

CHAPTER SIX: THE INTEGRITY OF THE ART

Present the spectators as the show,
Make them actors themselves,
Make each one see himself
And love him in all the rest,
So that their oneness grows.
J. J. Rousseau – *Lettre a d' Alembert*

Theater is not only an art form; it is one of the performing arts. As such, its quality is elusive. Theater exists only at the moment when a performance occurs, and to use it to study an adjacent topic, as a research tool or as an agent of change is to be one-step removed from that immediate experience. For those of us who wish to harness its power in order to create social change or to simply study humanity that fact must be held close to our hearts.

Quality theater often has the appearance of being easy. As Aristotle pointed out art imitates life and when it is well done it gives the impression that anyone can do it. But just like the other fine arts: music, sculpture, painting each aspect of a theatrical production requires specific training. In the process of writing this dissertation and doing the work, I have read many examples of performance ethnography and other examples of researchers using theater to uncover qualitative knowledge. The value of the result is often tied to the quality of the theater work in a way that might be finessed with other research tools. Theater cannot be done solely as a survey or lecture. It doesn't work well if the material only focuses on the participants as actors. The beauty of theater as a performance art is that it is, at its heart, a conversation.

The theater experience has been created many thousands of times over the centuries and continues to be created everyday throughout the world. To have a full and rewarding appreciation of theater, it is important to understand that it is not simply an activity. It is an art with a long and fascinating history of its own. All art is selective; most art forms can be distinguished in terms of time or space. But, the performing arts use both time and space. It is a group activity that requires creators, those who interpret and embody the art and an audience must experience it in a living moment. Theater is a collaborative art; therefore those who use it as a tool or a platform from which to bludgeon the audience with their own views or those who don't care about the performance's effects on the audience are abusing the very nature of this living art form.

The theater is not merely a collection of crafts, a branch of literature, a collaboration of technique, or even an all-encompassing art form. It is a life. It is people. It is people making art out of themselves. Its full reality transcends by light years anything that could be said or written about it. Yet the journey for some researchers when they use theater ends with the creation of the script or with an informative rehearsal process that offends the audience is unsatisfying at best and destructive at worst. Since performance ethnography is a relatively new methodology which is viewed skeptically by many in the research community it is especially important at this time that the tool be used with skill. It is not enough to work, train and study to become a director or a playwright or an actor. It requires the same focused effort and study as it takes to become a researcher. Any one of those activities is enough to build a career. So when all

three intersect in an effort to uncover a truth for research the difficulty should be considered seriously.

The Hermeneutic Circle

For my application of theater as a research tool I followed the basic elements of the hermeneutic circle. This guideline matched most closely with the production techniques that I have refined over the years in my own work as a theater artist. The four cornerstones of phenomenology are spatiality, temporality, relationally and corporality (Van Manen, 1990). These elements are evident in many levels of the work I did with the production of *Windows of the Soul*. Allow me to address each of the four with examples from the process.

Spatiality

Let me begin with spatiality. In my study of leadership I found that Heidegger discusses "world-space" which is space conceived as an "arena" or "container" for objects. It captures both our ordinary conception of space and theoretical space--in particular absolute space. For example, chairs, desks, and buildings exist "in" space, but world-space is independent of such objects, much like absolute space "in which" things exist. In my construction of the script for *Windows of the Soul* I needed to define a space, a location or setting for the various stories I was collecting. I preferred to use a literal place rather than a more abstract "any space" absurdist style of performance. American Sign Language is a very literal language the world and ideas are describes in a visual way similar to how you might communicate with a photo essay or movie clip. Because of that cultural construct I wanted to set the play in a believable, literal location that could have a

symbolic abstraction rather than a forced abstraction of leaving the space up to the audience's imagination.

This also compares to Heidegger's thoughts that the conception of space is an abstraction from the spatializing conduct of our everyday activities. The things that we deal with are near or far relative to us; according to Heidegger, this nearness or farness of things is how we first become familiar with that which we (later) represent to ourselves as "space." This familiarity is what renders the understanding of space (in a "container" or apartment building metaphor for instance) possible. It is because we act spatially, going to places and reaching for things to use, that we can even develop a conception of abstract space at all. For *Windows of the Soul* I chose an objectified space founded on a more basic space-of-action.

The space-of-action has two aspects: literal space and figurative mind-space. The sort of space we deal with in our daily activity is "functional" or literal, and Heidegger's term for it is "region." The places we work and live--the office, the park, the kitchen, etc.--all have different regions, which organize our activities and contextualize "equipment." The apartment building in the play of 1240 Flournoy Street has a stoop, some garbage cans and is near to a park bench, all in their appropriate places according to the spatiality often seen on a Brooklyn New York neighborhood street. This location has a practicality and believability but it also has allusion, symbolism and metaphor that lend the spatiality a deeper significance as the "holding container" for the real life stories collected in the research process. 1240 Flournoy alludes to J.J. Flournoy who tried to establish a Deaf state in the mid-1800's in America. The type of apartment building chosen is a strong

symbol of neighborhood. A Brooklyn brownstone does not stand alone on its own piece of land it is next to its neighbors with no space between, literally leaning on the other buildings on the block. The comparison of separate souls reflected in each of the windows to the separate stories that will be reflected throughout the play gives a resonance to the metaphor. Those windows are also the literal manifestation of the figurative use of the phrase “the eyes are the windows of the soul” which is implied in the title of the piece.

