to my house?” The girl ended up stealing Jan’s driver’s license and her husband’s money. When Jan and her husband were fighting, the girl was standing outside, crying, complaining that she had a cold and that it was cold outside.
2. Jan also talked about how the men get to the point where you can tell they really actually want to kill you – they’ve got that rage in them. Jan’s husband broke a metal lamp over her head and was beating her with it when the police arrived to arrest him – but before the police came she thought, “This is it.”
3. Amy’s story – L. has it in full – Amy wrote out her story for us and asked us to read it to the whole class. She’s so young – she got pregnant at seventeen, meaning she can’t be more than 19 now. Her boyfriend was trying to kill the baby – pushed her down the stairs, stun-gunned her belly. “I left out some things, but I wrote it down the best I could for you guys.”

3 DISCOVERIES
- Carrie – whose kids were crying because of the noise – she asked us to remember to show what it does to the children. As I was looking at her holding these two children – she looked so sad. I couldn’t even fathom the guilt, responsibility, and fear an abused parent has for the future of their children who have seen more than anybody ever should see.

- I think it’s important that the kids’ needs should be considered separately from the client’s needs when working with this type of venue. They don’t have a boundary in terms of knowing what’s real and what’s not real – and this place is supposed to be a safe place for them. I know it was a small incident and they’ll be okay, but at the same time, they’ve been through it too much already. We should always be aware of the vicinity of the children when doing really intense work with the clients. When we get into the thick of it and everyone is charged up and excited, including the program director and the clients, that’s something that can easily be overlooked.

- Amy has mentioned several times about how our play could wake up women who don’t realize they’re in an abusive situation – she was also really articulate about wanting us to make a play that would make people cry, but not just cry but think about the issue.
because they're crying. It was like being in a directing class with her talking about the virtues of realism vs. Brecht – she was right on the nose in terms of her theatrical aesthetic.
Individual Project Evaluation

Venue Overview

After much community research the M.F.A. Acting class of 2006 formed a creative partnership with a domestic violence shelter in central Ohio, which I will refer to in the following evaluation as “TP”. Formed in 1979, TP believes it is their mission and “...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” (TP Brochure). TP offers the following services to their clients:

- Shelter: including their own private bedroom and bathroom.
- Food: including a fully stocked pantry and 24-hour access to the kitchen.
- Clothing.
- Transportation: to and from the shelter.
- Individual and group support services: these services help clients develop safety plans as well as skills to cope with trauma.
- Victims’ Rights Advocacy: advocates help clients understand Ohio law as well as the judicial process, and provide referrals to legal services.
- Information and referral to agencies and services for housing, education and employment.
- 24-hour crisis lines.
- Eight community-based support groups.
- Batterers’ treatment program: a program that helps “...participants focus on taking ownership of and changing their abusive behaviors, while learning communication techniques and ways to develop healthy relationships” (TP Brochure).
TP defies common expectations attached to the idea of the word “shelter”. When one hears the word shelter, one usually expects a gymnasium-type facility with cots lined up on the floor. TP, however, resembles a large, comfortable Midwestern home that would put any one at ease. There is a large living and dining area, as well as fully-stocked kitchen and pantry. One wing of the shelter houses the private bedrooms; each bedroom has its own bathroom. There is also a toy-room, a computer room, and a large, secured backyard where the children can safely play. Most importantly, there is restricted access to the areas where the clients reside; one must be buzzed in by the staff and there are security cameras in every common room. This is significant because it is not uncommon for abusers to come searching for their partners and to attempt to con their way into the facility. The word shelter does not do justice to TP; it would be more accurately described as a safe-house.

TP opens their safe-house to anyone who needs shelter from domestic abuse. They recognize that abuse comes in many forms and does not discriminate; their clients not only include women and children, but also men, the elderly, and the parents of those who are abused. The majority of their clients, however, are women. This is mostly due to the statistic that most victims of domestic abuse are female; however there is an assumption that, because of social expectations, abused men find it difficult or embarrassing to seek help. During the three weeks that our team worked at TP, the clients were comprised of women ranging from ages 19 to 50. There was a man who was residing at the shelter; however for an unknown reason he chose not to participate in the group sessions. Our team’s research, therefore, reflects our involvement with female victims of domestic violence.

The aim of our internship at TP was to familiarize ourselves with the clients and their situations in order to create a play based on the issue of domestic abuse. We did so through two
methods. Dividing into three artistic teams, each team created a plan of arts-based workshops with which we attempted to serve the clients' expressive needs with our artistic expertise.

Secondly, we formed more casual relationships with them through conversation during workshop breaks and individual interviews. Each team then brought their discoveries back to the university, where we began to generate and share dramatic material.

Needless to say, we could not have completed this research without the aid of the staff at TP. From the beginning they were incredibly involved, enthusiastic, and brought a refreshing sense of humor to help us cope with this sensitive issue. They provided pamphlets, books, access to agency information, and patiently answered every question we had about domestic violence. They were present throughout every workshop and encouraged our efforts with positive reinforcement whenever we were insecure about our usefulness to the clients.

Furthermore, they made it clear that they were there to support us emotionally, in case any of the subject matter became too volatile for us to handle. Their support helped us focus and calmed our nerves; I hope that our artistic efforts will pay off and that our play will live up to and serve TP's greater mission to the Ohio community.

The Client Group

Throughout the process of research, development and execution of the artistic workshops, I discovered that no matter how much material you absorb, nothing can prepare you for the actual interaction with the clients. Though the research material was vital in helping us understand the legal and social circumstances from which the clients are coming to the shelter, the development of our relationships with them was awkward, intimidating, delicate, and hard-won. Like in any relationship, we learned through trial and error. We attempted at
communication, made mistakes, and went back to home-base for evaluation and revision based upon our discoveries. The key to working with the clients was to trust that we were having more of a positive effect than a negative one, and to keep trying to open the doors of trust and collaboration. The commitment to a sensitive client group and a delicate issue made the days when we succeeded at breaking through the boundaries even more satisfying.

The main focus of my research prior to working with the client group was the psychological effects of domestic abuse on women. Through this research, I came to expect the women to exhibit symptoms of depression, terror/fear, anxiety, guilt, shame, isolation from others, increased substance abuse, and low self-esteem (www.turningpoint6.com). The women might have a “fear of being demeaned”, and might feel that “taking a stand, defending a position, and moving too slowly or too independently are not permitted or safe” (Ogawa x-xi). Though I entered the safe-house armed with this knowledge, no amount of research could have taught me how to handle situations when these psychological symptoms surfaced among the clients in reaction to my presence.

Due to my research, I was well-versed in victim behavior, but ill-prepared on how to communicate with the clients. I was too expectant of volatile behavior that caused an overly-precautious approach on my part. Victims of domestic violence often feel as if they are walking on eggshells due to a fear of angering, irritating, or sparking negative criticism from their partners (Ogawa x-xi.). Ironically, I developed a similar fearful attitude; I felt inadequate from my lack of experience in this kind of work and my head was saturated with impersonal research. Fearful of angering, irritating, or sparking negative criticism from the clients, I was immediately “walking on eggshells” the minute I entered their presence. I had forgotten that these women
were human beings, and found it difficult to maintain eye contact and conduct informal, casual conversation with them. To speak plainly, I was a nervous wreck.

The behavior I encountered from the women contradicted my expectations. These women have been through traumatic experiences; however they were not the metaphorical mangled bodies that I expected. If anything, they were very down-to-earth and upfront with their opinions; they feel that they’ve gained wisdom from their past. They were often in good moods; it was evident that staying at the shelter provided emotional relief. It was clear when they did or did not enjoy an exercise and whether they were comfortable or uncomfortable about sharing personal experience. They needed us to listen to them, to get to know them as normal people, and to not prod into their personal lives; however they did not need us to coddle them or to hold their hands. By the end of the workshop period, I discovered that the need of the client group is not for us to provide methods of recuperation; they merely need people to listen to them. This act alone helps them develop a voice.

The women at TP were often stronger supports for each other than we were for them. In his book “Walking on Eggshells”, Ogawa suggests that abused women often cling to “life preservers”; they become dependent upon activities that help distract them from the pain. Examples he gives are taking care of pets, work, sleeping, and reading. Working with TP’s clients, I discovered that the “life preserver” for many of these women was taking care of each other. This was especially true for Amy, a nineteen-year old who had been staying at the shelter for several weeks. She provided encouragement and support for women who were uncomfortable speaking up and often joked around with them and cheered them up when they felt tired or sick. For a woman so young, she proved herself to be a rock which other women could cling to. Not only did this behavior surprise and inspire me, but it also helped during the
workshops to have a positive and encouraging presence stemming from the client group.

Knowing that we were not the only support present for them relieved the anxiety that I was experiencing; it was good to know that they were helping us as much as we were helping them.

During many moments, I did encounter depressive and withdrawn behavior; however I did not know the proper way to respond to it. The best example is the behavior of a client named Mariah⁠¹ during an expressive writing/music workshop that I was leading. Mariah seemed listless and resentful. She plainly expressed her distaste for the music and would often quickly scribble something on her page and then put her head down on the table. Internally, I panicked; I had no idea how to encourage her and I felt impotent in my ability to provide an activity that she enjoyed. In short, I took it personally, and became even more insecure in my abilities to follow through for the clients. However, later on in the day I learned of Mariah’s background; she was coming from a situation in which her abusive partner had committed suicide, and her entire family had blamed her for it. Added to this pressure were the tiring duties of running legal errands and picking up her daughters from school. I realized that the reactions she had during the workshop had nothing to do with me personally, but with her frustration and feelings of helplessness in her own life.

After much discussion, my team members and I came to the conclusion that our planned warm-up was ineffectual; we did not provide the structure or the time to really learn where our clients were coming from. Vital questions needed to be answered in that warm-up time, such as: What emotional state are the clients in previous to the workshop? Where were they and what had they been doing immediately prior to entering the room? In order to relate to them as human beings, we needed to answer the same questions that we ask ourselves as actors prior to entering a scene. We also discovered that the clients needed to know the same about us in order to trust

¹ Real names of clients have been replaced with aliases.
As a result, my team members and I developed and put into effect a new warm-up in which we ask everyone to tell us about their day while we do physical stretches. It was very successful in helping us learn more about the clients and to prepare us for their reactions to our main exercises.

One aspect of research that was incredibly helpful in preparation for the clients was our long discussions with the center directors prior to the development of our workshops. Specifically, the center directors spoke about circular communication. As I mentioned in my research essay, due to repeated patterns of abuse, victims of domestic violence find it difficult to tell their stories in a linear fashion. There is often no beginning, middle, or end to their personal narratives, which can be frustrating to both the victim and the law enforcer/therapist who is trying to put the pieces together. Because of this, I knew to expect a fragmented story when interviewing Holly, and was prepared to be patient when listening. I discovered that victims communicate like artists; they impart the information that is of most immediate emotional value to them. They want the listener to understand the visceral experience, not just the factual experience. I also learned much more about Holly in terms of her speaking patterns and physical mannerisms; I was able to observe her vocal and physical pause behavior as she emotionally responded to her memories and expressed her stress. Most importantly, I felt right at home because as an artist I identified with her method of communication, which follows emotional impulse as opposed to linear fact-listing. In return, my relaxed behavior helped Holly feel more comfortable.

