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ADJUSTING THE MARGINS:
BUILDING BRIDGES BETWEEN DEAF AND HEARING CULTURES THROUGH
PERFORMANCE ARTS

LUANE RUTH DAVIS HAGGERTY

A DISSERTATION

Submitted to the Ph.D. in Leadership & Change Program
of Antioch University
in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

March 2006

This is to certify that the dissertation entitled:

**ADJUSTING THE MARGINS: BUILDING BRIDGES BETWEEN DEAF AND
HEARING CULTURES THROUGH PERFORMANCE ARTS**

prepared by

Luane Ruth Davis Haggerty

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Dr. Robert Panara, External Reader date

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ABSTRACT

This study addresses a gap in scholarship on leadership styles in the Deaf community. There is an invisible style of leadership differing from the mainstream culture that has not been previously addressed in the literature at any depth. My study was composed of three interlocking parts in a sequence that constitutes the practice of anthropology: fieldwork, analysis, and presentation. The foundation for my fieldwork was an “archeology of the structure of the perceived world” (Merleau-Ponty), using the holding environment of the rehearsal process and the structural process of an acting technique called Del-Sign. Del-Sign is a fusion acting style that I created by combining American Sign Language and the Delsarte method. I also employed current qualitative methods described as “performance ethnography” (Norman Denzin and Ron Pelias). The fieldwork of creating discussion groups, which I call salons, provided the initial material, my analysis process turned that material into a performance script; and audience participation in the form of talk-back sessions after the performance provided documentation for the results of the presentation. I provided data for the fieldwork with journaling and videotaping events in rehearsals and performances, director’s notes, and observations. The participants in this study offered great contributions to the research design, and social and cultural contexts were shifted by their action in the research. Their participation was analyzed in the context of Action Research (Argyris, 1985). The resulting findings from the data were compared to anthropological and folkloric theories of performance and style. I was able to create and study a bridge, created through performance, between a hearing audience and a marginalized and, therefore, often oppressed Deaf culture. Analysis of the data indicted

that this performance bridge was the critical element of potential “change” in my study, thus addressing the gap in scholarly literature. Individuals in both the audience and the cast reported a change in perception about the opposing culture. The study results also indicated a unique style of leadership by Deaf people within a Deaf community that is collaborative in nature yet values the individual. I trust further study into that aspect of Deaf leadership will indeed adjust the margins of society.

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CHAPTER ONE: INTRODUCTION

A Beginning: Positioning the Researcher

My dissertation investigates how theater can be used to uncover and characterize Deaf leadership. Leadership in the Deaf culture seems to take on a form that is frequently not apparent to the mainstream hearing culture. It is my hope that this study will allow a Deaf cultural leadership style to be accessible to others so that it can be understood more fully. As I begin to explore a Deaf cultural leadership style with you, I feel I should address the natural first question that is often asked of me: “Why are you, a hearing person, so involved in the world of the Deaf?”

“Deaf” and “hearing” can be seen as polar opposites conceptually similar to black and white or to us and them, i.e., two separate communities divided by a language barrier. In this work, the terms are used in a cultural rather than an audiological sense. In the cultural framework, I am a member of the Deaf community. I can determine this without sharing the physical impairment because Deaf people have varying degrees of hearing loss; in fact, the exact point of being considered legally deaf is not always a determining factor in being considered culturally Deaf. The choice of sign language as a primary language and self-identification with the group, i.e., using the sign DEAF to describe oneself as opposed to HH (hard of hearing) or HI (hearing impaired), are the principal indicators of group membership. “Hearing people too are considered a part of the community if they participate in the Deaf community in a significant way – as a family member or by sharing a large part of their lives” (Padden & Humphries, 1998, p. 32). The English understanding of the meaning of “Hearing” as “can hear” is incomplete. Padden

and Humphries point out that in Sign communication the Sign for “hearing” is often used to represent “the opposite of us.” The example used was from a Deaf football game in which one deaf team referred to the other deaf team as “hearing” even though both teams were deaf. That is why I find it awkward to label myself “Hearing.” I do not feel I am an outsider.

Although I self-identify as and am physically hearing, I have a place in the Deaf community as an artist, as a teacher, and as a friend. My closeness to the community creates a bias, no doubt, but it also positions me as an intimate observer – neither really an outsider nor passing as a natural member of the community. My self-identification as a community member was reinforced by the treatment I received in the creation of this project. I expected some hesitancy in the sharing of personal stories with a researcher perceived as “hearing;” but, that did not happen. Instead the stories were shared openly and the attendance at the various salons I arranged made rooms full to overflowing. I often was asked to explain my connection to the community, and some discussion about what my label might be caused some ruffling of feathers. “Am I culturally deaf?” The answer is no, since this is taken to mean life members of the deaf community who are often physically hard of hearing. However, I found that it was easily agreed that I have a place in the community even though no recognizable standard label easily suits me.

What began as a question of clarifying my membership in the Deaf community actually helped to illuminate an example of Deaf culture in miniature. It is culturally appropriate that a person in the Deaf community be given a sign name. Often it is based on the handshape of the first letter of your English name and used in a physically

descriptive way. For example, my English name is Luane but my sign name is the letter “L” jumping up and down to signify my continual energy and excitement. It is not appropriate for individuals to name themselves – they must be given the name by someone in the deaf community acknowledged to be culturally adept. In my case my close friend George Garcia, who is a deaf poet, storyteller, and Sign Language instructor as well as a Broadway show Sign coach and advisor, gave me my Sign name. My cultural labeling of my identity developed in much the same way. Although I am physically hearing, my bias is in favor of my membership in the Deaf community.

George Garcia also labeled me a “visual person,” meaning my frame of reference is similar to a culturally Deaf perception. In a similar manner Ben Bahan (1989, p. 32) suggested calling both deaf people and “visually centered” hearing people as “seeing” people. By this he means to focus attention on the skills we have, rather than on the physical abilities we do or do not share. My students at NTID express disappointment when I tell them I am hearing, and I have been told that I am wrong to say that; instead, they suggest I say I am from deaf family (please note, this is markedly different from claiming to be a child of Deaf Adults – CODA). Therefore, in the interest of honoring the tradition of being given a “sign name” I accept the labels given to me by the community. I am warmed, though, by the fact that whatever I am labeled it is still a position considered to be within the community.

The esteemed ethnographer, Franz Boas, is quoted in connection with this double-edged sword of intimacy and otherness as saying;

In all our thoughts, we think in terms of our own social environment. However, the activities of the human mind exhibit an infinite variety of forms among the peoples of the world. In order to understand these clearly, the student must endeavor to divest himself entirely of opinions and emotions based upon the peculiar environment into which he is born. He must adapt his mind, so far as feasible, to that of the people whom he is studying. The more successful he is in freeing himself from the bias based on the group of ideas that constitute the civilization in which he lives; the more successful he will be in interpreting the beliefs and actions of man. He must follow lines of thought that are new to him. He must participate in new emotions, and understand how, under unwonted conditions, both lead to actions. Beliefs, customs, and the response of the individual to the event of daily life, give us ample opportunity to observe the manifestations of the mind of man under varying conditions. (Boas, 1940, p. 8)

Mindful of Boas' advice, a goal of this research project was to trace language choices, to examine social significance, and to present a theatrical story with a message significant to the participants. This experience formed the basis for a practice of ethnography and an aesthetic and sensory experience. It was my intention to actively integrate and synthesize forms of ethnographic practice and representation with the aesthetic dynamics at work in the social/cultural domain of the fieldwork, through experimentation in intrinsically practical, experientially-based ways of knowing, recording, analyzing, and presenting (Helgesen, 1990). To do this I needed to reinvigorate old questions of what "culturally other" means and how it affected leadership style. I also asked for active participation by everyone involved in the process – my staff, the actor/participants, and the audience. This form of participation has its roots in Action Research as is defined below.

Action Research, according to one definition, engages researchers, students, and community leaders "in a collaborative process of critical inquiry into problems of social practice in a learning context" (Argyris et al., 1985, p. 236). The process of using Action

Research to investigate the present area of inquiry began with engaging people to discuss topics of interest to the community. Those subjects who came and participated in the discussion “salons” then shaped the direction of the conversation and the resulting questions. Action Research also appeared in the rehearsal process when the actors themselves took ownership of interpreting the roles and added details from their own lives. The final stage of Action Research was in the audience talk-back sessions at the end of every performance. The audience felt empowered to add to the information with reflection and to respond to the stories they had just seen.

Since joining the faculty at the National Technical Institute for the Deaf (NTID) at the Rochester Institute of Technology (RIT) in the fall of 1998, I have consciously tried to increase my understanding of “Deaf culture” and “signed communication.” My awareness of a Deaf community began with my maternal grandmother, who was deaf and with whom I was close. Sadly, I only had my first years to have her imprint as she died when I was only four years old. However, I had believed the signs she shared with me were our own private language. My ownership of the language was challenged, however, when I realized that there was a community of people in the world who knew my secret language. Moreover, this group of people did not recognize me as a member of their community. Thus, getting no further encouragement, I dropped my connection with the Deaf community until much later in my life.

As an adult I was able to find work in the theater, and one of the remarks often made about my performance style on stage was how expressive and physically risk-taking I was and still am. I attributed this largely to my wish to honor my relationship

with my grandmother, and the validity of this attribution was confirmed when I began my graduate work at Goddard College. The motto of the College and a framework for their approach to study is “to know, to do, and to be.” It was expected that reflections on my daily work would be incorporated into my studies. At the same time, I was a Public Education Specialist for New York State Office of Mental Retardation and Developmental Disabilities (OMRDD). In a skit we performed in high schools titled *Mainstreet*, it was desirable that one actor portray a Deaf professional. I took on the role and there I rediscovered my ability to sign and I vividly recalled my personal remembrances of deafness. Simultaneously, I was in the position of Artistic Director with the company I had co-founded, Interborough Repertory Theater (IRT), and the young actors we were hiring, however well-trained, were simply not expressive enough for the stylized children’s theater tours we were creating. All of this came together as one: my graduate studies and my new appreciation for my experiences with sign language encouraged me to train these young actors in the foundations of sign communication to help improve their physical communication.

I then was hired by the National Improvisation Company to work at the Javitt’s Center portraying historical characters. Because our work was improvisatory, the required two-week rehearsal period that the Actor’s Equity Association contract called for was used by the company to train actors in the acting techniques popular in the eras appropriate to our characters. I was playing Susan B. Anthony, and someone called François Delsarte was all the rage in American theater during her lifetime. It was there I learned about Delsarte’s codified movement studies. I set about trying to blend Delsarte

and my knowledge of sign language, but I found myself falling short of my goal. I was forced to admit to glaring holes in my understanding of and my ability to use sign language. Therefore, I studied in and graduated from the Interpreter Training Program at the New York Society for the Deaf. In addition, I attended all levels of Interpreting sessions at The Julliard School, which has a program for theatrical interpreting supported by the American Theater Wing. I joined the Registry of Interpreters for the Deaf (RID) in 1992 and studied privately with some of the best theatrical interpreters in New York City. I was honored to study under acknowledged masters like Alan Champion, Stephanie Feyne, Lynnette Taylor, George Garcia, Al Berkowitz (“Al B.”) Roy Doliner, Manny Hernandez, and Bruce Hlibok (whose brother Greg led the Gallaudet College protests demanding a Deaf President for the College in 1990).

This training, the use of my skills as an interpreter, and the exercise of my observational skills as an actor resulted in a heightened awareness and understanding of body language, facial expression, and non-verbal communication. This new awareness and understanding led to analysis of how these features of communication affected relationships, partnerships, and the work environment at my theater company. This allowed me a view “from the balcony” (Heifetz & Laurie, 1997), a perspective from which to analyze and improve conditions at my theater company as well as to develop the Del-Sign acting technique. I found I not only had a different view, but also a different manner of viewing.

Meta-Culture

Although I had trouble finding studies on Deaf cultural leadership, I did find a different research method tradition that supported many of the beliefs and perspectives I used when I approached my work. Suppose, for example, I were asked by an interested acquaintance:

What Is the Subject of Your Work?

I would respond by saying that my focus is the anthropological significance of Deaf leadership in balance with hearing cultural norms while in the holding environment¹ of a theatrical rehearsal process. My research question targets a very specific pool of participants. My participants are the creative people who inhabit the edges or “margins” of their cultures (Deaf or hearing) because of their relationship to the arts. These theater people, whose tolerance and innovation bring them into contact with each other, create a third pool of people who inhabit a cultural bridge area allowing for both cultures to experience successful cultural change and shared power in leadership. It is in this pool of participants that a previously unrecognized form of Deaf leadership was evidenced.

Through my years of living and working in the Deaf² community I noticed a style of leadership that seemed to be unique to the Deaf. Yet it is a style rarely shown in “mixed” company, that is, Deaf and hearing people working together. Unlike the usual work or academic environment in which this “mixed” group often functions and which

¹ Heifetz uses the term holding environment to describe the time frame and treatment of participants in a case study.

² “Deaf” denotes the cultural community comprised of people whose members use sign language “as a primary means of communication among themselves, and hold a set of beliefs about themselves and their connection to a larger society” (Padden & Humphries, 1998, p. 2).

abides by hearing cultural norms, like Spoken English and hierarchical structures, the environment of the rehearsal was consciously weighted in favor of Deaf cultural norms, like Signed communication and collaborative structures.

My subject domain, or my “native” participant pool, was comprised of a group of people who have a theatrical or performing background. This theater knowledge created a sense of initial bonding with shared jargon and a foundation of behaviors appropriate to working and playing in theater. My participants (and myself) were also able to communicate in various forms of signed language, which was be the primary communication style used during the rehearsal (or treatment) process.

So Are Your Subjects Deaf?

My answer would have to be found in the place where yes meets no. It is an answer finds a place where the boundary between cultures, which rub up against each other, exists. It is the bridge area, a place that becomes the home of people who are on the “margins” or edges of both cultures. From an audiological perspective, my participants were physically both deaf and hearing. From a cultural perspective, they shared an interest and a linguistic ability that leaned more toward Deaf community. The theatrical technique of Del-Sign is a method that intentionally favors an experimental form of Deaf styles of theatrical presentation. The term Del-Sign is a fusion of Delsarte codified movement studies and American Sign Language. The aspects of the technique that focus on skills enhancement are a blend of known acting methods from a range of disciplines. Acting exercises from Stanislavski, Miesner, Grotowski, and Meyerhold’s bio-Mechanics are blended with linguistic games borrowed from Deaf culture that are intended to

enhance poetic skills and build signed vocabulary. The presentational aspect of the technique requires that an actor who cannot hear and an actor who can are partnered and must work together to create a single character. They create their character within a framework in which one person represents the corpus of the character and the other represents the character's spirit. By working together, they create a single character that functions on two reality planes, which I call doubling.³

While developing this technique I have directed several productions with the entire cast doubled in this way. In addition, in 2001 Ed Waterstreet used this style in the Broadway production of *Big River*, produced by Deaf West Theater Company. Mr. Waterstreet, the Artistic Director, used this idea primarily with one character that had been originally cast with an actor very familiar with Del-Sign (Iosif Sniederman⁴). There were also other cast members who had studied and performed in the Del-Sign technique, most notably Michele Banks⁵ and Guthrie Nutter.⁶ Although no acknowledgement or credit was given to Del-Sign in the *Big River* press or program, I understood the use of

³ In theatrical jargon this means a single actor playing more than one character. It should be noted that I am using this term to express an opposing situation where two or more actors share the playing of a single character.

⁴ Mr Sniederman appeared in the Interborough Repertory Theater (IRT) production of *Noises Off* in 1993 at the Samuel Beckett Theater in New York City. He also appeared in the co-production between IRT and the National Technical Institute for the Deaf (NTID) of *The Tempest* in 1999 at the Panara Theater in Rochester New York and at the Quintero Theater in New York City. He was also an instructor in several Del-Sign workshops from 1994 – 1999 and the development of the technique is indebted to and influenced by his contributions.

⁵ Ms. Banks appeared in the IRT production of *Noises Off* in 1993 and collaborative work between her theater company ONYX and IRT was comfortable enough that it nearly resulted in shared office space. She participated as an instructor in one Del-Sign workshop in 1994 and the development of the technique is influenced by her involvement.

⁶ Mr. Nutter appeared in the co-production between IRT and Wings Theater of *Twelfth Night* in 1995 at the Wings Theater space in New York City.

the technique to be a form of acceptance and validation of the concept. I continued development of the technique by using it in this study as a way to provide a structure for the sort of partnership work that created a safe place for the Deaf leadership style to emerge in a mixed group (deaf and hearing). Use of the Del-Sign technique allowed me to observe and analyze the Deaf leadership style as it emerged in theatrical collaborative work. The technique called for close collaborating between two actors in order to create a single role. As the partners worked out how to collaborate on the role, they embodied a cooperative work environment. The partner's language of choice in this environment was ASL, giving the Deaf approach to the work an ease of access rarely found. The life stories of the participants illustrated the tension that existed as the Deaf community faced changes brought about especially by a decrease in the support of residential schools for the deaf and the advances of medical technology.

Theoretical and Practical Foundations

The design for this dissertation is comprised of three interlocking parts that form the practice of anthropology: fieldwork, analysis, and presentation. I have used, as the foundation for fieldwork practice, a phenomenological model, "archeology of the structure of the perceived world" (Merleau-Ponty, 1962), by doing a series of group interviews, which I called "salons." I rendered myself "present in the body," and I encountered elements of pre-understanding that guided me into appropriate forms of analysis. This analysis resulted in a dramatic manuscript comprised of personal stories culled from the salons. Next, I examined anthropological and folkloric theories of performance and style, and I considered the semantics of "social sign" and the resulting

performance using conversational sign (rather than stage elocution) as an analytical approach to an ethno-epistemology, i.e., an approach to a cultural way of knowing. I discussed how the grounding of the specific formal elements of text, technique, and understanding of theater industry behaviors contribute to alternative forms of consciousness and new ways of imagining, which led to a response that impacted the face-to-face social relations between the Deaf and hearing communities. I was also able to note how a Deaf cultural leadership style was nurtured and can thrive in a theatrical environment that emphasizes the group over the individual.

Two anthropologists supplied two definitions of culture which I found useful: John Friedl (1980, p. 88) and Clyde Kluckhohn (1949, p. 24). I merged them form the following explicit statement:

Culture may be referred to as the distinctive lifeways of a particular group of people—their customs, beliefs, values, material belongings, and shared understandings and socio-cultural patterns of behavior – that permit the group to share a degree of similarity and to live together *harmoniously* [my emphasis], but separate them from others.

Culture is always linked to a group of people, not to individuals (Friedl, 1980, p. 90).

Culture is created and maintained by members of a given community or society that shares the same *lifeway* (Carmel, 2006, p. 2). It is the socially acquired and repetitively patterned lifestyle of a particular group of people. This signifies that there are patterned, predictable, and repetitive or recurring ways of perceiving, thinking, feeling, and acting that are uniquely characteristic of the members of a particular group who stay and live within the same socio-cultural boundaries, belong to each other, and share the same

worldviews everyday. This can be easily compared to the patterned, predictable, and repetitive environment of the theatrical rehearsal.

My work also parallels the work of feminist anthropologists who have studied women in the male world of work. Much of my analytic process, which resulted in a rehearsal script titled *Windows of the Soul*, was informed by Benedict's (1934) process as outlined in *Patterns of Culture*. I culled monologues from a range of stories that allowed me to represent different "characters" within the community. I then patterned the script to place these individuals in the context of community to reveal how they interact within the framework of current issues of interest within the Deaf community. I then stretched the comparison a bit by bringing in feminist anthropological concepts that deal with the roots of theater and ritual, like Ruth Benedict's work, which emphasizes the concepts of cultural configuration, national character, and the role of culture in individual personality formation. I structured the material and the environment, and I chose actors who would have a strong Deaf identity, share that pride with the group, and be eloquent enough to help illustrate their own personality formation in their work as actors. The work of Catherine Bell (1983) influenced me to create an opening scene that was tied directly to ritual tradition. In that scene, each individual steps into a heightened reality plane to address the audience, directly using language that is stylized; I also used a Japanese haiku poetic structure to heighten the feeling of ritual. This same pattern was repeated in the closing but without the stylized language. In addition, the influence of Denzin (2003) helped me to form my plan for the method of performance ethnography in my research. However, my final analysis and reporting of rehearsal process reflected styles suggested

by Ron Pelias' (2004) writing style. True to Pelias' style, I decided to use my director's (or field) notes as a base from which to write a series of articles expressing my observations at various points in the process. This renders them more accessible to readers unfamiliar with theatrical habit and jargon as well as allowing me the ability to reflect and record.

Ultimately, all of these approaches to methodology were informed by Deaf uses of performance as a frequent element of everyday and naturally occurring discourse. This discourse rendered a theater environment the appropriate place to illuminate leadership within the Deaf community. I began by outlining the historical oppression of Deaf people as evidenced in the stories and poetry found in mainstream literature. I then compared the same situations as they appear in Deaf literature. This research was reflected in the theatrical production by the inclusion of various pieces of Deaf literature, which helped to transition the plotline and often directly addressed feelings of oppression. This oppression was often symbolized by physically containing sign communication. Because of this control by the majority culture of the minority preference for gestural communication, performance practice that features sign language can be seen as a representation of the body's own acts of resistance, self-determination, and celebration. This artistic presentation featuring what was once a "forbidden" language (Lane, 1992) offered a clear example of storytelling as a Deaf leadership trait (Gardner, 1995). In order to add to feelings of ownership and empowerment for the actors, I also broke the standard of having actors use no voice and sign in standard theatrical American Sign Language (ASL). I intended to let the actors communicate their characters in the sign style most

comfortable for them and I trusted that the small size of the theatrical space would help the audience's comprehension.



Figure 1.1. Rehearsal photo from the first Del-Sign production of Michael Frayn's *Noises Off* done at the Samuel Beckett Theater on 42nd Street in New York City, 1993. The technique I used in this project was first initiated with this group of people. They are (left to right) Monique Holt, Carla Crowe, Michele Banks, George Garcia, Simone Gucciardi, Roy Doliner, Richard Chamberlain; (front) me and Andrew Jones.

CHAPTER TWO: LITERATURE REVIEW



Figure 2.1. Selena Alverio, Carlos Mendez in *Eye Music*; the cast of IRT's *Twelfth Night* in NYC; and Carolyn Yu in *Lute Song*. These were Del-Sign theatrical productions that celebrate Deaf community.

Purpose and Focus of the Review of Deaf Leadership

The literature of leadership studies was born in the field of organizational development (Bennis & Nanus, 1997). The notable management theologians who first tried to determine if the phenomenon of leadership could be defined placed their questions on a landscape defined by the shape of their own cultural backgrounds. Every culture evidences leaders who reflect the values and embody the styles that best suit their community. However, since the Deaf community is a minority, it was unsurprising that when I searched the leadership literature to find evidence of leadership in my community, I came up empty-handed. Moreover, when I analyzed the traits and styles of hearing presidents and company owners, I found their approach to the task of being a leader was unlike the approach of leaders I had witnessed in my experiences living and working in the Deaf community (Northouse, 2001).

This lack of recognition of successful Deaf leaders in the leadership literature is not really a surprise because, more often than not, deafness is portrayed in education,

rehabilitation, and society in general as a deficiency, a dysfunction, and a deviance. Historically, the focus of observations about the deaf always began with the question: how can we help them become like us? Consequently, there has been a paucity of research in the leadership literature on successful individuals who are deaf. We had yet to ask: how can the difference of a deaf perspective inform the rest of us? The purpose of this literature review, then, was to try to uncover the reasons for this oversight. I began by examining anecdotal evidence of deaf leadership in historical texts. I then discussed the research that has investigated Deaf leaders in comparison to the standard texts of leadership studies. I also compared research on other minority cultures whose relational leadership styles and use of storytelling appear to be similar to the Deaf cultural leadership style in order to offer suggestions for how to further research devoted to Deaf leaders in the future.

Stories of Deaf Leadership

Historical Perspective from the Mainstream

For the past 4,000 years, deafness has manifested itself in every society with written records. However, it has only been within the last 200 years that the evidence of and concern with deafness has become even slightly more than anecdotal. Most of what we know about leadership in the deaf community comes from historical texts that occasionally mention pivotal moments, which were triggered by deaf influence. One of the first references to deafness in relation to leadership in recorded history was by Herodotus (Scouten, 1984), who portrays this emergence of a deaf leader as a miracle. In the midst of a pivotal battle between Greece and Persia, Croesus' deaf-mute son screams

over the sounds of battle, “Man, do not kill Croesus!” This cry alerted Croesus that his enemy from Persia was about to kill him. Instead of dying that day, because of his deaf son’s intervention, Croesus overcame his adversary (Herodotus, book I, pp. 47–48).

Despite this very positive action the prevailing attitudes of ancient society toward deafness and the deaf are revealed in the rest of the story. The child saved his father’s life and yet nowhere in Herodotus’ entire story does the name of the deaf son appear.

Additionally, when Croesus is recorded as speaking to his hearing son, Atys, he says, “For you are the one and only son that I possess; the other whose hearing is destroyed, I regard as if he were not.” (Herodotus, p. 22). The deaf son was in, what would be called today, a non-person status, which makes his contribution even more striking. He disregarded how he was perceived by others in his desire to protect his father.

The Greeks had a long established practice of placing handicapped infants on a hillside to die, and yet this practice did not always apply to deaf children probably because deafness is not an easily discernable disability. Therefore, some deaf children may have survived long enough to show their value in physical strength or manual dexterity (Scouten, 1984, p. 4). However, these skills must not have been enough to engender respect, a key commodity in Greek society.

Pericles believed a man clearly above corruption was enabled, by the respect others had for him and for his own wise policy, to hold the multitude in voluntary restraint. He lead them, not they him; and since he did not win his power on compromising terms he could say not only what pleased others, but what displeased them, relying on their respect. (Wills, 1994, p. 104)

Since deaf people had no respect and were considered non-persons, there would have been no opportunity for a positional deaf leader to emerge, although it was understood that a leader needed to know his own limitations both as a leader and physically.

You will certainly not be able to take the lead in all things yourself, for to one man a god has given deeds of war, and to another the dance, to another lyre and song, and in another wide-sounding Zeus puts a good mind. (Homer, *The Iliad*)

Still, the limitation of silence was too large a limitation to overcome. As Aristotle opined, “Those born deaf become senseless and incapable of reason” (as cited in Gannon, 1981, p. iv).

Aristotle and Plato focused on systems of government more than individual qualities and yet both provided history with very strong opinions that leaders needed to be superior beings both physically and ethically. Take, for example, Aristotle’s thoughts on rulers and the law:

They should rule who are able to rule best and a state is not a mere society, having a common place, established for the prevention of mutual crime and for the sake of exchange.... Political society exists for the sake of noble actions, and not of mere companionship. (Aristotle, *Politics*)

In addition, neither of these philosophers was supportive of a democratic form of government. Therefore, they tended more toward exclusivity rather than embracing the entire wealth of diversity and strength in a community. For example, whether or not Plato is being sarcastic in his much-quoted view on democracy (below), this view was not conducive to the encouragement of a deaf leader: “Democracy, which is a charming form of government, is full of variety and disorder and disperses a sort of equality to equals and unequals alike” (Plato, *The Republic*, p. 558C).

When leadership theorists look at the next era in historical texts, they defer to Bennis, who describes the Big Bang Theory (Bennis & Nanus, 1997). This theory conjectures that great people do not make great leaders, but great events make people great leaders. According to this Big Bang Theory of leadership, fate plays a far more important role in leadership development than bloodline or education. Thus, although this theory opens possibilities for deaf leadership to emerge, virtually no examples of it can be found in the research literature. It is not until the Hebraic formulation of a written moral code that the recognition of deaf individuals can be seen. A societal shift occurred opening the majority culture to accepting deaf people as human. This culture's moral code provided protection and concern for individuals who could not orally defend themselves. "Thou shalt not curse the deaf..." (Leviticus 19:14). The deaf are accepted as a part of the community. However, they are still unable to be property-owners and have only the same rights and privileges as children. Again, their societal position placed them outside of conventional leadership possibilities.

From these historical anecdotes it is clear that Deaf people in antiquity were largely disregarded by society in terms of their genuine potential and usefulness (Scouten, 1984). Their predicament was perhaps most clearly outlined in the poetic work of Titus Lucretius Carus (96 – 55 B.C.):

To instruct the deaf, no art could ever reach
No care improve, and no wisdom teach.

The next mention of deafness in historical texts appeared in Rome when Emperor Justinian created a code (A.D. 528) which identified deaf people as requiring special

attention and protection due to the perception that “the Deaf and Dumb from birth, without exception and without regard to degree of intelligence, [are] condemned to a perpetual legal infancy” (Peet, 1857, p. 32). Sadly, that Roman law, specifically the Justinian Code, served as the foundation for the legal structure of the whole western world. To a great extent this serves to explain why the focus of research concerning the deaf community has been on “fixing” them. Thus, despite some exceptions, this systemic marginalization of this community has been in evidence from the earliest written memory. As Machiavelli put it, “A man who has no position in society cannot even get a dog to bark at him” (*The Discourses, Book I*, chap. 3, pp. 7–8).

However, it is not only because of societal perceptions and because of values that deaf leadership has been overlooked. The other part of the problem of identifying Deaf leadership in history is in recognizing that individual leadership in the Deaf community is not highly valued. The physical experience of being deaf in a hearing society can be isolating. Therefore, from a Deaf perspective, to value individualism is to value isolation. When a Deaf person is in an environment that supports a communication difference that does not rely on sound there are no limits. Naturally, then, it is when the community acts collectively that the outlines of culturally defined Deaf leadership can really be seen. Therefore, allow me to now change the lenses, revisit some historical references, and view them from the perspective of Deaf Studies scholarship and of leadership theory.

Historical Perspective from the Deaf Community

The significance of Deaf leadership starts to become evident when reading Deaf history in the light of Gardner’s ideas (1995) of Ordinary, Innovative and Visionary

leadership. Deaf cultural history is rich with ordinary stories that lead to innovative change, with a vision that breaks through invisible barriers and unites the Deaf community with mainstream society. One of the first notable moments in Deaf cultural history, when the community (rather than an individual) evidenced Innovative Leadership acting *en masse* and affecting a breakthrough moment that affected the community at large as well as the deaf community itself, is during the French Revolution (Scouten, 1984, p. 73).

Many teachers of the Deaf throughout history have used a teaching method that had the potential of crushing Sign language by making the gestures used by deaf students punishable. However, the Abbe` de l'Epee, director and principal of the National Institute for the Deaf of France, learned Sign Language from his pupils and then used it to teach. Although his methods were highly criticized by the Abbe` Sicard, his successor, Sicard also encouraged and continued to develop educational use of Sign language. As you can well imagine, these teachers were beloved by their deaf students. However, the revolutionary government of France felt otherwise, thus, in August of 1792 in the name of the Republic of France, Sicard was seized at his Institute for the Deaf and placed in confinement. This set the stage for an event that fits Bennis and Nanus' (1997) Big Bang theory.

In response to this event, deaf students walked publicly in daytime as a community to the National Assembly to plead for their teacher. When I have seen this story told in American Sign Language (ASL), the members of the Tribunal are characterized as startled by the wild gesturing of Deaf teacher Jean Massieu, who placed

a petition on the desk of the Tribunal. Historical texts quote this petition as stating, “...This man [Sicard] is good and just. We ask you his liberty. Restore him to his children, we are his children. Return him to us” (Bender, 1981, p. 78).