This approach to creating a functional playing space that has the added levels of literary technique provides the audience with a sense of both the reality of a Deaf community as we have portrayed it situated in historical reference as well as in practical truth. There are many pockets of the Deaf community who choose to live close to each other, often in the same neighborhood or even in the same building (Lane, 1988). Take my own neighborhood of Riverton in West Henrietta, New York. We are close to the National technical Institute for the Deaf and in a row of six townhouses three of those houses are families that are either physically Deaf or members of the Deaf community and able to use American Sign Language fluently.

The space on stage was used with a conscious directionality as well. The voice actors (representing the hearing world) were placed opposite the building “outside” of the community while the Deaf characters all were portrayed as living within the building. The different special regions of the stage (stage left or right) dictated actual movement. As characters engaged in conflict they moved away from the building and closer to center

stage or stage right (where the park bench was – the “outside” region) and as characters healed conflicts they sat, stood or entered the building by the front door.

As Heidegger (1996) points out,

each society organizes its territory in function of a spatiality of its own that depends on its values and norms as well as on its choices of activities and its technical mastery. It is analyzed on basis of the main components of the working of territories, namely appropriation, habitat, circulation, exploitation (use) and administration (control). (p. 192)

Since dimensions, spacing, densities and forms (configurations) vary according to societies allowing landscapes and spatial structures to reveal effects of anthropologic invariants, of geometrical constraints or interaction constraints the choice of location for the setting of the play, the setting for the stories gathered needed to have special significance.

Temporality

In discussing the second loop of my hermeneutic circle allow me to refer to Heidegger once again. In his analysis of space he does not refer to temporal aspects of Being-in-the-world, even though they are presupposed. In the second half of *Being and Time* (1996) he explicitly turns to the analysis of time and temporality. Heidegger makes the following distinctions between types of time and temporality: 1. the ordinary or "vulgar" conception of time. As a writer, I established the play in realistic or ordinary terms. Act I was Friday afternoon, evening, and Act II was Saturday.

Heidegger also discusses Dasein's inauthentic temporality. This mode of time refers to our unengaged, "average" way in which we regard time. It is the “past we forget” and the “future we expect,” all without decisiveness and resolute understanding.

Heidegger seems to consider that this mode of temporality is the temporal dimension of de-severance and directionality, since de-severance and directionality deal only with everyday actions. As such, inauthentic temporality must itself be founded in an authentic basis of some sort. I address this aspect of temporality with use of projections that altered the audiences perception as character told stories from their past or memory. The projections became more factual in appearance when discussion of known information about the community was reveal and went completely literal (scenes of a neighborhood) when stories were told in the present tense. The technical use of projecting images has the added benefit of being a psychological metaphor for how the characters feelings, emotions and thoughts were projected on the audience in the hop of educating or creating better understanding of Deaf community in the future. This too is an embodiment of ordinary temporality as defined by Heidegger.

Projection is oriented toward the future, and this future orientation regulates our concern by constantly realizing various possibilities. Temporality is characterized formally as this dynamic structure of "a future which makes present in the process of having been" (Heidegger, 1996, p. 374, 326). Heidegger calls the three moments of temporality--the future, the present, and the past--the three ecstasies of temporality (Heidegger, p. 377, 329). This mode of time is not normative but rather formal or neutral.

Technology allows us an alternate space within which we can invent unique methods of telling stories, forming identities, and remembering. As a theatre person, I value the ability to use digital tools such as projection and to work comfortably within computer-generated settings. Through motion and point of view, text can also be

spatialized and sculpted, (for example the printed texts used in the play – allowing the hearing audience member to view Sign language in silence) and the user can both interpret and experience the story differently with each telling, with each performance.

Relationality

The third element in the hermeneutic circle was relationality. Some researchers appear to treat interview and participant observation data as though they mirror informants' realities. I feel that the effects of interactions between researchers and participants in interview and participant observation contexts must be treated carefully. The researcher's bias or culturally misunderstanding can greatly alter the researcher's analysis of interview data causing misinformation. Descriptions of the effects of interactions on interview data and attention to relationships between interviewers and interviewees are necessary for attending to the rigor ethnographic findings. Therefore, I would argue that reflexivity and relationality, which are defined as attending to the effects of researcher-participant interactions on the construction of data and to power and trust relationships between researchers and participants, should be incorporated into any work using personal stories or interview as a data collection strategy. Any basic course in script analysis will reveal that conflict is the essence of drama and relationality's dynamic tension, or a refusal to settle into either extreme, which becomes a human dialogue, can be parallel and equal to dramatic dialogue.