In conclusion, the research conducted prior to the workshops is vital; one needs to understand the emotional and social nature of the clients’ circumstances. However, like any good actor, one must let that go when one enters the environment and exist in the present with
the clients. The artist must find a way to build quick inquiries and feedback into the warm-ups in order to discover what feelings everyone is bringing into the room that will affect “the scene.” Did client A just spend all day gathering documents from a hospital that will help her legal case? Did they give her the run-around? Did client B catch the stomach flu from client C’s daughter? Has client D been sleeping all day? All of this knowledge will help the artist have compassion for the clients’ reactions to the workshop and to understand that most negative behavior should not be taken personally. One must push on and believe that more good than harm is being done by just being present.

Impact

In order to accomplish effective community outreach work, one needs to consider the needs of each partner in the project: The Ohio State University, TP, TP’s clients, and of course, the student team. The most delicate needs were those of TP’s clients. As outlined in our Matrix of Needs, they needed to be treated with dignity and respect, to be protected from exploitation, and to be able to voice their opinions and express themselves in a safe environment. These could have been overlooked or abused by the OSU artists, considering that we needed to create an entirely new play and that we had production deadlines looming upon us. However, I feel that the clients were protected by the workshops, which structured our interactions with them, and also by the confidential nature of our creative responses which we shared at home-base.

One must remember that the clients are coming from extremely traumatic situations and would be wary of any “artist” coming into their safe space to ask them questions about their private lives. The best way to approach them was through the workshops. By doing activities with them that weren’t directly related to their crises, such as creating collages, writing, or

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2 The Matrix of Needs can be found in Section 3 of the portfolio.
cooking, we were able to get to know them slowly and safely and develop a bond of trust with them. They were able to learn of our intentions of gathering material for a show and many were excited by the prospect of contributing to a project that would help others in similar situations. Only after this time was spent together, were we able to request individual, private interviews. Many of the clients often imparted very personal and poignant information without warning, during breaks, or over a snack. However, it was only because we had already established a sense of trust and were able to let them know that we were approaching this project with care and respect.

Though the workshops were initially necessary to develop the client/artist relationship, it was often when we would veer from our plans that we would meet both our need for information and the clients’ need to develop a voice. As mentioned above, the most valuable information about their personal lives, such as where they were from or where they wanted to go, was revealed during our smoking breaks on the back porch. The team members noticed this and made sure to be present during these breaks so that we could soak up details for the play. Hanging out with them in a casual manner was very effective because the women were able to relax and let their guards down; they did not feel as if we were putting them on the spot.

The best example of flexibility was during team member L.E.’s workshop in the last week. Originally, the plan was to divide the clients into groups where they would write a scene using characters they had created the previous week. The team members would then act them out. However, the clients wanted to see “raw” scenes that weren’t “sugar-coated” or “fake”. In response, L. asked them for situations from their own experience and had them direct us, the actors, in these scenarios. This had a huge impact on the clients; it allowed them to purge their anxiety and to reflect upon their lives. Because they were acting as directors, they were no
longer victims “walking on eggshells”, but were able to take on a dominant and assertive role. The women truly found a voice during this activity; they were on the edge of their seats, coaching us, yelling at us, pushing us, and telling us exactly what to say and do. My favorite response was from Mariah, the most withdrawn client, who afterwards walked out of the room saying, “That was good”.

The overall aim of our group’s program, as stated in our action plan, was to encourage confidence and individuality in the participants, as well as explore basic story-telling and character-creation techniques through written expression. We wanted to give them a creative method for developing self-esteem while, at the same time, generating concrete material that we could use for the play. Ironically, when considering the clients’ need for self-expression, we forgot about the title of the play itself: *Hidden Voices*. The focus of our group’s program was writing, not talking. However, our workshop was the most successful when we dropped our bag of tricks and let them take charge of the process; they took the director’s chair and they *spoke*, desperate to communicate the nitty-gritty details of their lives. It was successful because we gave them a clear task, a chance to speak, and trusted that they knew what to do from there. They were better coaches than many acting teachers we have had in our pasts (not from Ohio State of course).

The most touching example of our impact upon the group occurred on the last day of our workshops. Amy, the nineteen-year-old, pulled me aside, with tears in her eyes, and handed me a folded up piece of notebook paper. She told me that she was not capable of telling her story to us so she had written the whole thing down for us as best she could. Amy wanted us to be able to help abused women with our play and I was humbled by her openness and bravery to contribute so many details from her private life. L. and I read her story to the rest of the
ensemble during a generating session and it very much influenced the development of the character Amy in *Hidden Voices*.

Another need that the ensemble took into account was the need for confidentiality. The clients of TP are often in hiding and need to be protected. As artists, we had to make sure we created characters that were a collage of the details and impressions that we gleaned from our interaction with the shelter, as opposed to biographical accounts. The “Creative Response” log was incredibly helpful in this process. After each client session, we were responsible for recording five images, phrases, and events that we took away from the experience. Because of this responsibility, all of our senses were alert when at the shelter; we took in sights, smells, colors, and sounds. Our visceral reaction to the environment became just as important as the clients’ biographical information, and therefore we did not have to push for every client’s private story. Also, this creative log created a collage of its own; a mixing pot that we could pull detail from while still protecting the clients’ confidentiality.

When analyzing my own development as a facilitator and team member, I realize that my strength is in one-on-one sessions where my role is as a listener and a follower. I was the most confident and comfortable when interviewing Holly in private. Maybe it was because I was able to focus my care and attention on one individual, as opposed to worrying about satisfying the widely differing needs of five women. I let Holly know I was there to listen to whatever she wanted to tell me, and I let her take the lead. I learned two things from this session: first and foremost, the clients’ greatest need is for people who will listen to them in order to hear their fears and to validate their experience; second, that as artists we need to put more trust in the clients and allow them to take the lead, both during workshop and individual interviews. Both
listening and following the lead are unique skills we have as actors. It leads back to a core improvisational concept as taught by Viola Spolin: Follow the Follower.

As a facilitator, I have much to learn from my team members, especially my colleague, L.E. L. has the fantastic ability to spark dialogue and to lead conversation and she is always very mindful of those she is speaking with. During the last workshop, when the clients were giving us biographical scenarios for us to act out, I became so charged and engaged that I forgot that I was speaking to abused victims, not acting students. At one point, Mariah said something to the effect of “That’s not what I would do”. I immediately turned to her and asked, “Well, what would you do?” pushing her like I would push an acting student who is afraid to go further. However, Mariah is not an acting student; she is a woman dealing with a very ugly, painful experience. She was clearly intimidated by my tone of voice and started picking at the back of a chair. Thankfully, Amy was supportive and helped us quickly re-engage her in the process. However, I felt incredibly guilty and helpless as to how to re-trace my steps. When working with an emotionally-sensitive group, I must be careful to switch my role from a teacher to a facilitator and to learn the behavioral distinctions.

Role of the Community Artist

- The artist is not there to play the role of the therapist and/or psychiatrist. We are commissioned to use the skills of our trade, not to fill the shoes of occupations we are not trained in.

- The SKILLS of our trade that must be harnessed are:
  - LISTENING/Giving Focus
  - FOLLOWING THE FOLLOWER (letting others take the lead)
HUMOR

Finding the FUN

QUESTIONING

TALKING WITH, not at

Respect for the INDIVIDUAL

The ability to recognize ENSEMBLE QUALITIES among a client group

The ability to understand the EMOTIONAL and the VISCERAL as well as the facts

Appreciation for NON-LINEAR EXPERIENCES

Awareness of the PRESENT

TELLING STORIES

From my experience working with TP, as well as working with after-school counselors for the Theatre 2 Go Troupe, I have learned that artists are among the few people in society who are trained in these skills. As actors, we are so concerned with communicating with an audience that we can use these communication skills to make the audience more aware of their community. We are in a unique position to inform society in a creative and thought-provoking manner; to find dialectics and tensions that exist in communities and to give them focus on stage. We must take advantage of this position. Looking back out our potential community partners researched during the spring of 2005, I feel that our skills would have successfully served each interest, from the Columbus Boys and Girls Club to the AIDS Task Force.
Theatrical Discoveries

I have always heard of the extensive research that actors have conducted in order to create a role, such as going to prison to interview death-row inmates or witnessing real-life surgeries. However, I have never had the opportunity to do so myself. I can understand why many actors would shy away from the chance; it is intimidating and often uncomfortable to confront reality in the faces of people in pain. The most difficult discoveries for me were the ones I made about myself; about how domestic abuse has factored into my life and the lives of people I love. There is safety in being an actor; you can draw a boundary line between yourself and the actual experience. The challenge is to decide how far to step over that boundary line in order to identify with the victims.

The character that I play in this show, Nessa, was born of three elements: B.W.'s lyrical and disturbing monologue HER³, the experiences of the women at TP, and my memories of an experience of a loved one in my past. When you are given the opportunity to work so closely to the subject whom you are portraying, your responsibility extends beyond that of merely reproducing the details of their experience on stage. You must make non-judgmental observations, learn to recognize the symptoms, complications, and manifestations of their conflict, and then root through your own bones to discover what you already know inside yourself. It's very similar to the recovery process for victims and their batterers. Hopefully, the character created from this kind of process and commitment is truly an empathetic response.

³ The original version of B.W.'s Her is included as Appendix 2.
Recommendations

- Don’t be intimated by the weight of the issue: relax, remember that the clients are human beings, and remember that you have all the skills you need to pull through the project.

- Listen to the clients and let them lead you; they will let you know what works and what doesn’t, what they need and what they don’t need.

- Be flexible. Revert to plan B, and if necessary make up plan C on the spot. Plan C is most likely the best one.

- Do not berate yourself if something goes wrong; you are a human being who makes mistakes. Go back to home-base, dialogue with your team members, and revise your approaches. This is where the learning happens.

- Make a thorough account of your team members’ strengths; you will come to rely on them.

- Make a thorough account of your own weaknesses; don’t be too proud to hand off the baton to a team member if you realize you can’t run that part of the relay.

- Do research about the pop culture specific to the community: What music do the clients like to listen to; what TV shows do they watch; what do they read? This is especially useful if you are not native to the area or to Ohio. When conducting my Musical Writing Workshop, I picked music that I loved but that put the clients to sleep. Tailor the workshop to their tastes.

- Find ways to have fun.
• Don’t be afraid to ask the hard questions. If the clients don’t want to answer, they’ll tell you, but they won’t be offended. If anything they want the opportunity to talk. You have nothing to lose.
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www.turningpoint6.org
Individual Process Reflection

A few hours before call time on opening night of *Hidden Voices,* my fellow collaborators and I received some news from a third party source regarding our touring engagement in Mansfield, Ohio. Apparently, the producer in Mansfield had received our script and had requested that some cuts be made for the Mansfield performance that would take place in two weeks. The cuts dealt specifically with the sexually explicit language and actions of two characters: Joaquin, who was portrayed by A.D., and Nessa, who I portrayed. As an ensemble, we were both shocked and dismayed that our material would be censored. We found ourselves in a difficult position: do we make the cuts in order that our play could be seen in an area of Ohio that we knew needed to hear its message? Or do we honor the wishes of the residents at Turning Point, whom our play was written for, as well as our own artistic choices?

