

499 Enrollment Form

Check all that apply: 499 A 499 B 499C

Enrollment Term and Year: Fall 2013

Student Name(s) and Contact Info: Darcie DeLong, Adam Derrick, Tess Evans, Danielle Moore, and Harper Severance

Faculty Mentor(s): Pamela Adolphi, Debbie Harbin, and Richard Major

Student Major and Expected Graduation Date: Theatre and Photography May 2014, 2015, and 2016.

Desired prefix for this 499 (e.g., BIBL, HUMN, PSYC): THEA

Relevant Prerequisite Courses/Experience: ART 120, ART 237, THEA 242, THEA 345

Anticipated Expenses or Special Equipment Needs: Up to \$150 to cover transportation and tickets to attend at least one experimental, collaborative, or fringe theatre production. The Theatre department will cover dollar to dollar any expense incurred for the execution of this facet of the project.

Planned research activities (499A): *Please attach a list of research activities you and your mentor plan to do this semester.*

Research Proposal (499 B): *Please attach a typed research proposal which follows the attached guidelines.*

Conference Plans (499C only): *Please attach a description of any conferences or journals where you hope to share you research. Please attach a copy of an abstract and bibliography of your research thus far. (Note: The committee may request additional information if this is a new project and you do not already have a 499B proposal on file with the Office of Undergraduate Research.)*

Student's Signature: _____

Mentor's Signature: _____

Area Chair's Signature: _____

Director of UR Signature: _____

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499A Planned Research Activities (Fall 2013)

The students will meet weekly with their mentor or stay in touch by email to carry out the following research activities:

- Research the history of collaborative and experimental theatre as well as contemporary examples
- Consider how the principles of collaborative and experimental theatre might be employed by our group
- Create a mission document detailing the strategies and principles we will employ in creating our own piece of collaborate and/or experimental theatre piece
- Begin drafting research paper

Additional activities:

- Attend one or more experimental, collaborative, or fringe theatre productions as a group during the fall semester

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Enrollment Term and Year: Spring 2014

Student Name(s) and Contact Info: Darcie DeLong, Adam Derrick, Tess Evans, Danielle Moore, and Harper Severance

Faculty Mentor(s): Pamela Adolphi, Debbie Harbin, and Richard Major

Student Major and Expected Graduation Date: Theatre and Photography May 2014, 2015, and 2016.

Desired prefix for this 499 (e.g., BIBL, HUMN, PSYC): THEA

Relevant Prerequisite Courses/Experience: ART 120, THEA 242, THEA 345

Anticipated Expenses or Special Equipment Needs: Up to \$250 needed for transportation and tickets for the group to attend at least one experimental, collaborative, or fringe theatre production. The Theatre department will match dollar to dollar any money spent for this purpose.

Planned research activities (499A): *Please attach a list of research activities you and your mentor plan to do this semester.*

Research Proposal (499 B): *Please attach a typed research proposal which follows the attached guidelines.*

Conference Plans (499C only): *Please attach a description of any conferences or journals where you hope to share you research. Please attach a copy of an abstract and bibliography of your research thus far. (Note: The committee may request additional information if this is a new project and you do not already have a 499B proposal on file with the Office of Undergraduate Research.)*

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499B Research Proposal Guidelines (Spring 2014)

Section 1: INTRODUCTION AND PURPOSE OF THE STUDY

- Our group will research the history and development of collaborative theatre and its practitioners. We will research and study contemporary (such as fringe theatre) and experimental practices, ideally observing at least one production first-hand. We will select those collaborative/experimental methods that we find most harmonious with their group dynamic and purpose and will create a piece of collaborative theatre based on these methods. These methods could be influenced by other groups or based on our own method that will be developed out of the philosophies of collaborative, experimental, or fringe theatre we will study.

Section 2: STATEMENT OF THE PROBLEM

- The step by step process of producing a contemporary collaborative theatre production. The project will be accomplished by actually creating such a piece of theatre.

Section 3: APPROACHING THE PROBLEM

- We will research the history of collaborative theatre, exploring the conditions under which collaborative and experimental theories of theatre and theatrical companies have sprung up. We will study examples of scripts or performances that have been created by collaborative means during the 20th and 21st centuries. We will study current, contemporary examples of collaborative, fringe theatre, and experimental theatre and will explore the conditions under which such theatres are operating. We will, if budgetary funds allow, attend at least one collaborative, experimental, or fringe theatre performance and will watch recorded performances if possible.
- Based on the theories and practices studied in the early part of the project, the company will create a document that describes our own theory and practice (the “mission”) of our group, selecting those methods that best harmonize with our group dynamic and goals, or we will create our own method of theatre production based on those theories of collaborative, experimental, or fringe theatre.
- There will be two final products for this project: one will be a paper that shows the relationship between historical and contemporary theory and practice of collaborative, experimental, or fringe theatre as researched in part 499A and the performance piece created for 499C. The second will be the performance piece itself. Both will be polished and prepared for presentation, either together or separately, during the 499C phase of the project. Ideally, they would be presented in the form of theatrical performance and a talk-back. They could also be presented as separate pieces with performance excerpts or recordings enhancing a research presentation.
- We will present a public performance of the project. We will present the paper portion of this project at an undergraduate research conference such as Appalachian Student Research Forum and/or the Blue Ridge Undergraduate Conference.
- Fall of 2013 we plan to research collaborative, experimental, and fringe theatre as well as beginning to draft our paper. In the spring of 2014, we will begin writing our script, developing our production design, begin rehearsing and continuing our paper. In the fall of 2014, we will finalize our script and design, rehearse, publicize and present our production.

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We would attend and present at least one undergraduate research conference in the spring of 2015.

Section 4: PRELIMINARY REVIEW OF PERFORMANCE COMPANIES AND LITERATURE

- Wooster Group
- Joan Littleford
- Neo-Futurists
- Second City Improvisational Company
- Fringe Theatre Festivals in NYC, Cincinnati, Chicago, and Atlanta
- Improvisational Theatre textbooks and periodicals

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Anticipated Expenses or Special Equipment Needs: Up to \$400 to cover the production costs of building a portable set, building costumes and props, and renting any special equipment for the production. The Theatre department will match dollar to dollar any money which is spent. A portion of the funds would be earmarked for transportation and the registration fees for presenting the collaborative paper to at least one undergraduate research conference.

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499C Conference Plans

- We will present the paper portion of this project at an undergraduate research conference such as Appalachian Student Research Forum and/or the Blue Ridge Undergraduate Conference.
- It should be noted that the idea of presenting an original performance based on rigorous research is at best new turf. While it is the expressed desire of the research group to present their work in the form of a performance, it is unknown whether undergraduate research conferences as they are defined at present, have a category which fits this type of fine arts research. The group sees this as ground-breaking research which will possibly broaden the perspective of those hosting or facilitating undergraduate research by including such work in conferences.