This petition was heard and approved. However, some days later Sicard was still led to execution through a bureaucratic oversight. “There are dumb hearts making wail, with signs, with wild gestures; he their miraculous healer and speech-bringer is rapt away” (Carlyle, 1978, p. 484). Mysteriously, as the carriages were approaching the Town hall courtyard, thirty priests were torn from the carriages and massacred. But, the crowd saved Sicard and they delivered him to Morton, a deaf watchmaker (Carlyle, pp. 492 – 493) who hid him.

In the telling of this historical anecdote, it is important to note that although two deaf individuals are mentioned by name, it is the power of the group as a whole that succeeds in saving their mentor. This scenario is redolent of the Innovative Leadership concept put forth by Gardner (1995). Richard Couto has described Gardner’s Innovative Leadership as bringing “a new twist to a familiar but ignored story.” The values they champion may be familiar, but asserting them in public life requires change (Couto, 2002, pp. 12–13). Innovative Leadership calls for significant change-action in order to increase and improve the forms of investments we make in the social good of a community.

This story also reveals the deaf community’s adaptive leadership (Heifetz & Laurie, 1997). The deaf students in the story attempt to use the accepted societal structure of appealing to the Tribunal to save their teacher, but when the decision is not carried out,

Sicard is still saved by the community. In that way, the community demonstrates how to reduce the gap between values (trusting the system) and practice (sometimes the system works against you). Heifetz and Laurie say adaptive leadership is distinguished by values based on communal bonds that guide a group's work. Some values are moral and democratic, and others are not. Heifetz and Laurie's work suggests that groups may adopt and express a variety of values in just the way Sicard's loving deaf students did.

Some versions of the Sicard story emphasize the preciousness of Sign language over the Deaf community's action. For example, another well-known story from Deaf history shows how just how the language but also how the connection to the community can save lives. Eighteen-year-old Joshua Davis was squirrel hunting near Atlanta, Georgia. It was a great day for hunting and Joshua was very skilled, intent on a particularly bold squirrel. Joshua forgot time and place in his focus until suddenly he found himself surrounded by Union soldiers shouting something at him. The soldiers believed that Joshua was a Confederate spy and was only playing deaf. Joshua frantically gestured to his ears but the soldiers did not believe him and they began to find a rope and a tree from which to hang the boy. It was an officer with a deaf brother (a member of the community) that came to Joshua's aid. He signed, "Are you deaf?" The boy answered, "Yes." Then the officer asked a typical question asked within the community upon first meeting, "Where were you educated?" The boy was able to tell him that he was from a school known to be for deaf people. The officer let him go. In *Deaf Heritage*, Gannon (1981) makes the point that sign language, as in this story, can save your life. However, I find Padden and Humphries' (1998) analysis of the story more to the point: "Relying on

gestures can get you hanged. Speech is likewise useless. Instead of speech, it is the special knowledge gained from other people in the Deaf community that can save one's life" (p. 33).

Another story told in historical texts that focus on Deaf culture gives a good example of adaptive leadership that influenced mainstream culture. The story begins on a baseball field in Oshkosh in 1886. A young deaf man named William F. Hoy, nicknamed "Dummy," took the field. His ability as a baseball player attracted the press and he enjoyed showing off to them. One story tells of him catching fly balls while balancing on a buggy shaft (Moore & Panara, 1996). He taught his teammates signs and together they devised a gestural code to avoid collisions and to communicate in secret. During a game in 1887, "Dummy" asked the umpire to express balls and strikes with exaggerated arm movements. This developed into the colorful signals we all now know that are used by umpires in baseball games today (Moore & Panara, p. 84). William Hoy granted his hearing teammates the "keys to the kingdom" of signs and initiated them into what George Veditz, a former president of the National Association of the Deaf, would call, "the noblest gift God has given to Deaf people" (Padden & Humphries, 1998, p. 35). William Hoy's ability to take the structure of communication in baseball and adapt that communication style into one that allowed for equal access and a place in the baseball community where he could belong also fits Heifetz's description of adaptive leadership (1983). It should be noted that his adaptive approach involved using his team as a community and so, although Mr. Hoy is remembered as a Deaf individual of influence,

his leadership style still reflects the environment of collaboration, which is a common occurrence in Deaf culture.

A more widely recognized moment in the emergence of Deaf leadership as a community configuration appeared on newspaper front pages and other prime time news sources from March 6 – 13, 1988. Two qualified Deaf candidates for president of Gallaudet College were by-passed in favor of a hearing administrator who did not yet know sign language. Gallaudet is a Liberal Arts University, founded in the 1800's by President Abraham Lincoln, as a post-secondary educational opportunity for the deaf. In 1988, students, faculty, and staff went on strike to protest the Board of Trustees' decision and forced the closing of the Gallaudet University campus. This event has been coined the "Deaf President Now" movement. We can notice here that the Deaf President Now (DPN) leaders did not appoint themselves; instead, they were chosen by the Gallaudet student body. All were student government leaders and all were from Deaf families. The confidence that the deaf community placed in these four young leaders encouraged them to push past barriers that had long been taken for granted. Jerry Covell, Tim Rarus, Greg Hlibok and Brigetta Bourne-Firl led a successful nonviolent strike, which had immediate positive results for the Deaf community and for the majority hearing community as a whole. The first accomplishment was the appointment of the first Deaf Gallaudet University President. Soon after this appointment, the election of a Board of Trustees consisting of a majority of Deaf members occurred. Subsequently, across the nation, schools for the deaf began actively seeking and hiring qualified Deaf candidates as superintendents, administrators, faculty, and staff. Finally, the Americans with

Disabilities Act (ADA) was signed into law on July 27, 1990. It is generally accepted that DPN helped to provide the impetus for this law's passage (Moore & Panara, 1996, p. 425).

To bring about this kind of dramatic breakthrough, leadership must be embedded in the community (Senge, 2002). Personal mastery and shared vision create a spirit of inquiry, which leads to team support. As Senge suggests, change can happen when there is interplay between "seed" and "soil." If results can be seen, goals, real trust, and intelligent group thought will create a pocket of people willing to support change. However, it is important to break the Industrial Age image that many hold in their thoughts, i.e. the image of leadership as a machine. Through leadership theory, we begin to see that the approach needs to be more systematic. This is especially evidenced in the DPN occurrence. A belief existed among DPN members and others that the conditions were right for the moral and ethical imperative to have a Deaf president and at that time the community rose together to create this change.

Deaf Leaders in Residential Schools

Seventy eight percent of all deaf people are born into hearing families (Lane, 1992). If deaf people had been viewed as different but equal, it is possible that deaf culture might never have been recognized. However, the difference of deafness led us to create a separate educational system that was different and unequal but that helped to form a community. Most cultures put a great deal of faith in the power of education to balance the differences of class, race, and culture but are often unaware of a byproduct, which is the creation of a community which might otherwise never have come into being.

In addition to this, the perception that the special educational needs of a deaf child were all encompassing led to the creation of residential schools, which were originally called “asylums” (Branson & Miller, 2002, p. 132). In addition, although we now view these institutions as repressive, causing children to be separated from their families and segregated from the larger community, initially they were seen as progressive. Ironically, the deaf community saw – and still sees – the advent of this form of education as a blessing. The deaf community was nurtured by having deaf children brought together. Although the environment was often Dickensian and horror stories remain of children knowing each other by number not by name (National Theater of the Deaf, *My Third Eye*), hands tied to chairs to discourage use of Sign Language, and abuse of children raised in dormitories by their adult supervisors (Branson & Miller, p. 141), the environment also provided for the creation of a community.

Uniquely, though, Deaf culture is the only culture documented as being passed from child to child rather than handed down from generation to generation (Lane, 1992). Instead of crushing deaf individuals, experiences shared from residential school life served to define the value of being part of a unique community. With the establishment of this unintentional community, American Sign Language (ASL) became more standardized, leading to easier communication (Padden & Humphries, 1996). Deaf children learned to rely on each other more than those – even family members – that were now seen as being “outsiders” and from this special situation the cultural norms emerged (Lane, 1984b). With a community behind them, individual leaders among the

children wielded influence with the adults but implemented change by involving everyone (Wrigley, 1996).

A visual image of deaf leadership would show a circle of people who step in as they have something to contribute and step back out when they are done, sharing the leading role while focusing on accomplishing the goal (Van Cleve & Crouch, 1989). The structure of deaf leadership can be compared to the energy models of the *I Ching* (Fu, 2004) where the individual elements create a sphere of energy spun by the movement created in an environment that holds both cooperative and oppositional elements.

Now, gentle reader, let us consider Deaf cultural studies, an area in which the number of studies done on deafness rose after the advent of residential schooling became the norm for deaf children at the turn of the twentieth century (Gannon, 1981). Most of this work focused on questions of educational “best practices,” leaving research on cultural issues, most particularly leadership, untouched. I was able to uncover two dissertations, three empirical studies, and three professional journal articles that mention deaf leaders in residential school settings. However, these writings tend to focus on individual Deaf leaders who are in a hierarchical setting. They tend to compare the Deaf leader in these situations unfavorably to hearing leaders in the same circumstance. I have found no academic leadership literature discussing a Deaf style of leadership that creates change through a group dynamic rather than by the impetus of an individual leader. However, I have found evidence that others have noticed a Deaf leadership tendency to “delegate,” which I will cite below as a foundation for my own observations.

Chronologically, Sutcliffe (1986) is credited with the first documentation of a look at cultural habits of deaf leaders and hearing leaders in his dissertation comparing hearing and deaf supervisors' habits. In his dissertation, Sutcliffe outlines a quantitative comparative study of leadership behavior among deaf and hearing supervisors of residential deaf institutes. A survey comparison investigated whether or not communication styles affected leadership effectiveness. Follow-up interviews attempted to illuminate the difference between deaf supervisors' habits and hearing supervisors' habits. It was mentioned in the results that deaf supervisors were more likely to delegate and share responsibility while individual hearing supervisors were more likely to bear full responsibility alone. The standard of leadership behavior used in the study, however, exposed the researcher's bias. In his dissertation, the habits of hearing supervisors to control all aspects of production were seen in a more positive light. Their unwillingness to delegate was viewed as more "responsible" rather than irresponsible. From my perspective, I would have liked to know if the deaf leader's tendency to share responsibility resulted in a more engaged work force or if the hearing leader's shouldering the responsibilities alone led to more efficiency.

There seems to be nothing more written on deaf leadership until a dissertation by Balk (1997) titled *Leadership Practices of Superintendents at Residential Schools for the Deaf*. This quantitative case study compared leadership practices of deaf superintendents of residential schools to hearing superintendents and rated their effectiveness using established leadership literature and using organizational assessment/literature.

The results of this study are suspect, though, because of the assumption that the hearing supervisors are the model that the deaf supervisors should emulate. The assessment tool used in the study was the Leadership Practices Inventory (LPI) developed by Kouzes and Posner (1999). The population used for the study was composed of positional leaders, i.e., either managers or superintendents of schools. The results of the LPI showed no statistical difference between the leadership practices described in the literature, although an “observable difference in the practices of deaf superintendents as opposed to hearing superintendents” was noted:

Deaf individuals are frequently chosen as administrators because of their particular skill, ability or knowledge, and although job-related competency, such as high oral communication proficiency can be seen as one important characteristic, the most commented-on characteristic is that the Deaf leaders tend to delegate more. (Balk, 1997, p. 37)

I think that this study might have rendered information that is more helpful if the comparison had included a triangulated assessment of the LPI, such as a survey, and generated statistics that illustrated the result of their management in numbers of successful graduating students. In addition, more information might have resulted if a qualitative interview method of research, which might have provided more detail, were used. I would also like to have had the documentation describing what the observable differences were, even if they were not quantifiable. Then we might have been able to get closer to an answer to this important question: did the results that showed a tendency on the part of the Deaf supervisors symbolize laziness, as is implied in the study, or did they simply reflect a more collaborative approach to the work than was used by the hearing supervisors?

Traits and Styles

I did uncover one dissertation case study that focused more on the personality type and style of leadership offered and less on comparison to hearing leaders. This dissertation also used administrators as their population base. Singleton and Moos (1989) titled their study *Leadership Style, Personality Type and Demographic Profiles for Deaf Female Administrators*. They sought to identify common styles and traits similar to Northouse's work (2001) on deaf women administrators in educational programs for deaf students in the United States. This two-part descriptive quantitative study began with a demographic questionnaire to obtain information on variables in the four categories of personal information, educational background, job-related background, and hearing status/communication. A telephone interview followed, using a telecommunication device for deaf people, at that time called a TTY (teletype-writer). In the interview, the researchers gathered information on mentors and problems experienced by deaf women in administrative roles. The assessment tool for identifying personality type and leadership style was the Myers-Briggs Type Indicator (MBTI) and the Leadership Effectiveness Adaptability Descriptor (LEAD-Self/Other). The results showed a high number of deaf female administrators emerged as "Extraverted Sensing with Feeling" on the MBTI and High Relationship Leadership Style on the LEAD. These results were promising with respect to the notion of deaf leaders' use of collaborative approaches.

Deaf Leaders in Business

An additional look at characteristics or traits of deaf leaders appears in a study that uses a quantifiable method applied to questions that specifically deal with detecting a

collaborative style. This study questions whether deaf and hearing males in the same leadership position approach the work in the same way. This quantitative study, entitled *Characteristics of Leaders: Deaf Administrators and Managers in Employment* by Mangrubang (1993), still holds hearing managers as a standard, but it shows interesting results. The researcher's question looked for a correlation between management style and achievement in the workplace by deaf administrators and managers. The results of a questionnaire, which was later correlated to statistics on promotion, suggested that managers who are less controlling do not advance as quickly as their counterparts who make better use of a hierarchical structure. In essence, it said that hearing administrators were promoted more often. However, there seems to be no acknowledgement that those who were doing the hiring and promoting were hearing and may have had a bias toward other hearing people. There also seemed to be no measurement of the controlling approach or non-controlling approach to production. The results of this study left me wanting to know more. Does this mean that deaf leaders who have assimilated more completely into hearing culture's hierarchical approach achieve promotions? What makes a "less controlling" manager less likely to get a promotion? Would those statistics change if the study were done in an all-deaf environment? Finally, this study used assessment tools that were adapted from the hearing culture and they may not have been appropriate for the deaf environment.

This is a similar bias found in a well-known text used for deaf studies, *Meeting the Challenge: Hearing Professionals in the Workplace* by A.B. Crammatte, which judges deaf employee's success in the workplace on their ability and potential to

assimilate and use the more common workplace behaviors found in hearing co-workers. Crammatte studied deaf professionals in a wide range of situations. He found that the majority of deaf professionals expressed themselves orally, i.e., with speech, as opposed to using other methods of expressive communication, including writing, gesture, and sign language. They also used lip-reading as their main form of receptive communication. Two areas of particular concern related to use of the telephone and participation in group discussions. Adler (1970) concluded that the competency of a deaf person in an employment situation is normally determined by oral communication and literacy skills. Again, it was determined that a successful Deaf person who could hold a position of leadership would necessarily be someone who could work in a mainstream setting and function as a hearing person.

Two other qualitative studies in the *American Annals of the Deaf* (1974) — “Administrators Communication Survey” by S. Delk and “The Career Status of Deaf Women: A Comparative Look” by MacLeod-Gallinger — also create statistical proofs that support previous findings. Both statistically prove that deaf people in leadership positions tend to be more willing to work in a team setting, but that hearing leadership traits of top-down structures and the ability to use spoken English will result in better employment opportunities. These two studies do help to create a foundation for understanding Deaf leadership; however, they are still flawed in their focus on Deaf leadership because they fail to include consideration of the kinds of Deaf leadership found within the most cohesive Deaf communities, i.e., deaf educational environments.

Lest it should seem an overstatement that a deaf person in a mainstream world will be successful if they pass as hearing, let me cite several final studies. Winakur's observations (1974) on workplace advancement indicated that oral communication skills were significant determiners of success in working situations. Speech reading and speech interactions were found to be important skills for deaf workers in both federal and non-federal professional positions. Schein and Delk (1974), in a nationwide study of deafness, reported that oral communication was the preferred mode of communication by deaf professionals and managers/administrators. It has also been shown by researchers (Winakur, 1974) that those deaf professionals who had "good speech" earned approximately fifteen percent more than those with lesser skills did.

Storytelling: A Foundation for Deaf Influential Leadership

One of the most obvious theories in the leadership literature that can help correct this view of a Deaf leadership style is Howard Gardner's (1995) on the importance of the use of storytelling. This technique is crucial in developing influential leadership. It is also critical in maintaining and continuously re-building the culture. Many minority cultures maintain their identity through their artistic expression (Kenny, 2002). Often, colonized cultures will acknowledge that even when a way of life has been taken, the road back to their cultural identity is through the arts (Higgins, 1980), especially storytelling.

For deaf people fluent in ASL, skills in storytelling are practiced in everyday language, which brings the storytelling skill to great refinement (Lane, 1984a, p. 5). Being a skilled storyteller becomes an influential leadership trait in the Deaf community as storytelling is embedded in the ASL linguistic base (Larson, 1984, p. 87). A metaphor

for communicating in American Sign Language would be a series of movie shorts. Even everyday language or commonplace communication requires the ability to create a visual story. For example, in English you might say, “I’m going to the store.” In ASL, glossed in English, you would begin with, “store I go,” adding the visual of walking there, how far it is, what the store looks like when you arrive, what you will buy, and so on. The information conveyed is detailed and in a visual story form. Imagine then, if you wanted to combine this skill with a story that pulls people together or inspires, how much influential force could be yielded. The African-American storytelling style of “preaching” is very similar (Walters, 2004).

Storytelling Provides a Cultural Bridge

Storytelling provides a bridge that allows deaf culture to cross over and influence mainstream hearing culture. Both cultures have a tradition of physical storytelling. In hearing culture it is through theater. Bloom and Jaffe (1964) discuss leadership in the context of theater but only focus on Shakespeare. In their work the idea of the story and the power of the storyteller are suggested. Long before Shakespeare, though, theater historians point out that the roots of theater are in the storytelling and the rituals of so-called primitive peoples and in the richly stylized traditions of the East (Molinari, 1972). The rituals and ceremonies, which are familiar as recognitions of leadership – coronations, inductions onto office, and other public forms of acknowledging positional leadership – are all structures borrowed from these theatrical roots (Brockett, 1968). Using theater as a structure for the storytelling aspect of leadership, then, can be seen as a natural evolution. The fact that it is a linguistic foundation of American Sign Language

(Padden & Humphries, 1998, p. 35) almost insures that theatrical and storytelling elements will be crucial in identifying a deaf leadership style since these are both cultural strengths. The mainstream culture uses theater as a refined storytelling technique as well. Since their understanding of theater, of its process, and of its expressiveness overlap, theater can become a shared space within which to appreciate both cultures' abilities.

Comparison of Minority Leadership and Deaf Leadership

African-American Leadership

Other minority cultures also find shared space within the mainstream culture to be a useful tool for influential leadership. I was able to discover many more examples of leadership studies done on the African-American community than I was able to find on the Deaf community. The first I will mention provides foundational information similar to the historical background I provided on the Deaf community. Walters (2004)

Bibliography of African-American Leadership: An Annotated Guide begins with a comprehensive assessment of the social science research literature on black leadership. It finds that older studies (1930's to 1960's) dealt with it in relation to the nascent formation of leadership theory, where blacks were located predominantly in the context of southern politics and had to adopt a conservative-to-moderate leadership style. The author also reviews and evaluates research on black leadership from the 1970's to the present and suggests attention be given to studies of leadership that involve community level leadership, female leaders, black mayors, and black conservatives.

In this collection, the African-American leadership studies also focus on the practice of black leadership. They begin with an analysis of the roles of black leadership

and an historical analysis of strategies or “strategy shift.” The authors then provide illustrative case studies of the styles of black leadership. They examine the continued utilization of mass mobilization in the forms of boycotts, direct action, and mass demonstrations and marches. The issue of collective black leadership or the framework of unity, an illusive but necessary form of community organization, is also explored. The community notably bonds through the churches, implying a relational approach, which is similar to Deaf leadership. Moreover, the preaching-like style of organizers can be compared to the use of storytelling as an influential tool also found in the Deaf community.

The entries in this collection are organized into six sections, which offer a broad overview of the various aspects of African American leadership. Part I is composed of critical studies and appraisals focused on politics. Many of these examples are quantitative and use the more traditional types of leadership examples for the criteria. Part II is focused on community leaders, and uses leaders who are defined as Innovative, Emergent, and Influential as often as they are Positional. The examples are narrative and of a qualitative nature. Part III looks at social movements and ideologies, and it provides a foundation of historical perspective and literature to support the images of leadership provided in Part I and II. Part IV analyzes individual leaders and Part V discusses leadership organizations. The very nature of looking at African-American leadership from so many angles suggests that minority leadership might be a more complex assignment requiring an understanding beyond appearance. My own work seeking evidence of Deaf leadership leads me to believe this is so. By analyzing appearance

alone, one might be fooled into believing Deaf leadership does not exist. However, by using a variety of perspectives in the research, Deaf leadership can be seen in the model of a community working together rather than as an individual.

“Historically, the emphasis in American leadership has been on the individual,” Walters explains in his online profile for the web page “Leadership Studies.” Walters goes on to point out that, like Deaf leadership styles, leadership in the African-American community has been group-oriented. The focus has been on the interaction between leaders and the people. Interestingly enough, it is not only the majority culture that overlooks the strongest form of African-American leadership; their own community also misunderstands it.

The need for African-American leaders to influence rather than control has not always been well understood or received by the African-American community. African-Americans have tended to have an unreal set of expectations about the difference their leaders will be able to make and they are very critical when leaders don't deliver what is expected of them. (Walters, 2004, p. 6)

There is a parallel in the deaf community as well. Although community leaders are respected and followed, the community itself will not identify them as “leaders to the outside community” (Higgins, 1980).

Influence is one of the most discussed traits of effective leaders in the traditional leadership literature. White's street-gang studies (1940) dealt with how the street gangs wielded power and status to achieve influence. Reuter (1941) felt that leadership was “...the result of an ability to persuade members without use of power.” In 1942, Copland dealt with the use of influence through persuasion rather than “drivership.” Rost (1991)

mentions that many of the observers of leadership styles in the 1930's and 1940's were focused on a group approach and looked deeply at influential ways of wielding power.

Minority Leadership Requires a Community Base

The Deaf community wields influence through storytelling; however, if there are no listeners for the story, i.e., no deaf people, deaf leaders fade into the background and can be nearly impossible to observe and study. This phenomenon happens in the African-American community as well, as evidenced by the journal article and qualitative study discussed in the following paragraphs. It is important for the leader to find a community base. This provides an understanding of cultural norms that permits relationships to build. Cultural understanding is needed in the approach to research as well. Not surprisingly, minority leaders are more easily found when looking into qualitative studies that suggest that minority cultures are patterning their leadership style from a different set of values. Many minority cultures determine success by soul satisfaction, community involvement, and inclusion. It is also true that these outcomes are used as validating evidence in qualitative study methods more often than they are used in quantitative studies.

For example, Allen's case study (1985) "Black Student, White Campus: Structural, Interpersonal, and Psychological Correlates of Success," uses an ex post facto survey method to uncover the reasons why Black students were not matching their white peers as leaders on campus. The study focused on groups of Black students who were isolated on college campuses predominately comprised of Caucasian students. The measurements centered on questions that compared the two groups in their choices, their relationships, and their perspectives. The proofs of leadership were recognizable

positions within the campus structure. The results of the study, not surprisingly, showed that when evaluated by the white campus definition and structure of leadership, it appeared that the Black students tended to remain in the background.

This result is challenged by the findings that emerge from a comparison between Black students who live and study within an Afro-American culture base and those who live and study within a majority culture base. Allen returned to his original research question in 1992 with a new study titled “The Color of Success: African-American College Student Outcomes at Predominately White and Historically Black Public Colleges and Universities.” In this study, the issues of comfort and confidence in relationship to leadership traits are examined within a cultural context, which changed the results dramatically. In this qualitative study comparing Black college students from two different campuses with different cultural and historical environments, it became more obvious that Black students evidence leadership traits more often when in a culturally supportive environment. Ironically, the definition for evaluating leadership traits was the same, only a change in the environment was noted.

Women’s Leadership

A remarkable shift in research perspective on minority leadership began with the women’s movement. Considerable literature was found researching women’s leadership. Again, parallels were found between relational and influential forms of deaf leadership and women’s leadership. It is notable that much of the research that reveals female leadership styles employs qualitative methods. In the groundbreaking book *Women’s Ways of Knowing* (Helgesen, 1990), the qualitative approach to exploring female politics

was used, and in-depth interviews with 135 women showed strategies that women have for overcoming the feelings of being silenced in their families and in schools. It encouraged people to think in new ways about what constitutes knowledge and, therefore, about the aims of education. It became a framework for future research on women, knowledge, and identity. It also provided a new lens through which to view and understand Emergent Leadership (Wheatley, 1999), allowing researchers to expand their definitions of leadership beyond traditional understanding. In addition, rather than the hierarchical leadership structure, this book introduced the concept of a web structure for leadership.

Additional studies on leadership from a feminist perspective also used qualitative methods, such as collections of diaries, as in *The Female Advantage: Women's Ways of Leadership*. Others used analyses of articles on women in political leadership, for example, *A Portrait of Marginality: the Political Behavior of the American Woman*. By using as examples recognizable female leaders who did not follow traditional patterns in their work, this book helped to broaden the definition of "leader" and began to open the door to alternative definitions. This in turn began the process that we are still following today. Many minority cultures do recognize their own leaders, but these leaders take shape in ways that majority culture has difficulty comprehending. By letting alternative styles of leadership emerge in a qualitative, open-ended investigation, minority cultural leaders can be shown to be evident in larger numbers than were first appreciated.

Interestingly, several studies that look at feminist perspectives on deaf leadership tend to focus only on feminist perspectives and use deaf culture as a way to prove that

feminist ethics are an over-riding element across cultures. This would be effective if deaf cultural styles of leadership had already been established in the research literature. Then feminist approaches across hearing and deaf cultures could be verified.

One of the most useful studies of this nature found for this review was Doncaster's dissertation entitled *The Congruence of Social-Psychological Factors and Career Choices of Women in Leadership Positions in U.S. Programs for the Deaf*; however, it also does not distinguish between feminist theory or deaf cultural ethics. Doncaster sought to uncover the socio-psychological factors that contributed to career choices for women in programs for the deaf. Demographic questionnaires compared female educational administrators with female teachers in programs for the deaf. Doncaster examined internal-external locus of control, psychodynamics, and socio-cultural factors by applying feminist theory to her analysis of her comparative study. Although she chose participants that were in the deaf community, not all of them were deaf. In addition, she did not include deaf cultural considerations as tools of assessment in her analysis. She did not group the participants by ethnic or ability identity, and feminist issues colored her views more than cultural issues. Her results showed a higher percentage of relationship and communication building techniques in these leaders, but they also showed a bias in assuming that the overriding element to that stylistic difference in leadership was solely because of feminist influences. She never measured if there was a significant difference between deaf and hearing female leaders.

Also of interest is Benedict's (1934) *Patterns of Culture*. Benedict takes a feminist view of anthropology and insists on the importance of observing the culture in

question by becoming involved in that culture. Due to my background in theater, I am also fascinated by feminist anthropological concepts that deal with the roots of theater and ritual. Catherine Bell's perspectives (1997) are clearly of value in the discussion of the Deaf culture. Her personal background as a member of the Deaf community (as a hard of hearing person) and her interest in how ritual helps to define and encourage a sense of community aided me in my discussion of the emergence of Deaf leaders within the context of community and through the rituals imparted by a theatrical production process.

Native American Leadership

The Native American leadership style can also be compared to Deaf leadership. I discuss two qualitative studies that are accepted as foundational studies on Native American leadership styles. The *Native American Collection*, a publication of the Oklahoma Historical Society in CD-ROM format, focused on community-based relational leadership and influential leadership. It also documented storytelling as a crucial part of the community's identity. This unusual published collection of documents relates Native American history using a wide variety of materials, including the Dawes Final Rolls and the Chilocco Indian School alumni records. The central feature of the collection contains scanned images of valuable books about Native American leaders. Many of the leaders identified are, as expected, positional leaders and are Chiefs; but many also are leaders who were influential and emergent in various Indian movements, protests, and battles. Other leaders are teachers and instructors, while still others are religious or community-based leaders. Impressively, many of the documents are

presented as artifacts. They stand alone for the reader to consider without editorial gloss from a majority cultural perspective.

Further information and documentation about Native American leaders is found in The Oklahoma Historical Society. Its Archives section alone has several million manuscript pages, plus thousands of photographs and taped interviews. Although extensive documentation into Native American events is available from a majority culture perspective, many of those documents, such as the microfilm discussing the massacre at Wounded Knee, show majority military leaders confounded at what appear to be leaderless or unorganized Native American movements. Very often simply letting the culture speak for itself gives a much clearer image of the leaders from the community under discussion.

Another valuable reference done in a qualitative method is *The Pacific Northwest Tribes Missions Collection of the Oregon*, which includes house diaries, manuscripts, personal diaries, and other documents dealing with the Nez Perce, Flathead, Cayuse, Northern Cheyenne, Coeur d'Alene, Blackfoot, Gros Ventre, Assiniboine, and Crow. This work is an excellent example of narrative inquiry methods researching a culture and their leaders by letting the culture speak for itself. This compares to historical text documentation in the Deaf community. One of the best descriptions of the deaf community is contained in the work of sociologist Higgins (1980). He discusses deafness from the theoretical perspective of deviance. Higgins points out that "outsiders" often develop a concept of "organization" to cope with what appears to be a lack of leadership in an obviously effective community. "The majority culture develops a coping

mechanism – a way to fit what they can't see into boxes with which they are familiar and the deaf community is an example of such a coping strategy” (Higgins, p. 25). In the historical narratives of the community, leaders are apparent and yet they do not often cross over into the mainstream culture.

Minority Leaders' Need for a Sense of Self

The question of identity is very complex in the deaf community. As Padden and Humphries (1998) have stated, “The experiences of many deaf people, in addition to those born of deaf parents, are quite similar to those of other bilingual minority groups in America” (p. 48). Many researchers have attempted to identify the community. Deaf culture is sometimes identified as a distinct culture (Lane, 1992; Padden & Humphries, 1998). Sometimes it is identified as and located in a bicultural relationship with ethnicity (Parasnis, 1993). At other times, deaf people as a group as well as individuals develop an identity that is necessarily bicultural since they must be able to function in both the deaf community and in the hearing world of work (Padden, 1996). While at still other times, the Deaf community as a whole sees itself as having a hyphenated identity like other minority members of American society, for example, being a Deaf-Italian-American (Parasnis, 2000a). It is clear from this that the Deaf community goes through the same stages of identity development as have been postulated for other minority members of American society (Sue & Sue, 1990). All of these issues come into play when trying to establish a strong self-identity in preparation for leadership.

Despite important strides made during and since the civil rights movement, it is a common experience for minority people within our society to run into some form of

discrimination. How much it affects them varies, depending on many factors, like the individual's intellectual and social skills, socio-economic status, family background, and their own perspective on racism (Steele, 1990). However, the power imbalance and obvious or subtle societal pressures often make it hard for a minority group member to ignore the perceptions of the majority in developing self-identity and self-esteem (Scheurich, 1993, p. 15). Lack of appropriate role models, lack of an easy way to overcome communication barriers, and the perceptions of "deaf and dumb" from the hearing world can make it impossible for some deaf leaders to step outside of their own community (Parasnis, 2000a, p. 12).