Individually, my instinct was defensive; I would absolutely not censor my language or actions in the play because it might make an audience member uncomfortable or push their cultural limits. In fact, I welcomed the idea that it might make someone walk out or complain; hopefully later on down the line, they might think about why it bothers them. However, I had to take a step back and analyze the choices that we as an ensemble had made regarding these characters. In my memory, we had never sat down as an ensemble and discussed the effect that those nitty-gritty details might have. During rehearsals we never asked, is saying “glistening slit” on stage going too far? Is the act of fellatio in a club sex scene gratuitous? During the process, we had very carefully deliberated about which couples to portray. Should we portray lesbians or gay men? Which portrayal would best benefit the issue of domestic violence and positively affect how Columbus, Ohio views the issue? How well-represented in Columbus’ theatre are either types of homosexual couples? When we decided to include both, it then took a
few more weeks for the ensemble to work out how much stage time each couple had. However, once we chose our mix of homosexual and heterosexual couples, every other choice regarding text and stage action was instinctual. As creative beings, we followed our right brains. When faced with censorship issues, I sat down, for the first time, with my analytical left brain and asked myself, “Why am I so attached to this character that I will not even compromise on seven words?”

During the devising process in the autumn of 2005, before deciding which characters to include and which characters to eliminate, we placed sheets of paper labeled with the characters’ archetypes (heterosexual couple, lesbian couple, hetero couple with a female abuser, etc.) in different areas of the rehearsal room. We then took our written material: our abstract scenes, poems, naturalistic scenes, etc., and divided them up among the characters. This helped us answer the question: How does the material we have already created relate to these archetypes?

In order to prepare ourselves for the improvisation process that would begin the following week, each actor volunteered to develop the back story of a character, based on the material “assigned” to the character and our own imaginations. Without thinking twice, I volunteered to develop a back story for the abuser in the lesbian couple.

I would not be surprised if a few of my collaborators were caught off-guard by my choice. I myself was caught off-guard. However, my instinct responded to this creative possibility and I immediately followed. Looking back, I had two major reasons for choosing this character to develop. First, I knew that it would stretch my acting abilities and push me in a new direction. The challenge was not the fact that I would be playing a lesbian; the challenge was that I would be playing a dominant, abusive character. Historically, this is going against how I am usually cast. I usually play the ingénue; the innocent, righteous and “pretty” character. This
was my chance to explore the opposite in my consciousness; to discover what I knew of the ugly, the violent, the reactive, and the unrighteous. The second reason I chose to develop this character was because of the material assigned to the character: a monologue written by ensemble-member B.W., called HER.

**HER** is an intensely violent, sexually graphic monologue that recounts a love-making session between two women, during which one of the women calls out a man’s name. This monologue is raw, ugly, disturbing, and what many people would call “dirty.” I read this monologue during a workshop session attended by the designers. About five hours later at a party, one of the designers sarcastically thanked me for the experience and said that, after hearing the monologue, he never felt so horrible in his life. I laughed away the comment, but it gave me pause to think about reasons why people would react this way. What is it about this monologue that pushes people’s buttons?

This monologue is very much in the vein of B.W.’s aesthetic. She consistently presents material that makes you think about things you want to hide from and which uses language and actions that are generally not socially acceptable. As an audience member, viewing the material, and as an actor, portraying the material, it forces you to confront the part of yourself that you want to pretend you do not know. As an actor, this was my first reaction to the material. I dreaded reading it during the workshop and it was three weeks into the rehearsal process before I was able to say the words without my stomach clenching and the words getting caught in my throat. I even had an in-depth conversation with one of the editors about the possible gratuitous nature of the language; I argued about whether it was necessary to the character, looking for an escape as the actor. I am glad the editor stood firm on the issue of including the words; I needed to stretch my limits of comfort and own them in order to do justice to the character. These words
were my “hook”; they opened up the paths to understanding and developing Nessa. From these words, I determined the motivation behind all her actions; from these words I discovered her deepest insecurities and her deepest needs.

My experience of initial resistance to the written material parallels my experience of working with the residents at Turning Point. From the first day of the workshop, I was nervous and terrified. Initially, I was terrified that my workshop would be horrible and that I would not be able to relate to the women. However, looking back, I was terrified for the exact opposite reason. I was afraid that I would relate to them.

In the process of doing research and developing workshops to serve a client group, one creates a division in one’s mind; one automatically thinks in terms of “us” and “them”. We are the “artists”; they are the “clients”. We are coming into this environment to serve because we are nothing like “them”, and therefore they can benefit from “us”. However, walking into the environment, the first thing I realized was how normal everyone seemed. Very few of them exhibited the “symptoms” of an abused woman. For the most part they would joke around, tease us, talk to us about the two-for-one cigarette sale down at the liquor store, or talk about what they had studied in school. One resident, Amy¹, reminded me of a best friend I had in middle school. Though they were distracted, they were far from “crazy.” Only during a private interview or during an intense acting workshop would they break out with extreme information, such as how their ex-boyfriend had bashed their head into the roof of a car or how their husband brought home a girl from the bar with the expectation of having a three-some. It was in those moments that I saw the symptoms of low self-esteem, denial, co-dependency, and plain fear resulting from intimidation. It was also in those moments that I realized two things. First, that I was not so different from them. I shared many of the same challenges, such as the fear of being alone, co-

¹ Real names of clients have been replaced with aliases.
dependency, and the fear of confrontation. The only difference between us was that I had been lucky enough not to encounter an abuser. Second, the best way to serve this “client group,” was not to see our differences, but to acknowledge our similarities and to work from this emotional base. Though I wanted to sweep my memories under a rug and think, “I am nothing like them,” I had to stare at them and see what I already knew inside of me. These things were:

- Manipulation
- Sexual Obsession
- Physical Violence
- Emotional intimidation
- Economic abuse

My job as the artist and actor was to carry a part of them onstage with me and the only way I could do that was by having an empathetic response. The character of Nessa was created out of what working at Turning Point forced me to look at in my own experience. Now, granted, I have never experienced anything as extreme as these women have, nor will I ever pretend to. However, I have experienced milder levels of the same abuse and have been the unwitting target of the anxiety and pain of people who have been extremely abused. Nessa was an amalgamation of qualities I have witnessed in people who were unjustifiably abusing others. I even named her after a friend in my past that was living out the consequences of this kind of abuse. Five years ago, I was only able to see part of the abuse because I was in the middle of the experience, but in retrospect I am able to see it fully. The name of the character is in honor of this realization.

It is one thing to create a character out of abusive qualities that one has recognized in others; it is quite another thing to step into the shoes of that character. In the act of scientifically
naming negative qualities, one distances oneself from those qualities by saying, “These are qualities that I do not possess.” However, in order to do justice to the experience of the women at Turning Point by bringing the terror of an abusive character to the stage, I had to set aside my moral judgment of the character. I took ownership of the character and began to think in first person. As the character, I asked myself the questions: How am I a result of the domestic abuse cycle? How have I been so hurt; what deep need has gone un-fulfilled that I would resort to such extreme actions in order to fill that need? I looked at the character and realized that she loves deeply and she needs deeply, and because I have loved deeply and needed deeply, I came to understand what would drive her to violence. Playing that character every night literally made my stomach hurt; the last thing I wanted to do was to become the image of the persons who have hurt me and hurt others in the past. The last thing I wanted to do was empathize with this character; I wanted to stick to my protective instinct of assigning blame. However, I knew that the audience would not be impacted by the forced mimicry of the idea of a violent person; they would however, be terrified by seeing a batterer as vulnerable as themselves. It is terrifying to watch because doing so subtly erases the line between “us” and “them.”

In regards to the monologue, HER, this fear of empathy was the basis of my resistance to the language. By labeling the words as gratuitous and questioning their necessity, I was avoiding any relation to them. I didn’t want to look at the words and see a reflection of what I knew in my consciousness. I didn’t want to look at those words and see me. However, I stepped onto that stage night after night and forced myself to say those words; I dug down deep until I found that extreme jealousy that drives that monologue. Once I empathized with that, I took ownership of the words and let them drive me towards my goal. The words make us (the actor and the audience) feel horrible and disgusted; however it is good that it does so because then we are
forced to recognize parts of ourselves that we need to confront. By confronting the “ugly” within us, we can more effectively understand each other as human beings and then maybe we will be able to reach out to each other with acts of forgiveness and love.

For this reason, I joined in the ensemble’s decision to keep those seven words and twenty seconds of action. We had an unofficial mandate from the residents at Turning Point to not “sugarcoat” their experience and to “not pull any punches.” Granted, none of their stories involved fellatio or lesbian sexual abuse. However, our creative material was an empathetic response to the women’s experiences. To sugarcoat the graphic nature of such experiences was to sugarcoat my own experience; to avoid it is to avoid myself. I, as the actor, had to face my own fears and battle my own resistances. As a result, I was able to look at my past experiences with clarity and learn volumes about myself. Therefore I have extreme hope that our audiences will not turn their heads and that by facing our work they will learn as much or more about themselves. As outreach and engagement artists, empathy is our link between the clients and the audience. It is the thread that connects us in this human experience and helps us communicate with one another; whether we are warning each other of the pain that is present, or revealing possibilities for growth and joy.
The Arts and Prison Ministry: A Proposal

“Freedom makes a huge requirement of every human being. With freedom comes responsibility. For the person who is unwilling to grow up, the person who does not want to carry his own weight, this is a frightening prospect.”

Eleanor Roosevelt ¹

When considering which community in Ohio I was interested in serving, I had many options at my disposal, such as The Boys and Girls Club of America or Aids Task Force. These were communities which I had already researched, and it would be easy to create a proposal and lighten my workload. However, I felt the responsibility to address my greatest strengths as an artist and as a human being in making this decision. As an artist, my greatest strengths are found in my greatest passions. So I began this project by asking myself, “What am I passionate about right now?”

Currently, I am fascinated by issues of religion and community. One particular inspiration is The Cornerstone Theatre Company in Los Angeles, CA. This community outreach-based theatre group creates site-specific plays involving community members as contributors and as actors. They recently completed their Faith-Based Theatre Cycle, in which they created and performed a series of plays addressing the diverse religious communities in Los Angeles. They were driven by the question, “How does faith unite us and divide us?”² This work inspired me to think of how I could create a similar project proposal unique to Ohio. How can I explore inter-faith communication within an Ohio community?

As luck would have it, I discovered a possible community while talking with Deacon Gregg Eiden of St. Christopher’s Parish in Grandview, Ohio. Deacon Gregg is involved with a

¹ http://www.theotherpages.org/quote-09c.html
² (http://www.cornerstonetheater.org/showhistory.html#festival)
volunteer-based international ministry called Kairos Prison Ministry. In Ohio alone, this group ministers to seven prisons across the state, such as Ross Correctional Institution (RCI), and Lucasville. Their goal is to create self-supported Christian communities within the institutions, with the greater mission to change the environment of the prison itself and to assist the incarcerated in the transition to becoming productive citizens (KPM Manual, I-1). Their work fascinates me in that it involves not one community, but two communities joining together to create a third. The Kairos volunteer community enters the community of prison residents and creates a third group called the “inside”, or “resident Kairos community”. This third community is a hybrid of the experience of both the volunteers and the prison residents, but is able to function on its own once the Kairos volunteers leave the facility.

