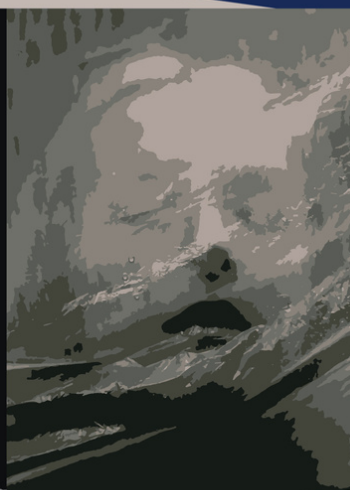


NAU Department of Theatre presents

Moving Through Grief

A devised
theatre performance

Live in the Studio Theater



Directed by
Nathanael Johnson

An original tale created by the students of NAU's Department of Theatre that explores grief through abstract storytelling and theatricalized image, movement, poetry, and spoken word.

November 18-21, 2021

Nov 18, 19, 20 at 7:30 pm

Nov 20, 21 at 2:00 pm

Masks required

Limited seating!!!

Get your tickets early

ONLINE: nau.edu/cto/theatre

PHONE: 928-523-5661

IN-PERSON: Ticket office at the University Union



nau.edu/cal/theatre/events

**NORTHERN
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UNIVERSITY**

Department of Theatre

Director's Note

So what is “Devised Theatre”, anyway? Devised Theatre is a method of theatre-making in which the story originates from collaborative work by an ensemble.

In a typical production process, the script is chosen, the artists are hired, and then the work begins interpreting and realizing the script for the stage. In the devised process, however, there is no script at the outset. Instead, the artistic team is assembled first and then the work begins building the story from the ground-up, usually by using a “prompt” (or a piece of inspiration) from current or historical events, artwork, written work, music, or a theme or topic of interest and relevance. In this instance, I chose to follow a process developed by the Tectonic Theatre Project – one of the first theatre companies to codify a devised process and notorious for such works as *The Laramie Project*, *33 Variations*, and *I Am My Own Wife*. Their process, called “Moment Work”, starts by making “unit[s] of theatrical time, building block[s] of theatrical narrative, or structural unit[s] of performance”, or simply “moments”. Through this work, there is a heavy emphasis on exploring the theatrical narrative (sound, movement, color, light, mood, sets, theatrical tension, etc.) of storymaking as opposed to the dramatic narrative (conflict, character, dramatic tension, plot, etc.). As most plays are crafted with a dramatic narrative, I was interested in exploring narrative that would lend itself to more abstract, nonlinear, non-text driven storytelling – where, instead of form following content, form can now inform content.

The cast, creative team, and I started our process the last week of August, first by engaging in ensemble-building exercises as well as establishing a set of “guideposts” for collaboration. We then spent the next few weeks creating moments without context or meaning. Rather, the moments were inspired by the architecture of the theatre, randomly pulled props and costumes, light sources, text, and sound. When a moment intrigued us, we would revisit it, offer varying interpretations of its meaning and narrative potential, and then document it. After we accumulated a bevy of moments, we consecutively sequenced and layered them together to see what could be further revealed. Instead of creating something that meant something, we rather sought to interpret meaning from what was created. It was inspiring work.

Director's Note

Continued...

After we exhausted ourselves with moment making, we sat down, looked at what we had made, and then asked ourselves, "What is being revealed to us?" The dialogue that ensued led us to the theme of tonight's performance: grief.

With the theme of grief in hand, we then gathered material on the topic, sourcing western as well as non-western perspectives. This material – which ranged from poetry to spoken word, academic articles to personal accounts, music to images – provided the prompts for yet another phase of moment making. After this phase, we then set about the arduous process of creating a story, first in a simple, outline form that was presented to the design team and then eventually fleshed out to the full script that we have today. Much of what you will see was either created by or inspired from a moment that was created at some point in the process, and all of the text that you will hear tonight is original work by the students – inspired by either music, outside sources, or the muses of their imaginations.

While thorough and deliberate, our process was somewhat truncated compared to the years that most devised companies spend creating a new work. Therefore, the piece that we present to you is certainly not done – yet it is most certainly ready – and is the result of a distillation process where only the most essential ingredients remain. To distill something down to its purest form, you need heat to convert the liquid into vapor. In our particular distillation process, that heat was the discernment, devotion, passion, and – above all else – collaborative spirit of the entire team.