As a hearing person, asking the Deaf community to reveal itself, relationality was crucial to my ability to collect data. I have seen the cold shoulder given to other hearing people who try to enter the community without having participated, learned the language

or done anything other than to show interest in deafness. This history is deeply embedded in the cultural consciousness and research is viewed with suspicion and distrust. My “insider” status of being fluent in the language working to support and celebrate the culture (not break it down) and my own history of having a Deaf adult as an important figure in my childhood gave me a position within the culture that I valued greatly. I was concerned that my research might be perceived by some as inappropriate or even worse, as a betrayal. But, it was the community itself that supported and held me as I approached the work. As long as I remained engaged in the community and actively participated, individuals opened up, shared stories and encouraged others to do so as well.

In some productions, the director can distance him or herself and be the voice of authority. I consciously chose to work on *Windows of the Soul* collaboratively. To that end, I didn't ask anyone to do anything I wouldn't do myself. That included helping with the technical aspect of the production. Traditionally the actors and tech workers maintain a separate but parallel work environment this separation is even codified in the union rules for the separate professional unions of IATSE (International Association of Technical and Stage Employees) and AEA (Actors Equity Association). In our production everyone lifted, carried, sewed, cleaned, and did what needed to be done. This came out of the base of the interview process in which everyone (including myself) shared personal stories. I was not a removed observer but rather an engaged participant. During the Rochester production, I collected props, wrote press releases, took photos, provided the power point images and brought in my own clothes from home to use as costumes. In the New York production, I also ran the sound. Some might think this would

hurt my ability to be objective and no doubt, that is true but without that active participation and acceptance into the community, the research could not have happened at all.

Relationships and interactions should be an important focus of attention in scholarship. In contrast to positivistic or post positivistic research that focuses more on independent, discrete entities, methodologies oriented to *relational concerns* allow researchers to study the intersubjective and interdependent nature of organizational life. In addition to providing historical and philosophical bases for a perspective, which emphasizes relationality, there is a growing number of methods that capture relational aspects of organizational life. Examples such as network analysis, and “complexity” modeling, correspondence analysis and participatory research, conversational analysis and interactive case study methods, the learning history approach, psychometrics, and action inquiry. This “palette” of methodological choices, which depend on relationality, speaks to the needs for us all to be connected as we discover new knowledge and understanding.

Corporality

The last spiral in my hermeneutic methodology touches on corporality. Corporality can focus on the creation of self, concerning not only symbolization (human language) but also non-verbal communication, a relation of bodies in physical space, and so called 'kinesthetic empathy' strictly associated with recognizing emotions by the interaction of partners. These elements of corporality may be the basis for taking the role of other and creating common definitions of situations and eventually social bonds. For

example, many of the hearing members in the audience who were unfamiliar with Sign language, deaf culture or Deaf perspectives could still relate to the characters in *Windows of the Soul*. The clarity of facial expression body language and interaction is a cross-cultural human commonality that needs no translation. To that end there were several times during the direction of the piece that I had no verbal translation but allowed the corporeality of the actors to convey the message adding music for an emotional guideline that hearing audience members could hold onto.

Discovering connections between gestures and intentions, perceiving the beauty of a movement, a look, a sound, a colour and its echo in another colour, a scent, a taste, a tactile sensation, becoming aware of the sensory resonance between all perceptions, together with the emotions and feelings that accompany them, are essential moments in the development of understanding. In order to build an environment that embraced Deaf culture and community but allowed the “non-initiated” hearing person to understand and participate we used the theatrical work and practice to channel energy. This enabled the mixed audience of *Windows of the Soul* a chance to discover limits and go beyond them, and allow for the joy produced by the development of self-discipline and self-awareness.

Each new experience brings a total change in the acquisition of knowledge and adds to the individual resources of everyone, since experience is at the root of thought, not the other way round. The experience of shared artistic creation increases these resources a great deal. It is a founding experience for everyone. Theatre’s strength over other performance mediums is this very use of corporeality. The communication of one person with another in a living moment has a reality and a vulnerability that movies,

video or interactive computer games will never be able to match. In a world that is increasingly, isolating the coming together of people to watch their neighbours reveal truths about themselves will always be compelling. When it is done well theatre can appear to be easy.

Theater's appearance of being easy encourages many people to declare themselves actors or writers but the actual day-today effort of the work usually weeds out those who don't really have the heart for it. When researchers pick up theater as if it were simply a new form of survey or data producing mechanism, they are in danger of losing the essence of theater's power, thereby disabling their goal of uncovering truth and effecting change.

Theater can effect social change most effectively when following the precepts of August Boal's *Theater of the Oppressed*. Boal (1979) believed that the art of communication through the performance skills of the participants creates a dialogue. The monologue found in so many performance ethnographic documents can be identified as the voice of the oppressor. Similar to how the Deaf community uses their beloved Sign language, theater that fosters democratic and cooperative forms of interaction among participants, results in more accurate finding for the uses of research as well. When theater is emphasized not as a spectacle, but rather, as a language designed to: 1) analyze and discuss problems of oppression and power; and 2) explore group solutions to these problems. This language is accessible to all.