Professor Maureen Ryan of The Ohio State University’s Department of Theatre recently conducted an artistic workshop at RCI, where she helped the residents develop and write a play which they performed. According to Professor Ryan⁴, the inmates have a strong hunger for meaningful work; they long to make a difference and give back to their communities. As a result, they were fully invested in the theatrical process. Furthermore, she stated that religion becomes very important for the inmates; they are being healed in an environment isolated from society, and they often turn to spirituality for comfort, help and support. Two mediums of expression and healing have been separately introduced to the RCI community in the name of restorative justice: theatre, through Professor Ryan’s project, and religion, through the Kairos ministry. What would be the outcome if one intertwined both mediums within the same framework?

Professor Ryan advised that the inmates will be most receptive to outside volunteers if one comes into the institution with a strong program. She also recommended working with a

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³ This information was provided in an interview with Professor Ryan.
group that is already established; i.e., inmates who have already made that first step of wanting to participate in a program. I immediately deduced that working with Kairos would be ideal; it is an already established structure with volunteers who are trained and familiar with the dynamics of the prison community. Therefore, I propose bringing artists into the Kairos team to create artistic workshops that would support Kairos’ mission and also explore social questions that arise out of this blend of ministry and theatre. Before going into further detail, I would first like to examine each community in order to discover possible opportunities as well as possible challenges.

As stated earlier, Kairos is a Christian prison ministry organization comprised of both laypeople and clergymen. According to the training manual, “The ministry began in a Florida prison in 1976... As of 2004, more than 145,000 positions were filled by Kairos volunteers who provided over 150,000 residents the opportunity to attend Kairos weekends over the past 25 years. Kairos is active in the US (33 states), Costa Rica, England, Australia, South Africa and Canada” (KPM Manual I-8). Kairos is an interesting development in that it is not dominated by any one Christian religion. It is ecumenical, meaning that it is comprised of all Christian faiths such as Baptist, Methodist, Lutheran, and Catholic. According to Deacon Gregg, Ohioan volunteers span the social strata. However, the organization especially encourages the recruitment of volunteers who are of a minority, have disabilities, “convicted felons who have overcome the odds... [as well as] those who can testify to a life of recovery from addictions” (KPM Manual II-23, 24).

Kairos’ mission is to change the environment of the prison by creating a self-supported Christian community with the institution. Self-supported means that the inner community functions independently while the volunteers are not present; the men gather when needed and
rely on each other for support and advice as they face conflicts with other inmates. The Kairos ministry aims to create this community through introductory weekend retreats held twice a year, as well as once-a-week meetings with those who have “graduated” from the retreat and choose to stay.

The weekend retreat involves 42 participating inmates and is structured over a period of four days. The first day is introductory; “this is a time of reducing anxiety (for both the Participants and the Team) and beginning to build comfort levels” (KPM III-21). Over the following Friday, Saturday, and Sunday, the volunteers give talks and conduct meditations on topics varying from self-discovery to forgiveness. After each presentation, the participants break into “table families”; each family consisting of six residents and three Kairos team members (one of which is a clergyman). The goal of the team members is to try to create an atmosphere where the residents can begin to discuss the topics and relate to one another.

This idea of building trust is also built into the structure of participation. On Friday, Kairos designs their activities so that the volunteers do most of the talking. On Saturday, the volunteers do less talking and shift more focus onto the residents’ input. On Sunday, at which point a level of trust has been established, the volunteers aim to stay silent and let the inmates do all of the talking. After the weekend retreat, those residents who choose to continue in the Kairos program meet once a week for an hour and a half with the volunteers. The goal of each meeting is for the residents to reflect on their activities in the past week, to set new goals for the following week, and to ask their fellow residents for support in helping them accomplish their goals.

Kairos Prison Ministry has had a visible effect in the arena of restorative justice:
The Florida Department of Corrections performed a study covering 505 inmates of Union Correctional Institution who had attended Kairos on eleven weekends. This study looked at the rate of the re-offense of the 505 to a non-Kairos control group. The control group re-offended at the rate of 23.4%. Those who attended a Kairos Weekend and remained active in the program re-offended at the rate of 10% - a 57% drop in the recidivism rate.

(KPM I-8)

The residents chosen to participate are nominated by the Security Staff (Correctional Officers) as well as the prison Chaplain, who “aim [to nominate] negative leaders of six to eight resident groups or areas of the Institution, which have the greatest impact on the largest percentage of the population” (KPM I-5). The residents’ backgrounds vary, from middle-class suburbia to Southeastern Ohio Appalachian villages. To illustrate the differences among the inmates I will profile two with whom Deacon Gregg has worked.

DeShawn is 23 years old and has been in juvenile detention and prison since he was fourteen years old. He was arrested for dealing drugs, but doesn’t think he’s done anything wrong. He lays the blame on the people who buy the drugs. “People don’t have to take it if they don’t want it. It’s their fault.” When he gets out of prison he plans to continue dealing. Since he did not finish high school, he is aware that he has no marketable skills and would rather make $5,000 a week than work at Burger King. DeShawn’s attitude is that he will be smarter next time he deals and won’t get caught.

Jon is also 23 years old and has been in prison for four years, but unlike DeShawn, comes from middle-class suburbia. In high school he started to drink and do drugs and went from a straight-A student to a high school dropout. He is serving three to seven years because he got

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4 The following profiles were provided in an interview with Deacon Gregg Eiden.
5 Real names have been replaced with aliases.
caught robbing a pizza store. Jon says that “[he] doesn’t belong here.” However, according to Deacon Gregg, he does not know how to “stop goofing” and will most likely be back.

One of the biggest challenges that Kairos faces is that the residents are mistrustful and resist change. Many of them assert, “This is who I am, I don’t know how to change.” According to Deacon Gregg, the residents believe they cannot change because they have never seen an example of what the volunteers believe they can become. To the residents, good people are merely people who haven’t hurt them yet. The inmates strike out before they can get hurt in order to protect themselves and have a sense of control.

Out of this resistance towards change, during the first two days of workshops the residents take advantage of any possible conflict within the Kairos team. “Beginning Saturday morning, a new dynamic is usually apparent. It is marked by attempts to exert some control, power or influence to see where the power boundaries are between those at the table” (KPM Manual). They look for any disagreement that might stem from the difference in the volunteers’ religious beliefs and attempt to provoke argument by asking, “So what do you believe?” They also often quote the Bible to manipulate the conversation, and again, to create disagreement among the group. Deacon Gregg calls these questions “Immobilizing Questions.” They are questions that have no satisfactory answers and are only asked in order to redirect the conversation, destroy the table dynamics and destroy the power of what has been accomplished. Often, the inmates who are on the brink of starting to understand the Kairos message will reverse their intentions and try to break down any reception. They are afraid to change, because if they fail at being a part of Kairos, the consequences for them are worse than their state of living now. If they leave their gangs, they know their gangs will not take them back; they will be alone and vulnerable in a dangerous environment.
To prevent the dissolution of their purpose, the Kairos ministry practices a concept called "Common Ground". "This ‘Common Ground’ acknowledges that each denomination has its own theological doctrines and beliefs... [they require] every Team member to sacrifice the things that are not common so that [they] stand unified... [they] avoid any practice in Kairos that is denominationally specific and divisive among the various denominations" (KPM II-16). The Kairos team members enter as a united group and focus on serving. In order to prepare the volunteers, the organization runs extensive training sessions prior to their involvement with the prison community; this focuses the volunteers on the mission and prepares them for behaviors and activity they may encounter within the prison walls.

It is at this point in the volunteer process that I propose the artists-creators become involved. For my proposal, I will be designing three workshops. The first workshop will focus on the Kairos volunteer group and is to take place outside of the prison location. According to Deacon Gregg, the pillars that he attempts to teach the volunteers are the “four L’s: Listen, Listen, Love, Love.” He stressed that the volunteers need to learn how to love unconditionally, to be sincere, non-judgmental, serious, trusting and vulnerable. When I heard this I mentioned that actors often have to learn the same qualities in their training, and Deacon Gregg informed me that one of the founding members of Kairos was in fact a theatre artist. For this reason I believe that doing an initial workshop with the volunteers would be beneficial to both the volunteers and the artists. The workshop can help develop the above-stated qualities in the volunteers, and the artists can explore the following questions:

- How does faith unite us and divide us?
- How do they reconcile their beliefs and unite for the good of the inmates?
- What drives one to serve? What are the self-centered reasons and the selfless reasons?
- What fears and stereotypes abound in this type of preparation and work?

The second workshop is designed for the interaction of the volunteers and the residents, and the third workshop will be designed for the participation of the residents only. The overall objective of the workshop program is to help establish trust and empathy among the participants, and to explore the concepts of community and forgiveness. From this work, the artists will explore the following questions:

- What does it mean to truly listen?
- What does it mean to trust and to forgive?
- Which stereotypes about the two communities are destroyed and which stereotypes hold true?
- Deep down, are we really all the same?
- What bonds us together as humans?
- How does fear and self-protection break down and reinforce these bonds?
- What does it mean to be a man?
- What does it mean to be free? What responsibilities come with freedom?

After these workshops have been conducted, I propose that the artists gather their raw material (dialogue, characters created, storylines, images) to create and perform a site-specific piece that will be performed on the prison grounds, about faith and the prison community.

The greatest motivating factor for my proposal stems from the concept of freedom and is inspired by Deacon Gregg’s personal experience with the residents. According to the Deacon,
for those residents who successfully find a home in the Kairos community, “the razor wire
around the prison no longer has any meaning for them. They are aware that they will not be
released anytime soon, but in spite of that fact they feel free.”

As an artist, the biggest question I have is: How do you create freedom for someone who
is incarcerated? How much is freedom a concrete reality versus a feeling or a state of mind? As
artists, how can we take advantage of our strengths to give inmates this gift? We are technically
and legally speaking, the free ones, and with freedom comes the responsibility to use our
passions and our skills to serve those who can only be free in their hearts.⁶

⁶ Bibliography included after the workshop plans in this section of the portfolio.
MFA OUTREACH & ENGAGEMENT PORTFOLIO  
MODEL WORKSHOP #1  
Tanya McBride

Background Info: This workshop was written for the participation of the Kairos Volunteers only, to be used during a training session prior to visiting the prison. The exercises were selected and modified from Clifford and Herrmann's Making a Leap: Theatre of Empowerment. Note: even though the artistic workshops are only designed to take place during two of the four Kairos weekend days, the artists involved must be present and participatory for the entire retreat, in order to maintain a stable environment and gain the trust of the RCI residents.