The issue of self-esteem in a minority culture can also be a point of distraction when investigating how that culture organizes itself and how the specific goals of leadership in that culture evidence themselves. Inevitably, any deviance from the mainstream model of "successful" leadership will be considered and judged by the criteria of the mainstream. If best leadership practices are determined by organizational standards created by business or management, the goals will be appreciably different than if the leadership practices are determined by cultural standards that differ from these accepted business practices. Crucially, from many perspectives, it all depends on who tells the story. Therefore, validating evidence in case studies may show minority cultures as "lacking," "less efficient," or "less productive," especially when the quantifiers are based on non-cultural markers.

The fact that a minority culture is aware that mainstream culture finds it inferior is no surprise and does not necessarily affect an individual's self-esteem or pride of culture.

It may, however, cause that person to shy away from positions of authority or leadership in the mainstream in favor of taking a more culturally comfortable leadership position. When looking at quantitative studies of minority leadership, it appears that minorities do not aspire to the positions of power that the studies identify, and it is occasionally supposed that self-esteem issues are the cause. Instead, I believe the measurement systems of past research have been off the mark. Mainstream perspective measures efficiency and production, while many minority cultures often determine success by soul satisfaction, community involvement, and inclusion. When quantitative studies begin to measure these outcomes from culturally appropriate standards, they may reveal information that is more useful. For the present, these outcomes are most often limited in use, serving only as validating evidence in qualitative study methods. The formation of data that will help to understand these cultures in upcoming studies should be more detailed and done in qualitative studies.

Leadership Literature on Self-Esteem

Many Deaf leaders have a sense of emotional intelligence, as Goleman (2002) emphasized. Historically, Deaf people have been stigmatized by the commonly held belief that “deaf and dumb” is literal. Although the original intent of labeling people who did not speak as “dumb” or mute was not meant to convey the idea that they were stupid, the literal meaning of unintelligent is still often thought to be true (Gannon, 1981). This perception by mainstream society can affect a deaf person’s willingness to interact in the hearing world. Rather than the traditional IQ measurement, a person’s ability to manage their feelings, educate others, interact, and communicate are values that have much more

resonance in the Deaf community. When comparing the Deaf community's approach to leadership, all thirteen of Goleman's key relationship skills emerge as competencies that are highly regarded. The twelve personal competencies that Goleman mentions are harder to identify in the deaf community. Although traits such as self-control, initiative, and optimism are in evidence in deaf individuals in the community, it is harder to maintain self-esteem when a deaf person leaves the community. The barriers to communication and the ongoing need to educate co-workers and administrators about how to adjust to a deaf worker often lead to embarrassment, low self-esteem, and a desire to blend in (Higgins, 1980, p. 25). This parallels what Githens and Prestage (1977) state as the problem women from female-centered colleges face when entering the business world.

Despite the majority culture's perspective that the deaf community suffers from a self-esteem problem, which results in a low number of "cross-over leaders, i.e., those who cross over into mainstream positions," Gardner's (1995) concepts of a leader who is a creator, a teller, and a living exponent of a story are easily identified in the Deaf community. Personal values and authenticity are highly valued in the Deaf community as Heifetz and Laurie (1997) state. The low number of deaf positional leaders in the majority culture is not really an unstudied self-esteem phenomenon. Rather, it comes from practicality. Often deaf people in a hearing environment feel that they are missing a part of the communication. They fear that the part they miss may be the most important. Therefore, truthfulness and open communication are valued in the Deaf community. Ironically, for the Deaf leader effective communication with those who are outside of the deaf community or who are, what I call "sign-impaired," is near to impossible. So

although the traits Gardner, Heifetz, and others identify are apparent in Deaf leaders, as soon as they leave their own community their effectiveness is hampered by numerous things, such as a lack of skilled interpreters, impatience on the part of the listener, or other communication issues that act as barriers between the Deaf world and the hearing world.

Deaf Leaders Need to Tell Their Own Stories

The mainstream culture's focus on self-esteem or lack of crossover individual leaders misses the point that, from a deaf perspective, leadership is not an individual project; it is the movement of the entire group. The entire Deaf culture does not suffer from collective low self-esteem. Rather, it waits until the environment is right for a collective movement before it reveals itself. This collective and influential style of leadership is similar to what is described by Ron Walters in his studies of African-American Leadership. Carolyn Kenny (2002) also discusses a more expressive, arts-based influential leadership as evidenced in the Native American community, a concept that has a more comfortable fit with the Deaf community than the standard evaluation found in previous research of the Deaf community.

Many deaf people see themselves in the context of a community, while the mainstream American culture views deaf people as isolated. Many deaf people see themselves as defiant, while mainstream culture sees them as victims (Bragg, 2001). Understandably, self-esteem and the building of leadership traits seem to work better from within the community (Gannon, 1981). Access to popular culture, news, and references is crucial to a minority group's ability to test the waters and know if the time is

right for advocating social change. Without outside influence and access to issues of national concern, the community becomes isolated. Since the culture is linguistically isolated and identifies its needs from within the group in relation to the hearing world, media is vitally important in the connection to outside events, to zeitgeist, and to the movement of the larger society. Therefore, some of the research on deaf leadership can be seen in popular culture. However, these portrayals of deaf leadership are limited since they do not depict images that emerge from the deaf community but rather carry images of the deaf community often created, for example, by popular often hearing writers. Yet these images do help to illuminate the potential that properly framed qualitative cultural studies might have on presenting deaf leadership. Therefore, although it is unusual to include popular media in a review of this nature, I believe a brief discussion will be revealing.

Mainstream Culture's Story of Deaf Leadership

Most recently, popular media images of Deaf people provide versions of the "leader-less deaf community." They evidence a solitary and isolated individual character, such as those that have surfaced on popular television programs like the series *Pacific Blue* (Nuss, 1996–2000) and the miniseries *Stephen King's The Stand* (King & Garris, 1994). Over the past 20 years, several television programs have portrayed deaf people as capable individuals. They have been seen in roles such as diplomat, district attorney, mayor, and consultant on episodes of *Star Trek: The Next Generation* (Taylor, 1987–1994), *Reasonable Doubts* (Singer, 1991–1993), *Picket Fences* (Kelly, 1992), and *The West Wing* (Wells, 1999–2006). These individuals functioned with spoken and written

English and were surrounded by hearing people. They were also rarely shown in the context of the Deaf community.

An example of portraying an issue and some individuals outside of the context of the community can be seen in the way an early cochlear implant debate appeared on national television. On the CBS newsmagazine program *60 Minutes*, a 1992 segment featured a child with an implant (Hewitt, 1992; Vernon & Alles, 1994). Many culturally Deaf people and their advocates expressed disappointment with the reporting, which they contended overstated the importance of the use of speech and showed only a single child's progress with the implant. This child was not placed in the context of a supportive deaf community. This representation of the issue seemed to further support the idea that a successful deaf person was one who was orally proficient. An update of this story was aired in 1999 on *60 Minutes II* (Kahn, 1999). Again, though, complaints arose that it was reporting from only one perspective. In addition, although the more recent documentary *Sound and Fury* (Aronson, 2000) takes a more balanced approach, we still have yet to see a Deaf leader who is involved in their community and who has traits other than the ability to speak.

The closest examples of a culturally truer Deaf leader in the media to date are Christy Smith and Tara Samuel, the actress who plays the character Sue Thomas on the PAX network show, *Sue Thomas F.B. Eye* (Johnson & Johnson, 2002–2005). Ms Smith is the first and only deaf person to compete in the *Survivor* series. After six episodes, she remained on the program and even carried a very high viewer approval rating, yet she did not use Sign Language or function in a Deaf cultural style. She appears to be a competent

follower and “tribal member” in a majority culture. The character of Sue Thomas rarely signs, she is able to speak with a minimal Deaf accent, and she is rarely seen socializing or working with other deaf people. In both cases, many culturally Deaf people have expressed disappointment that these two public personae are not representing the depth of the community, although they may be representing a believable, albeit one-dimensional individual.

Just as empirical studies show common cultural mistakes in their approach to the research on minority cultures, popular portrayals of deafness and deaf characters in television and movies are similar to the way the entertainment industry has stereotyped women, blacks, American Indians, and other minority groups. Deafness, however, carries an additional stigma. Many people view this disability as pathological. Films and television episodes continually reinforce mistaken beliefs, and the deaf performers who are willing to appear in those roles are seen as “hearing thinking” (the Deaf cultural version of an “Uncle Tom”). By focusing on deaf characters outside of a community, the entertainment industry unintentionally promotes the idea that there are no deaf leaders.

Deaf Culture’s Stories of Leadership

Recent qualitative studies on the Deaf community are beginning to show a different image. Two recent studies look at successful deaf people and measure positive aspects of deafness rather than assume negatives and tally them. Rogers, Muir, and Evenson (2003), for example, created a multiple-case exploratory study to describe interpersonal, behavioral, and environmental assets that may build bridges for Deaf adults between the Deaf and hearing worlds. In this study, the traits of successful adults were

looked at not in comparison to hearing cultural standards, but in terms of resiliency, which the authors define as being involved socially in leadership positions in the Deaf community and an ability to work (40 hours a week) in one or more hearing settings. The study was extremely limited with only three participants. However, the study was able to identify 15 assets that may support resilience in Deaf adults, including authenticity and comfort with solitude. The authors used a positive psychology perspective of recognizing and building on human strengths. This study also acknowledged that it was the first of its kind and hoped to provide a beginning for discussions along these lines.

All three participants were white. Two were male; one was female. All were active in both the Deaf and hearing worlds. Leadership roles assumed by the participants in the Deaf world included holding office in community organizations and strong and effective team or organization participation. Participation included involvement in local Deaf clubs, local and state Deaf organizations, Deaf churches, and Deaf sports teams. In this way, the study was able to derive information about Deaf leaders who are not judged simply by hearing academic standards, but by the practical proofs of successful work and active participation in the community. The limited scope of the choice of participants was neither random nor representative. Therefore, all conclusions from this study and ideas generated must be taken as only suggestive, but most are worthy of future testing.

The measures used by this study centered on interview inquiry in descriptive research, on a review of relevant literature, and on teaching or other relevant experiences of faculty. The interviews were held in American Sign Language and a certified interpreter voiced the proceedings for transcription purposes. The interviews were also

videotaped. The interviewer remained open to unexpected ideas or lines of thought even if they went against the findings or conclusions from the literature review or were contrary to professional experiences.

Hypotheses generated from the case study showed interpersonal traits that could be associated with resiliency: humor, caring, commitment to worthy goals, strong social bonds, emotionally self-perceptive, awareness of strengths, and comfort with solitude. By allowing the Deaf participants to tell their own stories without judgment, environmental factors for their resiliency were uncovered revealing that the participants all had quality time with caring mentors, positive learning partnerships with peers in college, supportive family environments, and opportunities for participation in the community. Behavioral assets identified were self-advocacy, self-reliance, goal directed behaviors, and problem solving ability. Honesty was also a crucial element. Construct validity came from the protocol questions in the interview, which were developed through the inquiries of the resilience researchers. External validation came from the faculty who recommended the participants.

A second recent study gathered information from successful Deaf adults in an effort to counter the paucity of research on successful individuals who are Deaf. This study by Luckner and Stewart (2003) aimed at offering a view of deafness different from the portrayal found in the literature of education and rehabilitation as well as in society in general. The authors stated that they hope their study, "Self-Assessments and Other Perceptions of Successful Adults Who are Deaf: An Initial Investigation," would create a foundation for offering a more positive profile of successful Deaf adults.

Once again, the method used was based on an interview process allowing the Deaf participants to tell their own story. In the first study fourteen deaf adults, who were nominated by their peers as being successful, participated in videotaped semi-structured interviews. The interviews were transcribed, coded, and clustered according to common themes. The participants were asked 10 interview questions developed specifically for the study. The questions were posed in a comfortable setting by a deaf adult fluent in American Sign Language. The typed transcripts were then used for data analysis. In the second study, twenty-two participants were nominated. The transcribed interviews were coded to place comments in various categories. Meaning units were placed in provisional categories based on content similarities. The mix of an interview-style data collection and a quantitative approach to the analysis gives this study a mixed-methods label.

Deaf Leadership Revealed and Developed Through Arts-Based Practice

Deaf leaders are beginning to explore ways to promote strong cultural identity and encourage the development of leadership traits, including self-esteem. One of the most important steps is self-characterization. Rather than accepting the images and perceptions of deaf people that society promotes and much past research literature finds, many leaders in the Deaf community encourage and support the creation of their own cultural images. In the past, these images were kept within the community. There was suspicion of the mainstream culture and concern that self-created images would be co-opted and changed if shared with the mainstream culture (Gannon, 1981). Although those concerns are still in evidence in the deaf community, there is more acceptance of the idea that sharing aspects of Deaf culture is all right because they can be appreciated by the

mainstream community without being altered (Bragg, 2001). By creating literary, theatrical, television, and movie characters that hold leadership positions while maintaining their identity as Deaf persons, it is hoped that these new community-located role models, together with the already strong foundation of storytelling that matches Gardner's concepts of leadership (1995), will begin to reveal a deaf leadership style that is distinct.

Another method for encouraging Deaf leaders to emerge requires the community to understand the social system well enough to predict how stressful the challenge of facing it will be (Heifez, 1996). Theater can be used as a tool to develop this awareness. Similar to the way an individual will practice for an interview or a presentation, a deaf leader can enact a theatrical representation of a conflict, thereby creating a safe place to practice a necessary conflict, show it to others, get feedback and ideas, and involve the community in their own development.

If, as Senge (2002) suggests, our organizations work the way they work because of how we think and interact, then using cultural means, like literature or theater, can influence an audience and provide a catharsis in thought while role-modeling interactions between deaf culture and mainstream culture. This makes theater an obvious choice for leadership training as well.

Awareness and respect for cultural spirituality is an important aspect in developing leadership skills that can cross over into the majority culture. As Kenny (2002) has pointed out, even after a concerted attempt at destroying Native American culture, the expressive artistic foundations of it remain. These artistic expressions are

often held by the central spiritual core of the culture (Kenny, 2002). This spiritual component is woven deep within the framework of theater. The roots of theater history include the practice of ritual, either in a holy place or in a secular situation (Brockett, 1968). Much of theater history literature outlines how theater began with direct participation in ritual enactments by so-called primitive peoples (Molinari, 1972). Ritualism and spirituality were the essence of Greek drama before it was lost to the theater of Imperial Rome (Molinari, 1972). However, the clear connection of spirituality and theater re-emerged in the Middle Ages with religious drama, which in turn informed the structure and development of the secular stage in Elizabethan London (Brockett, 1968).

A theatrical experience naturally shares the same spiritual concepts that Bell (1997) discusses when explaining how to develop leadership with a spiritual component. For example, during a theatrical production the cast and crew become a community that nurtures one another. There is the development of a shared vision and service to the message of the play. The best theatrical experiences culminate in the growth of skills, of awareness, of appreciation for others, and of humility by those involved in the process.

In conclusion, by using theater to create a shared environment where Deaf and hearing people both share a similar culture and a similar form of expression, deaf leadership skills that have the potential to create influential change can emerge. By listening as the Deaf community tells their own story, a more accurate portrait of Deaf leadership can be studied, providing us all an additional perspective on a topic of global interest.

CHAPTER THREE: METHODOLOGY



Figure 3.1. Anthony Buscato and his group “Tribe” evidence Deaf leadership in the natural setting of a poetry performance at Wallace Library at Rochester Institute of Technology. For my study, I maintained a naturalistic Deaf cultural setting as well.

Position in the Philosophy and Theory of Science

The philosophy behind the ethnographic approach to this study is based in Maurice Merleau-Ponty’s work. Since there have been few studies to date on Deaf leadership styles, the question for this dissertation on “whether theater can reveal a Deaf leadership style” is an open-ended question with no assumed answer. This type of questioning is comparable to the phenomenology of Merleau-Ponty, who establishes his phenomenology on the primacy of perception. Merleau-Ponty (1962) says the phenomenologist returns “to the world which precedes [scientific description], [the world] of which science always speaks, and in relation to which every scientific

characterization is an abstract and derivative sign language as is geography in relation to the countryside” (p. 21).

Beginning with things as they show themselves perceptually, Merleau-Ponty discovers that things do not simply impose themselves on consciousness, nor do we construct things in our minds. Rather, things as we experience them are discovered through a subject-object dialogue. This dialogue is a comfortable fit with theatrical approaches to script analysis commonly used by directors when creating a vision for a production. Playwrights do not include deep description of action or thought process and so a director must analyze the dialogue written to uncover logical and symbolic suggestions in the lines to develop movements for the actors as well as analyze the word choices to reveal sub-textual emotional choices for the actor. Also in kinship with theater is a new idea, something that Merleau-Ponty brought to phenomenology: the idea of the lived body.

For Merleau-Ponty, consciousness is not just something that goes on in our heads. Rather, our intentional consciousness is experienced in and through our bodies. With his concept of the lived body, Merleau-Ponty overcomes Descartes' mind-body dualism without resorting to physiological reductionism. For Descartes the body is a machine and the mind is what runs the machine. For Merleau-Ponty the body is not a machine, but a living organism by which we express our potential in the world. The flow of a person's intentional existence (intentionality) is lived through the body.

In Meyerhold's physical acting approach, called biomechanics, the same sensibilities are discussed. A course in biomechanics begins with physical training.

Nevertheless, the purpose of that training is to forge the connection between mind and body, to "teach the body to think." Through this process, the actor's moment-to-moment awareness expands and deepens. As a result, biomechanics provides the student with a concrete methodology for addressing – physically and through action – issues of acting that are almost universally regarded as fundamental in the Western tradition since Stanislavski (1964).

This methodology in acting parallels Merleau-Ponty's philosophies for research. As Merleau-Ponty discussed, we are our bodies, and consciousness is not just locked up inside the head. In his later thought, Merleau-Ponty talked of the body as "flesh," made of the same flesh of the world, and he argued it is because the flesh of the body is of the flesh of the world that we can know and understand the world.

For Merleau-Ponty, however, the body cannot be understood as separate parts; it must be understood as a whole, as it is lived. The body as it is lived is an experiential body, a body that opens onto a world and allows the world to be opened for us. Physiology is not pointless; it has value, no doubt. However, it does not reveal the lived body. If we want to understand the body as it is lived in our experience, we have to use a phenomenological method that addresses not only parts but also the whole. Thus, if I am to study Deaf leadership, I need to study the entire community. Based on my observations that individuals in a hierarchical structure are not the natural form of Deaf leadership, it is the group or community as a whole that will draw Deaf culture forward. In turn, I was drawn to follow the physical voice of the community itself through my own experience.

Experience as it is given to us is always a subject-object dialogue. I can never experience things independent of my experience as a living being in this world. Space is always in relation to my body as situated within the world. The same is true of time. I can never be two places at once as a body. I am always situated in the present, on the way somewhere and having been somewhere. Thus, experience is always in the process of becoming. Just when I am aware of things as determinate and thematic, new possibilities emerge on the horizon and the past fades away as more ambiguous. Thus, when I experience Deaf culture or observe Deaf leadership within a context, this spatial-temporal context is temporary and unfolding over time, and thus subject to change.

You may ask: “How do I know if I've found what I'm looking for?”

I know when I have found what I am looking for because the world is already pregnant with meaning in relation to my body. Things begin as ambiguous but become more determinate as I become bodily engaged with them. On the other hand, I do not previously know what I am looking for because the world transcends my total grasp. At any given time, the world as it is given includes not only what is revealed to me, but also what is concealed. Heidegger (1987) similarly refers to this concept as our “referential context of significance” and he says it is constantly changing depending on the context. What was determinate becomes indeterminate and what was indeterminate becomes determinate.

I cannot do justice here to the richness of Merleau-Ponty's philosophy. However, as I have discussed, for Merleau-Ponty lived experience is prior to abstract reflection; it is pre-thematic. We live it, but do not explicitly think about and calculate what we are

doing. When I am most typically engaged in a task, I do not reflect on the task. As an actor you are always required to remain “in the moment” while on stage. Reflection and analysis only occur AFTER the action. My training as an actor is ingrained; therefore, in this study it would be most efficacious to employ a qualitative method that allows me to act and then reflect. I rendered myself open to the experience as I lived it and then took the time to reflect on it.

Description of Research Methods

In order to know subtle forms from the inside as well as the outside, to apprehend them implicitly prior to explicitly, to feel the knowledge before “knowing” it, we must be immersed in the experience and embrace the phenomenological diagrams. These ideas form an essential foundation for a theory of ethnographic practice particularly suited to experiential knowledge of the aesthetic dimensions of social and cultural activity. *Knowing* can also be understood by employing the Aristotelian goal of providing catharsis for the audience (Aristotle, 1957). Thus, my approach to this study makes use of a range of qualitative theories all of which lead to ethnographic performance. That method is the offspring of two disciplines: from social science, it inherits ethnography; from the arts and humanities, it inherits performance traditions, skills, analysis, and interpretation.

The graceful fit of theater as an ethnographic performance and as a methodology to study elements of the Deaf community cannot be overstated. Historically, marginalized people have found expression that is not subject to alteration from the majority culture in their arts. An example would be the people’s theater in Third World countries. “In

people's theater, members of the local community who have previously been denied power – such as the elderly, ethnic minority groups, women, the handicapped and the imprisoned – become performers of their own stories” (Boal, 1979, p. 34). Boal's concept of a “Theater of Oppression” follows the same principles.

Oppression, according to August Boal, is when one person is dominated by the monologue of another and has no chance to reply. In Deaf Theater, marketing requires that the performances be “voice interpreted” in order to sell more tickets by offering access to the hearing as well as the deaf. The danger is that the involvement and actual use of the hearing physical voice can change or manipulate the story. The key to Boal's theater is the “spect-actor,” an audience member who is invited onstage to take part in the drama. In the performance of *Windows of the Soul*, which forms the core of this study, the audience is asked to participate by joining the actors on stage in a dance, by coming into the metaphoric house of the Deaf community at the end, and by being given a voice in the after show talk-back to express their observations and feelings.

This compares easily with Boal's work in poor communities. Boal served as a facilitator to help volunteers create dramas around problems that affected their lives. At the performance, audience members were free not only to comment on the action, but also to step up on stage and play roles of their choice. In doing so, they discovered new ways of resolving the dilemmas that the play presents. In follow-up exercises, community members learned how to translate these insights into social action.

If we, as Denzin (2003) suggests, “inhabit a second-hand world” where, through technology and media, the visual has more impact than the text, then the Deaf community

has always had “a first-hand” world – pun intended – as the visual is implicit in the language of their hands! By allowing the Deaf community to take the stage, I am making a conscious environment for reflexive sociology in order to study Deaf society in a dramaturgical production. By allowing the outsider a short two-hour visit to Deaf culture, the awkwardness that comes of interacting with the unknown is removed, and those unfamiliar with the culture can absorb what they see at a protected pace. By allowing the Deaf community to represent itself, the imposed “silence” of differing communication styles can be bridged in the common culture of theater. The result, as Boal suggests, will at the least be a cultural awareness and sensitivity change and will at the most lead to social action.

Dr. Simon Carmel, Deaf anthropologist and performer in this ethnographic performance study, has remarked many times that culture is a verb, an action, a movement, a gesture; it is not an established, static, unmoving noun (Carmel, 2006). Theater as a form of cultural expression lives “in the moment” (Stanislavski, 1964). Since the birth of the theater of realism (19th century), lived experience is the hallmark of quality theater. From a research standpoint, this makes theater an extremely valuable research method. When we cannot study experience directly, we study it through and in performance representations (Denzin, 2003). Cultures often find performance a place and a time when memory, emotion, fantasy, and passion intersect (Madison, 1998, p. 227). If the personal is political (Helgeson, 1990), then the performance of personal stories is innately so (Madison, p. 227).

Ethnographic praxis and performance can highlight the collaborative process, which also has methodological implications (Denzin, 2003). Fieldwork can easily follow the footsteps of the theatrical production process to heighten the concept of collaborative work (Conquergood, 1991, p. 190). As my literature review points out, the Deaf community does not exist in isolation, and so collaborative practices would be the appropriate foundation or pedestal on which to display an image of the Deaf leader. So too should the foundation for a research study support the natural environment of the community being studied. Ethnographic approaches in theater provide a space for the observer and the observed in context.

Performance can also be connected to hermeneutics (Denzin, 2003). Hermeneutics is the work of interpretation and understanding, and so the theatrical analysis process used to prepare a performance, develop a script, or create a character can again be used as a template for structured research of this type. Many ethnographers may follow modes of naïve practice in observing behavioral patterns or repetition. But, participation and imitation is necessary for the acquisition of culturally-specific habits which give insight to culture

Through group interviews styled as theatrical “salons” in which conversation is started with a topic, or an issue, or a question, I was able to see the group set about connecting to the conversation, reflecting, and offering personal insights. Because the salon setting allowed for brainstorming, it sped up the creative process, resulting in multifarious expressions of story in storytelling, poetry, painting, or music as those involved in the salon became steeped in each other and in the process.

I served as the reflexive interviewer, as the facilitator of such a meeting, and I was able to deconstruct the interviews leading to clear expressions of lived experiences as narratives. The salons were able to turn a spontaneous experience into a consumable commodity. The audience for this narrative would have had the impression of the original person and could celebrate the universal biographical elements while protecting the privacy of the individual. In theater, there is the concept of “persona,” taken from the Etruscan word for “mask.” As a performer, you endeavor to present the heart and soul of the character, and you often use true elements of your own personality or experiences to heighten the appearance of reality. However, every trained actor knows to maintain a balance between the real self and the character.

Denzin (2003) seems to feel that there is no essential self, or private real, or self behind the public self; he seems to feel there are only different selves appearing as facets for different environments. I disagree. I feel that anyone who has changed his or her tone of voice when asked to speak in public has felt the shift required to “put on the mask.” To take a lived experience, edit it down to its dramatic components, combine it with several other similar experiences, and then have the originator perform the piece is, in a sense, a *pentimento*, i.e. a layering of images. In practice, during the process some of the images become covered and protected, while others become more exposed.

Let me illustrate my point with figure 3.2 (p.68). I began my *pentimento*⁷ with a theatrical mask in black and white, hiding and expressing emotion at the same time. Next,

⁷ This began as a painting term for when an artist changes his original intension, painting a new image over an older image. It was expanded as a concept for personal growth to include people who influence you by Lillian Hellman in her novel *Pentimento*. In Italian the word “pentire” denotes concepts

I added the layer of confusion represented by a confusion of shapes – letters and numbers of different sizes and fonts. This represented the learning or rehearsal process. I then added in washes of color representing my environment. I ended with the last layer, a representation of the laurel wreath as a symbol of success in reaching my goal. Using this description, you can make out each element; however, the result is a new image.

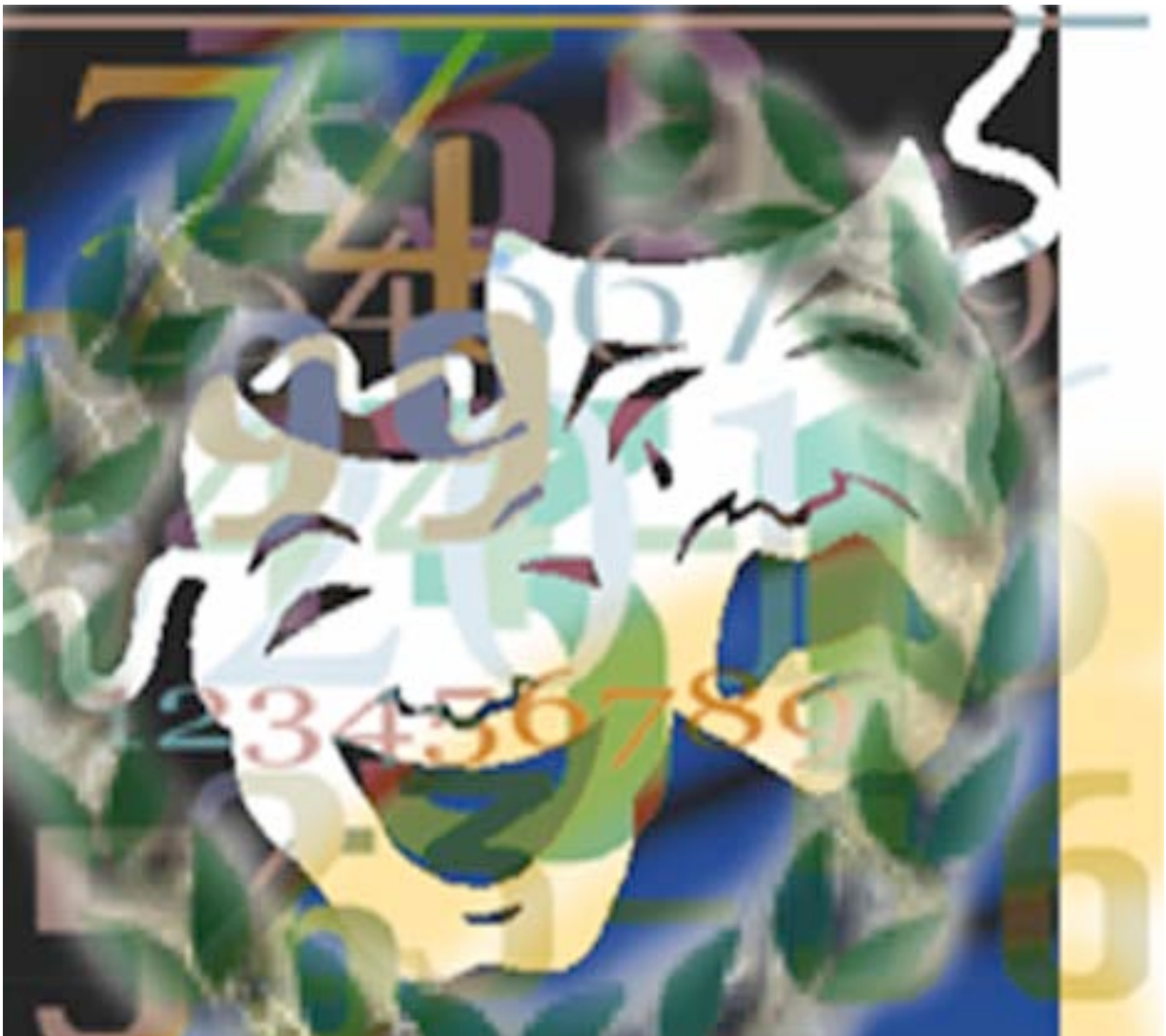


Figure 3.2. Pentimento.

such as to repent, re-think, or change your mind. The production process in theatrical presentation is a profound way to “change your mind.”

While it may be relatively new to speak of the performer's body and physical communication as an ethnographic document, I am using this study to demonstrate how the approach I used draws together and builds on the fundamental ideas of Franz Boas. Boas argued for the "psychic unity of mankind," i.e., a belief that all humans had the same intellectual capacity and that all cultures were based on the same basic mental principles. Variations in custom and belief, he argued, were the products of historical accidents. Deaf culture and hearing culture are equal and parallel, but the accident of history rendered one with a verbal communication skill and the other with a manual communication skill. This accident left both groups with a corresponding difference in their perception of the world. This difference in perception and communication has led to a separation that can be bridged with a common communication style – theater.

As you follow the process of this study, you may begin to see the way that habits and experiences are absorbed, as indicated in Merleau-Ponty's ideas on the primacy and centrality of perception in all human activity.