When the audience becomes as important as the actors are the theatrical act can then be experienced as conscious intervention, as a rehearsal for social action rooted in a

collective analysis of shared problems of oppression. What I have tried to do with my use of theater, as a research tool in the context of the Deaf community, is to present the liveliness and humanness of a people often overlooked or misunderstood. I use theater to present it *intact*, with its incipient passion and exhilaration always present, with its potential for joy, awe, wisdom and excitement as clear to the audience as these expressions in the community have been made clear to me.

The Deaf Community's Natural Art

For this study it was important that my subject be in concert with the art and craft of developing a theatrical production. The Deaf community is a natural fit for this approach to the research (Conley, 2001). I would expect that if I had found myself forcing theater to work with this community I would have found another way to study it rather than debase the art I love. However, the Deaf community's refinement of a visual and physical language provides them with a natural ownership of the art. In their essay "International Visual Theater Research Community," Jean Gremion and Maurice McClelland (2001) noticed, "deaf children can do more precise imitations of people they meet briefly than most trained mimes. It is in fact through this imitation that they 'describe' who a person is to each other."

Gremion and McClelland (2001) also observed that deaf people's intense reliance on visual perception is a "moment-to-moment reality." Because subtle facial expressions and body movements are the foundations of sign language, the deaf often have a heightened ability to "read" human relationships. The deaf also have an increased sense of special awareness, the writers observed. Therefore it almost goes without saying that a

deaf actor naturally creates a visual theatrical environment with the use of the entire body as a means of communication.

My recommendations for future research into the Deaf community would encourage continued use of theater as a research tool as it is a beautifully compatible partnership from both an artistic standpoint and a culturally appropriate way to investigate this community. My suggestions for the further development for using theater as research tool is to urge caution on the part of researchers who have done little in the theatrical field other than be active audience members. Perhaps coordinating a team each of whom would have their own expertise in the process could work, or if the researcher were involved as an active participant, their observations could be useful if their refined skill is as a trained introspective researcher. No doubt, an understanding of hermeneutics is invaluable. However, theater is a delicate process requiring the coordination of a wide variety of elements any one of which if not plied correctly can mar the resulting production and in turn be s destructive experience for the participants and a turn-off (rather than a motivator for change) to the audience.

One only needs to look as far as the Broadway stage to see commercially successful uses of research-inspired theater. Although these performances began with conversational data collection, they are acknowledged as critically successful ethnographic performances, which meet artistic criterion. For example, Anna Deavere Smith uses her singular brand of theater to explore issues of race, community and character in America. She was awarded the prestigious MacArthur Foundation “genius”

Fellowship for creating “a new form of theater — a blend of theatrical art, social commentary, journalism and intimate reverie.”

Smith is perhaps best known as the author and performer of two one-woman plays about racial tensions in American cities — *Fires in the Mirror* (Obie Award-winner and runner-up for the Pulitzer Prize) and *Twilight: Los Angeles 1992* (Obie Award-winner and Tony Award nominee).

More recently, Sarah Jones (2006) in her creation of “Bridge and Tunnel” now playing at the Helen Hayes Theater which is a series of monologues reflecting the interviews of New Yorkers and New Jerseyites who take the bridge and tunnels. Even Eve Ensler’s (2002) *Vagina Monologues* shows the power of combining good research with skilled theater skills. Nevertheless, skilled research and limited theatrical skills can only carry the information so far. I strongly suggest that it is important to not abuse the research method in the process of generating new information to study.

APPENDIXES

APPENDIX A: PROPOSAL TO NTID PERFORMING ARTS FOR A PRODUCTION

What follows is the initial proposal for the NTID Performing Arts Department, which gained departmental approval for inclusion in their regular season offerings in the 2005-2006 academic year. It was officially approved at the Performing Arts departmental meeting of May 16, 2005. It was produced in the 1510 Theatre Lab in the Lyndon Baines Johnson Building at NTID January 23, 24, 25, 2006.

PROPOSAL TO THE NTID PERFORMING ARTS DEPARTMENT FOR THE 2005-2006 PERFORMING ARTS SEASON

Basic Information

Title: *Windows of the Soul*

Playwright/Translator: a collaborative **drama with humor** using selections from Deaf literature published Deaf and hearing authors and a small amount of work created by NTID students.

Who would the writers be?

- Lived experience stories culled from the current Deaf community
- Published playwrights who have indicated through e-mail that scenes from their published work may be used with permission (and maybe even a visit!) are Shanny Mow, Patti Durr, Bonnie Meath-Lang
- Selections of short stories and poetry from well-known Deaf writers like Clayton Valli, Ella Mae Lentz, Ben Bahan, and Robert Panara.

- Two independent study students have written songs, which will be recorded this quarter and can be used. Also the students who won the Pen International Haiku Contest are willing to write haikus specific and appropriate to the work.

I would like to work on this project in the **Fall or Winter quarter**. The rehearsal process for this piece will aid in my dissertation work and I hope to be writing the dissertation in the Spring.

Either **1510 (a 77 seat experimental showcase space) or the Panara (a 600 seat fully appointed theatrical space)** will work for this piece. I would love to have the luxury of the Panara stage but due to the flexibility of the material I can make it work in either space.

The performance would be targeted at **one hour and 40 minutes**.