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>Listen, Listen, Love, Love</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>1 Artist per group of six participants.</td>
</tr>
<tr>
<td>PARTICIPANT GROUP</td>
<td>The Kairos Volunteers [combination of clergymen and laymen, (otherwise known has “family workers”).]</td>
</tr>
<tr>
<td>DATE</td>
<td>Winter 2006</td>
</tr>
<tr>
<td>WORKSHOP AIM (what you want to accomplish)</td>
<td></td>
</tr>
</tbody>
</table>
  - To sharpen listening skills, as well as explore the difference between “listening” and “hearing”;  
  - To explore stereotypes related to “prison” and “inmates”;  
  - To allow participants to develop the skills required to practice empathy towards the residents of the Correctional Institution. |
| 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:  
- Had the opportunity to express their opinions;  
- Been able to explore stereotypes through image creation;  
- Had the opportunity to be non-judgmental, serious, trusting and vulnerable through dramatic exercises. |
| RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective) |  
This workshop helps the Volunteers and the Artistic Team build confidence in expressing one’s own experience within the volunteer group before moving on to working with the RCI resident group. It also establishes a bond between the volunteers and the artistic team, as well as provides the artists with “raw material” for the development of a site-specific piece. |
1. **WARM-UP – Who's Story is it Anyway? (20 minutes)**

   **Aim:** To get to know one another, to practice listening skills and to develop empathy by drawing on personal experience. This will also familiarize the participants with this exercise, as they will help guide similar exercises with the RCI residents.

   **Materials:** None

   **Leader:** Artist

   **Shape (how the space is used):** Minimum number per group: 6. Allow enough room per group so that people within the group can pair up and spread out in order to listen more effectively.

   **Set-up (any introductory remarks/questions to the group):** Has anyone ever believed that they were listening to a person when in fact they were only hearing them? Can you sense the difference between the two?

   **Directions:**
   Divide the group into pairs and ask each pair to tell each other a story about a time when they felt excluded, "out", or like an "outsider." Now ask each person to find a new partner and to tell them the story that they were told by their last partner as if it happened to them. Continue this process three or four times. Gather the group of six back together and ask each person to tell a story they just heard in the last round of exchanges, as if it is their own.

   **Discussion point:** Does each person recognize their own story? How have the stories changed? Why have the stories changed? What elements of the story have been lost and why? Was it difficult to step into the shoes of another? Was it easy? Were there times when you felt you were hearing what the other was saying, but not listening? Were there times when you lost focus and began to daydream? At what points did this happen? Why do you think it happened? Do you really care about what the other is saying? Or are you planning your interpretation/response?

   **Red Flags (things to look out for):**
   - Might need to do short physical warm-up before we do this game to relax people?
   - Explain that the stories people share will be heard by the whole group and encourage them to use a story that they are comfortable with sharing.
   - Make it clear that what is shared in the room, stays in the room.
   - Don’t worry about going overtime—this exercise may bring up important issues and teach important skills that the participants will need in order to interact with the RCI residents.
   - Give everyone the opportunity to share. If someone is quiet, invite them to speak with questions such as, “What do you think?” or “Is this your experience?”

2. **MAIN ACTIVITY A – Circle Turn (15 minutes)**

   **Aim:** For participants to use their bodies to express ideas and to build confidence by responding individually in a non-judgmental and safe environment.

   **Materials:** None.

   **Leader:** Artist

   **Shape (how the space is used):** Everyone standing in a circle facing outwards. Minimum group number: 6 people.

   **Set-up (any introductory remarks/questions to the group):** We are now going to explore our instincts and our ideas by creating images with our bodies.

   **Instructions:**
   Ask everyone to stand in a circle outwards, away from each other, so that they will not be influenced by others’ ideas.
Call out a word (suggestions to follow), and then count to three. On ‘three’, they turn to face inwards and make a frozen image or picture of that word, using their bodies. Examples of words leaders might choose from: prison, inmate, anger, fear, drugs, hopelessness, incarcerated, acceptance, brokenness, forgiveness, grace. Repeat several times, using different words, encouraging people to use the different space levels available to them (standing, sitting, lying down). Ask them, while frozen, to look around the circle and observe what people are doing.

**Discussion points:** What similarities were there among the images? Did any images surprise or shock them? Did they find it easy to make the images? What stereotypes were present? How much truth is in those stereotypes? Why do you think we respond with these stereotypes?

**Red Flags (things to look out for):**
- Encourage everyone to share; again, the questions, “What do you think,” or “Is this your experience?”
- Try to influence people to speak about how they “feel” about the images they see, and to not criticize the images, as in “I wouldn’t have done that.” We are not here to judge each other’s ideas or creativity. We are not here to “perform.”
- When introducing the activity, demonstrate with a fellow artist before having everyone turn away from each other. Ask if the instructions are clear, or if there are any questions before we begin.

**BREAK: 15 minutes. Coffee and snacks.**

### 3. MAIN ACTIVITY B – Group Images (40 minutes)

**Aim:** To use their bodies to explore ideas while working cooperatively, and to begin to incorporate expression through spoken words.

**Materials:** None

**Leader:** Artist

**Shape (how the space is used):** Minimum num per group: 4-6 (stay in same groups as above.)
Set up a “performance area”, i.e., a proscenium-like space on one side of the room, with a clear delineation as to where the audience sits and where the group presents.

**Set-up (any introductory remarks/questions to the group):** Now we are going to continue to explore our perceptions about an issue, only we’re going to work collaboratively with our fellow volunteers.

**Instructions:**
As a whole group, brainstorm the issue or work you want to explore. You may use one of the words from activity A, or come up with your own word. As a group, create a freeze frame, or frozen picture of that word, that expresses your feelings about it.
The freeze frame can be an abstract expression of the word, or you may also use the word as a starting point for a drama, conflict, or situation. Create a frozen picture that you feel best embodies that situation.

Feedback and Discussion: Ask each group to show their images to the rest of the group, then ask the audience to feedback on what they see. The group should remain frozen and listen to this feedback so that they hear all the interpretations, which may offer insights they hadn’t thought of, and so they don’t influence the audience’s thoughts. Ask the audience: If the image is abstract, what are they representing? If it is naturalistic, what is the story? Who is the central character? What is the conflict?
Touch and Tell: With the actors still frozen in the image, touch each actor on the shoulder and ask them to say one word that describes how their character is thinking or feeling in the image.

Regroup: Ask each group to then discover the word or idea that is the opposite of the word or idea they just explored. As a group, create another freeze frame that expresses their feelings about this idea. Again, it may be abstract, or a freeze frame that expresses a story, relationship, or conflict.

Feedback and Discussion: Ask each group to show their images to the rest of the group, then ask the audience to feedback on what they see. The group should remain frozen and listen to this feedback so that they hear all the interpretations, which may offer insights they hadn’t thought of, and so they don’t influence the audience’s thoughts. Ask the audience: If the image is abstract, what are they representing? If it is naturalistic, what is the story? Who is the central character? What is the conflict?

Inner Monologue: Using ‘Touch and Tell’, each character has up to three minutes to say everything they are thinking and feeling as the character. Encourage them to use the whole time, as they will begin to dig deeper and further to feed the characters and the story. Afterwards, encourage the audience to applaud the participant’s efforts, and ask the participant how it felt to speak from the character’s point of view.

Red Flags (things to look out for):
- Participants who might be completely overwhelmed by speaking “as the character” within the freeze frames. Be encouraging, but do not force them to respond.
- The artist in charge might want to demonstrate the “freeze frame”, “touch and tell” and “inner monologue” portions of the exercise to clarify for the participants.
- When creating the tableaux, watch out for participants who want to become “the directors”. Make sure there is one artist per team who can divert the “directors” by encouraging those who are quiet. Again, ask questions such as “What do you think?” and “Where would you like to be in this picture?” Make sure everyone in the tableau is comfortable, and that no one is holding a position that they are uncomfortable enacting, either physically, or emotionally.

4. **CLOSURE/Cool-DOWN: 5-10 minutes**

Aim: To reflect on the work done for the day; to get into quiet frame of mind before leaving the room.

Materials: None

Leader: Artists

Shape (how the space is used): Everyone standing in a circle.

Set-up (any introductory remarks/questions to the group): Thanks for joining in. How are you all feeling?

Instructions:
Starting with the leader and going around the circle, ask everyone to offer one or two words about what they’ve learned during the workshop.

After everyone is finished, have them simply raise their arms above their heads on an intake of breath, and then release them down on an exhale. Repeat this three times. Then thank everyone for their participation and brief them on the workshops that will be conducted with the RCI residents.
Red Flags (things to look out for): People who are critical about the workshop. Be open to this, as the volunteers have worked with the inmates and know what to expect. You might glean some modifications to the artistic plan by listening to the volunteers’ feedback.
MFA OUTREACH & ENGAGEMENT PORTFOLIO
MODEL WORKSHOP #2
Tanya McBride

Background Info: This workshop was written for the participation of both the Kairos Volunteers and the RCI residents, and is to be used on the Saturday (third day) of the Kairos weekend retreat. The exercises were selected and modified from Clifford and Herrmann’s *Making a Leap: Theatre of Empowerment*. Note: even though the artistic workshops are only designed to take place during two of the four Kairos weekend days, the artists involved must be present and participatory for the entire retreat, in order to maintain a stable environment and gain the trust of the RCI residents.

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>Creating Characters: Part I</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>1 Artist per group of six participants (7 artists total).</td>
</tr>
<tr>
<td>PARTICIPANT GROUP</td>
<td>The Kairos Volunteers [combination of clergymen and laymen, (otherwise known as “family workers”)] and the RCI Residents.</td>
</tr>
<tr>
<td>DATE</td>
<td>Winter 2006</td>
</tr>
</tbody>
</table>
| WORKSHOP AIM (what you want to accomplish) | • To develop trust by sharing personal experience and creative work;  
• To teach basic character creation;  
• To explore themes of conflict and forgiveness through the development of character relationships. |
| 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:  
• Had the opportunity to express their experience and develop trust by having that experience listened to;  
• Develop a level of comfort speaking, sharing, and “acting” in front of a group of people;  
• Had the opportunity to be non-judgmental, supportive, trusting and vulnerable through dramatic exercises;  
• Identify with the theme of forgiveness by creating and enacting imaginary situations. |
| RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective) | This workshop helps develop a sense of comfort, trust, and fun for the residents, and helps open them up to dramatic... |
| experiences so that they will be prepared for Workshop #3. The residents will also be creating stories, characters, and simple dialogue that may be of use to the creative team. |
1. WARM-UP – Person to Person (20 minutes)

Aim: To become familiar with one another; to grow accustomed to sharing, to practice listening skills and to develop trust by sharing personal experience.

Materials: None

Leader: Artist

Shape (how the space is used): Minimum number per group: 6. Allow enough room per group so that people within the group can pair up and spread out in order to listen more effectively.

Set-up (any introductory remarks/questions to the group): How often do we really take the time to listen to one another?

Directions:
Ask the whole group to move around the room, perhaps varying speed (move around the room slowly; move around the room quickly). When you call out ‘person to person’ everyone finds a partner. At this point the participants must introduce each other (no last names; only first names or nicknames), shake hands, and share one positive experience that they’ve had so far today. When you call ‘move around’, they break and move around until you call ‘person to person’ again, when they find a new partner. Repeat three or four times, until the group has mixed well.