One additional methodology I consulted in my process was Action Research. Action Research may be defined as engaging researchers, students, and community leaders "in a collaborative process of critical inquiry into problems of social practice in a learning context" (Argyris et al., 1985, p. 236). My process in using Action Research to investigate my area of inquiry began with a core group of participants who were interested in sharing personal stories from the Deaf community. Their excitement led me to follow their lead in choosing topics for discussion. Their own interest in the project

encouraged them to invite others to join into the discussion groups that followed, and the support of and participation in the fieldwork spread. The resulting action was that over 600 people contributed their stories to the process of creating the script for *Windows of the Soul*. The next step in the process was to encourage the actors to inform their interpretation of the roles with their own life experiences while still maintaining the integrity of the original shared stories. The final form of Action Research was revealed in the after show talk-back sessions where audience members added to the information and revealed their own willingness to change perspective inspired by the performance. According to Kurt Lewin, who coined the phrase Action Research, this methodology displays the following characteristics:

1. A change experiment on real problems in social systems that focuses on a particular problem and seeks to provide assistance to a client system. (Various topics that create conflict or fear in the Deaf community were represented on stage. These conflicts were then resolved, providing the audience members with a suggested approach to solving problems in their own lives.)
2. Iterative cycles of identifying a problem, planning, acting, and evaluating. (The stages of developing the production, performing it, and reacting to it as outlined above.)
3. Reeducation to change well-established patterns of thinking and acting that express norms and values. (For example, the audience members who indicated that they would now change their actions, like the hearing father who spoke of starting sign language classes so he could communicate better with his daughter or the Deaf college

student who indicated that she would stop being passive when her family left her out of gatherings.)

4. Challenges to norms and values of the status quo from a perspective of democratic values (Older Deaf community members voiced feelings of being challenged by the depiction of such a diverse cross section of the community. The exclusion of conventional Deaf role models and the inclusion of negative Deaf stereotypes caused some discomfort as well.)

5. Contributions to basic knowledge in social science and to social action in everyday life (Argyris et al., 1985, p. 9). Since the Deaf community has had so little research done on their culture as opposed to their disability, simply the act of writing and presenting real life stories satisfies this criterion.

This type of Action Research leads to participatory Action Research.

Participatory Action Research adds the dimension of participation of the people for whom the knowledge is being produced and accountability of the researchers to them. An early article on participatory Action Research identified its following characteristics:

1. The problem under study has its origins in the community
2. The community controls the process of problem definition, information gathering, and decision making about action following the action.
3. Members of the community are equals in the research process with those conducting the study. Everyone is regarded as a researcher and learner. Skills are transferred among all participants and information is shared (Couto, 1987).

Description of the Process

As part of my method of research on Deaf leadership, as it is evidenced in the process of a theatrical production, I needed to formulate data to be analyzed. Since the data does not exist in a fully conceptualized form, I used the data naturally generated by the process. I began by holding a series of group discussions, which I called salons. In these salons, free flowing conversation would come across topics of interest in a natural way. These topics included parenting issues, technology and cochlear implants, and bad habits perceived as stereotypes within the community. I documented these conversations on videotape, transcribed the parts I thought were most dramatic, and showed the English transcriptions to the participants to insure that my notes were accurate.

My records included the conceptualization of the project and my pre-production research. My field notes are in the form of director's notes. These notes take the form of a journaling process mixed with creative ideas for continuing the vision of the staging of the text. I then distilled those notes into essays that are more easily read and understood, which allowed for hours of material to be condensed and allowed for me to more clearly express my observations of and reflections on the process. This is similar to the style used by Ron Pelias in much of his qualitative research reporting and is a style that matches my own.

I videotaped rehearsals and had an open camera on which the contributors made personal statements without being observed in the moment. These tapes were edited and made available on-line and in CD-Rom format. The hearing model of collaborative work that I intended to compare to the Deaf actors' style was that of how the artistic staff

traditionally works on bringing the set, lights, costumes, and publicity designs together to insure a unified vision of the piece. Unfortunately, academic department budgetary limitations, staffing cutbacks, and a poor approach to the design work left that standard model dysfunctional, and so I was unable to show design process through sketches and models since they were never created. I did create rough thumbnail sketches of the set and projections myself and gave them to the set designer to develop, which he did. I have kept as documents TTY correspondence⁸ and e-mail with the participants as well as letters that include copyright permissions from visual artists and Deaf poets who allowed me to use pieces of their work.

Much of the natural rehearsal process for a theatrical production follows the natural hermeneutic curves identified as the four cornerstones of phenomenology by Van Manen (1990) – temporality, corporality, spatiality, and reationality. Each circle of understanding forms a plane that can lead to deeper understanding. For example, during the period of time given for each piece of the process data was collected, analyzed, and used as a foundation for the next stage of development. If we look at the temporality of the project, it begins with three months of collecting stories through the process of holding salons. This provided data, which led to the creation of a script. I needed time to reflect on this script, to re-write it and to involve others in the reading of it. In approximately two months time that level was complete and a rehearsal script resulted. The next curve in temporality was the rehearsal process itself. After that and some, three months later, we were ready for an audience. The performance level completed the arc of

⁸ TTY refers to teletypewriters or “telecommunication devices for the Deaf” used to type conversations back and forth between two machines in real time phone conversations.

the project, letting the initial participants see how their stories had developed into performable pieces.

Corporality was addressed when new forms of participation were created through rehearsal as the body fell into iconic/indexical step with the particular array of phenomenological experience that here constituted process for presentation through conversation or code. In anthropological study semiotics discusses the non-verbal responses or signs that a participant gives. There are several ways of analyzing these “signs” as communications. Corporality deals directly with physical expression and sign language directly relates to this concept. The documentation of the hermeneutic circles involving corporality is best seen in the form of an American Sign Language (ASL) glossing⁹ of the translation, which I created for the script. The next spiral of the hermeneutic curve was also documented by a video tape of the performance, which provided evidence for the non-verbal responses that also appeared in signed communication.

In the process of day-to-day being in strange lands, one feels the force of their affective and affecting way of life. As surely as a people express uniquely the content of their mind through a language and logic, just as surely do they express in appropriate ways the content of their feelings and their influence upon a society. (Armstrong, 1971, pp. 184, 192)

Now if perception is thus the common act of all our motor and affective functions, no less than sensory, we must rediscover the structure of the perceived world through a process similar to that of an archeologist. For the structure of the perceived world is buried under the sedimentations of later knowledge (Merleau-Ponty, 1964, p. 5)

⁹ ASL gloss is an approximate English translation of the signs. It can only represent word order and as a document is flawed since it cannot reflect body language, spatial referencing, or facial expression. I hope the addition of a production video tape will supply the more accurate ASL translation document.

Boas had the idea that cultural customs and traditions are composed of “well-established habits,” and that these habits were learned best by imitation (Boas, 1911, p. 224). He also suggested that perceptual experience becomes culturally organized according to the following paradigm: “Hand in hand with the decrease of consciousness required by daily and customary actions goes an emotional value of the omission of such activities and still more the performance of actions contrary to custom” (pp. 224–225).

To understand that, let us think about learning a language for the first time. The first time you hear a word in a language foreign to you it is possible you will not understand it and you will mispronounce it when trying to copy it. How much more inaccurate can we be as ethnographers, then, if we are not immersed in a cultural experience that is familiar so that the daily, unremarkable aspects of the culture can be omitted and the more specialized and unique aspects of the culture commented on? This is one of the reasons I feel I am well positioned to use an ethnographic performance method in uncovering the Deaf leadership style. My commitment to and membership in the community allows me a vantage point that will let me pull the specialized behaviors of leadership into the light without becoming sidetracked by common custom.

Spatiality was addressed in the environment of the salons, which were always a social setting. The next curve brings us to rehearsal, which was in a well-appointed college experimental theater. Deepening the participants’ perception of the seriousness of the project, the performance space provided the metaphor of an apartment building as community and the conversation deepened as room for the audience was prepared.

The next phenomenological curve to address is relationality. The relationship of the researcher to the participants is crucial. As Sapir mentions, “outsiders” often inadequately apprehend the “cultural key” to the form and significance of actions. He says failure on the part of the ethnographer to grasp “native patterning” of forms and significances leads to “unimaginative and misconceiving description” of those actions. Thus, social patterns of behavior “are not necessarily discovered by simple observation” primarily because, as “deep seated cultural patterns,” they are “not so much known as felt, not so much capable of conscious description as naïve practice” (Sapir, 1949, p. 548). Sapir notes that an unimaginable number of subtle patterns of behavior exist that cannot be understood in explicit terms, and so an ethnographic approach to seeing and analyzing a particular aspect of a minority culture is most useful.

Although my dissertation focuses on the process of this theatrical production, I trust the result is an authentic representation of the Deaf community through the metaphor of an apartment building. The production gave glimpses of the lives of the people who lived behind the lit windows in the building. The stories represented were generated by the lived experiences of the participants/actors. The character of the “custodian” of the building, who inserts comments on Deaf cultural history and literature, carried out a dramatic through line. The participants/actors determined how they presented their own stories or their choice of the cultural canon. Dance, song, mime, monologues, and poems were all included. *Windows* was originally produced as a part of the National Technical Institute for the Deaf’s Performing Arts Department 2005/2006 season. The full title was *Windows of the Soul: Deaf Literature in the Context of Real*

Life Stories. The production was also picked up by the Interborough Repertory Theater (IRT) and became the centerpiece for a collaboration between theater companies that hire Deaf theater artists. The week of March 6 – 12, 2006 was the time frame for the New York City Deaf Theater Festival, which was hosted by IRT, and *Windows of the Soul* ran at 154 Christopher Street, Suite #3B for five performances, playing to sold-out houses and garnering overwhelmingly positive audience response.

Specifics of the Methods Used in This Study

The first curve in the hermeneutic phenomenon was simple collection of materials from a broad range of perspectives. In order to better picture these hermeneutic curves, Figure 3.3 shows elements of the five parts of the process, which I used as a structure for this research tool.

Part I: initial data collection and the creation of the script began in May 2005. A variety of approaches was used. The attempt was to stay with the shared experiences as long as possible before shaping a script.

I collected recommendations of pieces of established Deaf cultural literature that lent themselves to theatricality from Deaf faculty members who have taught, written, or published these materials. I also asked NTID students from literature courses to reveal their favorite pieces of Deaf cultural literature and to begin the spiraling hermeneutic circle suggested by Carolyn Kenny during an Antioch Residency in Santa Barbara. I wanted to know what it was they liked about those pieces.

I then returned to these same sources and informed them of the goal of a theatrical production, asking if they would like to write about their own experiences in the form of

monologues or dialogues that could be considered for inclusion in the final production. I then collected and transcribed these experiences. (NOTE: two Deaf independent study students who had written songs also offered their work.)

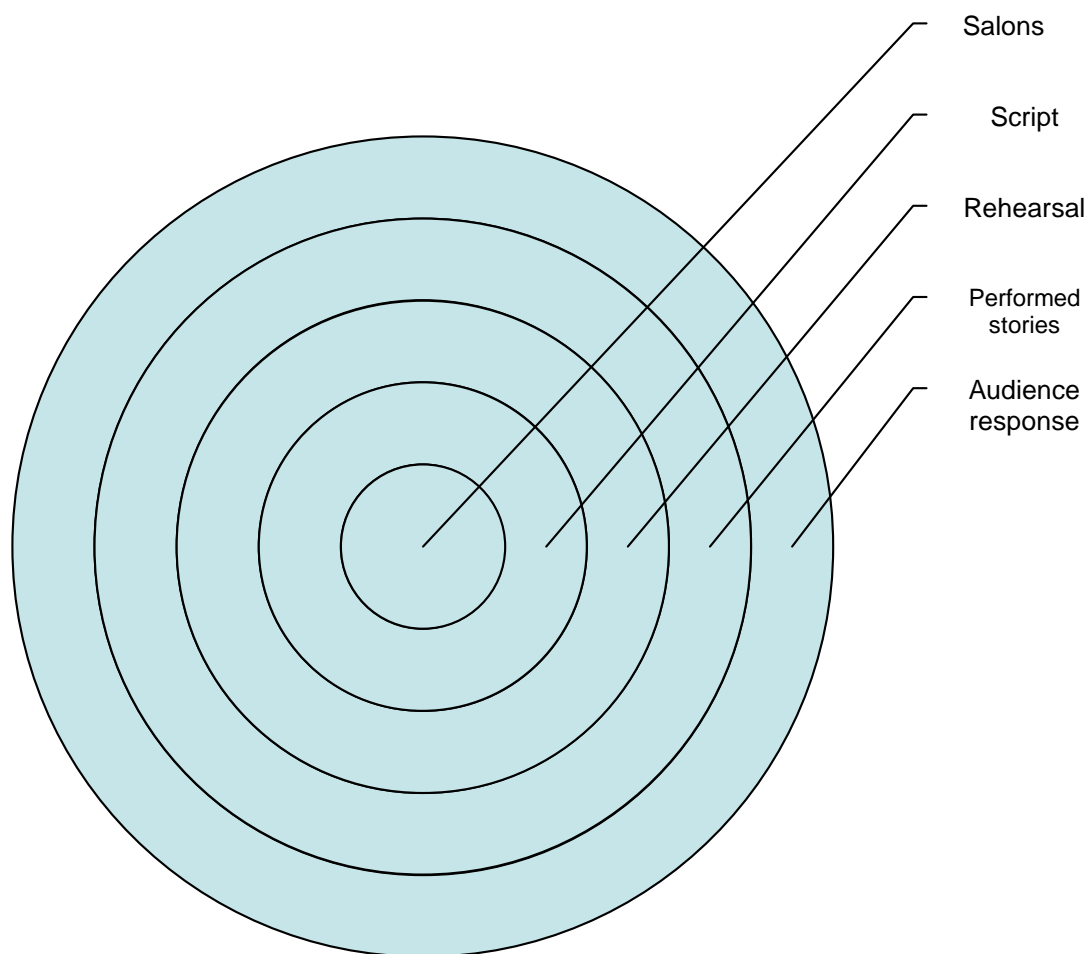


Figure 3.3. Five-part methodological process.

Part II: I next began the hunt for the essence by holding a bi-monthly “salon” through the summer months. The salon was posted to the RIT and Rochester community. The group that self-selected to appear was informed of the research aspect of the gathering and the

final goal of a theatrical production. Those who attended the salon took the collected texts and experiences, read them, and discussed them to explore concepts of meaning, themes, and metaphors. The opportunity to add stories from those who attended the salons was made available through videotaping the readings and discussions. Another activity in the salon setting was a discussion of “community,” “leadership,” and the expression of those observations through movement pieces created through contact improvisational dance techniques. Results were videotaped.

Part III: the materials gathered were shaped into a performable text with the assistance of several colleagues (Deaf and hearing) who have skills and knowledge of Deaf culture, literature, drama, and performance. We then created a structured outline with which to begin the rehearsal process. All materials decided upon required me to inform the creator/writer and gain written permission to use the materials (following standard copyright procedures).

Part IV: auditions were held and the rehearsal process began. We had a four-week rehearsal period, during which time the previous procedure was repeated with this smaller select group. Additions and deletions were made to the text and movement pieces. Artistic staff was consulted as to how best support the actors visually, and unlike many productions the actors had input on designs – I acted as a conduit. The rehearsal process used an approach that encouraged a Deaf “friendly” environment. Sign language was used directly (not through interpreters) and a cohesive ensemble was the goal (rather than a divide between principal players and chorus). Actors invited trusted “outside eyes” into rehearsal for continuing feedback, and student clubs were asked to create their own

“set pieces” (dances or other “stand alone” performance work). Rehearsals were conducted using a repeated structure. See steps 1 – 12 of the daily rehearsal process in the chart below.

-
1. Greetings
 2. Explaining the purpose of the show and warm-up using foundations of Del-Sign.¹⁰
 - 2.1 – breathing exercises – standing in a circle, we breathe together as a group with the imagery that, as we breathe in, positive energy is brought in and we purge negative energy in the exhale. We then share the breath. One person begins by making eye contact and exhaling. The person who receives the breath inhales, changes eye contact, and the process begins until all participants have shared the breath.
 - 2.2 – handshape handoff – standing in a circle a single handshape (for example, the ASL number one, i.e., index finger pointing up, all other fingers curled) is used gesturally in a different way by each person.
 - 2.3 – bonding energy – standing in a circle all participants allow their palms to nearly touch each other and focus on the feeling of warmth and tingles that suggests a transfer of energy around the circle.
 3. Asking questions
 - 3.1 – What did people notice from the warm-up?
 - 3.2 – How should we begin the rehearsal?
 - 3.3 – Discussion of material and personal observations.
 4. Group improvisation on the material (asymmetrical turn taking)
 5. Shaping the work (expressing interest in the actors’ ideas)
 6. Expressing cultural ignorance (encouraging the actors to explain their perspective).
 7. Repeating what was discussed and repeating the physical work on the material.
 8. Keeping the language that the actors used naturally in documenting the dialogue for the script. This is done using Director’s rehearsal notes as well as the Stage Manager’s and Assistant Stage Manager’s rehearsal notes.
 9. Using the actor’s linguistic choices in further discussions on the material.
 10. Creating hypothetical audience response to the work.
 11. Taking breaks for ten minutes every hour allowing for friendly and informal interaction.
 12. Coming together for “notes” before taking leave.

Figure 3.4. *Elements of the daily rehearsal*

¹⁰ Del-Sign is a physical approach to acting using elements of Francois Delsarte’s codified movement techniques from the late 1800’s and the foundations of American Sign Language. I am the creator of this approach and have been developing the concept for the past 10 years through Interborough Repertory Theater (IRT) in NYC.

Part V: performances at the NTID 1510 Theater Lab were sold out and we had to add two additional performances to accommodate the numbers of people who wished to see the show. This was unprecedented. I know of no other show in the last eight years at NTID where additional performances were added to the schedule. The *Canandaigua Daily Messenger*, a local newspaper, gave us attention in the form of an article and a photo in their weekend section. My clinical subjectivity indicates that the production accomplished what it set out to do.

Evidence of audience engagement was in the attendance of the post-show discussions. No audience member left at the end of the show; all wanted to continue to discuss what they had just seen. The need to add more performances to accommodate the lines of people who were not able to get in to see the show indicated that the “word of mouth” reviews of the show were very positive. The reviews were positive enough to fill the house more than twice. Even now, there are people who had wished to see the show who were not able to get in. Several of those people were so motivated to see *Windows* that they came to the performances in New York City, at the Interborough Repertory Theater (IRT), in Greenwich Village.

By creating a production process that is similar to the ethnographic research practice of hermeneutic circles, the gathered data from the process yielded a successful theatrical production as well as rich material revealing Deaf leadership styles. This process allowed me to analyze how the horizons of these circles connect. I spent nearly six months with the interviews before committing them to a rehearsal script and I spent

over three months in the initial rehearsal phase. I had built in reflection time that coincided with an academic calendar. That decision to allow the data to settle and to have time to reflect truly honors the idea that anything perceived is “real.” It was also a decision that allowed the essential elements of experiential consciousness to reveal themselves.

Selection of Participants

The cast list of my dreams read like a director’s nightmare. Each character was an extreme type: a recognizable and well-respected older actor; an eight-year-old outgoing fluent signer who is Hispanic; an openly gay professional Deaf person; and an actor with a cochlear implant who can speak and sign well. If any one of these character types appeared in an agent’s breakdown (a list of characters needed for a production), they would be scrambling for the phone to set up a “specialty call” with the Actor’s Union.

Somehow, I wasn’t worried. I tend to like shows with diverse casts and every time I set up the audition call pessimists feel the need to step into my office to express something along the lines of, “Are you crazy?” You’ll never find those actors here.” So far, both in Rochester and in New York, I have found that if you trust in it they will come. (Ok, I’ll admit that if they don’t come, I do have a few other approaches to casting and I don’t rely solely on the open call.)

Since the initial production was at the National Technical Institute for the Deaf (NTID), I knew I could find Deaf, hard of hearing, and hearing people who sign. However, this is a technical college with a mainly male, mainly white student body. I had no worries. I reserved an audition room and planned the process. There would be three

evenings of auditions where I would ask the actors to present a monologue, a story about their own life, or a joke. I had a volunteer from the NTID Drama Club ready to collect audition forms and keep order. Unfortunately, there had been budget cuts in the Performing Arts Department and a week before the audition no notices had been posted and no audition flyer had been made. Therefore, I contacted every actor I had worked with in the past by e-mail and made a flyer to post all over campus. No volunteers appeared so I did the footwork as well. I have never stood on ceremony when it comes to theater. I'll paint sets, sweep the stage, sew costumes, and do whatever it takes to get the show on the boards.

The first night of auditions brought in nearly half the cast. Actors who worked in the award winning *Emperor Jones* production that went to New York in 2002 came; actors who had been in *Walls*, an original play about 9/11, came; and batches of students from the NTID Drama Club. But no older actors and no kids came. Because of the familiarity of the people who did come, the formality of a normal audition system broke down almost immediately. Normally, as the actors arrive they sign a list, wait their turn, and enter the room one at a time with either a photo resume or, because it is college, an audition form. Many of these actors already knew each other and didn't feel a need for the privacy. The new actors were treated with as warm a welcome as anybody and the whole crew of about 40 people ended up crammed in the audition room, sitting on the floor, on desks, and leaning on mirrored walls – all with hands flying.

So I changed my plan and let the natural exuberance dictate the method. I made an announcement to the whole group. I explained the show and how it was part of a

research project. I told everyone that this would be a play of real life stories and I needed to see that they could play roles that were revealing about private issues: ethnicity, gayness, family problems, and cochlear implants. I preferred they use their own stories for monologues but that prepared pieces from published plays were ok as well as poetry, folklore, or jokes. Finally it came down to, “Who’s first?”

And so it began! The atmosphere in the room was not the competitive air of *American Idol*. This was not a competition at all; it was a community gathering where everyone wanted their friends to do well. The stories were honest, revealing, and heartbreaking; they made me think that maybe my preparation of a script through interview was not the right way to collect stories. The audition could have been a show in and of itself. Immediately in on the process were four veterans. Troy Chapman was a 40-year-old, hard-of hearing. UPS worker who performs in theater every chance he can get. He starred in the production of *Emperor Jones*. Lou Labriola was an Italian Stallion from New Jersey who had worked with me in New York before deciding to come to Rochester to study. His high performance skill level and constant flow of ideas always enhanced the group. Idalia Vazquez had worked for RIT campus safety for the past eight years. I dragged her into a show about Hispanic Deaf artists and she hasn’t left the theater yet. Even with a heavy Spanish accent, she has played Asians, Scottish dancers, and a range of hearing characters in Deaf theater. Joe Fox, president of the Drama Club and recently out of the closet, had also been in shows with me before. These actors became the core group and the foundation of the ensemble. As different as they all were, they knew each other through theater and respected each other greatly.

Several very new actors appeared, nervous and tentative at first, until the core group warmed them up, acted opposite them, and pulled a performance out of them. Holly performed a poem about women's rights in a fluid almost dance-like style. Then, Joe got her talking about her family and background. She is Asian and African-American. Her story of black/white/asian/deaf/hearing family holidays had everyone laughing so hard we were crying. The four first-year interpreting students who appeared around that time were left asking everyone, "What? What's she saying?!" I pointed out to them that the rehearsal process would be mainly in Sign, and although I speak and sign for myself and will voice for others or sign for those who can't, I wouldn't be doing it all the time and they would have to be prepared to be independent and not be upset to be left out occasionally. They all nodded eagerly, hungry for an experience of total immersion in the culture. I let them all in. Crystal also came that night with her Mom. She was hearing, only 15, and didn't have her license yet. Her Mom and Dad were Deaf and getting a divorce. The room went silent as she told her story of being a child of Deaf adults and feeling torn in two by an upcoming divorce. We were amazed at her honesty about the situation, even with her Mom in the room, and she was cast originally as Sharon, the child of Deaf adults.

I started to get nervous about the older character and figured that maybe stars needed to be treated differently. I contacted every well-known Deaf actor within a 40-mile radius of Rochester – Peter Cook, internationally known poet; Terry Harrison; Vicky Norquist; and Dana Gorelick. All had gone to school at NTID and had toured with NTD in the 1980's. I contacted Patrick Graybill, a local actor who is revered as the Deaf

“Laurence Olivier.” Although we have co-directed and worked in the Performing Arts Department together, we are total opposites. He is very “old school” conservative and traditional, and I am risk-taking and avant garde. However, for the role of the custodian he would hit the audience immediately as a believable “custodian of the culture.” But no one wanted to do a show in the smaller experimental theater in the dead of winter for no pay – I wonder why? So I looked past my own front door and dreamed about who would be the ideal person for the role if I could really get anyone I wanted. Dr. Simon Carmel had retired from NTID a few years earlier. He is a folklorist, magician, and trusted colleague with a look like a mischievous Grandpa. He immediately came to mind.

After reading the script, Simon was in and committed to helping on this project; but, he needed airfare, a place to stay, a rental car, and honorariums to live on. I figured if he believed in me and my project enough to take three weeks out of his busy lecture/magician/book signing schedule, I could find a way to get what he needed. My chairperson agreed to his airfare (remember: the department was under strict budget cutbacks – this was tricky!). Another retired colleague, Andrew Malcolm, who had a big house, agreed to let Simon stay with him (remember: this is for three weeks! Not a weekend). And the Drama Club, Interpreting Club, and I came up with \$300 toward the rental car (which ended up being more like \$500). Then, I was on to the schmoozing of the departments. The Professional Development Committee agreed on a lecture (\$200); the Commission on Pluralism had a Black History Month celebration (\$200); the English Department had Simon come into classrooms (\$100); and finally the American Sign Language Interpreting and Education Department took the last possible opening in

Simon's schedule (\$200). Altogether I think Simon did not make any money; I also think he did not lose any either. An added benefit was that at all of these lectures and presentations across campus he was busy talking up the show, too, so the added promotion was a wonderful help.

One last problem was the fact that although we would start rehearsals several months before the production, Simon could only join us in our last three weeks. Technology saved the day however, and weekly videophone rehearsals were scheduled between Simon and I. We later added the other actors, too.

We started rehearsals with everyone but the little girl written as the future of the Deaf community. I asked every colleague for their kids, I sent out requests to the Rochester School for the Deaf, and I hit up local churches. No Deaf kids appeared and certainly not really cute 8-year-old Hispanic Deaf kids! But, providence provides if we can be patient. Every Wednesday morning I run with a group and we all have breakfast together afterward. One Wednesday I was complaining to them about not having a child for this role. Dr. Robb Adams of the Counseling Department at NTID said, "Gee, my wife Nancy is teaching a Deaf Hispanic girl. Maybe that could be your actress." She turned out to be a child born to the stage. Even more fortunate for me was that her Mother and Father – and Nancy (her teacher) – were all willing to do the driving, supervising, and rehearsing of lines that needed to happen with a child actor.

I had also cast a few "extra" actors, people who were very excited and eager to be a part of the project. I wasn't sure how I would use them and I didn't have parts written for them, but I figured I might need replacements later on in the process and they would

be able to move into spots vacated by people with unexpected schedule conflicts, problems with the material, or inability to commit to the process. When rehearsals started, I had 24 actors, 1 stage manager, 1 assistant director, and 2 “non-speaking” actors. By the time we opened, we had 18 actors, a replacement stage manager, an assistant director, and no “non-speaking” roles.

Summary

The resulting performance of *Windows of the Soul* told stories of lived experiences from within today’s Deaf community. The intellectual context of performance ethnography was connected to Norman Denzin’s (1997) notions of performance texts from this perspective: “The researcher's goal is not to put forth something that ‘looks like the truth’ but rather to contrast multiple verisimilitudes, multiple truths” (p. 20). This study used the methodology of having salons, which allowed personal stories to form the initial script material. Those stories were then reshaped to fit within a dramatic context. For the purposes of representing the Deaf community, the metaphor of an apartment building was used. The ways that the lives of those who lived within the building intersect borrowed elements of Brecht’s symbolic use of theater (Brecht, 1964). Color was added to the stories by allowing the actors to enhance the telling with details from their own lives and presenting the work in a forum that allowed the originators of the stories to see and comment on the work created more than triangulation. This honors the theater tradition of encouraging social change established by August Boal (1979). It was also designed to morally move both actors and audience to create a cultural sensitivity shift in awareness. Similar to Ron Pelias’ work in

writing essays about his experiences with ethnographic performance, my own experiences and reactions are included within the chapters as I describe how the script was composed and transformed through the history of its performances. These passages – sometimes written as journals, sometimes written as essays, or even sometimes drawn as artwork – allow the reader to follow the process and see the results in a chronological context similar to my own.

Based on the videotapes we made throughout the process, on my journal and field notes, and on the actor's journals, the script of *Windows of the Soul* depicted instances of performative interaction and discussion. The devising process included the scenes that the actors created, the animation of these scenes as well as the responses to our performances in the talk-back sessions after the shows, and conversations with the actors throughout the process.

My notes and transcriptions served as memory aides, but the script is also partly fictionalized (Banks & Banks, 1998) for ethical, thematic, and practical/writerly purposes. While the details do not always represent precisely what happened, to the extent to which it is possible, acknowledging that all interpretive work is inherently subjective (Clandinin & Connelly, 1994), I have tried to remain true to the substance of our work and also tried to capture the spirit of the interactions the scripted descriptions depict. For example, sections of the script that Dr. Simon Carmel narrated to the audience were never formally scripted; rather they were improvised anew each time they were performed based on notes and using information Dr. Carmel had gathered over time in his own work on Deaf folklore. This proved to be particularly challenging for my

husband, the actor, Peter Haggerty, who had to read Simon's signs in the moment and act the role vocally as a spontaneous improvisation not just interpret it.

My scripted recreations of this work are compilations based on videotapes of specific performances interwoven with details from discussions that arose on various occasions as recorded in my field notes. As can be anticipated, no text can claim to be free of the author's subjectivity (Banks & Banks, 1998). My scripts are constructions, but self-consciously so. I acknowledge that even in my choice of moments to script an interpretive process was involved. Thus, my account of our participatory work is inherently partial.

The script is meant to be expressive and evocative rather than just explanatory. It is a performative text that brings the processes of academic interpretation and representation in closer touch with the actual performative events. My initial series of scripted vignettes, which were later pieced together into a single script, preserves some of its performative quality. It embodies the context and dynamics of the original situations and it preserves some of the authenticity of actor/participants' voices and gestures. The scripts served as an initial level of interpretation for my subsequent interpretation/inquiry.

I combined my interpretation of our performances, my theoretical investigations on Deaf leadership styles, and my auto-ethnographic understandings so I could provide a layered exploration of modern Deaf community issues. This allowed me to re-frame the concept "Deaf community" to include the present generation's own perceptions of their culture and their conflicts. The salon discussions, the theatre work with Deaf actors which included a participatory, performative approach to doing research, and my

interpretation of it present a counter-narrative (Foucault, 1977) that interrupts the “common sense” or taken-for-granted understandings of Deaf community. This approach provided a more complex picture of a Deaf community that remains cohesive despite divisive issues and personalities. My study affirms the potential of theatre as a research method based on the new insight and critical understanding it has yielded (Denzin, 1997; Lather, 1986) for the actors/participants, for our audiences, and for me.