I will need a minimum of **ten Deaf actors** from a variety of ethnic and experiential backgrounds and **one older actor**. I will need a minimum of **four hearing voice actors**, who will appear on stage. For a total of 15 – how many are male or female is dependant on auditions not material.

The show will take place in **present day**. On a set that represents an apartment house in a small (Rochester-like) city.

Artistic/Education Information

Synopsis

An apartment building is seen at a distance – lit windows with movement give glimpses into the lives of the strangers who live within. An older person appears sweeping the stoop of the building and introduces the theme of the show. *Windows of the Soul* is a metaphor intended to show glimpses of the richness of the Deaf community through moments from personal experience. In each window is a scene, story, poem or other expression of Deaf experience. Often we can only see our small part of the community and perhaps some of our close neighbors; however, the bigger community is like an apartment house where we all find ways to live together and we know who lives in the building even though we may never really get to know each other. This narrator/character will serve as a through line and will inject historical references and lines from famous Deaf literature into the play as s/he leads from one apartment to the next.

As each neighbor steps to their window, one after the other they recite haiku poems that reflect which part of the community their story will represent: Asian Deaf, Hispanic Deaf, Black Deaf, Gay Deaf, political Deaf, hard of hearing, hearing people on the periphery (CODA, family member, etc.)

There will then be eight or nine scenes, skits, poems, dances, and/or songs done as vignettes about individual experiences with the narrator linking them, as a custodian of the building might discuss the people who live in his building. I see this character as a sage and as comic relief. His connecting comments would range from comparing the previous skit to

established Deaf literature (like Clayton Valli's "*Dandelion*") to listing silly things Deaf people get asked ("Do you use Braille? Can your interpreter hear? Can you drive a car?, etc.)

Technical Information

Linguistic accessibility

Most of the pieces were written in ASL and translated into English. Performing them in the original language will be freeing. Hearing actors who sign would be needed so voicing could be done from stage. Some of the pieces could be projected with closed caption and background music, which won't require spoken English at all. I am open to ideas and brainstorming on this. I would like to use a variety of stage techniques to show off the variety of ways we can be accessible to a general audience. Obviously, I will need to be realistic, staying within our technical capabilities and limited budget; but I do think we have the ability to do a lot with this.

Set

I am still just dreaming things up in my head as I envision this piece, but I think it can be done simply for 1510. For example: the set could be done using a combination of projection (for the distance images of the apartment building and for some of the vignettes) and set pieces (like parts of the projection wall that open on hinges and allow interior scenes to roll on stage as wagons).

If the Panara Theater were used, we could be more ambitious. One image that comes to mind is similar to the Broadway set of "A View From The Bridge" in which three

brownstone stoops were arranged as if it were a dead end street and the view of the bridge was projected (no actual building used). Interior scenes could roll into center stage on wagons, while exterior scenes could use the stoops with a change of projection to indicate change of location. Another image is to have actual floors and parts of apartments built like a giant doll house with an exterior wall that flies out after the first scene (I just want to avoid a *Hollywood Squares* comparison *smile*).

Costumes

I see the costumes as contemporary and relatively simple in design – patterns and colors to represent relationships and connections, fashion choices to represent age or ethnicity.

Length of run

Because it is not a known title I would suggest a two weekend run for 1510 or a one week run for the Panara.

APPENDIX B: LETTER OF INFORMED CONSENT TO THE CAST

WELCOME TO THE CAST OF**WINDOWS OF THE SOUL!**

Please read this letter, CAREFULLY.

If there is anything about signing this letter that is unclear, let Director Luane Davis Haggerty know. She is happy to communicate the information in Sign language or voice.

She is also happy to explain more about why there is a letter to sign.

Please speak up if anything about this letter is uncomfortable.

If you decide NOT TO SIGN THIS LETTER

Not to worry you are still in the show. It just means you will not be asked to tell us any of your own personal stories during rehearsal that could get written into the show.

_____ consent to participate in the research conducted by Luane Davis Haggerty during the production of *_Windows of the Soul_*. I have been fully informed of the nature of the research, any risks that participation may involve and the uses of any personal information that I will be asked to disclose. I am aware that I may decline to participate in the study at any point during the rehearsal process, even if I have already started to participate. I am also aware that if I do not wish to continue I will not be penalized in any way and I am still entitled to maintain my role in the production. I am aware that my responses will be made anonymously and no one will have access to my responses except the researcher (Luane Davis Haggerty) and her advisors. I am aware that my responses will in no way be used by any individual for the purposes of making a decision about my future and that I have a right to examine the overall results of the research and any conclusions drawn from these results.

I am also aware that if I want my work in this project credited rather than hidden I have the right to have my name appear as a contributing writer. I give my permission for future publication and/or production that may arise from this project.

I sign below that I consent to participate freely, without coercion, having completely read this document.

Participant _____ (print)

_____ (Signature)

NOTE: both pages will be stapled together and will be filed and saved together.

APPENDIX C: JOURNAL SKETCH OF PRODUCTION NOTES

Salons

Journal Sketch of work on dissertation project

January 22 – Seattle at the Antioch Residency

Snuck in time with Carolyn Kenny to discuss the best ideas for dissertation projects.