After this is finished, gather the group back into the circle and have everyone recall one positive experience that they listened to (not their own). Go around the circle and share these experiences. They can be linked to the original person (Max’s positive experience was...)

Discussion point: Did you relate to the positive experiences of others, and remember them as positive experiences for yourself? Did you see any experiences that you shared in a new light? Were there times when you felt you were hearing what the other was saying, but not listening? Were there times when you lost focus and began to daydream? At what points did this happen? Why do you think it happened? Do you really care about what the other is saying? Or are you planning your interpretation/response?

Red Flags (things to look out for):

- Explain that the experiences people share will be heard by the whole group and encourage them to use a story that they are comfortable with sharing.
- Participants who are lethargic and/or non-committal. If they appear reluctant, don’t try to force them to relate a positive experience. Remember in Kairos, “Silence is always permissible” (KPM Manual). They just need more time to develop trust. Do keep an eye on them however, to see if they’re making other residents angry or uncomfortable. If this is happening, have one of the prison authorities, such as the prison chaplain, pull them aside and handle the problem separately from group.
- Give everyone the opportunity to share. If someone is quiet, invite them to speak with questions such as, “What do you think?” or “Is this your experience?”

2. MAIN ACTIVITY A – The Character Profiles (30 minutes)

Aim: For RCI residents to draw on experiences from their own lives and to explore Kairos concepts through the development of a character.

Materials: Small-sized poster board, glue, magazines, colored markers, scissors (check to see if these are allowed), pencils and pens.

Leader: Artist

Shape (how the space is used): Six RCI residents per table, 1 artist, 2 family workers, 1 clergyman.
Set-up (any introductory remarks/questions to the group): Writers and actors often create characters by linking personal experience to unfamiliar and/or interesting images.

Instructions:
For every participant (including the artists and volunteers) pass out the poster boards and all the materials. On each poster board, there is a picture of a person (of all ages, ethnicities, genders). Glued to the back of the poster board is a worksheet with several prompts listed. Using the prompts, the participants will create the life of their character. Encourage them to answer the prompts in writing, and then decorate the front of the poster board with cut-out images from magazines, sayings, etc. The prompt questions include:
What is the character’s name?
What are they wearing?
How old are they?
Where do they live?
How did s/he feel at the moment the picture was taken?
Does s/he have any family not pictured?
Who are they?
What are their names?
What does s/he like to do for fun?
What does s/he do for work?
What is s/he afraid of?
What or who does s/he love?
If the character could say one thing, right now...what would it be?

Discussion points: After everyone is done, bring the whole group back together and share the characters they have created. This involves showing us the image while reading the character profile from the back of the poster board.

Red Flags (things to look out for):
- Make sure that everyone has a chance to share. Ensure that people’s reactions are sensitive to each other and not phrased as criticism.
- If a participant is reluctant to engage in the activity, or finishes early and appears bored, don’t force them to work anymore. Instead, engage them in conversation while you continue to work by asking them questions. “How has your day been so far?” “What did you think of ‘Tom’s talk?’
- Keep an eye out for any residents who might be intimidated by the reading/writing aspect of this exercise. Offer them help, or look for opportunities for the residents to help each other. Before the workshop, do check ahead with the prison authorities to see if they are aware of any existing literacy issues.
- If the residents are reluctant to share first, have a family worker begin by sharing with their own creation.
- Note: It is important that the artists, clergymen, and family workers are involved in this activity as well. This prevents the residents from feeling watched or judged.

BREAK: 15 minutes. Coffee and snacks.

3. MAIN ACTIVITY B – Character Relationships (40 minutes)
Aim: To explore workshop themes by creating character relationships and exploring images with their bodies.

Materials: None
Leader: Artist
**Shape (how the space is used):** Minimum num per group: 4-6 (stay in same groups as above.) Set up a “performance area”, i.e., a proscenium-like space on one side of the room, with a clear delineation as to where the audience sits and where the group presents.

**Set-up (any introductory remarks/questions to the group):** Now we are going to bring these characters to life by pairing up with an acting partner and creating “freeze frames” of a moment from their lives.

**Instructions:**
As a group, look at all the characters created and ask the following questions: if each character had a relationship with one other character, who would it be? What is their relationship? Are they friends, brothers, man and wife, and so on? What would they say to one another? Who would get along? Who wouldn’t? Have the participants pair off into their character relationships. In pairs, they must create a situation between the characters in which there is a conflict, and then an act of forgiveness. Have them think about where the characters are, and what they might say to one another. Each pair must then create a freeze frame, or a frozen picture that they feel best embodies the conflict, and then create a second freeze frame that best shows the resolution (act of forgiveness).

Feedback and Discussion: Ask each pair to show their images to the rest of the group, then ask the audience to feedback on what they see. The group should remain frozen and listen to this feedback so that they hear all the interpretations, which may offer insights they hadn’t thought of, and so they don’t influence the audience’s thoughts. Ask the audience: What is the story? Who are the characters? What is the conflict? What emotions do you see?

**Touch and Tell:** With the actors still frozen in the image, touch each actor on the shoulder and ask them to say one word that describes how their character is thinking or feeling in the image. Then have them slowly move into their second freeze frame. Ask the audience: What has happened? What do you see?

**Touch and Tell part II:** With the actors still frozen in the second freeze frame, touch each actor on the shoulder and ask them to say one sentence that describes how their character is thinking or feeling in the image.

**Red Flags (things to look out for):**
- Participants who might be completely overwhelmed by speaking “as the character” within the freeze frames. Be encouraging, but do not force them to respond. If the volunteers recognize a shy person within the group, they may want to partner them up with a family worker. This way when they express themselves “as the character”, the family worker can go first, helping the resident feel safer.
- The artist in charge might want to demonstrate the “touch and tell” portions of the exercise before showing the tableaus in order to clarify the process for the participants.
- When creating the tableaus, watch out for participants who want to become “the directors”, or are bossing their partner around. Encourage those who are quiet. Ask questions such as “What do you think?” and “Where would you like to be in this picture?” Make sure everyone in the tableau is comfortable, and that no one is holding a position that they are uncomfortable enacting, either physically, or emotionally.

4. **CLOSURE/COOL-DOWN: 5-10 minutes**

**Aim:** To reflect on the work done for the day; to get into quiet frame of mind before leaving the room.
Materials: None
Leader: Artists
Shape (how the space is used): Everyone standing in a circle.
Set-up (any introductory remarks/questions to the group): Thanks for joining in. How are you all feeling?

Instructions:
Starting with the leader and going around the circle, ask everyone to offer one or two words about one thing they've learned during the workshop.

After everyone is finished, have them simply raise their arms above their heads on an intake of breath, and then release them down on an exhale. Repeat this three times. Then thank everyone for their participation and brief them on the artistic workshop for the next day.

Red Flags (things to look out for): Residents who hated the experience. Instead of getting defensive, listen to them. They might be telling you something important that you need to know in order to modify the following workshop. After they are finished speaking, thank them for their feedback.
MFA OUTREACH & ENGAGEMENT PORTFOLIO
MODEL WORKSHOP #3
Tanya McBride

Background Info: This workshop was written for the participation of the RCI residents only, and is to be used on the Sunday (fourth day) of the Kairos weekend retreat. The exercises were selected and modified from Clifford and Herrmann’s Making a Leap: Theatre of Empowerment. Note: even though the artistic workshops are only designed to take place during two of the four Kairos weekend days, the artists involved must be present and participatory for the entire retreat, in order to maintain a stable environment and gain the trust of the RCI residents.

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>Acting Forgiveness</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>1 Artist per group of six participants.</td>
</tr>
<tr>
<td>PARTICIPANT GROUP</td>
<td>The RCI Residents only. The family workers will be watching and supporting, but not participating.</td>
</tr>
<tr>
<td>DATE</td>
<td>Winter 2006</td>
</tr>
</tbody>
</table>
| WORKSHOP AIM (what you want to accomplish) | • To build a sense of sharing and to develop listening skills through relating personal stories;  
  • To build a supportive and encouraging atmosphere;  
  • To explore the Kairos theme of forgiveness;  
  • To give participants the opportunity to develop the skills needed to practice empathy towards each other and towards the other residents of the Correctional Institution not involved in Kairos. |
| 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:  
  • Felt comfortable enough to share personal stories;  
  • Developed the trust needed to allow another group to explore one's own personal story and to act out the characters in the stories;  
  • Been able to see their own story "in retrospect" by watching another group interpret their story through tableau and hot-seating;  
  • Had the opportunity to step into the shoes of another, and experience empathy for the "character" they were playing; |
<table>
<thead>
<tr>
<th>RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective)</th>
<th>This workshop will help the residents develop the ability to share with each other and support one another, as well as develop empathy for one another. This hopefully will facilitate the creation of their own Kairos community inside the institution. This workshop will also provide raw material in the form of plotlines, characters, theatrical images, and dialogue that they artists may draw upon when creating their site-specific piece.</th>
</tr>
</thead>
</table>
1. **WARM-UP – Who's Story is it Anyway? (20 minutes)**

   **Aim:** To build trust and develop empathy by listening to one another while drawing on personal experience.

   **Materials:** None

   **Leader:** Artist

   **Shape (how the space is used):** Minimum number per group: 6. Allow enough room per group so that they can split up and spread out to create tableaux.

   **Set-up (any introductory remarks/questions to the group):** Now we are going to share moments of our own lives with each other. Really make sure to give the person you are listening to your full attention, and try to absorb every detail of their story.

   **Directions:**
   Get the group into pairs and ask each pair to tell each other a story about a time when they held someone in “unforgiveness” (KPM Manual). Now ask each person to find a new partner and to tell them the story they were told by their last partner as if it happened to them. Continue this process three or four times. Gather the group of six back together and ask each person to tell a story they just heard in the last round of exchanges, as if it is their own.

   **Discussion point:** Does each person recognize their own story? How have the stories changed? Why have the stories changed? What elements of the story have been lost and why? Was it difficult to step into the shoes of another? Was it easy? Do you really care about what the other is saying? Did others have stories you really related to?

   **Red Flags (things to look out for):**
   - Might need to do short physical warm-up before we do this game to relax people?
   - Explain that the stories people share will be heard by the whole group and encourage them to use a story that they are comfortable with sharing.
   - Emphasize that any information shared in the room, stays in the room, and cannot be shared with residents or prison authorities outside the program.
   - Don’t worry about going overtime – this exercise may bring up important issues and help the RCI residents bond. It is also the springboard for the next activity.
   - Give everyone the opportunity to share. If someone is quiet, invite them to speak with questions such as, “What do you think?” or “Is this your experience?”

2. **MAIN ACTIVITY A – (30 minutes)**

   **Aim:** For participants to grow in support of one another as they work together to visually develop a character's story.

   **Materials:** None.

   **Leader:** Artist

   **Shape (how the space is used):** Group of six split into two groups of 3. Spread out in the space so that they can have enough room to work. Set up a “performance area”, i.e., a proscenium-like space on one side of the room, with a clear delineation as to where the audience sits and where the group presents.