CHAPTER FOUR: RESULTS OF THE STUDY

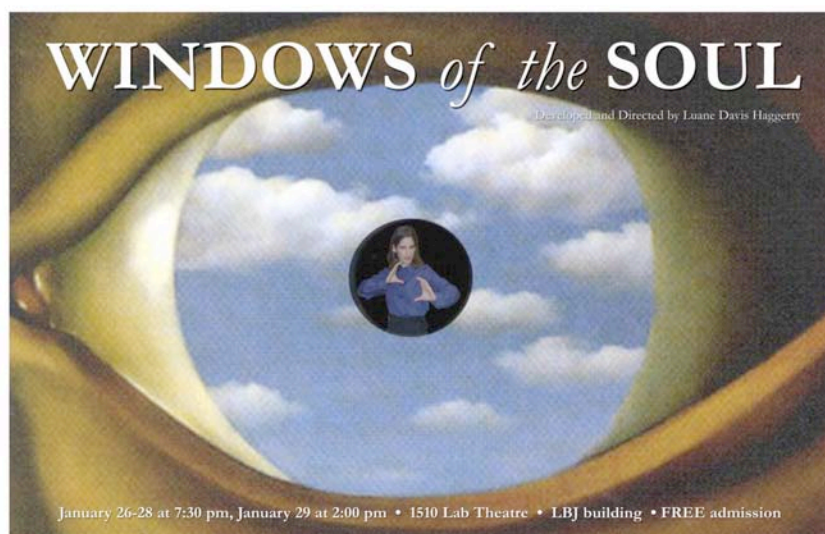


Figure 4.1. *Windows of the Soul* first poster.

According to Charmarz and Mitchell (1997) scholarly writers are expected to keep their voices out of the articles they produce. “Silent authorship comes to mark mature scholarship. The proper voice is no voice at all” (p. 194). Since the community I have chosen to study – the Deaf community – is traditionally seen as having no voice, I find that perspective inappropriate. For my work, I am adopting the qualitative reporting style introduced by Ron Pelias in *Methodologies of the Heart*, which outlines several acceptable ways to report on qualitative research.

Many avant garde innovations in qualitative research have been made by researchers studying minority communities. The traditional approaches overlook cultural differences that a more subjective perspective is able to find and document. In addition, many researchers are skilled at their work but by no means have a specifically theatre-based background. Since my study focuses on the Deaf community and it requires knowledge

of language and culture for even the most rudimentary of studies, and since my strength and professional experience is in the professional theater, I have determined that the best way to guide the reader through this journey is through the use of journal writing, photos, video clips, essays, and manuscript and academic analysis.

This dissertation illustrates the person/professional/political emancipatory potential of ethnographic performance as a method of inquiry. Ethnic performance is the convergence of the "autobiographic impulse" and the "ethnographic moment" represented through movement and critical self-reflexive discourse in performance, articulating the intersection of peoples and culture through the inner sanctions of the identity. (Denzin, 2005)

List of Ethnographic Data

Essay #1:

Narrative Summary of Field Notes January 22, 2005 through March 13, 2006

Script development

Translating raw data into a script

Character circles based on the patterns suggested by hermeneutics

Poster of the show

Essay #2:

The Haggertarian Characters

Rehearsal Process

Rehearsal Script and ASL gloss

Performance Photos

Representative Responses from the Rochester production

Representative Responses from the New York City production

DVD of the performance in Rochester with "extras" of rehearsal footage and interviews with the cast.

A Narrative Summary of the Field Notes for the Production
Windows of the Soul

I began conception of this research project *Windows of the Soul* in January of 2006 in Seattle at the Antioch Residency. My faculty advisor Carolyn Kenny and I discussed several ideas that might be appropriate:

1. *Windows of the Soul*, a production that would 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 were writing their own songs. They planed to record the music and then perform it in sign; and
3. *IRT History*, a project involving my theater company as it approached its 20th anniversary. Reflections and preparations for the celebration could be compared to the changes in the IRT organizational structure that were happening now.

I preferred the *Windows of the Soul* project, but I was afraid it might be too ambitious. Dr. Kenny, however, was encouraging and so the process began.

My first volunteers to participate in the project were members of the National Technical Institute for the Deaf (NTID) Drama Club in Rochester, New York. I had been their faculty advisor for four years and when I discussed my goal of researching Deaf leadership styles through a production, they suggested a community setting since Deaf leadership most often evidences itself within a group. We established the location for the work as an apartment house. Each apartment was to reflect a different part of the

community and to have its own story to tell. A narrator/character would act as a through-line and provide the historical and literary comparison.

As a playwright, it helps to focus the work when you have an established structure to build on. With the structure of an apartment house and each lit window representing a different soul, my muse was sparked. However, I needed stories, real ones, and so I asked my literature students at NTID to write a monograph expressing a personal experience of community. These monographs were written in English, but really came to life when I asked students to record their monograph in video. I could see a long road ahead in the creation of the work, but the approach and the structure seemed strong enough to begin soliciting support for a production.

I then started campaigning for the project to be included in the NTID performing arts schedule for next year. I discussed the idea with several of my Deaf colleagues, most notably, Dr. Matt Searls (Humanities), who liked the idea and offered suggestions, and Dr. Karen Christie (Women's Studies), who was open to the idea and willing to read a write-up of the idea. I was also able to get very helpful feedback on the script development from Dr. Harry Lang (Research). With these supporters, I felt that a proposal for the production to be an official part of the Performing Arts Department season was viable.

The process for acceptance into the season is a long one and fraught with roadblocks. Although many people have expressed surprise that a faculty member's proposal would not be a *fait accompli*, the NTID Performing Arts Department does not necessarily fast-track faculty work. So the regular form for submitting a play proposal

was written and I continued to lobby for support among my colleagues. There had been frustration on the part of the Literature Department that their proposals were often turned down or relegated to the smaller theater, and so I learned to casually discuss the work with anyone and everyone, hoping they would become advocates for my proposal when the decision was made.

As I waited for the NTID Performing Arts Department to decide if they would support the production, I also contacted the Interborough Repertory Theater (IRT) in New York. I am the co-founder of the company, but the theater has been running without my daily input for the last eight years. Again, I did not expect to have the show accepted for production but I was optimistic. Not all of this practical production work and politicking stopped the creative process of writing the play.

When I hit upon a time period for the production, it allowed me to include many of the published works I wanted. I determined that the action of the play would occur over a weekend. One of the basic needs of a theatrical production is a sense of unity of time and place. As I began the process of listening for stories and documenting them, I was able to envision these stories within a time frame of a Friday evening and Saturday morning and in or near a Brooklyn-type of brownstone apartment building.

A third element to juggle was to have the project accepted as an appropriate study for my dissertation. Since my work in qualitative research in general and ethnographic research in specific is unconventional, I was worried that I would get everything in place for a production and then find out that this production wouldn't be acceptable as a dissertation subject. I am not the type of person who makes idle promises and so the

possibility that I would have committed to creating a production that would not fulfill my dissertation needs was very real. How could I work on another project and this one at the same time if Antioch turned down my dissertation proposal? This period of time was very stressful.

I entered into the discussion of who my committee would be and how they might feel about my research project. I was again in the position of seeking encouragement, support, and cooperation for my project, but this time with an entirely different group of people.

By March, I had presented my play proposal to the Literature Committee charged with suggesting a play for next year's season. I hoped that if they would support the idea then the Performing Arts Department would feel it had to approve a project with so many faculty members behind it. However, nothing happens as smoothly as one would like. Other plays by Deaf playwrights were recommended, the decisions for season choices were put on hold, and the Antioch Ph.D. Program could not give me any clear decisions until after my residency in Santa Barbara. Therefore, I turned my energies to continuing to write.

By April, I became a candidate for Ph.D. and my proposal was approved. I wrote the IRB forms for both Antioch and RIT, and with a bit of paperwork juggling and adjustments in both IRB forms, both were approved. I was finally ready to begin the process of collecting the stories. As I continued to work on the structure that would hold these stories, I came across a character description monograph from the early 1600's called the *Overburian Characters*. This led me to play around with the characters in my

own community in a similar way. I wrote an essay titled *The Haggertarian Characters* as I worked on which members of the community needed to have stage representation.

By May, I was informed that the Performing Arts Department had added my show to the production season. Since it was not a show with name recognition and because it was still of unknown quality, it was scheduled at an unfavorable time in the production season (winters in Rochester can get harsh and it was after a three-week Christmas break disrupting rehearsals) and in the least favorable performance space (a theater lab not the theater proper). However, this suited my immediate needs and the smaller production would be more under my control and more easily transportable to New York City later on. I was grateful to have this part of the work supported. A production budget of \$30,000 was assigned and colleagues in the department were assigned to assist with the technical aspects of the show. This was a great help and a lessening of the burden to produce what I would create.

Later on in the month, I was chosen to represent Pen International in Japan. The group that went there consisted of several of my students who write haiku and who had won a contest to visit and perform in Japan. My exposure to the country, the culture, and this group of haiku writers caused me to decide to add haiku poetry to the script and work on a poem for each of the proposed characters that would appear.

By June, all of the paperwork for the IRB's, the dissertation, and the production had been approved and I was free to go ahead. I was worried that gathering groups of people together to have discussions would be hard to do during the summer when so many people would be out of town. However, I discovered that the NTID Hispanic Deaf

Club (HDC) was still in Rochester. I asked them to attend, and several of my neighbors joined us for the first discussion group, which I called salons. We started with theater exercises as outlined in the IRB under rehearsal practice and then settled in for a wide-ranging discussion of whatever topic came to mind. At the end of two hours I asked people to videotape stories, poems, or dances they thought might represent “community” or “leadership.”

Meanwhile, IRT was still discussing the possibility of a production, and to encourage them to work with my idea I traveled to New York and hosted a workshop in my acting technique called “Del-Sign.” This is a physical acting technique using elements of François Delsarte’s codified movement and the foundations of American Sign Language. I have been developing it for over 15 years and many people have asked for further training in the technique. While I was there, we contacted people on the theater company mailing list and invited them to a salon. Nearly 40 people attended a lovely evening at Urban Stage Theater and at a restaurant in the West Village. There was a mix of hearing and deaf, all involved in Deaf theater in some way. I followed the same procedure as before but I videotaped the entire evening.

At the end of June when I returned to Rochester, a friend 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 videotaping was allowed. Board of Education policy forbade it 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 from third

grade to sixth grade. In all, over 30 children participated. Finally, several more salons were scheduled with adults throughout the summer in the form of pool parties, dinners, or barbecues.

I was surprised and honored by the honesty of the stories so many people were willing to tell. Some were personal, intimate stories. Some were even unflattering. I was told it was because of the trust built up by me and because of the Deaf cultural-friendly environment created that people were so free. Nearly all offered to be of help in anyway I might find useful when the full production happened. The salons were so well received that I found out additional salons were being organized – without me!

By August, I started to write the first draft of the script. I let Peter Haggerty and Harry Lang read pieces of it as it appeared. This felt like ethnographic writing as outlined by Ron Pelias and Norman Denzin. I fit the stories into the plot structure previously written and struggled to maintain the integrity of the original flavor of the characters and the perspective. I was surprised that it seemed to be a rather smooth process. I had worried it might end up very patchwork and episodic. I also had to struggle to not be pulled in the direction of the more dominant personalities. I added a section for those who wanted to collect funds to support Deaf people in Afghanistan or spread information about resources for Deaf victims of abuse. I said that everyone could bring promotional materials to have on a table at the performance, but that the focus of the show was not “issue oriented.”

September began the production process and I had to have a first draft of the script to give to the production manager. This was fine. Since I thought I would never be

completely satisfied if left to my own devices, this imposed deadline forced me to just write something that could be used. Since I was not as invested as I might be with a “perfect” script, it left me more open to adapting, adding, and deleting parts as we rehearsed.

Next, I had to provide an ASL gloss of the script. Hearing actors simply analyze a play and interpret the role as they feel. Deaf actors are often in the position of needing to translate everything before they can begin that same process. Translation is a completely different skill from acting, and many wonderful actors simply do not have that skill. Therefore, I wrote out a suggestion of a translation to help them start on the same footing as their hearing counterparts. I also edited the videos of the interviews and created a DVD of “clips” that I intended to use in the order in which they appeared in the script. That way the Deaf actors would have a visual reference as well as a written script. This helped maintain the integrity of the stories. It also empowered the actors to assist the research process.

Our first design meeting was canceled due to budget cuts and understaffing. The Production Manager was overwhelmed. Little did I know that this heralded an ongoing problem with the department production team, and in the end I would be put in the position of having to design my own set and costumes – although the staff to their credit did, at least, carry out the designs I created. This too helped maintain the integrity of the stories since script, set, costumes, projections, and props all supported a single vision.

By October, the rehearsal script was finished and submitted. I also sent a copy to Dr. Carolyn Kenny. The rehearsal DVD was nearly finished. I began soliciting skilled

actors to come to the auditions. My first choice was Simon Carmel, a man who literally wrote the book *Deaf Folklore*. He lived in Florida and I did not think I would have the money to fly him in and house him for three weeks even if he was willing to give me that kind of time.

On November first auditions for *Windows* commenced. Forty-six people attended and I cast twenty. Simon Carmel accepted the role of Custodian and many of the cast members were actors who had worked together and with me before. I cast more people than I actually needed so that if anyone got uncomfortable with the process or had to leave the production, we could cover the roles from within the cast.

By mid-November, I was amazed that rehearsals were going so smoothly. I began the daily rehearsal process with a Del-Sign warm-up. Most of the actors were familiar with this approach to acting and helped the newer folks get comfortable. There was already an ensemble feel to the group – partly because half the cast had worked together in the past. I did not give out scripts immediately; instead, we watched footage from the salons and I showed the actors the real people whose stories they would be portraying. Their initial exposure to the material was in Sign Language, not in English. Once they were given the script (written in English and in an ASL gloss) and a copy of an edited DVD of the interviews, they were off book in three days. The familiarity with each other, the material, and the first exposure to the characters in sign language all seem to have contributed to a fast pace for the first steps in the rehearsal process.

After Thanksgiving, however, reality set in as problems started to occur with the production. For example, the actress playing the role of Janice Ryder identified with the

character too closely and did not like being perceived as a “hearing thinker” (Uncle Tom). She was not creating a “mask” or persona; instead, she was not acting at all. She just played the lines as if she were actually saying them. In future rehearsals she would have to begin to act or she would not be able to protect herself enough to do this role in public. I also noticed others who I had cast in roles closely tied to their own personalities were doing the same thing and I wondered if they would need to drop out before we finished.

On the positive side, I rehearsed with Simon via videophone. I had never used one before and it was incredibly easy – telephones are definitely on the way out! Several cast members joined me for my weekly videophone call to Simon. This helped since they ran lines together and saw alternative sign choices. This helped make the flow of dialogue more natural once Simon joined us.

In addition, I had virtually become Simon’s agent around RIT, and that turned out to be an unexpected boost for the production. In order to accept my offer Simon needed plane fare from Florida, housing, a rental car, and an honorarium. I got Joe Bochner (my chairperson) to find the plane money. Next, I got Simon several honorariums to do lecture gigs around campus on his book. This meant coordinating different departments and agencies within RIT. The American Sign Language and Interpreting Education (ASLIE) Department, the Commission on Pluralism, The Professional Development Program, and the NTID English Department all requested Simon to give a presentation (for which they paid him). This benefited the production by providing our star with income and by functioning as a virtual promotional tour around campus for the

production. We were getting requests for reservations before the show opened, which is not how the box office was used to running the experimental theater lab space. Generally, it is first-come first served for the lab theater's seventy-seven seats; however, this time there were entire classes that wanted to come as part of their course work.

By mid-December, there was still no set or lighting design for the show and we had already blocked and rehearsed both acts. Therefore, I designed a simple setting and gave it to the designer, saying, "This is what the show has been blocked on." The Chairperson was handling the problem (sort of) and I trusted something would emerge; but it was odd that the standard hearing cultural model of collaborative work that happens in any theatrical production between the design staff and the director was completely non-existent. I guessed that the reasons probably had to do with budget and personnel cuts, but even still, I knew the standard structure would not be very strong if one person did not do their part. When that happens the entire project is often foisted onto the shoulders of the director – which is what happened here. I did, though, have help from unexpected places that filled in the gaps. For example, I arranged for a lobby display by contacting the architecture department for help. A colleague in this department, Jim Fugate, stepped up and had his class build a three-dimensional house with a window (see figure 4.2).



Figure 4.2. Jim Fugate’s architecture class built the lobby display. This is an example of how the play community extended to more than those directly involved in the production process.

The photography department (Mark Benjamin) took all of the headshots and publicity shots and created the poster. One actresses’ mother (Yolanda Santana – Jasmine) had a contact at the *Rochester Democrat & Chronicle*, the city daily newspaper, so we had a lead on publicity. I provided a lot of the specific costume pieces needed – particularly for the running scene – and I supplied props. Therefore, in effect, I manufactured the collaborative process almost alone. Of course, that process should have been in place and should have been created with much more help from other team members. However, to make things work, I became a one-woman collaborative, doing far more than just the writing, directing, and researching. Because of this, in many ways the production work and the fundraising became overwhelming.

In contrast to my one-woman collaborative and the dysfunction of some areas of the Performing Arts Department, the Deaf model of collaborative work functioned better than I had ever seen it. When I was wise enough to ask for help, everyone jumped in as

their skills and strengths were called for. One actor helped with publicity, several cast members helped with props (they cooked the food for the second act block party themselves) and everyone worked on fundraising to help bring the show to New York. Moreover, the rehearsals themselves were still going very smoothly.

During the three-week break that the academic calendar imposed, several problems with the actors needed to be addressed. The actress that I was previously worried about was still not doing well in the role of Janice Ryder. However, the cast came together and a different actress took over the role. She did not have a cochlear implant and so separating herself from the character was easier. The actress who had to step down did so with grace and without tears. We had one run-through before facing a three-week hiatus. (The RIT academic calendar insists on a three week Christmas break, and since so many of the cast members did not live in Rochester, we were all on hold as well. I hoped we would return in January, rested, relaxed, and not back at square one. Simon would be with us and I anticipated ten full days of rehearsal before we hit tech week.)

Nevertheless, over the break an e-mail forewarned of more difficulties than I had prepared for. One cast member decided to leave the show. This caused some trauma when we began to rehearse again in January. However, since I had cast more people than I actually needed, I was able to blend two roles into one and didn't have to add any new people. Had I not been able to do this, I would have had to deal with a new dynamic in the process, something that I did not want at this point.

I prepared as best I could but when we all returned for rehearsals, I found out that three more actors had left the production. However, when I went to the first rehearsal and discussed it, the actor who had stepped down from the role with a cochlear implant was happy to do the role of the person who uses hearing culture to their advantage. The Stage Manager took on the role of the Hispanic girl whose best friend has a cochlear implant and an actor with a small role was willing to take on the role of the “CODA.” We were once again fully cast and rolling without adding anyone new to the process. However, we did need more time because of the changes so I added Saturday rehearsals.

We had a “dry tech,” which meant running through all of the technical lighting, the sound, and projection cues without the actors. This rehearsal went as smoothly as these things generally do – five hours for a two-hour play.

However, opening night our child actress was sick and we got word that she was not coming only a half hour before the show. The audience had already begun to arrive. One of the Assistant Stage Managers who knew the role went home to get clothes that looked child-like and she literally stepped in at the last minute. “God bless Beth Applebaum!” was all I could say. Opening night went smoothly and the audience’s reaction was extremely positive. We had a sold-out house.



Figure 4.3. *Windows of the Soul* performance photographs.

The production ran successfully to sold-out houses. The last performance turned away over 40 people. Interborough Repertory Theater (IRT) accepted the show for a March production. *Windows of the Soul* would now be a part of the NYC Deaf Theater Festival that IRT put together. Audience members contributed money to help bring the show to New York and response was very good. The cast was high with success.

The following responses are from the after-show talk-back sessions videotaped nightly:

“It reminds me of *Our Town* by Thornton Wilder or *A Chorus Line*” – Bob Panara, NTID Retired English Professor

“I didn’t want it to end – I want to live in that building” – C. Cogswell, NTID student

“It’s important that people with cochlear implants were well represented – I was very impressed and pleased with how my story was used.” – Mary Karol Matchett, NTID Counseling Department and contributor to the script

“I had no idea how important it was for me to learn sign language. I want to know that my daughter can talk to me when she becomes a teenager. I’m starting Sign Language classes next week.” – Carlos Santana, Father of Yolanda Santana (actress)

“It should be called *Avenue D!* and taken to Broadway” – Dr. Jerry Argetsinger, NTID Creative and Cultural Studies Department

“I felt embraced and engaged, I can’t wait to participate more in the Deaf community so I can become a member.” – Holly DeGloma (ASLIE, interpreting student)

“I liked seeing people like me on stage. I’m Deaf but even the Deaf shows around here make me feel like I’m not the right kind of Deaf. This show I can own!” – Corey Jordan, NTID student

“The feeling of looking into a mirror that reflected another mirror that reflected me was weird and exciting when I watched the parts of the script that were taken from my life. It was better than I imagined – very powerful to see my voice on stage.” – Lamar Ray, ASL Instructor and contributor to the script.



Figure 4.4. Cast of *Windows of the Soul* on opening night in Rochester (Beth Applebaum is kneeling center)

We met a few times in February to keep the show fresh. Simon Carmel continued in his role, Yolanda Santana continued in her role, and since they were the hardest to cast due to age range, I felt we would be all right. However, as the date drew closer more problems

arose. Three of the voice actors left the production. I replaced them with New York City professionals who were able to do a role in four rehearsals. Then, the equipment and set pieces disappeared. It took two full days of labor to re-collect them. Notwithstanding all of the problems, we got ready, packed up, and drove to New York on time on March 5, 2006.



Figure 4.5. The New York City cast of *Windows of the Soul* on Christopher Street. [photo by Peter Haggerty] Left to right, top row: Jamila Assaf, Holly Dzimidas, Julie Mason (stage manager), Maxwell Lance (replacement for Karrieh Norman), Becky Randall, Luane Davis Haggerty, Jonathan Fluck, Simon Carmel, Kori Schneider (role of Debbie), Wesley Williams (new voice actor), and Kate Haggerty (new voice actor); left to right, bottom row: Idalia Vazquez, Joe Fox, Eileen Thorsen, Dan Bugosh, and Sam Hemphill (running crew).

The cast was very dedicated and accepting of the new ensemble members.

Rehearsals took off. I made small changes to the script based on some of the Rochester feedback and we had sold-out houses again. Notable members of the New York City

Deaf community attended and gave very positive feedback. We returned to Rochester about 4:00am (yes, true!) on Monday March 13, 2006.



Figure 4.6. The last “salon” held in the Dyer Art Gallery, Rochester, New York.

Translating Raw Interview Data into a Theatrical Script

Step One – I struggled to identify the main characters needed and the best stories from those I had collected, i.e., those stories most appropriate for dramatization. I began by creating the structure of a character wheel.

The characters and the stories that I thought had the most dramatic potential at this point were:

1. (Mary Beth) hard of hearing friends – one gets a cochlear implant and “pities” the friend who doesn’t have the surgery.

2. (Mary Karol Matchett) family of five all get cochlear implants.
3. (Lamar and Debbie) African-American Deaf man marries older white hearing interpreter.
4. (Monica Violante) Hispanic girl refuses to clean boyfriends bathroom – “not cheap” monologue.
5. (Nicolo Artese) didn’t want to socialize with Deaf but once I got into the community I became proud of being deaf.
6. (Brian Strother) no tips, use your friends, circumvent the system – the ten rules of rebelling against the hearing majority.
7. (Mark Harrison) a common language between deaf and hearing is running.
8. (Jarret Mitchell) no barriers in an all Deaf world – move to Deaflandia starting up in South Dakota!
9. (Melissa) being 5 years old in a hearing world – assumptions about hearing people/assumptions about Deaf.



Figure 4.7. Rehearsal photos from Windows of the Soul, November 28, 2005.



Figure 4.8. The Del-Sign warm-up.



Figure 4.9. Our backstage crew.

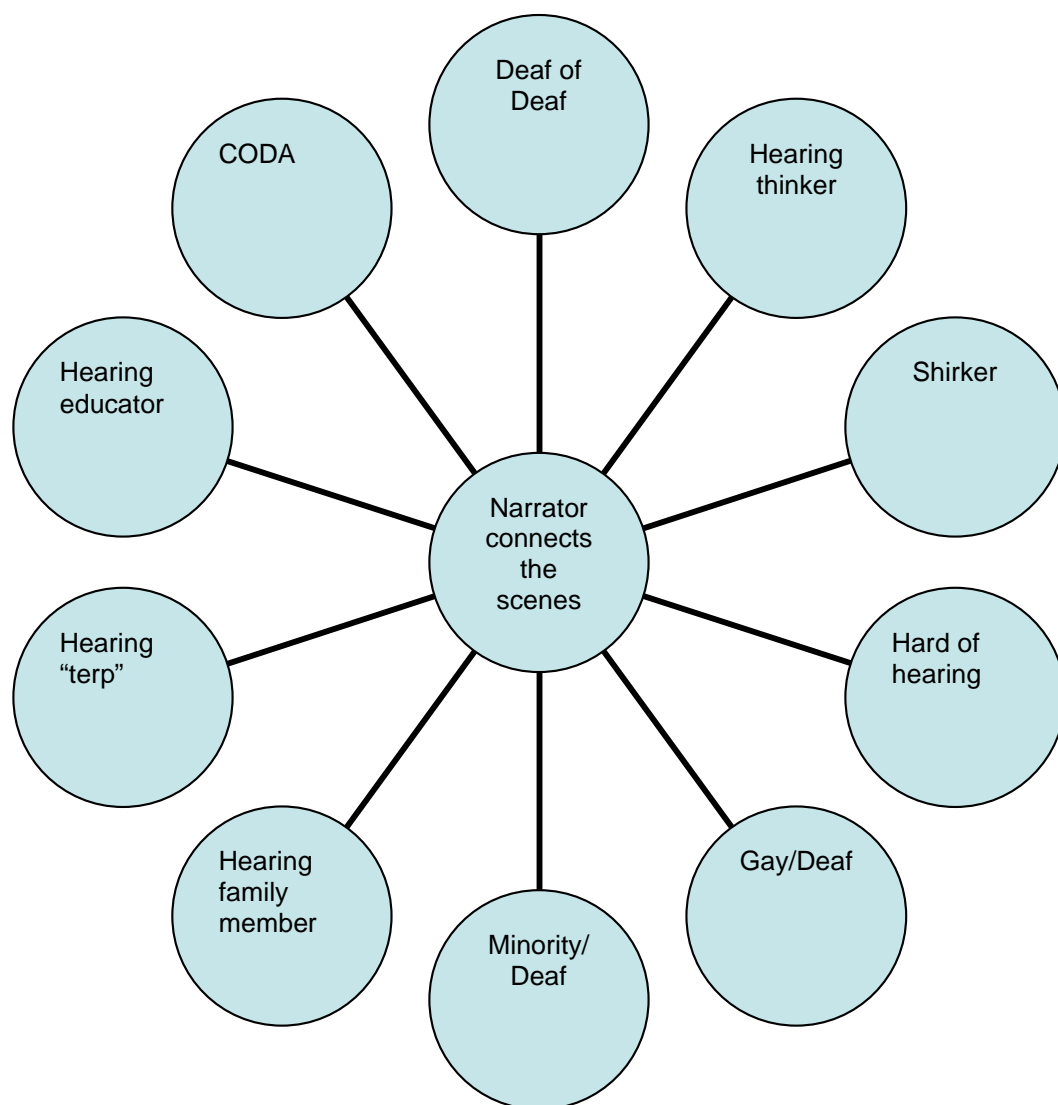


Figure 4.10. The main character types in the Deaf community.

Transcription of writer's journal – Notes on how to build the stories into a script

(Cochlear implant hearing thinker and Deaf of Deaf)

Skit #1 hard of hearing friends argument about cochlear implant (Mary Beth). The girl with the cochlear implant lives in apartment #1A

Skit #2 – the girl in apartment #1A takes her garbage out, the door closes behind her. She doesn't have her keys and can't get back into the building. The Deaf militant guy from apartment #2B comes out and teases her about not letting her back into the building until she tells him what she needs in Sign. He asks her to go with him to see a friend perform and she accepts.

(Gay Deaf and Afro-American Deaf drummer-musician)

Skit #1 – gay Deaf complains to custodian about the constant vibrations running through his floor in apartment #2A. The custodian tells him about the drummer in #2C – discussion of music as a “Deaf” thing.

Skit #2 – dance/music number with African-American dance and drumming in apartment #2C. The performance is stopped by a doorbell (light flicker). The gay neighbor has come to complain. What is more annoying: an anti-deaf gay lifestyle or music? The gay neighbor stays to watch the rest of rehearsal.

Skit #3 – The gay neighbor gets the drummer a performance gig at the block party and the deaf/C.I. couple come to see the show together.

(Shirker, hearing spouse [Debbie], interpreter, hearing educator)

Skit #1 – early morning running group gather on the front stoop of the building. 7am they are tired and stretching, know each other well – they run every Wednesday together. As they begin to jog hearing spouse teases shirker about not leaving a tip when they went to a restaurant recently. Shirker gives his ten rules of rebelling against the hearing majority.

Skit #2 (Add African-American Deaf spouse)

They end their run and go back to apartment #1B for coffee that the Deaf spouse has prepared – the story of Debbie and Lamar.

(CODA and hearing parent of deaf child)

Skit #1 – hearing parent has asked to meet with her Deaf child's teacher because of lack of progress in school and discipline problems at home. The teacher has been putting off

this meeting and finally agrees to meet her for lunch at her home – apartment #1C. The hearing parent talks first about difficulties, what she wants for her child – conflicting advice from family, doctors and the deaf community. The teacher reveals she is a CODA and shares some of the same experiences but in reverse from the child’s perspective.

Skit #2 – the CODA performs Ella Mae Lentz’s “To A hearing Mother”. Invites the mother and her child to the block party to begin to expose the child to more of the Deaf community.

Skit #3 – mother doesn’t sign and is afraid to go to the party. She admits this to her child and promises to learn sign language.

ACT TWO (insert all Skits #3 outlined above into this act)

Block party – baseball game, CODA divorce story

Ella Mae Lentz “Baseball”, story from NTD’s play *My Third Eye*, Clayton Valli’s “Dandelions”

Performance to benefit Deaf in Iran/Iraq/Afghanistan - Hurricane Katrina(drums and dances)

Mary Karol Matchett’s family in the news

Definition of “Deaf” monologues

Rain storm

Final words about community.

Who lives in which apartment in the building and their backgrounds:

The apartment building

1240 Flournoy Street (named after the 1887 proponent of Deaflandia, J.J. Flournoy)

First floor –

#1A – Janice Ryder (name of a character in *In This Sign* a novel by Joanne Greenberg) 30 something single professional woman. Daughter of hearing parents with three hearing siblings went to mainstream schools. She admires deaf people and is intrigued by Sign (she is conversational) but has often been told that she isn't "Deaf" and doesn't fit in. She has had success as a computer programmer for a large corporation in the hearing world, but it is a daily struggle and she believes that she would achieve more if she could hear. She can be defensive.

#1B – Custodian – narrator/magician.

#1C - Jasmine and Marissa Garcia – Jasmine is a 6-year-old Deaf girl getting ready to start school in the fall. Marissa is hearing and works as a nurse at the local hospital. Her husband is hearing and is a National Guardsman gone to Iraq.

Second Floor –

#2A – Mathew Brennen – mid-twenties gay graphic designer/photographer. His parents divorced when he was young – he believes it's his fault because his Dad couldn't handle his deafness. He hasn't seen his father in years and is still very close to his mother (an interpreter).