1. Windows of the Soul a production that will use ethnographic methodology to explore lived experience in the deaf community and support those observations with pieces of published Deaf literature.
2. Sound of Silence a project with two deaf student who are writing their own songs, they plan to record the music and then perform it in sign.
3. IRT History My theater company approaches its 20th anniversary and reflections and preparations for the celebration can compare to the changes in the organizational structure that are happening now.

I preferred the Windows of the Soul project for this but I was afraid it might be too ambitious (since I tend to do that). Carolyn was encouraging and I will focus on writing up a concept paper for that project in the next few weeks.

January 26 – NTID in Rochester NY

Brainstormed the idea of Windows of the Soul with students from the Drama Club and came up with a shape of using an apartment house – each apartment reflects a different part of the community. A narrator character will act as a through line and provide the historical and literary comparison.

January 27 – NTID in Rochester NY

Asked my literature students to write a monograph expressing a personal experience of community. Several of them might be good as monologues for “Windows”.

February 17 – NTID in Rochester

I’ve started campaigning for the project to be included in the NTID performing arts schedule for next year. I discussed the idea with Matt Searls (Humanities) who liked the idea and offered suggestions. Karen Christie (Women’s Studies) was open to the idea and willing to read a write –up of the idea. Patrick Graybill (retired) was willing to help brainstorm on the development of the piece and might be willing to direct a section or perform depending on how it develops.

February 28 – Home Mayapple Lane

I’ve started to write out the preliminary play proposal form for the department – I think they will want a more detailed outline than what I have so far. I wish I had better ideas!

March 7 – NTID in Rochester

I showed the preliminary play proposal to several colleagues and Stephanie Aldersley (possible committee members?). She thought it was an interesting idea and for political purposes suggested that I talk to John Panara (Son of Bob) to smooze him and get Bob to help with brain storming. She also thought I might get Bonnie Meath-Lang (Artistic Director of PA depart.) to support the concept if I get her husband Harry Lang to help brainstorm.

March – 14 NTID in Rochester

I've hit a gold mine! Harry not only commented but REALLY brainstorms and has suggested some really intriguing reading on other production concepts that are similar. An e-mail conversation begins and goes on for weeks.

March 21 – Home 25 Mayapple Lane

I have hit upon a time frame for the production that allows me to include a lot of the works I wanted. Over a weekend. The focus right now is not on Deaf experience but on community and on the changes that are happening right now because of Cochlear Implants and more racial diversity. But hey! The PhD is Leadership and CHANGE so hopefully the production is still relevant.

I wrote up a draft outline to include with the play proposal and have made copies. SO far no one I have given it too has made any comments.

Discussed Dissertation Chair position with Elizabeth Holloway and Carolyn Kenny. Carolyn will be Chair Elizabeth will be a member, possibly Stephanie Aldersley as a members and in my wildest dreams Bob Panara as outside reader (Stephanie suggested to ask John how his Dad is doing and if he thinks Bob would be open to being asked to be on a committee – Dr. Panara is one of the most well known Deaf Educators and poets in the community and is in his early 80's, will he have interest? Time? Health?)

March 31 – NTID in Rochester

Presented my play proposal to the Literature Committee charged with suggesting a play for next year's season that can be of value to the curriculum. Friendliness and support but other plays were suggested too. Stephanie spoke against not having a script – was that a helpful move politically or am I having a nightmare and she isn't helping me get Windows into the season??? Result: everyone will read the suggested plays and we will discuss it again in two weeks. ARGHHH!

I turn my attention to PhD forms and find that I can't do anything there until I am official ABD – AFTER Santa Barbara's residency in three weeks. ARGHHHHH!

April 6 – NTID Rochester

There is a delay in the play selection process for the Performing Arts department and all proposals have been put on hold. I send mine to everyone as an attachment and ask for feedback, brainstorming etc. Those who read it give positive response but no new ideas.

April 13 – NTID Rochester

Still stalled on play selection from the PA department. Trying to keep breathing and not push too hard.

April 14-17 – Santa Barbara Antioch Residency

April 18 – 25 Mayapple Lane

I am officially a candidate for PhD and my proposal has been approved. I have written the IRB forms for both Antioch and RIT and hope they will be approved. It seems one side wants paperwork from the other before either side will commit – and I still haven't gotten a commitment from the Performing Arts department to produce it! This really feels like juggling.

April 25 – NTID Rochester

I am being dangled. The Literature group has said they are supporting my proposal for the performing arts season but their representative came to the meeting today and pitched a different show. The performing arts folks says they support my proposal but in the discussion about season they are “struggling” to find a place for it. I have gone to the department Chair, Joe Bochner and pleaded for him to intervene. No word from either Antioch or RIT if the IRB has been approved.

May 2 – NTID Rochester

I have a notice from the IRB here at RIT that they need some changes to the application – I have made those changes and hope it is approvable. Still being dangled by the performing arts department. Antioch hasn't yet granted the IRB and they are going on vacation in three weeks. It seems RIT wants a letter from Antioch and Antioch wants a letter from RIT before either will approve anything – I am considering the legal ramifications of forgery (kidding!)