   **Set-up (any introductory remarks/questions to the group):** Now we are going to create little mini-movies based on the true stories of your lives.

   **Instructions:**
   In groups of three, decide on one story you told or heard in the group sharing that you relate to and find interesting. Clarify who the main character is. Then decide on four frozen pictures, or freeze frames, that best tell the story. Practice moving from one freeze frame to the next. If the story does not have enough characters for three people, take turns portraying the different characters available. Two people can create a tableau while the third “checks the picture.” Find
a fifth image which resolves the story, in which an act of forgiveness occurs. Practice adding this freeze frame onto the sequence. After creating the freeze frames, decide on a title for this “mini-movie.”

Share the sequences with the rest of the group.

Touch and tell: During the first and the last freeze frame, touch each actor on the shoulder and have them express everything they are thinking or feeling, as the character, for one minute. Encourage them to use the entire time, even if they are fumbling or having trouble articulating thoughts. Be patient. Set an example of patience that the other residents can follow.

Discussion points: What do you see? The group should remain frozen and listen to this feedback so that they hear all the interpretations, which may offer insights they hadn’t thought of, and so they don’t influence the audience’s thoughts. Did any images surprise or shock you? Did they find it easy to make the images? Was it easy or difficult to speak as another person? Did you relate to the character that you portrayed? What differences do you see between the first image (you might want to have the actors repeat this image) and the last image?

Red Flags (things to look out for):

- The residents might feel uncomfortable having their personal experiences acted out; they might become possessive, saying, “That isn’t what happened!” Reassure them that everyone knows that these freeze frames are movies “based on the true story” and not the story itself. You might want to have the group enacting the freeze frames re-name the main character and change the situation a little bit so that the offended resident feels more comfortable.
- Make sure that everyone shares: again, the questions, “What do you think,” or “Is this your experience?”
- Try to influence people to speak about how they “feel” about the images they see, as opposed to criticizing the images, as in “I wouldn’t have done that.” We are not here to judge each other’s ideas or creativity. We are not here to “perform.”
- When introducing the activity, demonstrate with a fellow artist or family worker before having everyone split up. Ask if the instructions are clear, or if there are any questions before we begin.
- When watching the residents work, keep an eye out for participants who want to become “the directors”. Divert the “directors” by encouraging those who are quiet. Again, ask questions such as “What do you think?” and “Where would you like to be in this picture?” Make sure everyone in the tableau is comfortable, and that no one is holding a position that they are uncomfortable enacting, either physically, or emotionally.
- Keep an eye out for residents who feel uncomfortable “speaking as the character”. Do not force anyone to speak. “Silence is always permissible.”
- Do practice this activity with your fellow artists before the actual workshop; check to see if 30 minutes is enough time to complete the activity. If not, consider reducing the number of tableaus each group creates.

BREAK: 15 minutes. Coffee and snacks.
3. **MAIN ACTIVITY B – Hot Seating** (40 minutes)

Aim: To learn empathy by stepping into the shoes of another character.

Materials: None

Leader: Artist

Shape (how the space is used): Minimum num per group: 6 (stay in same groups as above.)
Set up a “performance area”, i.e., a proscenium-like space on one side of the room, with a clear
delineation as to where the audience sits and where the group presents.

Set-up (any introductory remarks/questions to the group): While pretending to be these
characters, we are going to ask each other questions so that we can further develop the
characters’ voices and their stories.

Instructions:
Have the residents choose a character that they portrayed in a tableau. Invite each group to sit
in the performance area together (one group of three “hot-seats” at a time). This way when they
speak individually, they still feel supported by the group members sitting beside them. Invite
each resident, one by one, to answer questions from the rest of the group as if they were the
character. The artist should start off the round of questions in order to set the tone and provide
an example. For example, “How do you get along with your family? What is your biggest fear?
Do you have any secrets? What is your greatest hope? What makes you sad? What makes
you angry?”

After each group is finished, applaud them, say their real name and welcome them back into the
audience area. Discuss what the actor discovered and what the audience discovered about the
characters who spoke.

Red Flags (things to look out for):
- Participants who might be completely overwhelmed by speaking “as the character”. Be
  encouraging, but do not force them to respond. They might get into asking the
  questions, but might not like answering them.
- The artist in charge might want to demonstrate “hot-seating” with a “family worker”
  portraying the actor. It may encourage those who feel shy to see one of their table
  family members overcoming their own shyness.

4. **CLOSURE/COOL-DOWN: 5-10 minutes**

Aim: To reflect on the work done for the day, to get into quiet frame of mind before leaving the
room.

Materials: None

Leader: Artists

Shape (how the space is used): Everyone standing in a circle.

Set-up (any introductory remarks/questions to the group): Thanks for joining in. How are
you all feeling?

Instructions:
Starting with the leader and going around the circle, ask everyone to offer one or two words
about what they’ve learned during the workshop.

After everyone is finished, have them simply raise their arms above their heads on an intake of
breath, and then release them down on an exhale. Repeat this three times. Then thank

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1 This term can be found on p. 144 of *Making a Leap: Theatre of Empowerment*. It refers to the process of having
the actor sit in front of an audience and answer questions from their character’s point of view.
everyone for their participation and brief them what will be happening for the remainder of the day.

**Red Flags (things to look out for):** Residents who hated the experience. Instead of getting defensive, listen to them. They might be telling you something important that you need to know in order to modify the workshops for the next weekend retreat. After they are finished speaking, thank them for their feedback and their participation.
Bibliography


Appendix 1

1 Tanya McBride’s portion of the group research essay is included in Section 1 of this portfolio.
Outreach and Engagement Corporate Research Essay

When working with any victim of domestic abuse it is important to recognize the magnitude of their experience, as well as the societal and legal implications of their situation. Conducting research previous to working with victims of domestic abuse allows an artist to develop workshops that will serve the clients’ specific needs, to take care of them and help them benefit from the artistic experience. It benefits the artist as well; providing a safe experience creates a trusting relationship between the artist and the client and allows the artist to learn more about the client group. The following research was compiled in order to create the most beneficial experience for both the client and the artists involved. Topics that will be addressed are the psychological effects of abuse on women, Ohio domestic violence law, and male victims and gay domestic violence.

TOPIC: Ohio Domestic Violence Law

Contributed by Lise “Kat” Evans

Ohio Domestic Violence Laws are found in Title XXIX CRIMES—PROCEDURES, Chapt. 2919 and 3313. These specific documents are very difficult to find on the internet—there are several websites that claim to be able to download the specific law documents, but few work. Many websites provide Q and A explanations of these laws as well as quotations from them and references to specific cases in which important relevant decisions were made. (See bibliography.) Most of the information in this essay comes from www.ohiodvresources.org.
Domestic Violence is defined as 1.) Knowingly causing or attempting to cause physical harm to a family or household member. 2.) Recklessly causing serious physical harm to a family or household member, OR 3.) Knowingly causing a family or household member to believe that the abuser will cause imminent physical harm to the family or household member.

Ohio has a “preferred arrest” policy on domestic violence, meaning that an officer called to a domestic violence scene is advised but not required to make an arrest of any party. It is possible to arrest both parties.

In addition to simply trying and convicting domestic abuse offenders, there are two basic measures that can be taken against domestic violence in Ohio, a TPO (Temporary Protection Order) and a CPO (Civil Protection Order).

A TPO orders an abuser not to commit abuse, orders an abuser to stay away from the victim and all places she is usually found. A TPO remains in effect WHILE a trial for domestic abuse is pending or taking place, usually only a few months. A TPO can be granted as soon as a domestic violence complaint is legally filed; an emergency hearing in order to grant a TPO must be given within 24 hours of the filing of the complaint.

A CPO is a similar document, ordering abusers to stay away from victims, their places of residence, business, school, families, and also may go further to assist victims, such as granting temporary property/vehicle usage, child custody, visitation, and ordering the abuser to obtain counseling. A CPO is enforceable for up to 5 (five) years. A CPO hearing, which both victim and abuser must appear and bring testimony, must take place 7-10 days after the filing of a CPO petition; however, emergency or ex parte CPOs can be granted in emergency hearings (within 24 hours of petition filing) where only the victim needs to be present. An emergency CPO will remain in effect until the full hearing begins.
CPOs and TPOs do not make permanent child custody or property decisions. Only a court can alter or terminate a CPO— not the victim. The burden of proof to obtain a CPO is by “a preponderance of evidence”, meaning, there must be plenty of reasons supporting why the victim is in danger. This is different than the “clear and convincing evidence” which is required in cases where “one party seeks injunction against another party” (www.ohiodvresources.org).

Ohio, after the November, 2004 election, currently has confusion and instability around what constitutes a “household member.” While spouses, children, and other relatives living in the home are clearly covered as “family members”, “household member” has been defined for some years as a “cohabitant, which requires living together, sharing expenses and liabilities, owning property together, socializing as a couple, engaging in a sexual relationship, exchanging vows of commitment, and/or parenting a child or children together (State Vs. Linner, 1996). However, because of the recent “Gay Marriage Ban” passed as Proposal One in November 2004, to the Ohio Constitution, the second sentence of which reads, “This state and its political subdivisions shall not create or recognize a legal status for relationships of unmarried individuals that intends to approximate the design, qualities, significance or effect of marriage.”

This is a broad and vague statement which attempts to deny couples that do not fit into the definition of marriage as “one man and one woman” married the rights of married people. To insist that the state will not recognize legal status can have multiple implications and accordingly, many defense lawyers of clients accused of domestic violence are using the second sentence of Proposal One as constitutional grounds for dismissing charges of domestic violence. Their argument— if their client was/is not married to the accuser, and the state does not recognize relationships that are not married, then the accuser has no legal status or standing as a household member to make the claim for domestic violence.
Judges have already made contradictory rulings on whether this second sentence has a bearing on what constitutes as domestic violence, “cohabitation,” and “household members.” Some have granted dismissals of charges because the accuser/defendant are not married, others have stated that Proposal One has no bearing on domestic violence, seeing household members as a term that encompasses more than married people.

Where does Turning Point fit into the legal system?

Turning Point is a safe house or shelter, located in Marion, Ohio, where victims of domestic abuse can live temporarily when they leave their abusers. They are unique in that they allow not only women and children but boys over twelve and men as well. Their new facility, the location of which is now public knowledge (their former facility was “secret”) provides each family with their own room, a communal kitchen, which is always open, and a communal dining room and play areas for the children, as well as a back yard. The other half of the facility is office space and meeting space for the staff—directors, advocates, office workers, and volunteers. The staff of the facility help educate the victims about DV law and the rights they have under that law. For example, many of the victims are undocumented immigrant, often Mexican. They often do not realize that they still have protection under the law from domestic violence; Turning Point workers work to ensure that they know their rights and how they can work within the system to get out.