#2B – Al Berkowitz (Al B.) – 30 something single, He is a gourmet chef at a local restaurant. He has one brother and Deaf parents and went to a residential school growing up. He graduated from Gallaudet University. Is very open, funny, and confident.

#2C – Norman Michaels ("T" sign for tribesman) – African-American drummer/poet works during the day at UPS in the warehouse.

Third Floor –

#3A – Debbie and Lamar Comstock – (their niece, Sharon, an 8-year-old hearing child of Deaf parents is visiting for a week).

#3B – Eliza Yee – mid-twenties, hearing teacher of the deaf. She is single and is the only hearing person in her family. Her parents are still together and live in a nice house in the suburbs. Roommate Jessie Hodges – Hispanic (Black?) Deaf avant garde writer/poet has a day job writing sales copy for an insurance company.

#3C – Brian Jones – early twenties, dropped out of the local community college (blames it on the interpreter), has never held a job for more than three weeks. Has little or no contact with his hearing parents ("they don't understand me") even though they still send him money to live on.



Figure 4.11. The cast of *Windows of the Soul* during the daily warm-up before rehearsal.

The Haggertarian Characters

written with inspiration from *The Overburian Characters*
by Sir Thomas Overbury

These sketches of characters who appear in the Deaf community across ethnic and national lines were inspired by the *Overburian Characters* by Sir Thomas Overbury originally printed in 1614. I used this exercise to begin the construction of a play that would give glimpses of the Deaf community titled *Windows of the Soul*. The characters were developed through several “salon” type meetings with Deaf actors and were

developed in-depth through my own observation of these characters. They were broad strokes and may be somewhat stereotypical at first glance as is true of the tradition in literature of writing character sketches.

Leo Jacobs in *A Deaf Adult Speaks Out* (1974) originally identified nine categories of the deaf community:

1. average deaf adult
2. prelingually deaf adults from deaf families
3. other prelingually deaf adults
4. low-verbal adults
5. uneducated deaf adults
6. products of oral programs
7. products of public schools
8. deafened adults
9. hard-of-hearing adults

The descriptions of these characters were not of individuals but of groupings, and some of the groupings were based on hearing educational categories. Nearly 30 years have passed since Mr. Jacobs outlined his perspective on the categories of deaf people in the community, and naturally the shape and face of this community has changed, as is to be expected in a living society. The educational system has also shifted. The Americans with Disabilities Act (ADA) is in effect, and segregation is no longer tolerated. (Note: Gallaudet only started accepting African-American students in 1968). Therefore,

although I kept an eye on the original categories created, I hoped to update and flesh out these categories into more contemporary characters.

As a hearing member of the community I expected that my explanation of these characters might occasionally be offensive. I was attempting to write as truthfully as I knew how and I offered the limits of my natural bias as a hearing person and the limitations of the process of creating these sketches through discussion and observation as my apology and excuse. I believed, also, that perhaps these sketches could be used as a jumping off point for a more informed discussion of this nature.

The first character sketches written independently of any theme are from the Greek writer, Theophrastus (373 – 284 B.C.). His writings inspired Joseph Hall, who wrote the first collection of English characters in 1600. These sketches inspired the character sketches prefixed to the comedy *Every Man Out of His Humour* by Ben Jonson in 1608. I believe that the standard inclusion of a list of characters in a dramatic manuscript is one of the modern manifestations of this exercise. Joseph Hall's sketches are also credited with creating the tradition of the satire and epigram grafted onto the stock of English literature in general. The descriptions of types are, of course, found embodied in many even earlier works in English literature. But for the purposes of this work I used this process as a way to go back in literary tradition to form the rough shape which would hopefully lead to creating more three-dimensional characters that would have specific context and relationship in a completed dramatic script.

This creation of characters was done in broad strokes. As Leo Jacobs originally noted, characters emerge in groupings in the Deaf community and not individually as I

was attempting to do. It was also expected that these characters would not represent actual individuals since real people are infinitely complex. However, for dramatic purposes these sketches served the function of primary colors with elements able to be mixed, matched, and blended to create the complex characters necessary for dramatic representation.

The Politically Correct “Honorable” Deaf Person—Leading Player



Figure 4.12. Lou Labriola as Al B.

This person ideally is born deaf to Deaf parents. Even more ideal would be if this person is third or fourth generation “Deaf of Deaf.” They are clear on their heritage and identity, valuing their connection to the Deaf community above cultural, ethnic, and sometimes even national allegiance. Although this person can be found at any age, they are most likely to be self-realized after graduating from college and so should be represented no younger than 23 years of age. The stereotypical character of this type would be in their 30’s.

At the present time, this person most often appears as a white, college educated professional who prefers to use American Sign Language and avoids using spoken English, even if he is able to speak clearly and comfortably. They can often be found in academic or arts-based environments. This person also avoids the use of hearing-enhancing technology. They proudly show disinterest in any level of hearing aid or hearing device and publicly abhor and revile the practice of surgical cochlear implant. They are, however, on the cutting edge of communication advancements in technology. The use of pagers, e-mail, videophones, closed captions, internet and other communication aids is embraced whole-heartedly.

This character prefers to focus energy on and spend time in the Deaf community and reluctantly enters the “hearing world” for purposes of work or political lobbying. This person strongly feels that only a very special few are the actual body of the Deaf community. Other deaf people who prefer alternative Sign Language styles, who self-identify as male/female or as having an ethnic/racial background and who see their Deafness as only a small indicator of identity are viewed as un-evolved, self-hating, and wishing to be “hearing” or other. This character approaches others who are only physically deaf with pity or condescension. Their goal is to “turn” the non-embracing deaf person and help them realize priorities, re-calibrate their self-identity, and embrace their physical deafness as a spiritual and intellectual advantage. In its most extreme, this character can appear to be almost evangelical.

This character becomes evident in two main behavioral patterns: Character “A” maintains their ownership of Deafness as a culture internally and only reveals his cultural and

political views when genuinely asked. This person speaks and signs when necessary although they prefer to use only American Sign Language most of the time. They are open to new experiences, curious about other cultures, and have a strong self-identity and self-esteem. Character “B” maintains his ownership of the Deaf culture publicly. They refuse to even mouth English words, avoid any signs that are remotely English-based, and dislike anyone who is different. Hearing people are suspected of discrimination and a separatist lifestyle is preferable.

The Shirker—Villain or Comic Relief



Figure 4.13. Jeanna Rebecca Randall as Brianna.

This character is the bane of the Deaf community’s existence. Historically, this character is found in Deaf literature as the “peddler” or beggar. With his hand out and his Sign Language ABC business cards at the ready, he felt able to fool the hearing community into giving him a free living, much to the embarrassment of the majority of hard-working deaf people. This character trades in hearing world pity. This character can be found at

any age, although age can be a good teacher and many are most easily seen when they are late teens or early twenties.

At the present time this character, most often American from a privileged background and upbringing, uses Pigeon Signed English (PSE) and calls it ASL. This character rarely holds a job and sustains himself by living off the generosity of family members and Social Security Insurance. These characters are often found in supported environments, such as a college, a rehabilitation center, or a vocational training environment. This person uses any technology that can be accessed for free. Hearing aids, surgery, communication devices – anything goes if it can be gotten free or cheap. This character is notorious for never leaving a tip, and even when borrowing equipment, goods, or services, it would take a blunt requirement for reciprocation in order to have an equal exchange. This character is manipulative and has no ethnical or political boundaries – whatever works to get ahead or to obtain what is desired is acceptable.

When this character is given help, they often revile and disrespect the assistance, believing that those who are able to be manipulated by pity are foolish and deserve to be taken advantage of. When this character is confronted by others in the community as lazy or a burden, they charge their own community members as being egotistical and superior. This character prefers to spend time in the company of people who are easily dazzled by their charm and manipulations. They target either people new to the community, like student interpreters and social workers, or they target softhearted and compassionate members of the Deaf community and family members. When those who they surround

themselves with reach saturation and are unable to continue to support this person, they are thrown off with a variety of excuses that blame the victim.

This character is evidenced most clearly by the individual who blames others or who blames discrimination when things don't work out to their liking. This person is very creative in the ability to find excuses for bad behavior and broken commitments.

Character "A" will never (or rarely) put the letter "s" to his chest in apology and will make it clear that the apology is insincere if he is forced to do it. Character "B" constantly says "I'm sorry" in perfect approximation of sincerity, but never changes his behavior or spends a sleepless night in regret.

"Honorable" Hard of Hearing and Ethnic Minority Supporting Character—Comic Character



Figure 4.14. Troy Chapman as Lamar, Jamila Assaf as Jessica, and Karrieh Norman as "T."

This character shoulders the burden of the double minority. As is true in characters of any type who struggle to span two worlds, like immigrants crossing class barriers or

economic barriers, this person often believes that they must prove himself or herself better than the person who naturally fits into the setting. This person struggles to maintain his or her own moral and ethical base while holding the desire to advance in the world. In the Deaf community, ethnic minorities are often encouraged to compete in a hearing environment. Their families are already bi-lingual in spoken language and often do not learn much sign language; they are frequently kept at home and educated in a mainstream environment. They often evidence through action the expectation to have to work harder than everyone else does in order to achieve the same level of success.

At the present time this character is often African-American or Hispanic and sees their deafness as a minor piece in the puzzle of self-identity. This character is often found in environments that are ethnically in sync with their own racial background. Both African-American and Hispanic deaf persons are comfortable with music and dance and are not hesitant to express themselves in broad physical and vocal ways. These characters reside in a surface acceptance from both hearing and deaf worlds but find themselves daily in situations that offend. Hearing friends try to joke with them about Sign Language and deaf culture and deaf friends accuse them of trying to pass as hearing or not being “deaf” enough.

Multiracial or multicultural individuals may find it economically advantageous not to advertise their backgrounds. Mixed people should identify the way they want.

(Mireya Navarro, “When You Contain Multitudes,” *The New York Times*, April 24, 2005)

This character has found that advancement educationally and with employment is to emphasize the part of their cultural heritage that reflects the preferences of those in

power. It is a point of pride not to take SSI and to maintain economic independence – even with a job well below their class and educational level. The conflict of being a part of two cultures and not fully accepted in either can result in relatively low self-esteem. This character often evidences himself as mainstream educated, tolerant of cultural differences, and able to use a wide range of communication styles depending on the situation. Preferred method is to speak and sign using a street-wise style of Signed Exact English (SEE) full of slang and self created signs. When with deaf friends they will switch to ASL; when with hearing friends they will switch to voice and minimal sign. Of note is that while this person is public speaking there is a real dislike of signing only and having an interpreter voice. It is understood that this method is more formal and more acceptable in mixed company, but the desire to maintain their own “voice” politically, ethically, and morally is contained in that physical symbol.

Variations of this character include a lower-class (or extreme upper-class) white person who is kept out of Deaf residential schools due to financial reasons (or over protection) and lives in an all hearing family that is actively in rejection of deaf community, Deaf culture, and Sign Language of any sort. This character chooses to use speech even if his words are unintelligible and refuses to sign even if they know signs. They are usually academically competent but socially immature from lack of interaction.

In the most extreme variations on this character, this person might not have had access to either sign or spoken English for much of their childhood, which results in a sense of extreme isolation and self-hatred, and renders them nearly non-functional in society. The extreme opposite is also true in that they may have been raised as the only deaf person in

an all hearing family that embraced Deaf culture and sign language, resulting in a personality similar to a deaf child from a deaf family.

Hearing Child of Deaf Adults (CODA): Supporting Character—Tragic Figure



Figure 4.15. Crystal Campbell originally rehearsed and informed the role; Holly Dzimidas took over the role of Sharon in performance.

This character shoulders the burden of being born “the other.” Imagine a white child born to Black parents and the initial confusion of cultural contradictions, the innocent but wounding comments of outsiders (often only heard by the child), and the struggle of the child to become a member of and to embrace a culture that will never fully accept him.

That is the internal conflict carried by this character. Although this person faces many of the same conflicts as a multi-cultural Hard of Hearing person, they are never fully able to set foot in both worlds. With family they are easily Deaf culturally and in communication method, but with the rest of the world they are expected to take their place in the hearing world. No residential school or deaf class opportunities to mingle with children from their

home culture are offered. Close friends tend to be the children of their parent's friends and are met and interacted with in fits and starts rather than in daily contact. They are often embarrassed by their parents in front of their hearing friends from school and grow up attempting to "protect" their parents from the harsh misunderstanding of the hearing world. This need to protect the parent causes confusion and conflict that never resolves itself.

At the present time this character either leaves home for college and never really returns or joins the Deaf community in service as either an educator or, in the majority of cases, an interpreter. They often evidence a defensive exterior, and are angry, expecting to be held at arms length by both cultures. They resent the seemingly easy entry into the community by hearing people who study to be interpreters and, when in the environment of other interpreters, constantly need to establish their superior connection to the community by denying other's sincerity, understanding, and depth of knowledge. Those other interpreters never know the truths and hardships of the CODA and yet the Deaf community often puts CODAs in the same class. There are many stories of CODAs who are asked to interpret for a parent's medical exam or during divorce proceedings by insensitive hearing authorities – similar to stories of children whose immigrant parents never learned English.

These characters often choose deaf environments over hearing environments and yet hold a bit of the hearing community close. For example, this character may know trivia and lyrics to all of the popular music surrounding them. There is a wide variation in educational background of CODAs – the first type may have little or no education

beyond high school and studies in interpreter training are done with very little work, knowledge resting in experience rather than scholarship. Others are highly educated, and the education is used as a weapon of defense against charges of being part of the “deaf and dumb.” Due to the conflicted nature of their environment many CODAs seem more isolated than the deaf are in the general hearing perception of what it is to be deaf.

Hearing Interpreter—Minor Supporting Character



Figure 4.16. Patricia MacAllister, Scott Christian, and Danny Maffia played the hearing neighbors to the Deaf community.

Traditionally, this character comes to the community as an adult who has been moved or inspired by contact with the community in some way. Several mention friends, but many are brought into contact through church or because ASL is a “pretty” language. As the Registry of Interpreters for the Deaf (RID) directory shows, most are female and many are extremely conscientious and hard working. Their profession becomes a source of pride, and their identity is rarely contained by a 9:00 – 5:00 work schedule.

At the present time this character is often overzealous and could quite possibly be diagnosed as co-dependant. They are do-gooders who can become evangelical at the most extreme, empowered by their belief that God has directed them to help those less fortunate. They are vehement about issues in the community that are divisive and tend to be more pro-Deaf culture and community than those who are deaf (similar to a born-again evangelical). There is no room for gray in their black and white understanding of the gap between the two cultures. To them cochlear implants are bad, teachers of English to the deaf are oppressive, ASL is the only real language, and the other communication styles are symbols of historic oppression. This character secretly believes that they know more about the language and the culture than deaf people do.

Most interpreters have had a college education and think of themselves as middle class, although interpreting (for the most part) is still a freelance profession and regular paychecks with insurance coverage can be hard to find. This character evidences himself as artificially cheerful and rigid. Those who disagree or approach the community in a different way are suspect and they often feel they are not just advocates but protectors. This leads to a defensive, harsh approach to the uninitiated hearing person who is unfamiliar with the “rules” of the culture and can even backfire onto the deaf person who is not as culturally Deaf as the interpreter thinks they should be – deaf people who speak and sign are confusing and those who use the telephone are an anathema to this character.

Hearing Spouse—Minor Supporting Character



Figure 4.17. Eileen Thorsen as Debbie.

Traditionally, this character has been a member of the deaf community for most of their lives. They are conversant or fluent in both spoken English and Sign Language. Due to the fact that they are called upon by the majority hearing world to serve as impromptu interpreters they tend to maintain a low key profile and at times will not even identify themselves as a hearing person. Ironically, in professional life they are often found in leadership positions (teachers, managers, etc.).

At the present time this character is often female, white, and has a past of interpreting – perhaps even continuing that profession after marriage. They tend to follow strong ideological positions on issues of relevance to the deaf and can be fierce advocates of extreme political perspectives. Most have to come to terms with the “outsider-in” relationship and never feel totally accepted by the community as a whole. There is a delicate balance constantly maintained by both partners – similar to a racially mixed couple. For example, even though at present the community as a whole rejects cochlear

implants, a mother or father might still want to provide that surgery for a child. This is a difficult situation even if the entire family is deaf. The Matchett family of Rochester, who were followed throughout their process of getting cochlear implants by local television and newspapers (Livadas, 2003), evidenced this. When any member of the family is hearing, they risk being ostracized by the community. Examples of this are seen in the movie *Sound and Fury* (2000). Even smaller issues can cause conflict beyond the male/female negotiations that have to happen in any successful marriage.

This character is often found in educational or interpreting settings and maintains a very private personal life. This person often has no close friends other than their spouse and puts family interests above all else. They are often tolerant of people new to the community and try to make the transition smoother for them. They are very outspoken to outsiders who are ignorant or discriminatory toward either the deaf or hearing community, but will often wait to express their outrage when they are no longer in “mixed” company.

Hearing But Is Employed in the Deaf Community (Educator)—Minor Supporting Character



Figure 4.18. Morgan Tucker as Eliza.

Traditionally, this character is a white male educator.

Many of these characters have been in the community their entire lives and can trace a

family lineage full of educators of the deaf. Many of these types see themselves as representing a bridge to the hearing world of work. Most are deep into the Deaf culture and community but maintain a strict representation of hearing world standards in order to be able to prepare the deaf scholar for the harshness of a hearing work environment. This strictness is often misinterpreted as insensitive or uncaring. An extreme example of “things my parents didn’t tell me,” which even the loftiest of college professors will take time to do (in addition to the course material being covered), is to explain to college students how to control inadvertent bodily sounds that could cause humiliation in a professional setting. They can be perfectly honest about the clarity of speech a deaf person has, giving a variety of strategies to help a hearing person unfamiliar with a deaf accent to understand them. On the surface these actions can appear to be harsh or judgmental, but the truth of the intention is generally understood by the deaf student to be in support of their struggle for independence and education. To support that observation you only need to look on the other side of this relationship. There are numerous stories in Deaf cultural history of deaf students standing up for, protecting, and even saving the lives of their hearing teachers. Hearing interpreters and political militants recognize that pedagogy can be political and oppressive, but they also often confuse the position with the person.

At the present time this character comes in many shapes, sizes, colors, and genders. There is still a predominance of white males but women and minorities are certainly visible in all environments where this character can be found. These characters are seen in all educational settings, after school programs, sporting events, and living in neighborhoods

of high Deaf concentration. This character type is generally between 30 and 60 years of age and is highly educated. They do not attempt to appear deaf and nearly all will not interpret in any formal situation. Although, if needed, they will speak and sign for themselves, their sign skills vary between extremely weak SEE to artistically fluent ASL. Nevertheless, these persons have a commonality. They are visual personalities and frequent users of pictures or visual references. They tend toward extreme body language, often over gesticulating, and they often even have very loud speech.

Hearing Parent or Family Member of a Deaf Person—Minor Character



Figure 4.19. Idalia Vazquez as Marissa.

Traditionally, hearing parents of deaf children do not use sign language themselves although they may have developed some “family or home” gestural communication system. In countless stories from deaf people, their parents appear initially dismayed at having a child with a disability, and the parents carry the weight of that disappointment with them for the rest of their lives. The parents often feel the heartbreak of the disability much more than the person who is deaf.

At the present time family members of deaf people are more aware of the benefits of Sign Language, the pitfalls of deaf education, and the strength of the laws protecting against discrimination. By the time the child has become a teenager, most family members have learned at least basic sign. In one-on-one conversation the depth of love shared overcomes any language or communication barrier; but at any larger gathering – family dinners, holidays, crises, etc. – the deaf person is often left to their own devices, creating an environment that emphasizes the isolation and the handicapping condition of deafness. This character will normally only be seen in the deaf community when their children are young, as statistically high numbers of deaf adults maintain only minimal contact with hearing (non-signing) family members.

This character can be very defensive and opinionated. The range of information given to these parents turns their world into a kaleidoscope with a medical perspective, an educational perspective, a cultural perspective, and a personal perspective, all shifting and vying for importance in the rearing process. Some of these characters find a single fact or belief they can hang onto and that becomes an immovable fixture in their perception of relationships. They can become very rigid and judgmental in their desire to do what is best for their child.

Also presently represented are single mothers with a deaf child. Statistically, parents of deaf children are more likely to divorce than parents of hearing children. The common background usually contains the element that an already strained relationship could not bear the added burden of a disabled child. Often these mothers become so involved with

their children that they enter the deaf community as interpreters or educators and strong advocates for connection with and to the deaf community and its culture.

The character of the sibling of a deaf person deserves special note. Traditionally, they are represented as being noble supports and strong advocates of their sibling; but more analysis has shown a high percentage of siblings of the deaf feel jealous and wish to be deaf, too. The added attention and beauty of sign language often leave siblings with a feeling of being less important and rather unremarkable. Some reactions to this situation send siblings off in anger and resentment causing a huge divide that is never bridged. On the other hand, other siblings embrace and nearly hero-worship the deaf sibling, building a relationship that is the most significant relationship in their lives.

The Poet, “Unacknowledged Legislator” (Shelley)—Narrator or Bridge Character



Figure 4.20. Dr. Simon Carmel as Simon the Custodian.

This character appears in all cultures and ethnic backgrounds. In the deaf community, they are traditionally Deaf storytellers or poets. This character uses his strengths at observation and natural curiosity about “the other” to cross over and move between cultures fluently and with an apparent ease. Throughout the 1970’s this character tended

to be focused inward, absorbed with the core or central issues of the deaf community, using his skills in storytelling, poetry, visual art, and/or photography to help the majority hearing world see the deaf community in perspective. Even militant political issues could be brought to the foreground in clever, witty, and visual ways, letting the hearing world slowly adapt to the change of perspective needed to gain cultural acceptance.

While political militants marched, lobbied, and held protests, the artists invaded Broadway, movies like *Miracle Worker* and *Children of a Lesser God* were made, and the establishment of a funded National Theater of the Deaf (NTD) occurred. As hearing people of good intentions argued with angry advocates who had been held back for too long to be “polite,” Deaf painters, photographers, and sculptors took the lead in International Art shows. Dance and movement studies embraced Sign Language and deaf dancers who were willing to show their language to non-users were accepted.

At the present time this character is most often an ASL fluent, Deaf American. Their self-realization occurs in their early twenties and from 30 to death they are seen in every setting, deaf or hearing. There are only a few hearing Deaf community members (theater people, poets, and film makers mainly) who continue to add to the discourse. These types face internal and external suspicion (similar to how white New Orleans Jazz musicians feel) and even if they have grown up in the community, are ASL fluent, and have new ideas to share, they keep a lower profile than their Deaf counterparts do. They may often express frustration and have a feeling of being marginalized, even though they are physically able to fit into the majority hearing culture without a problem.

This character's behavior evidences itself in a vivacious and joyous approach to life that is infectious. Communication style ranges from universal gesture to mime to several national sign languages. Most are unafraid of risks and will use their voice willingly for fun, for creative reasons, and to communicate. Many of these characters will push the boundaries of both cultures, shocking or even outraging the Deaf community and insisting on a presence in places that confuse the hearing community. For example, one way to do this would be to record a music composition. Although they make contacts and build bridges easily, this sort of character tends to hold a higher level of loneliness in the core of his joyous independence than almost any other member of the community.

The Writer

These character sketches were developed through years of immersion in the deaf community and through focused discussion with representatives of all types outlined above. They are, however, presented through my own lenses. Accuracies are from those who have helped; offending items are solely my own inadequacies revealing themselves. At present, I am 44 years old. I am a hearing, white, college-educated, married woman with no children. My Grandmother was deaf and I was very close to her when I was very young. She died when I was 4 years old but her influence never left. I have been a member of the deaf community for most of my life and have been an interpreter, an educator, and a theater artist. I would offer this sketch of myself as evidence that individuals with real life complexity will necessarily be a mix of the types of characters I have outlined.

This effort at writing character sketches was part of the process of an ethnographic performance study that concluded in a full production of *Windows of the Soul* at NTID in November of 2005.



Figure 4.21. From left to right are *Windows*' actors, Dan Bugosh as Deaf Proud Dan; Joseph Fox as Mathew Gay/Deaf; Gabrielle Nocciolino as Recent Cochlear Implant; and Yolanda Santana as The Future.

Performance Process: Director's Notes as Published in the Program

Theater, by its very nature, is a more collaborative process than other arts. "Miracle" plays, a creation of the Middle Ages, offer one historical example of this process drama can use to tell a story. *Windows of the Soul* follows this tradition. It represents an ensemble approach to the creation of a play.

I am listed as playwright, but as you read the program, anyone who contributed and who wished to reveal their contribution to *Windows* is credited. It was, thus, not one voice but many that created this work. It may be the voice of a neighbor on a back porch, or a friend in the hospital, or maybe someone sitting beside you tonight!

Today, we are often in the frightening white water of transition. Technology and diversity offer the Deaf community visions of a future that swings from brilliance to destruction.

Theater has always been the place to examine such fears and dreams. Therefore, tonight you may feel uncomfortable at times. The issues we raise and the languages we use are real and unvarnished. The variety of communication styles on stage, for example, may be a challenge. However, this play represents community so pains were taken to be clear, but the range of sign choices is our way of celebrating diversity. Some of the actors share roles, interpreting for each other. Do not let that confuse. It's intended as a symbol of the community's spirit and support. The custodian's voice is coming from within the audience to represent that he is speaking for all of us.

In the end, I trust you will find that these modern characters tell recognizable, yet untold stories that

“...hold as it were a mirror up to nature to show virtue her own feature, scorn her own image, and the very age and body of the time its form and pressure.”

(Shakespeare's *Hamlet*, Act III, Scene II)

And the collaborative process does not end tonight. Your feedback and comments to us will be incorporated into the play as we move the production to New York in March. We want to share *Windows'* stories with a wider world that, we hope, will see through theater that Deaf life stories show a people whose “blood runs as red” as anyone who can hear.



Figure 4.22. Rehearsal process photos.

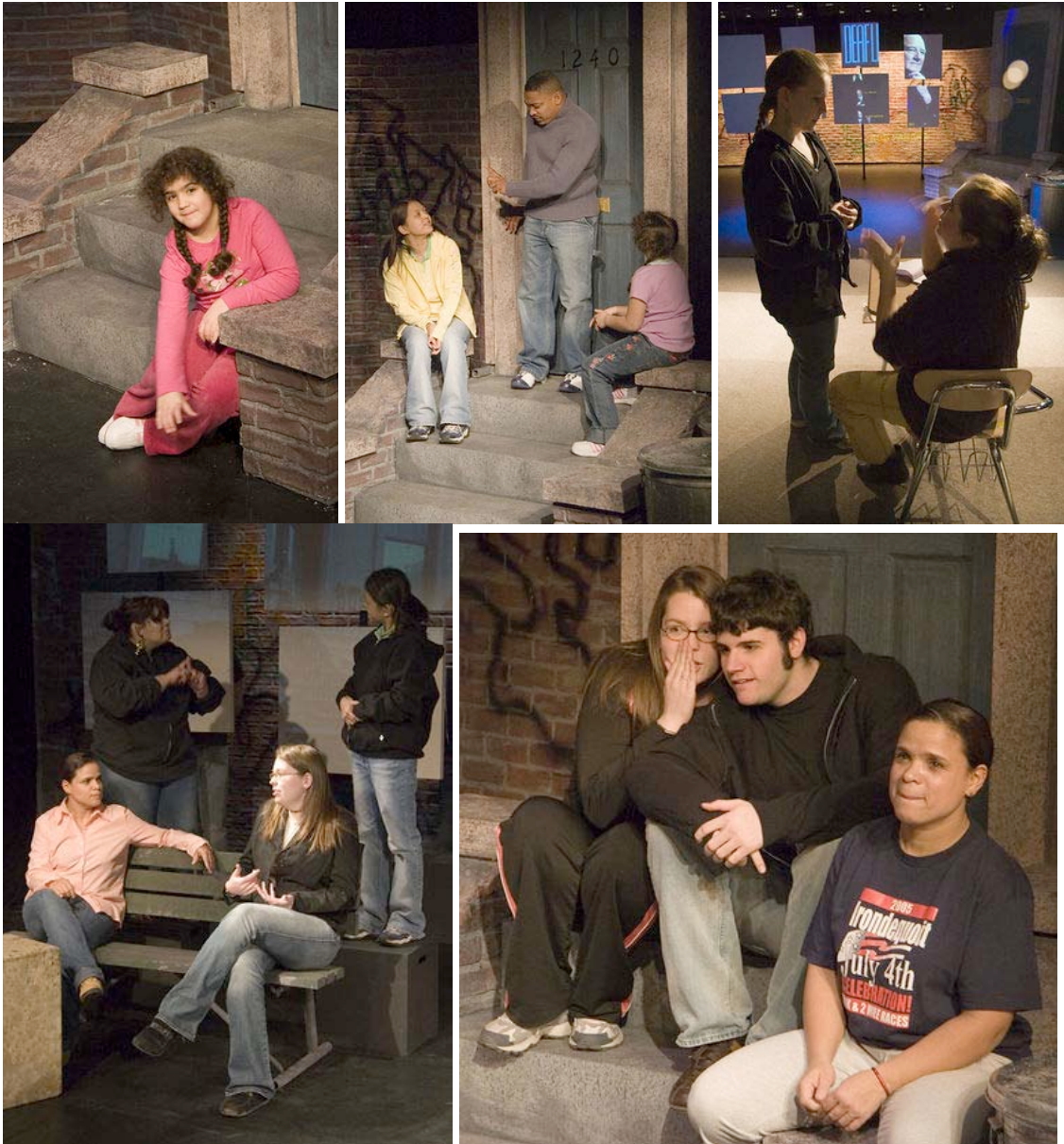


Figure 4.23. Rehearsal process photos.

Production Script

WINDOWS OF THE SOUL

Life stories from the Deaf community

Conceived, developed and directed by Luane Davis Haggerty

With stories shared by friends

The creation of this piece is in partial fulfillment of the requirements

Of the Antioch University Ph.D. Program

Leadership and Change through the Arts

Special thanks to the National Technical Institute for the Deaf the Performing Arts Department and my colleagues everywhere who have assisted in this project

This script reflects the production that took place in March 2006 as part of the NYC Deaf Theater Festival at the Interborough Repertory Theater (IRT)

Set Description

The front stoop of an apartment building is represented (relatively realistically). It is surrounded by a scrim which can be used to project exterior cityscapes or interiors of apartments. Captioning of “news reel” type movies can be shown on it as well. An assortment of window sills can be floating and used for inner monologues – people will pose in their own light and be framed by a window sill for direct addresses to the

audience or for inner monologues. These spaces can also be used by the voice actors or sign actors who are representing someone else's thoughts – providing access.

NOTE: Ideas for images to be projected are listed in the far left-hand column.

Cast

(Note – genders and ages of characters may change when the pool of actors is auditioned. For example, the two little girls could easily be little boys, and ethnic background could be altered as well)

Custodian

Janice Ryder & Jessica Smith – Twenty-something roommates Deaf

Al B. – Twenty-something Chef, Deaf

Mathew Brennen – Twenty-something computer graphic designer, gay Deaf.