May 9 – NTID Rochester

RIT will approve the IRB with a letter from Antioch – Elizabeth should be able to provide one before they leave on vacation. I am working on the structure of the script and have written character descriptions of folks in the community. Titled “The Haggertarian Characters”.

May 16 – NTID Rochester

The performing arts program reluctantly adds my show into the production season. It is at the least favorable time (Winters in Rochester can get harsh) and in the least favorable performance space (a theater lab not the theater proper) but this suits my needs and the smaller production will be more under my control and more easily transportable to New York City later on.

May 23 – NTID Rochester

A colleague Jim Orr who is responsible for publicity has changed the title of my show on

the posters and web site for the department to “Windows On The Soul” like it’s a restaurant or something. I have written an essay about the experience called “The importance of a Preposition”.

May 30 – NTID Rochester

Graduation and Commencement have passed and I head off to Japan without either universities IRB approval. While in Japan I am in the Deaf community with Haiku poetry winners, I decide to add haiku poetry to the script and work on a poem for each of the proposed characters that will appear.

June 6 – 25 Maypple Lane

RIT’s IRB has been approved and although Antioch is on vacation I have verbal approval to go ahead and begin the salons. Let the interviews begin! Finally!

June 15 – Riverton Community Center Rochester NY

Hispanic Deaf Club joins with a small group of my friends to begin the first salon. We start with theater exercises as outlined in the IRB under rehearsal practice and then settle in for a widely ranging discussion of whatever topic comes to mind. At the end of two hours I ask people to video tape stories, poems, dances they think represent “community” or “Leadership”. 15 attended.

June 25 – Interborough Repertory Theater New York City New York

We contacted people on the theater company mailing list and told them that a workshop would be taking place at 154 Christopher Street NYC 10014 in the evening of June 25. Nearly 40 people attend, a mix of hearing and deaf, all involved in Deaf theater in some way. I follow the same procedure as before but I video tape the entire evening.

June 29 – Rochester School for the Deaf, Rochester

A friend who is teaching summer school invited me to come to her 4th grade class. I began with the same warm-ups I did with the adults, but no video taping is allowed, Board of Education policy to protect the children. As my friend facilitated I wrote bits and pieces of the conversations that were happening as accurately as possible (translating from ASL into English in the moment). We also repeated the process during recess with a range of children 3-6th grade. In all over 30 children participated.

July 6 – The Dining Commons at RIT

I sent an e-mail to all of my students inviting anyone who was in town to come to the Dining Commons for lunch and “discussion”. 25 people attended. The same process was followed and participants videotaped themselves with stories, poems or dances they felt they wanted to share. I am surprised and honored and the honesty of the stories so many people are willing to tell personal intimate stories, some are even unflattering. I am told it is because of the trust built and the Deaf cultural friendly environment that people are so

free. Nearly all have offered to be of help in anyway I find useful when the full production happens.

July 12 – The Dining Commons at RIT

The first meeting was so successful and enjoyable that the participant's themselves set up this salon and invited me! We followed the same process 10 attended.

July 19 – 25 Mayapple Lane

I have begun holding individual interviews with people who have busy schedules and haven't yet been able to come to a salon although they want to participate. I have lunch with my neighbors Deborah Bernard and Lamar Ray, who are locally known as a interpreting team (deaf people can interpret too by the way). Mark Harrison and his wife Terri are part of the running group we exercise with every week. They have two children one deaf and one hearing and they suggested that a part of the script discuss the love/hate relationship with hearing culture forced by family lines.

July 26 – 25 Mayapple Lane

Mary Karol Matchett meets me for brunch. She is locally known and has appeared in newspapers and television. Her entire family decided to get cochlear Implants and made quite a stir in the community. She provides me with TV news clips, and copies of the articles that feature her family. Joe Hamilton a colleague at NTID discussed his life with two hearing children and also suggested family considerations be included in the script.

July 28 – 25 Mayapple Lane

I find out that the salons are now meeting without me! It seems they have become a social movement of their own. I was told by Brian Strothers an actor who is proud of the many ways he has of using Deaf culture to take advantage of hearing culture, that they preferred not to invite any "hearing" people to the salons.

August 10 – Dyer Art Gallery Rochester

During the gallery opening of a Deaf Rochester visual artist's work (lucky for me I had my trusty video camera) many people give their response to Brain's ideas on using Deaf culture to take advantage of hearing culture, family issues and the ties to hearing culture everyone deals with.

August 23 – Writer & Books Rochester

During a Deaf poetry night during the social mixing after the performances I asked people direct questions brought up by the salons so far – Deaf cultural "bad habits" family issues, love/hate with hearing, the importance of sound. I left the camera running and those who wanted to stepped up and made statements.