Turning Point works with several parts of the legal system such as lawyers, who represent both victims and perpetrators, judges, Children’s Services, police, and occasionally other agencies such as immigration. Here are a few specific examples I learned about during my visit:
Turning Point obviously must deal with police frequently, who are on the DV scene. According to the anecdotes of Paula R and Paula B during my visit to turning point, officers often get quite frustrated as the victims often seem hysterical and abusers seem calm, which gives more credit to the abuser and less to the victim. Police often need the facts of a story right away, but domestic abuse is a cyclical pattern with many facets and issues (it occurs with people live in the same space and share lives—it will never be simple) so when answering the question “what happened?” a victim might start the story at any point since the abusive relationship began. Sometimes an abuser will file a missing person’s report if their partner flees, and then Turning Point must say “I cannot confirm or deny” to the officers that come looking to “see if she’s all right” at the shelter. Turning Point always hopes to bring in good, kind hearted law enforcement officers to the facility so that the victims can see police who are good examples.

There is a local judge in Marion who, when granting a CPO, often orders the victim to attend a support group at Turning Point. Turning Point provides excellent support groups with a topical curriculum to help victims learn that they are not alone and about their options, but Turning Point disagrees with a judge ordering a victim to do anything as though the situation is her fault and she must take action to remedy the situation. Turning Point would like to change this judge’s mind—they would like to raise awareness and educate many local judges—but they must tread carefully, because judges are powerful. Turning Point wants the judges to believe in Turning Points mission and effectiveness, and, of course, continue granting CPOs and ordering abusers to go to counseling.

My last examples is the agency of Children’s Services. This agency also has a tenuous relationship with Turning Point. In some ways, the two groups have much in common—they both seek to end abuse. However, Children’s Services makes more rules and regulations,
demands and stipulations as they go about their protective advocacy. As children are minors, they can be taken away, given different homes, and their lives can be controlled—Children’s Services often do not seem to work very hard to keep families together—they simply say “Follow these steps, or you do not get your children back” which can be a very difficult ultimatum for a mother who is in a domestic abuse situation. Turning Point has no power to remove anyone and they do not make rules for their clients—they do not even attempt to control how much contact the client has with her abuser. Because Turning Point’s goal is to empower the victims and let them take control of their lives (which includes parenting), and because they hope to keep families together, Turning Point deals with children and family situations quite differently than children’s services. Children’s Services has more power than Turning Point, however, as they are an actual part of the legal system.

A few questions concerning the law as the 10 begin their partnership with Turning Point are:

1.) What can we do to help with the situation concerning Proposal One? Is it worth attempting to get the amendment gotten rid of altogether, as it alienates homosexuals? Or should we concentrate on seeking to remedy the horrible affect it has on DV cases?

2.) With Turning Point’s goal & practice of not imposing rules on their clients, how can we provide a productive, clear structure for our project and workshops and still adhere to Turning Point’s policies & mission?

3.) What kind of information/interviews should we attempt to get from agencies such as police, children’s services, and judges? How might they help us?

4.) It came as no surprise that both the Turning Point Employees and the clients of Turning Point are often frustrated with the legal system. The legal system is powerful and will
have their reasons and their side of every detail—how much should we consult the legal system and its agents in our process? Turning Point needs to maintain good relations (hopefully improve them???) with the various agencies of the legal system. It might become a concern or issue if the opinions, stories, or facts that the clients want to be voiced are in fact detrimental to Turning Points purpose. The Paulas mentioned in my visit that various individuals who were to “speak for” Turning Point have railed against the system in ways that did not improve either their situation, Turning Point’s relationship with the system, or Turning Point’s reputation.
Works Cited


Anthony Trujillo

Outreach and Engagement

Dr. Valerie Lucas

The Male Victims and Gay Domestic Violence

 Lifetime: Television for Women is the cable TV network in the United States which has become the household name for made-for-TV movies about domestic violence, date rape, and substance abuse. The writers of these movies usually follow formula in the writing of these screenplays: a courageous woman fending for herself with her children fights the battle against the bigoted, sometime ex-convict husband. A typical scenario might include the husband coming home drunk from a bar, beats the wife violently, and while the melodramatic music crescendoes, we fade into a commercial break. This has sadly become a cliché. With good intentions, we sometimes equate domestic violence as being just a woman’s issue, and to a certain extent, we only blame the men as the catalysts.

With all due respect to the owners of the network and to the battered women’s movement of the past thirty years, it’s not just the media which has influenced our perceptions on the definition of domestic violence. Sadly, the issue lies in the courts, the mental health professions and even within domestic violence support organizations themselves. In the creation of Hidden Voices, our devising team has taken on a unique responsibility—the artist, as the image-maker must be sensitive to how the audience interprets the images. To do so we must inform ourselves on critical aspects of the topic we have chosen to address in our work. These include but are not limited to examining the instances in which the man is not the batterer. What about forms of abuse in gay/lesbian relationships? Where does one turn if one were the victim of this type of abuse? More importantly, can this project aid in educating others about these forms of abuse?
The concentration of this essay takes into account what “non-traditional” victims of domestic violence face in terms of seeking support. “Non-traditional”, in the context of this study, means heterosexual males and homosexual men and women. Various perspectives will be reviewed, including how gender roles/images impede the design of successful support groups, statistical evidence centered on actual instances of violence, as well as current legislation and how it affects these victims. Our devising team can use this research to assess the language used in workshops, and become more sensitive to the “hidden voices” of domestic violence.

Since the 1970s, when the feminist movement was on the rise and eyes were being opened towards this type of violence, researchers tended to dismiss instances of husband battering because it was thought to be a rare occurrence. It was found that 12 to 14.5 women victims were reported for every one male victim. Further research also showed that men were three times as likely to commit assault on women. What these studies do not reflect however, is that most of the data was drawn from police reports, and in a critique of these reports “nonfatal violence committed by women against men is less likely to be reported to the police than is violence by men against women, this, women assaulters who come to the attention of the police are likely to be those who have produced a fatal result.”(Leventhal, 24). Consequently, this inaccurate information had the potential to stunt further investigation thirty years ago, and leave male victims swept under the carpet.

It is safe to say that the highest amount of unreported domestic violence cases is not incidences of violence against women, but cases against men. Why? Men have been pressured, through social programming to be the ones who are “tough” and not reliant on help. In the Latin American household we can especially see this perspective, and even today the creed remains: the man who asks for help is the man who is considered weak. To report an incident in which he is being harassed by a woman is, in his mind, laughable. One might question, however, how might a man that is much larger and stronger than a woman be victimized? Physical strength and the
methods of violence are two different things. A three hundred pound man might be resistant to slaps or punches from a woman, but according to professors R.L. McNeely and Coramae Richey Mann, "the average man's size and strength are neutralized by guns and knives, boiling water, bricks, fireplace pokers, and baseball bats." (Cook, 45) Other forms of abuse include

**Verbal Abuse:** Criticizing, blaming, threatening, degrading or belittling.

**Emotional Abuse:** Making you feel embarrassed in front of others, ignoring you or withholding affection, ridiculing, isolating you from others, or making false promises.

**Financial Abuse:** Controlling money, withholding child support, destroying property, running up debts or destroying credit.

[www.bravo-ohio.org](http://www.bravo-ohio.org)

It is very likely, then, that our devised piece might include a depiction of violence in a heterosexual relationship in which the man is not the abuser, since it is a misconception that classic gender roles have an effect on who is committing the violence. For homosexual men and women, seeking assistance is made more difficult because of current legislation which affords less protection to them than their heterosexual counterparts. Laws in Ohio, Georgia, Illinois, and South Carolina point out that domestic violence is defined solely as an event between "spouses, former spouses, or family members who are related by consanguinity." [www.onlinedocs.com](http://www.onlinedocs.com) This is not to say that other states have not enacted amendments to address these inequities. Disappointingly, these states have fewer protection for homosexuals—Washington and Indiana domestic violence shelters are endorsed by the government, but such shelters are only open to heterosexual women, or spouses and former spouses.

In the news, anti-violence organizations, such as the Buckeye Region Anti-Violence Organization (BRAVO) and the National Coalition of Anti-Violence Programs have been extremely
vocal against Ohio’s “defense of marriage law” which now, more than ever, impedes homosexuals from seeking support. These organizations argue that the ban on gay marriage is jeopardizing all unmarried victims of spousal abuse, not just homosexuals. Indeed, before the law took effect in Ohio, the legal rhetoric stated that domestic violence laws applied to unmarried couples as well as those bound by marriage (www.menweb.org). Judges now believe that they cannot make that application to unmarried couples both gay and straight. "There is no doubt that anti-same-sex marriage amendments come from hatred of lesbians and gay men," said Rachel Baum, NCAVP's Associate Director. "Though we know that lesbian and gay victims of domestic violence will now be adversely impacted by this legislation, on some level, enhancing the level of pain and disenfranchisement of our community was part of the point of passing Issue 1. However, the law of unintended consequences has resulted in all unmarried domestic violence victims in Ohio now being unprotected."(www.safe4all.org)

In light of this lack of support, where are non-traditional victims to turn? A problem within support groups and shelters is that they are perceived as places for heterosexual women only. Other types of victims, then, feel ashamed and reticent to show up at a meeting. Because of this, venues like Turning Point which are actively trying to open their doors to these victims have problems acquiring enough people who are able to commit to participation in support groups. At first, cities in which organizations attempted to establish groups inclusive of non-traditional victims were only able to sustain two on a short term basis per year and managed to increase attendance levels through referral programs (Leventhal, 65).

Perhaps the future lies in restructuring the way that domestic violence shelters and support groups market themselves. Groups like BRAVO and SAFE have made a commitment to educate the community about DV issues. In fact, SAFE, formed in 1996 is an organization which has managed to succeed in aiding non-traditional victims and, according to their website, have served
thousands of people since its inception. Although most of the clients we will be dealing with in our artistic ventures will be women, our heightened sensitivity to those who might not be considered the typical victim is critical. Resources like SAFE and BRAVO can give our group a firm foundation in the development of this piece.
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Appendix 2
HER

I love her. She tastes so sweet. When I smell her before she takes off her underwear. When I can stick my nose in her crotch after I take off her pants. I start to lick her pussy from the outside of her underwear, she goes crazy, moans and holds my head tightly to her pussy bone as if she wants to stick my whole head inside her.

This one time when I was down there in my special place my clean special place I started to pull off her panties slowly, saw her wet, glistening slit and began to stick my tongue there when I heard a man’s name. A man’s name. I looked up at her and she was frozen. Her eyes were wide. Her eyes were staring down at me full of fear and two big tears starting to grow at the bottom of her eyelids. I bit her upper thigh until I tasted blood. As I bit her she screamed and tried to tighten her legs around my head. I should tell you how she looked-

*She was thin, lanky, and as far as having beauty between her legs she had soft full breasts.*

So when I heard HIS name come out of HER mouth I bit her fucking leg right by the opening of her cunt and started punching her in the chest as hard as I could. She loosened up her legs real quick and started crying, pleading with me to stop. I got on top of her grabbed her throat with both hands. I was so full in my body, my body wanted to crush her. I wanted to push her through the mattress to the floor.

As I spoke to her I tasted her blood in my mouth and I said, “You ever do that again I will kill you.”

I then kissed her hard and made HER make love to me.

Afterwards as we lay side by side she turned to me and said, “I have never felt closer to you than I do right now. I love you. I am sorry.”

I smiled, “Shhhhhhh. Go to sleep.”

I have never been happier.