Norman Michaels “T” – Thirty-something drummer, African-American, Hard of hearing

Marissa and Jasmine Garcia – Hearing mom/ Deaf daughter (ages can vary)

Debbie, Lamar and Sharon Comstock – Debbie – white, fifty-something, hearing married to Lamar – Black, forty-something Deaf, and their nine-year-old hearing niece (whose parents are Deaf)

Eliza Haggerty – Twenty-something Educator of the Deaf (and CODA)

Brianna Jones – Twenty-something African-American Deaf

Total roles – 7 female, 6 male

NOTE: The script is in three columns: the far left column contains the character name and attribution if the lines are quoting or in reference to a story or poem that belong to another writer; the middle column contains the English language (spoken) text of the play; the far right column contains the ASL gloss translation. Because ASL is a three-dimensional language, the gloss translation is not to be used as frozen. It is to be used as a starting point for an actor's own translation. Additional translation support can be found in the attached performance DVD or on the dissertation web site

<http://www.rit.edu/~lrdnpa/diss> which contains edited clips showing the poems as performed by their authors, original interviews that yielded the stories that appear in the script, and signed versions of haiku by poets who are intimately familiar with that style of poetry.

Also, note that the gloss is written in a style appropriate to theatrical glossing, not in the traditional linguistic style of it being all in capital letters. Furthermore, in this gloss capital letters denote which words are fingerspelled.

ACT ONE

<p>Custodian: Note this is “Windy Bright Morning” written by Clayton Valli Translation by Karen Willis and Clayton Valli (Padden & Humphries, 1998, pp. 105–106) IMAGE – start with the poster image of light coming through a window,</p>	<p>Through the open window With its shade swinging, sunshine, playful, Taps my sleepy eyes. Breezes dance in my room, Around me, not shy but gentle, Letting me know its time To get up! Slowly I wake, My eyes stung by sunlight Flashing past to the swinging shade</p>	<p>Window open Shade swing swing Sun shine on me light/dark/light Sleepy eyes sun touch Wind dance dance in my bedroom Surround me shy? Not! Gentle. Inform time wake up Me slow wake up (act this) Eyes sun sting sting</p>
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<p>move to window frames with curtains blowing</p>	<p>That seems to know I'm deaf.</p> <p>I stand up, tired, ignoring the light. Chilled in the dancing air That meets me by the window I shut it. And with the shade still, My room darkens.</p> <p>Happy back under the covers, I'm drowsy, purring, warm...</p> <p>But suddenly, how strange! The shade flaps wildly, Bright, dark, bright, dark, bright Fierce wind flung open the window... So bitter cold, so cold, the wind, the shade, The storm!</p> <p>Slowly I rise and try to make the shade calm down.</p> <p>The wind, the shade, dancing gracefully happy. One bright ray gently pulls me To raise up the shade Like unwrapping a gift. Warm sunlight tickles me, Morning breeze laughs with me... Joyful I welcome the day</p>	<p>Window shade move sun light/dark Know me deaf me?</p> <p>I stand tired ignore light Air dance surround me I chilled close to window I shut window shade stay room dark</p> <p>Me happy me slip in bed Sleepy eyes, warm (act happy sleep)</p> <p>Suddenly, strange window Shade flaps Light/dark/light/dark/light</p> <p>Strong wing hit window force open , strong cold, wind , shade storm come will</p> <p>I stand slow try calm shade</p> <p>Wind shade Dance gentle happy Sunshine soft pull me Shade raise up Idea same gift unwrap Sunlight warm tickle me Morning wind laugh I laugh together Happy I welcome good morning</p>
<p>IMAGES – city streets and neighborhoods</p>	<p>(He gets his broom and dust pan and begins to sweep the stoop of an apartment</p>	

	<p>building). Hello... Welcome to my building – 1240 Flournoy Street. Does it look Different? No. Look at the other buildings you pass on your way to work...all the buildings are the same. But my perspective is different from yours... that building is not a simple apartment building. No. That building represents my deaf world (community). In each apartment, each person lives their own lives but it is important that all of them become members of the community (or deaf world).</p> <p>Not all the people who live here are the same. They might be surprised to know I care for them... to them I am only their landlord, the guy who takes care of the building...protects their home.</p> <p>But they are wrong. I know so much more. Inside this building they have worries, fears, happiness, sadness, and laughter.</p> <p>Allow me to show a brief picture of my people. Imagine that one night you are out walking and notice people by the lighted windows—you see people inside.</p>	<p>Welcome that (refer to building) my building 1240 FLOURNOY street. Look different? Not. Other buildings you pass pass go to work same. But my perspective different. That building simple apartment? No that represents my community. Apartment room room room each person different, important all-together become community</p> <p>People live here think same? Maybe not. They surprised I think that. They look-at-me inferior only landlord take-care building, protect their home</p> <p>But they wrong, I know all. Inside they have worry, fear, happy, laugh. Allow me show short look my deaf community. Only quick look idea same dark night you walk by lit windows see people inside.</p> <p>Maybe next time you walk pass building. You stop, look, want know same-as-me</p> <p>Allow me show short image. One night you walk look in window see people, you happy but distant.</p>
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	<p>Maybe the next time you walk past the building. You stop, look and want to get know the people inside as I do.</p> <p>This building has its souls displayed in many windows. What do I mean by that? You see, different people in that building have their different personal experiences and backgrounds in their windows. You will see what I mean throughout the play. Each window has its own “soul” or perspective that is different from others.</p> <p>Gosh! It is now Friday evening...that is when everyone returns home from the hearing world.</p>	<p>Maybe next time you not pass you stop and visit.</p> <p>This building has many souls reflect many windows. Each window represents different person, their experience, background. Means? Will understand next next</p> <p>Each window has its own soul or perspective.</p> <p>Now time Friday night happen what? Everyone come home. Leave hearing world</p>
<p>Full cast:</p> <p>Haiku inspired by work with Dr. Jerome Cushman and the Pen International Panara Haiku Contest winners: Jack Williams Jessica Thurber Steve McDonald IMAGE – Project the haiku in English as each person signs their poem</p>	<p>(All enter from different directions, through the audience, backstage and create a street scene. Each time the custodian sweeps his broom they freeze and the spotlight picks out an individual who steps to a window frame and signs a haiku poem. They will also fingerspell their name and assign a sign name to be used for the rest of the show. This repeats until everyone has come home.) – MUSIC UNDER, maybe “Making My Way Downtown”</p>	

Janice Ryder	Fearing people I'm still attached to life Through a cold metal ear	Me fear people Me connect life how? Metal ear - cold
Jessica	Beautiful flowers Melting in the sun My strength stays	Beautiful flowers wilt But I strong
Marissa Garcia	Autumn begins In my mirror I see The sad face of my love	Leaves fall off trees Mirror I look (into mirror) Face sad show my love
Jasmine Garcia	Little birds chirp With no noise They sing with my voice	Birds open mouth open mouths noise none Bird sing how? My voice!
Mathew Brennen	Words overlap Hands dance in the warmth My lover's gentle voice	Word (l) word(r) Hands move warm My lover soft speak
Al B.	Tasting sour lemon A sweetness others miss My dream girl	Lemon sour taste? I taste sweet other people Miss I know my dream girl
Norman Michaels	Trembling under my touch Warm skin speaks for me My drum – boom boom!	Warm skin vibrate I touch, drum (act out)
Debbie Comstock	Many colors Mingling in one vase A summer bouquet	Colors many Mix, one vase Beautiful summer flowers
Lamar Comstock	A voice with no sound Still speaks To my heart	Talk hear none Communicate still Touch my heart
Sharon Comstock	Wildflowers perfumes Mingle mid-river A covered bridge	Me bridge, one side wild flower smell good other side smell good scent mingle middle of bridge
Eliza Haggerty	An owl heard your scream Flew away not driven away	Bird owl hear your scream fly fly Want fly not force
Dan	My watchful eye Collects Stories of the heart	Everyday I observe Collect stories Save in my heart
Brianna Jones	In bleak city winter Some houses have sun I want mine	Empty city winter House house house some sun have. I want
Daniel, Scott and Patti	Moon over sun We watch but can't join	Sun (Patti) moon (Dan) stars (Scott) Dance turn both watch

		Want shake head no
Custodian: IMAGES – city streets	(As he puts away the broom and dust pan lighting returns to “realistic”) Those deaf people you recently saw, all live WHERE? My building. All of them get along fine, huh? Not always. Suppose one person needs help; every one of us will support him/her. That represents something more than a group of people. This is the strong community of the deaf world. . (He goes into the building and passes Janice on her way out to put garbage in the trash cans.)	Recent people all live where? My building. All get-along? Not always. Suppose 1 person need help all surround support. That symbolize more than group symbolize community
Janice:	(struggling with a large bag of garbage – to custodian who holds the door) Thanks. (She puts the garbage in the can, closes the lid, and feels in her pockets – she doesn’t have her keys. She hopefully tries the front door but it is locked. She sits on the stoop trying to decide what to do)	Thanks
Al B	(heading out to work he walks past Janice)	
Janice	(running after him to get his attention – she speaks without sign) Excuse me!	(no sign)
Al B	(He signs) hi what’s up?	Hi feel you?
Janice	I locked myself out	(no sign)
Al B	(he understands her, but decides to tease her) I can’t	I can’t understand. You need sign.

	understand you if you don't sign. (He gestures as if she is stupid) I'm D-E-A-F.	Me (point to ear and shake head no) DEAF
Janice	Oh for heaven's sake! (she does an elaborate mime) I (runs to the door and shakes it)I locked myself out. I... (she strangles herself) can't get in (hands through the mail slot.	(no sign, mime this communication)
Al B.	In the building people will die from something that came in the mail? An Anthrax letter? Are you a terrorist?	Oh-I-see our building. Inside people die will from bad mail – ANTHRAX You terrorist you?
Janice	(she hesitatingly signs) I am stuck. I can't enter. I don't have my keys.	Me stuck Can't enter I not have keys
Al B.	Well why didn't you say so in the first place. You are going to make me late for work.	Why not tell me before I help you now I arrive work late
Janice	Sorry.	sorry
Al B.	(getting out his keys to open the door) I've seen you around. Why don't you sign more. We'd have more to talk about.	I see finish you before Why you not sign more? Two-of-us talk more can
Janice	I don't want to talk to you. I just want to get into my apartment.	Don't-want talk Want enter
Al B.	Relax, you're so defensive.	Relax defend (drop)
Janice	I am not! Just open the door!	Not! You open door
Al B. "Total Communication" by Dorothy Miles Translation by Padden and Humphries	(opens the door) You and I, Can we see eye to eye Or must your I, and I Lock horns and struggle til we die?	(with handshape letter – I) I (represents you) I (represents me) come together or need I (you) and I (me) butt heads hook together struggle struggle die
Custodian	(enters to fix something) Is there trouble?	Problem?

Janice	I don't have my keys	
Custodian	(makes them appear behind her ear) There they are!	
Janice	(signs Custodian) Thank you (glares at Al B)	
Al B.	(with a big flourish) YOUR WELCOME! (As he exits he passes the custodian returning) Hey! Thanks for getting us all organized for the block party tomorrow. My restaurant said they would donate food and I am happy to cook...	(exaggerate)Welcome! Thanks help organize party tomorrow. My work restaurant say willing donate food, me donate cook
Custodian	With your skills as a chef, we are going to have a very fancy block party!	Skilled you! Tomorrow party block together fancy!
Al B.	It should be fun and a great way for us all to spend some time together! See you tomorrow! (he exits)	Fun will – all together chat chat great time will Tomorrow!
Custodian	There was a time before pagers, computers and e-mail when we would all get together at the local Deaf club. It was a way to keep informed since even news programs weren't captioned until 1967. So to keep on top of the news and each other we.... (he is interrupted by Jasmine who comes banging out of the building) Turning toward the audience: Long time ago we had no pager, no email, no tty... how we deaf people communicate with each other...How? We deaf people went to a deaf club every weekend. We picked up the news ... no CC on TV ! Finally, CC appears on TV in 1967.. it was the best way to know the news ! We all share.....
Jasmine	(She is playing with sound and raps on the glass of the door, then the wood. She hops down each stoop step	

	singing to herself). Tomorrow, Tomorrow, Tomorrow!	Tomorrow tomorrow tomorrow
Custodian	(joining her hopping on the steps) Tomorrow! Tomorrow! (to the audience) Lots of people think that Deaf people don't have music. Oh but we do! See if you can sing with us! Jasmine, sing with me the animal song	Tomorrow tomorrow Many people doubt deaf, music have. Wrong! Have! Copy us Two-of-us together Animal song
Jasmine Song performed in a video of the Los Angeles Club for the Deaf by Charles Krauel (1994, translated by Ted Supalla)	The birds sing, sing, sing, but I hear them not at all darn darn darn.	Birds sing sing sing I hear none Darn darn darn
Custodian and Jasmine IMPORTANT NOTE: Keep the rhythm of this very strict: 1-2 1-2-3	The cats meow, meow, meow, but I hear them not at all. Darn! Darn! Darn! (encourage the audience to join in) The dogs bark bark bark, but I hear them not at all. Darn! Darn! Darn! The cows moo, moo, moo, but I hear then not at all. Darn! Darn! Darn! (they put the garbage can lids on their feet and bang in time with the song) People talk talk talk, but I hear them not at all. Darn! Darn! Darn!	Cats fang, fang, fang I hear none Darn darn darn Dogs bark bark bark I hear none Darn darn darn Cows (start with "m" handshape and as you open mouth close in an "o" handshape) I hear none Darn darn darn People talk talk talk (hand talk) I hear none Darn darn darn
Matthew	(exits the building and stands watching the custodian and Jasmine until they notice him) Excuse me, may I speak with you?	Excuse me, don't mind I talk?

	(Jasmine comes clomping over – he says to her) in private! (she clomps over to the stoop, takes off the garbage can lids, and starts to draw a hopscotch board)	Alone!
Custodian	How can I help? Is it an emergency?	Help how? Emergency have?
Mathew	My entire apartment is vibrating like it's hooked up to an alarm clock.	My apt. shake vibrate idea same alarm
Custodian	Vibrating?	Vibrate?
Mathew	Vibrating! (he grabs the custodian and shakes him)	(act out)
Custodian	Maybe it's the refrigerator – I can go check.	Maybe your refrigerator vibrate strong I go look
Mathew	It's not the refrigerator. Its my neighbor.	Refrigerator not. My neighbor.
Custodian	He's shaking your walls? Is he alright? Is it a seizure of some kind!	Your neighbor shake walls? You sure he alright? He seizure have he?
Mathew	No! no! no! he drums.	Seizure not – he drum
Custodian	Why does that bother you?	Drum. Why drum bother you?
Mathew	It goes on all the time. He has this group of friends come over and they all have these dreadlocks and weird clothes. They talk when they sign and swear all the time. They stamp around...I moved here because I thought there would be other Deaf professionals here not some...	Drums all day all night. His friends come stay all black hair braids(describe), clothes weird, voice blah blah blah curse curse curse. (act out stamp stamp) understand I move here why? I think high level Deaf professionals not low level
Jasmine	(banging the lids of the garbage cans again)	
Custodian	I'll talk to him about only playing during daytime hours. But it seems like you have more problems with him than just having your floor vibrate.	I talk your neighbor... will ask him drum only day, not night. I think you have problem with him – I notice that you complain about his drums plus hair, clothes,

		different talk... Really, the floor vibration only one problem.
Mathew	Music is ridiculous. It has no place in a Deaf world. It reminds me of all the hearing people who want to learn how to sign to songs and end up mindlessly repeating themselves with the same three signs (mockingly) I believe I can fly I believe I can fly I believe I can fly	Music hearing-thinking ridiculous! Deaf world not need music! I feel vibrate I think back all hearing people want sign songs. They look ridiculous sign same same I believe I can fly I believe I can fly I believe I can fly
Jasmine	I believe I can fly fly fly Touch the sky sky sky	I believe fly fly fly Touch sky sky sky
Marissa	(Stepping out of the front door she speaks and uses gesture to communicate) Jasmine! Jasmine! Come here don't bother the custodian! (to custodian) Pardona. (He shakes his head "no" he is not bothered - she goes to Jasmine and turns her so she is looking at her and gestures) You're not listening to me I told you to come in 20 minutes ago. (She swats Jasmine on the bottom and sends her into the house)	(wave hands to get attention) (gesture)come (shake head no – point to custodian) (look at custodian enunciate clearly – sorry) (grab child and turn her to face you – wave finger in face, point to watch, spin her toward the door and push)
Custodian	Hearing and deaf have to live together but sometimes hearing culture can be frustrating and oppressive. Its easy to want to throw out everything that is considered "hearing." But	Hearing and deaf people must live together ...BUT deaf people can be frustrated with the hearing culture. Deaf people want to throw out hearing things... But idea is the same music

	poetry is part of Deaf culture, rhythm is part of Deaf culture, dance is part of Deaf culture. The Deaf world has always had music. Just different from the hearing way of melody.	but poetry is same as deaf... beats the same as deaf , dance same as deaf... Music have different hearing
Mathew Story from Chris Fiorello IMAGE – close ups of piano parts, sheet music etc.	My father was hearing and he loved music. He used to play the piano all the time. When I was small he would lift me up and lay me on top of the cover of the big black grand piano to feel the vibrations. As I got older I got more and more curious about the music that he loved so much. I remember one time peeking into the piano and seeing the strings vibrate as each hammer touched them. I wanted to feel them, but each time I tried to touch them he would say “NO” “STOP” and finally he slammed the lid of the piano down nearly breaking my hand. As I got older we argued more and more. I couldn’t understand “Why do you love music more than you love me?” He finally had enough of me and my Mother. He divorced her and left the family I haven’t seen him since. I know it’s not my fault but I’ve always felt guilty and music makes me think of him.	Happen past my father himself hearing, love music. He piano play play. He grab me, piano big black long flat, I lie on-top. I feel vibration. I grow up I curious want to see inside piano (act it out) Sometime I try watch he piano play play, big black long open, inside strings small hammers hit hit, can see string vibrate, happen one time I touch string. Father yell-“NO” “STOP” and he slam lid on my hand. I grow up we argue Why you love music more than me? Father fed-up divorce Mother left family I see him again? Never. My responsibility not but I feel guilty. I see music I think of Father
Custodian	I’m sorry...I didn’t mean...	Sorry..your bad experience
Mathew	No, I’m sorry. I don’t know why I told you all of that. I	No I sorry me, don’t know express express. Push away

	really just want you to get the guy in apartment #2C to stop. I can't live in a vibrating apartment.	I really want you go apt #2C tell my neighbor stop drum. I can't live if apt vibrate
Custodian	Fine. I'll take care of it, but you really ought to go talk to the guy yourself.	Fine fine, I go talk will but true biz best way you go talk yourself
Mathew	(exiting) Just do your job.	my job, NOT
Custodian IMAGES – abstract images of sound – a sound board with lights showing volume, heart monitor with lines, shape and lines that suggest music etc.	(to audience) Sound is a complicated thing for Deaf people. We can all hear some sounds or at least we know that things make sound. The trick is we don't know how they will be interpreted. For example – farts! Why aren't farts like coughing or sneezing? Well there is the smell that can smell as bad as it sounds, Let me ask you why did God put both smell and sound together in a fart? (waits for audience to answer) Because God didn't want Deaf people to feel left out! Watch this (he goes to the hearing actor on stage and laughs) See his expression? Deaf laughter bothers hearing people. If they are not used to the sound, they make faces! The real problem is all about control (Lighting alters to change scene to inside of the building. We are in the second floor hallway) Do we have to learn how to control sound while we live in a hearing world?	SOUND can be complicated for deaf people. We deaf people cannot hear but we still can sense some sound. If I can't hear, I still know sound happens. When we make some sound, we notice how hearing people react at us. For example, farts ! Coughing and sneezing make sounds no one reacts at them...however, why not farts the same thing. Well, one thing is the smell. Let me tell you something: do you know why God decided to put both sound and smell together? So that God don't want to see that deaf people won't be left out. Another example --- Hearing people react when deaf people laugh so loud... is it serious problem for deaf people... how could we help that... Do we have to learn how to control sounds while we live in the hearing world?

Mathew IMAGES – city streets	(Exits the building past “T” and his group, turns and decides to talk with them directly. Taps “T” on the shoulder to no effect, he taps again “T” turns to answer him)	
“T”	(just looks)	
Mathew	Hi. I’m your neighbor.	Hi I live next door
“T”	So?	so
Mathew	I spoke with the custodian about all of the noise you make and he told me I should talk to you.	Before I talk-finish with Custodian I complain you drum drum drum bother me. Custodian say I must discuss with you
“T”	He cool.	Cool custodian cool people
Mathew	Your noise really bothers me. Can you please limit the time you do it?	Your drum drum bother me a lot! Don’t mind limit time drum only day time
“T”	You’re deaf right? (Mathew nods yes) So what’s your problem? you can’t hear it.	Drum Bother you how? Drum music beautiful! Anyway you can’t hear – you deaf
Mathew	That’s not the point. I thought you were deaf too.	Right same-as-me
“T”	Yeah so why you got to be complaining about my music. You wasting my time.	Right so why complain. You waste my time.
Mathew	That’s not the point I need all of the noise coming out of your apartment to stop.	(speak and sign for himself) Off-point you bother me must stop
“T”	You got some bad noise coming out of your apartment, too. (means gay sex)	Noise in your apt bad same (mimes gay sex)
Mathew	What are you jealous? I can’t see why you all do this – can you just please not do it all night – its hard for me to sleep with my bed bouncing off the floor	Maybe but I start understand why you like drum drum – please not continue all night – I try sleep hard my bed bounce bounce
“T”	We’re not the only ones	I notice your bed bounce

	making noise. If my ears don't deceive, I notice your bed bounces even when we don't play drums. You seem to have many other friends to make vibrations – all men!	bounce without drum. I feel my wall vibrate feel you in bed with lover make-love wall vibrate, my wall vibrate. Night time you vibrate my wall many times! Graphically signs different forms of gay male sex.
Matthew	I can't believe you're saying that. I am so insulted!	Insult me!
"T"	Relax my brother. You're gay I'm a black musician We are equal ok?	Calm calm you gay me black musician equal
Lamar	<p>What's going on? (To Matthew) Look we need to get on with rehearsal. Why don't you come in and see what we're doing! (To "T") Why you so mean? Invite the boy in! ("T"'s friends come an pull Mathew into apartment #2C – he is intimidated and sits where they put him. He is nervous and wants to leave. But they begin to start a hip hop beat and movement)</p> <p>EQUAL? EQUAL! You try to keep us in our place We will stay right here in your face! EQUAL? EQUAL! Deaf can't compete in hearing world – they so elite but we do not go away instead we beat! EQUAL? EQUAL</p> <p>EQUAL? EQUAL</p>	<p>Happen? Bring boy here. We bother will!</p> <p>Equal? Equal! You force (us) stay we confront</p> <p>Equal? Equal! Deaf compete hearing? Hearing look down snob, deaf overcome</p> <p>Equal? Equal!</p>

	(all of these signs have the same handshape) EQUAL, Community, share, open doors, hearts beat, (everyone crosses hands and shakes hands) We EQUAL!	Equal? Equal! Equal, community, share, open doors, hearts beat, agree We equal!
Mathew	You ARE really good. I'm very impressed. You know, we are having a block party tomorrow. I can arrange for you to perform. Maybe it will help you have gigs outside of the apartment if other people can see how good you are.	Agree. Thank you Idea! Tomorrow block party happen you want drum drum for party I set-up can You party perform audience see enjoy hire you future will. Audience understand you skilled
"T"	No, I am not playing no fag party!	Refuse fag party
Al B and Lamar	Come on it's not a Fag party. It's a people party!	Fag party NOT people party please please
"T"	(To Mathew) Well ok Do you need anything from us to make it happen?	Need me do anything?
Mathew	No I can have flyers and everything ready by tomorrow	No I have cds flyers ready no problem
"T"	Cool! Can I speak to you for a minute?	Cool don't mind I talk to you
Mathew	Sure (they walk away from the group)	
"T"	Listen, I'm sorry I insulted you back there. I'll try to keep the music down.	
Mathew	Ok, I'll try to be more subtle. See you tomorrow at the block party. I will ask for a time for you to play your music.	Thanks. See-you tomorrow go party. I set-up time you play drum
"T"	Cool. See you then. We will be ready. (Shakes his hand and virtually mauls him in a	See-you tomorrow we ready drum

	hug)	
Marissa	(Marissa and Eliza enter and sit on a park bench discussing Jasmine) It's such good luck that Jasmine has you for her teacher this year. I hope I don't bother you by asking so many questions.	NOTE – the deaf actors will interpret for their voicers. OR this dialogue needs to be projected and read as visual English.
Eliza	Jasmine is such a bright shining little person. I am happy to help even after hours!	
Marissa	How do you do it?	
Eliza	What?	
Marissa	you blend into the Deaf community so well. I feel I will never fit in...never be accepted.	
Eliza	It all part of being in my weird family. My grandfather shook the hand of someone who shook the hand of Edward Miner Gallaudet. Someone in my family has been in Deaf education forever. We've always considered this community to be our community. Its part of who I am	
Marissa	But you are hearing. Why are you so attached to the Deaf community? My daughter is deaf and I still can't feel a connection. Jasmine and I communicate but not the way everyone seems to think I should. Doctors tell me one thing, teachers tell me another and my own instincts confuse	

	me even more. It's hard to know what to do.	
Eliza	The most important thing is you are trying.	
Sam	Hey, what's up?	
Eliza	Nothing, we're just talking about fitting into the Deaf community	
Sam	Why?	
Marissa	My daughter is deaf and I want to be a part of who she is and who she is becoming. I don't want to lose her. I would love to be like Eliza.	
Sam	You want to be like her? You already have a language and a culture. Why do you want to go to all the trouble of learning that?	
Marissa	I already have two languages English and Spanish and two countries but I'm not done defining myself or learning or growing. Life hands me challenges and I want to accept them, not run.	
Sam	You should see holidays at Eliza's house. People talking half the time and signing the other half. I feel like such an alien there. Its like being behind a brick wall – I never know what's going on!	
Marissa	Its all a part of finding a cultural home – in Spanish I am home, but in English I always feel like a visitor. And in Sign I can't even knock on the door the right way!	

Eliza	Its so hard to talk about. Deaf culture is so much a part of me. Sign Language is my window on the world. The ability to communicate from a distance, with my mouth full – just kidding. Really, the artistry and creativity it allows me when I am in the Deaf community and communicating in Sign Language I feel as though my soul has been unlocked. Its not about an inability to hear, its about being a visual “seeing” person.	
Sam	WOW ! I never knew you felt so strongly about it.	
Eliza	Its embarrassing to tell you my real feelings. Besides, I figured you wouldn’t understand. Deaf culture is precious to me. For a Deaf person they can own it. Everyone recognizes them as a member of the community. But for me, I am in constant danger of losing it so it becomes doubly precious to me.	
Rob	Ready to go to the movies?	
Sam	(to Eliza) I always wanted to learn sign but it so hard and I never know what’s going on.	
Marissa	Imagine how Deaf people feel in an all-English world	
Sam	It just makes me feel like such an outsider.	
Eliza	But you could be in if you tried. The Deaf community doesn’t discriminate if you show your heart in your	

	actions	
Marissa	I'm going to try to learn. I have to.	
Rob	Yeah. It's a beautiful language! I'd like to learn sometime too.	
Eliza	Think of all the people right here in this building who could become your friends	
Sam	You're my best friend and if I want to stay a part of your life, I should see if this could be a part of who I am, too.	
	We're having a block party tomorrow. All three of you should come. Why not start your journey into the community there?	
Sam	Wanna go Rob?	
Rob	Sure I guess	
Sam	Will you be there Marissa?	
Marissa	Yes.	
Sam	And Jasmine too?	
Marissa	And Jasmine too!	
Sam	Then I guess we'll see you there	
Rob	Great! let's go! (Sam turns back as they exit and signs ILY to Eliza. Eliza and Marissa look at each other and laugh and sign back ILY awkwardly – one of the deaf actors exits past Sharon and Jasmine.)	
Sharon The following dialogue is from interviews with kids from Rochester School for the Deaf – they prefer to not be identified in order to protect the safety of the	(speaking and signing) Hello	Hello

children.		
Jasmine	(to Sharon as a deaf cast member goes into the house) Is he hearing?	He hearing?
Sharon	Nope he's deaf.	No, he deaf
Jasmine	Oh. Are you deaf?	Oh-I-see you deaf?
Sharon	Nope, I'm hearing.	No me hearing me
Jasmine	Oh. Does that mean you can hear through walls like superman?	Oh-I-see you hearing mean you hear far through wall idea same Superman?
Sharon	Sometimes. When its loud enough like that guy on the second floor drumming.	Sometimes can. If sound loud! Idea same that man drum drum
Jasmine	Oh yeah I can feel that. So am I hearing?	(touches front door) oh yeah I feel can. Mean I hearing me?
Sharon	I don't think so.	no
Jasmine	My friend Marybeth is hearing.	My friend "MB" hearing herself
Sharon	Can she sign too?	Can sign?
Jasmine	No, poor Marybeth. It must be hard for her to do anything.	No pity-her MB I can't do anything
Sharon	Why?	Why
Jasmine	She can't talk in sign. I can't tell her anything. I play with her anyway. I just have to point and pull her around. It must be very hard to be hearing.	Communicate can't, I conversation? Communication break-down. Pity-her. I play with her anyway. Do do? I point pull, drag her pity-her hearing
Sharon	Some people think it's hard to be deaf.	Some people opposite think deaf pity
Jasmine	Weird!	Weird
Sharon	Yeah! I think being hearing is harder. I wish I were deaf.	Agree. My opinion hearing harder than deaf. I wish me deaf me
Jasmine	I'm glad you are staying with your Aunt and Uncle so I can play with you	You stay here with Aunt Uncle me happy me, now I play with you can

<p>Sharon</p> <p>The following story is taken from <i>Me Too</i>” a series of monologues sponsored by Advocacy Service for Abused Deaf Victims written by Patti Durr and Directed by Aaron W. Kelstone</p>	<p>I like you, too. You don't ask me dumb questions about my parents. Sometimes other hearing kids will say, “Oh your parents are deaf so your parents won't know if you stay up late and watch TV” or “They can't hear you if you want to say bad words so you can do whatever you want.”</p>	<p>Same-as me. Enjoy why? You ask-me ask-me stupid questions about my parents not.</p> <p>Happens hearing kids tell-me “your parent deaf means don't know you watch TV all night” or tell-me “you curse, parent can't hear you you curse can do whatever you want parents not control you.”</p>
Jasmine	They don't know much.	Empty-head
Sharon	Nope. Can I tell you a secret?	Empty-head Don't mind I tell-you secret
Jasmine	I won't tell.	Secret keep
Sharon	I'm staying here because there are problems at home. Sometimes when I say that people think it's because “oh, your parents are Deaf so your Dad beats your Mom when she can't understand him right?” So now I don't feel like I can tell anyone	I stay with Aunt and Uncle now. Past my parent problems have. Sometimes I say parent problem have people tell-me “understand reason your parents deaf means your Dad abuse Mom happen can't understand him. Since I not tell people
Jasmine	You can tell me. I can keep a secret.	Tell-me can I secret protect
<p>Sharon</p> <p>IMAGES- Dreamy images of a ball in the air, flashes of an angry older man and a woman with a bloody nose and black eye, back to images of the ball in the air.</p>	<p>Don't get me wrong. My Mom and Dad love each other. They tease and are happy most of the time. My Dad likes to say that the good outweighs the bad. But there have been a few times when that's not true. I have a dream where my Mom and Dad are throwing a ball back and forth but I can't catch it, I try but I can't. Sometimes in my dream there's a cop and he has the ball and it's covered</p>	<p>Understand, Mom Dad love each other tease, happy.</p> <p>Most time My Dad tell-me good stronger than bad time But sometimes I disagree</p> <p>Happen I dream imagine Mom Dad throw ball Mom catch/throw Dad catch/throw me stuck middle can't catch. I try catch jump jump can't catch. Sometimes my dream</p>