August 25 – 25 Mayapple Lane

I have started to write the first draft of the script. I am letting Peter Haggerty and Harry

Lang read pieces of it as it appears. This feels like ethnographic writing as outlined by Ron Pelias and Denzin. I am fitting the stories into the plot structure previously written and struggling to maintain the integrity of the original flavor of the character and perspective. I am surprised that it seems to be a rather smooth process. I had worried it might end up very patchwork and episodic. I also have to struggle to not get pulled in the direction of the more dominant personalities. Adding a section for those who want to collect fund to support Deaf people in Afghanistan or spread information about resources for Deaf victims of abuse. I have offered that everyone can bring promotional materials to have on a table at the performance but that the focus of the show is not an “issue oriented” play.

September 9– NTID Rochester

The Production Manager has asked for a first draft of the script to give to the designers. I am able to give him the first act.

September 23 – NTID Rochester

The design team needs the full script. I have revised added a second act. I am able to provide them the script on time. I begin writing the ASL “gloss translation and editing the video clips.

September 30 – NTID Rochester

Our first design meeting has been canceled due to budget cuts and understaffing the Production Manager is overwhelmed and hasn't called the meeting yet. I decide to arrange the edited video clips into the same order as the stories appear in the play and it occurs to me that this would be a great resource for the actors. Then when we begin the rehearsal process they can see the original interviews and stories that they are now representing in a different context. This should help maintain the integrity of the stories. It also empowers the actors to assist research process.

October 4 – NTID Rochester

The rehearsal script is finished and submitted, I also sent a copy to Carolyn Kenny. The rehearsal DVD is nearly finished. I also have contact with an RIT MA student who will tape and edit the performances to be able to attach the best quality of the performance. We will also need to schedule a separate performance just for the camera.

October 14 – NTID Rochester

The Director's prop list is written, DVD finished and I am starting to solicit skilled actors to come to the auditions. Peter Cook and Kenny Lerner (both known in the community as poets) had been considering being the “custodian” but have turned me down. Patrick Graybill was considering helping on the project but will be in Europe during January. The Production Manager is still overwhelmed and hasn't returned my e-mails or call so no designs have been created for set or lights. I haven't had any contact with the publicity

person either so I assume I will be on my own for that as well and have generate my own audition listings.

October 18 – NTID Rochester

I have been told that for my new position at Roberts Wesleyan College it is expected that I will direct their Spring show. So I have bought a calendar and am trying to adjust to how unbelievably overcommitted I will really be for the next six months (and trying not to freak out!).

October 24 – NTID Rochester

I have finally heard from the Production manager and a first design meeting is set up for this Thursday YAY!

November – rehearsals progress smoothly technical aspects of the production start to take shape

December three weeks off for the college's Christmas break

January – we return to a diminished cast – three have left, we scramble to cover the gaps and do well, until opening night when the 8 year old gets sick and a last minute replacement fills in. The production is well received and turns away audience members.

March – we re-rehearse and replace actors who can't come to New York
March 5 we travel, 6-9 we rehearse and sightsee. March 10-12 we have four performances to full houses and positive response.

APPENDIX D: IRB APPROVAL

IRB Decision Form

TO: Luane Davis Haggerty
FROM: NTID Institutional Review Board
DATE: July 16, 2006
RE: **Decision of the NTID Institutional Review Board**

Project Title: *Windows of the Soul: Lived Experiences in Deaf Literature*

The Institutional Review Board (IRB) has taken the following action on your project named above.

Approved as Type II. Informed Consent is required.

Now that your project is approved, you may proceed as you described in the Form A. Note that this approval is only for a maximum of 12 months; you may conduct research on human subjects only between the date of this letter and July 10, 2006. You must promptly report to the IRB any proposed modifications, unanticipated risks, or actual injury to human subjects. The IRB will send you a Form F approximately two months before the end of your 12-month human research project. If your project will extend more than 12 months, your project must receive continuing review by the IRB – please contact me for information that must be presented to the IRB for continuing approval to conduct human subjects research at RIT.

Julie A. White
Director, Office of Human Subjects Research
(On behalf of Gerald Berent, NTID IRB Chair)
cc: IRB Members

Dear Ms Davis

As Chair of the IRB Committee for Leadership and Organizational Change, Antioch University, I am granting you approval to conduct your dissertation study titled, *Windows of the Soul: Lived Experiences in Deaf Literature*. Your study is approved based on the information presented in your IRB application, the participant informed consent form, and the stated approval from Rochester Institute of Technology as reflected in a letter signed by Dr. Julie White, Director, Office of Human Subjects Research.

Your study is approved for one year effective on this date, July 5, 2005 and terminating on July 4, 2006. If there is any reason for the study to be extended beyond this date, then a Request for Extension IRB Form must be submitted to the Chair of the IRB with your Dissertation Chair's approval for such extension.

Your study will be overseen by the Chair of your dissertation committee, Dr. Carolyn Kenny and any variation in procedure in the treatment of the participants must be reported to your Chair and subsequently approved by the IRB Committee through your submission of a revised IRB application and Informed Consent.

Elizabeth Holloway, PhD
Chair, Institutional Review Board
Professor of Psychology
Leadership & Organizational Change Program
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cc.

Prof. Carolyn Kenny, Chair of Dissertation
Prof. Jon Wergin, Dissertation Oversight Committee