Enjoy.



Moving Through Grief

A Devised Theatre Performance

Immediately following the performance, please join the cast and creative team for a discussion about the piece.

Cast

^Capstone +USITT *APO

Chorus of Grief

Amanda Emery
Cassie Freedman
Emma Gasior
Camryn McMahon^*

Grief of Life

("The dancer")

Chaiah Durst*

Grief of Losing a Relationship

("The friend")

Casey Young

Grief of Losing a Relationship

("The lover")

Cameron Middaugh

Grief of Losing Someone

("The Younger Sibling")

Holly Glave^*

Grief of Losing Someone

("The Older Sibling")

Fernando Rubio

Creative Team

Director

Nathanael Johnson

Asst. Director

Noah Eckman*

Costume Design

Chris Mort^

Scenic Design

Kate Ellis

Lighting and Sound Design

Ben Alexander

Asst. Lighting Design

Baili Watt

Dramaturg

Quinten Kessler*+

Choreographers

Camryn McMahon*

Rebecca Whitehurst

Dance Captain

Camryn McMahon*

Production Team

Technical Director

Stage Manager

Assistant Stage Managers

Costume Shop Manager

Department Chair and EP

Poster Design

Program Design

Mark Delancey

Victoria Martinson+

Julia Bassett

Nancy Parr

Kathleen M McGeever

Zachary Ziegler

Kelsey Brown*

Special Thanks

Chris Boyer, Dean of CAL

Kareli Vanessa Cota, CTO

Peaks Audio

Zachary Ziegler, CAL Events Director

Patricia Murphey

Craig Knoth

Cristi Marley

NAU students, staff and faculty

The Department of Theatre would also like to recognize Bill and Jana Harper for their generous gift. Please consider giving to this important fund: The Harper Family Endowment for Production.

Scenic Crew



Crew Members; Brianna Flanagan, Nic Guerrero, Arielle Leiser, Jordan Hannah, Ambie Greek, Spade Harrington and Hope Hegenbotham

Costume Crew

Crew Members: Sydnee Messerschmidt, Grace Asaro*, Cassandra Dady, Ainsley Brown, Shelby Carreon, Olivia Carter, Connor Stewart, Hayden Eckhaus and Skylar Fast

Lighting Crew

Crew Members: Natalie Zec, Manuel Santana-Propper, Madelynn Cleis, Jazmine Davis-Pinn, Yulissa Chagollan, Rex Inskeep and Kane Courtney

Events Promotion

Events Promotion Head: Kelsey Brown*
Members: Kylie Soto, Chaiah Durst* and Grace Rich

House Management

Mary Ryan*

The Process



NEXT SEMESTER...

LUNA

by Ramon Esquivel

A play for all ages, Luna tells the enchanting story of Soledad, the lonely, friendless daughter of migrant workers who finds courage and friendship in her constant companion, the moon. Soledad and Luna forge a joyful bond which ultimately leads Soledad to reach out to those around her. Luna encourages Soledad by saying, "Taking risks is hard to do, but taking risks builds courage, too." The magical relationship of girl and her moon and the insight and strength Soledad gains on her journey echo Ramón Esquivel's purpose, "I hope my stories inspire empathy, connection, and wisdom – and that they make audiences laugh along the way." Just what we need in these post-pandemic times!

The Studio Theater

February 24, 25, 26 at 7:30p.m. and February 27 at 2:00p.m.

OUR TOWN

by Thornton Wilder

Join us in Grover's Corners for OUR TOWN, the American Classic that 83 years after its Broadway debut, continues to work its magic on audiences around the world. The deceptively simple story lays bare the smaller moments in life leaving audiences in awe of the timelessness of human existence. OUR TOWN captivates our hearts by exposing humanities indispensable shared truths. This play grows in relevance with each year, but the meanings explode in the post-pandemic world. As the lights fade, and the twinkling stars rise in the sky of Grover's Corners, we end our season with the promise of clear skies.

The Clifford E. White Theater

April 21, 22, 23 at 7:30p.m. and April 23, 24 at 2:00p.m.

SOCIAL PLUG



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