	<p>in bad words, swear words, and I try to erase the words from the ball. It's like when the cops come to the house and I have to interpret for my Dad and he's so mad and I'm so scared. I don't say all of the bad words he signs. I take away all the bad words.</p> <p>In the dream when my Mom throws the ball and I catch it I want to add words, tell them about the black eyes and the bloody nose. But I never catch the ball. Once a lady cop came to the house and she understood some sign language. She said, "It must be hard for you, you're like the monkey in the middle." She was so right!</p>	<p>cop appears cop has ball covered bad words, curse words, I try erase bad words but can't</p> <p>Real life happens cop comes my house my turn must interpret for Dad. Dad mad, me scared me. I don't voice all words he signs. I take away take away bad words.</p> <p>In my dream happen Mom throws ball, I catch I want add words tell cops about black eye, blood out-of nose. But I can't catch ball. Real life happens lady cop come my house cop understand sign herself. Cop tell-me hard for you, you idea same monkey in middle" cop right</p>
Jasmine IMAGES- city streets	I don't like that game – I think its mean. Little kids can never win.	Don't like monkey in middle game mean game little kids win? Can't.
Sharon	Nope. But you know I think that lady saved my life. I realized I can't save my parents. I can only save me so that's why I'm staying with Uncle Lamar and Aunt Debbie.	Can't win But that lady cop cave me. I realize I can't save my parents but save myself can, now I stay with Uncle Lamar and Aunt Debbie
Jasmine	Oh – let's play something that's NOT monkey in the middle	Oh-I-see two-of-us play different game
Sharon	Tag you're it! (as the girls run off playing tag they pass Jessica and Janice)	(act this)
Jessica (Story by Monica Violante)	(to Janice in the middle of a conversation) ...then I realized I had to stop my	Happen I realize relationship break-up. Past I bathroom kneeling floor I-

	<p>relationship. I was on my knees in the bathroom scrubbing the floor by the toilet. Because you know guys. They just pee wherever and I thought to myself - Enough! That's it!. He can clean his own apartment. I'm a girlfriend not a slave. So I went to him, handed him the toilet brush and told him to clean it himself. He laughed and said there are only two kinds of Spanish girls. Girls who clean or girls who are cheap! I said, Whoa Buddy! There is one more kind of Spanish girl and you had better pay attention! I am not your girlfriend and do not scrub your floors and I AM NOT CHEAP!</p>	<p>scrub scrub close toilet. Why? I live with boyfriend, men stand (mime peeing all over) I think enough! Finish! My boyfriend clean his apt himself can. I girlfriend! Slave NOT!</p> <p>I hold toilet brush I give. I say "you clean your bathroom yourself!" He do do? He laugh tell-me Spanish girls two kinds : (l)girls work work clean (r)girls themselves cheap! I say two Spanish girls? Not pay-attention third Spanish girl me! Your girlfriend NOT Scrub your floors? NOT Me cheap me? NOT</p>
Janice	Good for you! I'm happy to see you stand up for yourself.	(use SEE for all dialogue and speak) Good for you I happy see you stand-up for yourself
Jessica	That is just the kind of girls we are - friends forever! Growing up together, going through school together...	Two-of-us same strong girls Friends forever! (use two hands each representing a person) grow up together enter school together
Janice	Going through boyfriends together (they laugh). I really want to thank you for going through my surgery with me too.	Boyfriends break-up break-up together. I really want to thank you for support my surgery with me too.
Jessica	I'll always stand by you. Even when I don't like your choices I still like you.	Support you always Don't like your choice anyway I like you still
Janice	You still think that I shouldn't have gotten my	You still think I should not have C. I.?

	cochlear implant?	
Jessica Story by "M.B."	It's a personal choice. I respect your choice. I wouldn't want one for myself.	Personal choice. Respect. Me don't want C.I.
Janice	I can't believe you still wouldn't want to see what it is like to hear and to speak clearly enough to get a better job in the hearing world.	Can't believe you still not want to see hear speak clear enough get better job hearing world.
Jessica	I already have a great job.	Great job have, finish
Janice	You know what I mean.	You know mean
Jessica	No I don't.	no
Janice	I really pity you.	Pity-you
Jessica	You WHAT??!	WHAT??
Janice	You're just not living up to your full potential.	You not live your full potential
Jessica	You are becoming someone I don't know. That is the very reason people don't like cochlear implants. You think you can pass as hearing? Forget it. You are still deaf. I pity you for being in denial about who you really are and who your friends are.	I don't know you now. You change become hearing thinking. People don't like C.I. that! You think you hearing? Finish you still deaf Pity-you, you deny your identity, you deny your friends
Janice	I'm just being honest with you because I want the best for you.	I honest with you because I want best for you
Jessica	Well, you don't know what is best for me. I'm not even convinced you know what is best for you. Look, I didn't criticize you when you decided to do this unnecessary surgery. I went with you to the doctor's appointments. I visited you in the hospital. I cried with you through the months you had to learn what all the	Best for me you don't know! I think best for you you don't know same. Understand I not criticize you happen you decide stupid surgery. I do do? I go support you doctor's appointments, visit hospital, cry, struggle month month month you try learn learn learn new sounds. I pity-YOU don't want experience

	new sounds were. I would never want to go through that and I don't see how you think you are so much better off than you were before. But I didn't judge you. You are my friend. I stood by you.	same don't understand you think you superior. You before inferior fake ears you improve don't understand. Me judge you? Not. You/me friend I support
Janice	And I want to stand by you. I don't think you are living up to your full potential.	And I want stand BY you I not think you live your full potential
Jessica	My full potential can only be reached by having something drilled into my head, risking having my face paralyzed, and losing the little bit of hearing I do have? For what? So I can never find peace and quiet again, so every breath I make and sound (gas) I pass interrupts my thoughts. No thank you	My quote full potential unquote goal succeed how? My head drill? Risk face freeze, become completely ears closed. For For? Goal never have peace quiet, must hear beathing, stomach grumble, fart, let noise bother my thought? No thank you!
Janice	I can't believe you are so close-minded about this.	Can't believe you stubborn
Jessica	I can't talk to you anymore. You may be able to hear but you can't hear me.	Talk finish Maybe now you hear But you pay-attention ? NOT!
Janice	When did you become a hearing-hating militant?	When you become hearing hater radical?
Jessica	Probably when you became hearing. (she exits)	Yes happen same time you become hearing
Janice	(sits on stoop with her head in her hands)	
Al B.	(enters with catering trays and stuff from work to cook with at the block party. He almost steps around Janice and then makes the decision to try again. He puts down the equipment and taps her on her shoulder) Don't tell	You stuck? Locked out?

	me you locked yourself out again!	Again?
Janice	(she laughs) No I'm not locked out of my apartment. But I may have just locked myself out of a friendship.	No I not lock out my apt. But maybe I locked out friend
Al B.	(not sure he understood her) Sorry. I have so many things to carry up to my apartment. Would you mind holding the door open for me?	Don't understand you. I have many things carry, don't mind hold door open?
Janice	(She unlocks the door and holds it open while Al B. struggles to get everything through the door. Its awkward and as things start to fall Janice catches some of them – it's a little like a bad juggling act and Al B. ends up on the ground with most of the pans he is carrying) I'm so sorry. I just seem to destroy everything I come in contact with lately. Here let me help.	(no sign)
Al B.	I can't understand you when you don't sign.	Can't understand if you not sign
Janice	I said I'm sorry!	SORRY!
Al B.	How sorry?	Sorry how-much?
Janice	What?! (getting angry)	WHAT?
Al B.	Sorry enough to let me make you dinner?	You sorry want me forgive must come to dinner
Janice	I don't know you that well.	I don't know you well
Al B.	I'm a very good cook. People pay me a lot of money to make dinner.	I skilled cook. People pay me money big-pile I cook dinner
Janice	What are all of the pots and pans for?	(Points to stuff) For for?
Al B.	I'm cooking for tomorrow's block party.	Tomorrow party, I cook
Janice	Really (getting interested)	True
Al B.	I told you I was good.	Told finish I skilled

Janice	I'm pretty good, too.	I sort-of good also
Al B.	(he thinks she is flirting with him) That's what I'd like to find out.	I want know more about you "good"
Janice	Let's see who is better. I'll make something for the block party, too, and we can taste each other's creation tomorrow at the party and go from there.	(stops speaking) Competition you cook, I cook bring food to party exchange taste during party decide you me match now-on
Al B.	I like a challenge – I like it that you've started to sign again, too.	Challenge! Accept! Appreciate you sign also
Janice	No more signing – more carrying pots and pans. Let me help you get this all up to your place.	(only talks)
Al B.	Thanks, I accept the help! (they both go into the building)	Thanks your help I accept
Custodian IMAGES – charts – circle within a circle, hierarchy top down chart, circles intersecting (look at the template for the power point versions of discussing business.)	Inside the community we are all struggling with who to trust. So we protect ourselves by drawing boundaries. Now consider: you can think of Deaf people in 3 groups. In the first group there are Deaf people divided into two sub groups. Deaf born from Deaf families who love sign that's one and the second are Deaf people born to hearing families who go to mainstream schools. The second big group are hard of Hearing people who are also divided into two groups. First, people who have not accepted their hearing loss and don't want to be a part of the Deaf community they don't sign	Deaf community not easy trust. Deaf community protect how? Deaf group divide into two deaf born deaf parents go-to deaf school sign sign deaf born hearing family go mainstream school. Hard of hearing divide Group not accept hearing loss go-to mainstream don't want deaf or group accept hearing loss go to deaf school sign sign, socialize with deaf, sometimes last minute interpret for deaf friends, Hearing divide Group born have deaf parents stay in community interpret or education or no connection to community but fascinate sign later

	<p>and prefer hearing culture and second, those who do sign, go to Deaf schools and hang out with Deaf people – sometimes even do last minute interpreting for their deaf friends.</p> <p>Finally, the third big group are hearing people who also are divided into two groups. First the hearing people with Deaf parents who go on to stay in the community. Second hearing people with no formal connection who become fascinated with the language and culture and join the community. Ah! all these different groups have so many more colors than I can describe here. I like to call them a rainbow – a colorful rainbow community.</p>	<p>become interpreter educator stay in community.</p> <p>Many more groups idea same colors blend become rainbow become rainbow community.</p> <p>(Deaf actor should elaborate using different specific examples of each sub group at each performance.)</p>
Al.B IMAGE – Shady tree lined streets	(comes out of the building in fancy running clothes and starts to warm up)	
Lamar	(runs in through the audience – a little sweaty already, in old t-shirt and running clothes)	
Eliza	(loose baggy “jock” running clothes she comes out of the building looking like she isn’t really sure she wants to run)	
Jessica	(from the backstage area)	
Al. B	(to Lamar) Ready to go?	Ready?
Lamar	Let’s wait for Brian	Brianna not here wait
Eliza	Why is she always the last one to show up?	Brianna last appear always

Jessica	Her time is more important than ours I guess	She busy, she think we not busy same
Al B	No, she just likes to fake the Deaf time thing. If she says its Deaf time, we all laugh and pretend its just a part if the culture	Wrong she always late “deaf time”. Happen she appear say “Deaf time” we accept, laugh she continue late
Eliza	Well it is, isn’t it?	Deaf time accept right?
Al B.	Sure, just like leaving bad tips is part of the culture	True, precious Deaf culture but some things not help us. Idea same bad tips
Jessica	I don’t like bad habits being blamed on the whole community. He’s late because he can’t manage his own time, not because of some ancient deaf cultural memory.	Deaf time, bad tips individual deaf habits blame blame blame community don’t-like Brianna late why? She bad time manage. All deaf people not (past to present) same
Lamar	She’ll be here. Chill out!	Calm calm Brianna will come soon
Brianna	(super friendly and dressed in fancy running clothes) Hi everyone! Ready to go?	Hi! Ready?
Eliza	Yeah like 10 minutes ago.	Ready 10 minutes past
Brianna	Let’s go!	Go ahead
Al B. IMAGES – images move with the runners along tree lined streets (urban not suburban)	(after running for a while) So Brianna, do you leave tips?	Curious, you go restaurant, dinner finish you tip leave?
Brianna	What?	Don’t understand
Lamar	We were talking about bad habits people have before you came. How some people don’t leave tips.	Before you appear all-of-us discuss deaf bad habits. Some deaf not tip waiter
Jessica	Or don’t show up on time.	Some deaf never on time
Brianna	(to Eliza) Do you have something to say?	Two-finger-hit-in-face
Eliza	Yeah, why are you always late for everything? You act like your time is more	Right! You late late late. Insult-me you think you busy we not?

	important than ours.	
Brianna	Just trying to get as much done before I get here as I can.	I busy yes before I arrive I work work
Al B.	So do you leave tips?	Off-point you tip leave?
Brianna	I don't have a job – I live on SSI. I don't have money for tips.	Don't have job. SSI My money not enough leave tip
Jessica	You had enough money to go to college – most of those waiters don't even have a college degree.	Your money enough go college. Inform you hearing waiters not go college sometimes
Brianna	I went to college because it was paid for by government disability support.	I go college how? VR support
Jessica	You are always talking about finding ways to take advantage of hearing people.	You talk talk hearing take-advantage take-advantage
Brianna	If they want to pity me instead of see me as an equal? why not!	Hearing pity-me. Look down think I not equal I take-advantage! why not?
Eliza	You make us all look bad	Bad habit hearing think all deaf same-as-you
Brianna	Right, and when you go to a happy hour and ladies drink for free you always refuse the free drinks and pay for yours. So do you make all women look bad?	Right same-as-you you go bar time "happy hour" women free drinks you do do? Turn-down free drink (act out) "I'll pay for mine" you accept free drink blame all women same-as-you?
Eliza	Its not the same.	Same not
Brianna	Why not? why doesn't that make all women look like gold diggers?	Why? I disagree you think I bad I think you take-advantage men
Al B.	Hey, let's just run for a while.	Finish talk – run now
Lamar	It's not about taking advantage. Its about trying to find a balance between being oppressed and pitied and affirmative action. I had financial aid, too.	Finish talk – not yet. I agree with Brianna, balance pity/oppress must affirmative action. I go college how? VR same

Jessica	Yeah, but at the end of all the races when they offer food, you don't take home bags of food when you are only supposed to take one sandwich like some people (meaning Brianna)	You accept VR but happen everyday not example race end have free food you grab grab a lot of food not – only take your share
Brianna	I try to be smart about getting what I deserve.	I want smart get my deserve
Al B.	You could get some ASL cards to sell on the street corner, too.	Remember ASL cards? You sell on street can.
Brianna	You guys are just pissed that I was late. You all take advantage of a good deal when you can too. Don't tell me you (to the hearing girls) don't take theater seats in the deaf section when you can sit closer to the stage. Don't tell me you (to Al B and Lamar) don't take discounts or accept your S.S.I. It cuts both ways.	Finish pick-on-me you mad why? I late. You-all same-as-me. Hearing sit in deaf section for best seats You accept lesser price, accept SSI common
Lamar	fine let's take advantage of my wife – she invited you all up to our place for coffee and snacks after the run.	Fine fine we all accept free food from my wife come my apt for coffee after run
All	Great! (they finish the run and cool down)	great
Brianna IMAGE – image changes back to city neighborhood street and stops moving	We should talk about what you guys were saying. I'm feeling insulted. You all think I take advantage too much but we all do when it benefits us.	Insult me must finish discuss. You-all think me take-advantage too much. Depends if benefits you, you-all same-as-me
Lamar	We were just busting on you.	Insult-you not
Brianna	You all know the 10 rules of how Deaf people resist hearing, right?	Insult-me – you know 10 rules for deaf resist hearing?
Eliza	What rules? (they stop	Rule??

	running and start to stretch)	
Brianna	Well now I get my chance to bust on you all – we have all done things that annoy when we get frustrated with hearing culture	Two-fingers-hit-their –faces You-all know how deaf bother hearing if hearing frustrate
Al B	Meaning?	Means?
Brianna NOTE – after each number a mime depiction of the “bad habit” happens.	#1 Deaf time – why does Deaf time mean being late? Why doesn’t it mean being early?	Number 1 – Deaf time means late, why not mean early?
Al B	Oh No! here it comes!	Ready he exaggerate now
Brianna	#2 No tips - we usually get bad service and are on strict budgets (skit about a waiter comparing a hearing couple who leave a bad tip and a Deaf couple who leaves a bad tip) #3 Discount tickets to events for seats in front – even if we don’t need to lip read (skit about a hearing person trying to pass as Deaf when buying tickets and the ticket seller does funny hearing reactions)	Number 2 no tips happens why low budget and bad service Number 3 less price tickets and front row seats anyway read lips
Jessica	Man I NEVER do that. You sit in front you might as well be wearing a label. Besides you can see the interpreters from most seats.	Never happen. I sit back can still see interpreter. Happen sit in front audience stare – all label me deaf pity-me
Brianna	You don’t do that because of the label but you will let a guy buy dinner at restaurants you can’t afford to go to and then not see him again – there’s a label for that too! (the two of them fight and	Don’t like label deaf pity-you but accept label men pity-you allow men buy dinner fancy restaurant but don’t want relationship. I label that slut! (the two of them fight and have to be pulled apart.)

	have to be pulled apart.)	
Al B.	#4 Pretending you don't understand when you don't want to do something. (Skit about being pulled over for a ticket by a cop and not understanding him)	Number 4 fake don't understand happen you don't want work
Brianna	Ha ha! Look! You have the wrong perspective. These are not ways to take advantage. These are all forms of resistance to conforming to hearing culture.	Ha ha understand your perspective wrong. I take-advantage not I resist hearing culture
Al B.	So you are not a good-for-nothing. You are really a political activist	Oh-I-see you not deaf beggar you political leader
Brianna	Depends on your perspective! #5 Laugh loud and often or if you have a noise maker use it especially when you know it is most quiet. (skit – scare the hearing actors with laughter)	Depends your point-of-view Number 5 laugh LOUD or make noise best time if quiet can bother hearing big time
Al B	You know actually I remember a teacher telling me not to laugh because the sound would bother hearing people. I ignored him but I have one friend who still won't laugh out loud, even in his own home!	Happen past I look-back remember my teacher tell-me stop laugh, sound bother hearing will. I ignored teacher don't care but my friend "P" still refuse laugh doesn't matter he alone!
Brianna	# 6 close your eyes when you get in an argument. (skit boyfriend tries to talk about the relationship and girlfriend closes her eyes and makes noise "la la la")	Number 6 happen argue close eyes
Jessica	I had a hearing boyfriend once – that made him CRAZY!	Happen past relationship hearing boyfriend he hate I close eyes he crazy!

Brianna	# 7 If you get caught doing something wrong – IRS misfiling, stopped for a speeding ticket, bad grades in school. Just say you didn't know – communication was bad, the interpreter was unskilled. (skit – hearing teacher and interpreter tell a student he is failing – the student blames the interpreter who quits)	Number 7 happen you mistake example- IRS file, car ticket, bad grade do do? Not my fault! Interpreter bad! English unclear. I not understand
Jessica	Oh, wait, now that really happens. You don't need to pretend that...	Finish, trick not! Real problem
Lamar	But some people say it happens even when it doesn't – that happened to friends of mine in college. Bad grades VR support will be cut but they complained they had bad interpreters and they stalled getting cut off	Serious problem yes but some people say don't understand for for excuse. Past college time friend have bad grade fear VR cut my friend complain interpreter bad, fire interpreter and VR continue
Brianna	#8 How about the people who go to a Deaf college or use Deaf support systems but don't want to stay in the Deaf community – some of them don't even really think of themselves as deaf! (all just look at the audience as if they can tell who is here for the free ticket) #9 Getting the news out through gossip. (skit a game of "telephone" goes across the stage spreading gossip about one of the hearing actors – she	Number 8 some HH accept VR accept deaf benefits but don't want involve deaf community. They accept deaf benefit but hearing thinkers Number 9 gossip!

	think she understands the signs and says to another hearing actor – “they think I’m hot!” and he responds, “that isn’t the sign for hot - it’s the sign for slut” she gets mad and sits alone angrily).	
Al B.	It’s true. You can find out more information faster in the deaf community than anywhere – but the personal gossip really hurts.	+ can get information fast in deaf community negative personal gossip can hurt.
Brianna	That’s why I’m glad you were picking on me to my face – it still hurts but at least now we can talk about it. #10 Figuring out how to get SSI, income from a job, and borrow money from friends and family. (skit one actor is broke and begs money from everyone – even the audience, he finally goes to Brianna and asks about how to get SSI – she just brushes him off).	Right so you-all pick on me confront me my feeling hurt but better you talk with me not hide gossip about me Number 10 figuring out system to get money SSI, family, friends
Al B.	That’s you, too. Aren’t you getting money from your parents and SSI and living high?	You skilled number 10 you have SSI and parents pay-you. You live good!
Brianna	You’re funny. No I am more like...	Funny-you I not number 10 no I same-as...
Jessica	Well, I know what I’m like– I’m hungry. Let’s get some coffee! (They all go into the building. Brianna isn’t sure she will join them. She hesitates and walks off alone. The others feel bad but all go into the building)	Same-as me want coffee come my house
Custodian	The Deaf can turn nearly	All experiences Deaf make

<p>Quoted from Simon Carmels's "<i>Concepts of Culture and Deaf Culture.</i>" Chapter Two of his book on Deaf Folklore</p> <p>IMAGE – images of groups of people – symbolizing community</p>	<p>anything into entertaining stories. Truly, inside the traditional stories and narratives told by deaf storytellers live the hidden meanings and representations of deaf people's personal experiences and related lifeways. I say lifeways to mean "way of life," like "lifestyle." Maybe you've seen the term "deafway." Lifeway comes from the same place and, in general, can be referred to a culture or a cultural way of life.</p> <p>Culture is always linked to a group of people, not to individuals. Culture is created and maintained by members of a given community or society which shares the same <i>lifeway</i>.</p>	<p>into stories. Deaf stories ,jokes, inside hide what? Deaf people personal experiences see pictures of life. I title lifeways Means what? Idea same way of life Life style Maybe you see finish Quote deafway Life way idea same and represents culture or culture perspective on life</p> <p>Culture connect group Connect individuals not Who create culture? Center strong group deaf share experience, perspective, understanding, "lifeway"</p>
<p>Lamar Quote from Jack Gannon (Signed in ASL – no voice)</p> <p>IMAGE – English projected on screen)</p>	<p>To me, 'Deaf Culture' means accepting myself as being 'different' and appreciating my difference, meeting and overcoming the challenge of living in a world of sound in a positive way, sharing a common identity and heritage with so many outstanding d[eaf]/D[eaf] persons, possessing appreciation for and pride in American Sign Language, a beautiful expressive and visual</p>	

	language”	
Dan Quote from Harry Anderson IMAGE – project the quote on a screen	“Deaf Culture helps us to understand who we are and why our behaviors are different from hearing people. It gives us pride...	
Al B.	When the Deaf community needs to work together you see natural collaboration. Each of us does only what we have skill doing, jumping in to do our part, stepping out to let the person with the next skill take over. Those who try to lead as traditional individual leaders find themselves stuck doing everything alone.	Understand! Community, inside we argue argue, accept not accept different different. But happen all need work together, patience natural collaboration happen will. Each person jump in, jump out, jump in jump out. Each do small part not whole project but small pieces eventually goal succeed can. Happen traditional individual leaders have idea want tell other people work work not good result, community backs-off leave leader alone burn-out will.
Custodian IMAGES – of French Revolution (people arguing with a tribunal) Images of Deaf social clubs Images of World War I Images of World War II Images of protesters for the ADA Video clip of Gallaudet Deaf Prez Now	You may see the community rise together – just like we have done through history (during the next speech the Custodian does a magic trick that creates a “growing tree” from a newspaper.) This represents Deaf history (as it grows) hmmm....Greece, Rome, ahhh! Here is a good example – during the French Revolution the Director of the Paris Institute for the Deaf was arrested and the	Group succeed together. same as past history will happen community work together Deaf always Same past community work together French Revolution Paris School for Deaf Director arrest court say kill him Deaf community argue no and his life saved. More history 1600, 1700 1800 Oh-I- see All American Deaf come together create National Association of Deaf N A D to protect work and support

	<p>Revolutionary Tribunal planned to execute him, but the community argued with the tribunal and saved his life. (tree grows) hmmm.. 1700's, 1800's ahhh, here is a recent one. All of the Deaf Americans in the country came together to form the National Association of the Deaf, which lobbied for employment opportunities and fought discrimination. (the tree continues to grow) hmmm... Ahh! 1900's, and, of course, you know 1987 as an important date – the community was a force to be reckoned with during the Gallaudet student protests for a Deaf Prez Now (show TV news clips – Music under) I can't wait to see what the future holds!</p> <p>BLACK OUT</p>	<p>not allow discrimination</p> <p>1900's</p> <p>Ah I see famous date 1987 you know that day?</p> <p>Deaf College was pick new president but hearing person hired community say NO and protest get new Deaf president Work together for Deaf Prez Now</p> <p>Future I wonder what happens</p>
<p>IMAGES – (during the break notable Deaf leaders can be projected on the set) Take pictures and names from Bonnie Meath-Lang's Book <i>Notable Deaf Americans</i></p>	<p>INTERMISSION</p>	

Act Two

<p>Full cast enters IMAGE – The poster fades to city streets – neighborhood images</p>	<p>People mime setting up for the block party – tables up – start setting out food. (Al B prepares to cook and Janice brings out her creation. They taste each other’s food and end up feeding each other romantically), start setting out informational tables (Jessica for Deaf education, relay service etc.), set out things to buy (garage sale) and flyers on shows/ relief efforts for Deaf of Afghanistan and Hurricane Katrina victims. Children run around and parents set up a semi circle. Dan picks up the magic trick newspaper from the garbage can and asks Simon what it is</p>	
<p>Simon</p>	<p>That is an important image in Deaf culture. It is a tree. Do you know about the lumberjack and the tree? (Dan shakes his head “no.”) There was a man who walked through the woods. When he saw a good tree, he would yell, “TIMBER” and chop it down. This happened several times. Until one day he came to a special tree. He chopped and chopped and yelled, “TIMBER” but nothing happened. Finally, he called in a tree doctor who examined the tree and informed the lumberjack,</p>	<p>(Dan picks up the newspaper tree left from Act One on the garbage cans and looks at Simon quizzically) That, important symbol Deaf culture. That tree that. Happen you know story Tree/ man cut trees? (Dan shakes his head “no”) Happen man walk walk woods notice tree , saw saw, yell T-I-M-B-E-R (voice this), tree fall, repeat, repeat. Happen one day notice tree saw saw, yell T-I-M-B-E-R (with voice) tree stay not fall. Curios man go find doctor, doctor come examine tree understand</p>

	<p>“This tree is deaf.” The lumberjack smiled and asked the doctor to stand back! Now he knew how to make the tree fall. He fingerspelled T-I-M-B-E-R And the tree fell.</p> <p>(music under)</p>	<p>“tree deaf!” man nods oh-I-see ,roll up sleeves (fingerspell) T-I-M-B-E-R tree falls.</p>
Custodian	<p>That’s my community. Even if you aren’t sure if you fit in, even if others tell you you are not “Deaf enough” actions speak louder than words and members identify themselves by their presence. For example, There is a tradition in the Deaf culture that you can’t choose your own sign name, you have to wait for it to be given to you by a person who is really Deaf. (the cast goes around and shows their sign names) So it follows that you can’t declare yourself a member of the community. You have to participate, and eventually through your actions membership in the community will be acknowledged.</p>	<p>My community, that! Some members don’t know match, don’t know if community accepts. Often see “not deaf enough” but community diverse who fits? People who live, work in the community. Deaf community who??? Look-around. Deaf culture tradition create own name sign can’t. Must wait stay in community, when Deaf person feels you sincere deaf give sign name. (cast shows name signs) Same concept become member of deaf community. Can’t identify as “deaf community” must wait participate, over time you sincere community accepts</p>
Debbie	<p>My niece Sharon is having a hard time fitting in. Her parents are working out some problems in their relationship so she is staying with us for a while, and as a hearing kid of Deaf parents she feels like she is between worlds.</p>	<p>Happen my niece, “Sharon” hard time match. Her parents marriage struggle, Sharon stay with me “L”. Sharon herself hearing, parents deaf. She tell-me she feel stuck (l)deaf (r) hearing middle</p>

Lamar	I hope living in the Deaf community and seeing how Debbie is accepted as an “honorary member” Sharon will see that she can be bi-cultural and that it doesn’t mean she is disloyal to either side.	My hope Sharon watch Debbie, stay deaf community can see Debbie hearing but accept Debbie “honor” member. Maybe help Sharon understand both hearing deaf accept can. Not mean hurt dead or hearing
Jessica IMAGES – me Newspaper of the articles on the Matchetts	Sometimes the protective barrier that the Deaf community surrounds itself with to prevent oppression can be hard to get through. Look at what happened with Mary Karol Matchett and her family. She her husband and her two children were all deaf. Deaf parents, and deaf children. But when they decided to get cochlear implants, it made all of the local newspapers and TV channels. People wondered if she had given up on being Deaf.	Sometimes happen deaf community protect suspect more oppression. Happen protect too much suspicious. Know story about Mary Karol Matchett and her family? Deaf parents, deaf children all four surgery C.I. local newspapers report, local TV news report. Community wondered can’t trust family?
Lamar	I spoke with her. She was just doing what we all do – trying to figure out the best way to be a parent. One of her kids wanted to try the surgery, but before she could let them do she felt she should do it so she could lead them through the experience. Her experience was positive so her husband had the surgery. And then, the kids. But they never lost their Deaf identity! They are still in the community, still signing, still working for the best interests of the	Mary Karol tell-me she same-as us try support children “good parent”. One child ask-her want surgery. She doubt but not want child have surgery, if Mary Karol not know process. Happen Mary Karol have surgery first lucky success, Her husband next have surgery lucky success, then they allow children. But they feel they stay deaf culture, protect deaf identity, stay in community, still sign, still works help

	deaf. One surgery doesn't change your whole personality!	deaf college students. She say one surgery not whole person change
Al B. IMAGE – Deaf children in different situations	It seems so many children in our community have to figure out where they fit in the hearing/deaf mix. My brother's kids are deaf with Deaf parents – it's so much clearer where you fit.	Many our children must figure out match deaf match hearing which. My brother deaf his children deaf – easy for his family
Marissa	(she signs awkwardly) I worry about Jasmine. I want her to know about her community, her language, and her history, but I am so afraid that if I can't be "deaf" too she will grow up and away from me.	I worry about JASMINE I want know about her community, her language, her (asks how to say then signs) history but I fear I not deaf, she grow Leave me
Eliza IMAGE – city streets - neighborhood	(talks and signs to make her feel more comfortable) It's good you are trying to learn sign and keep her in a deaf community. It means so much.	Good you try learn sign keep her with deaf community You learn sign important
"T"	My parents didn't sign, but we found a way to communicate with writing and making up home signs. But I missed never really being able to talk to them deeply about trouble at school, girlfriends – even music. I used to write letters to my sister and she would write long letters back – as if we lived on opposite sides of the world. In a way, I guess, we did!	My parents refuse sign but communicate can write, home sign. True biz I miss deep conversation with parents want discuss school trouble, girlfriends, music. My sister, me past write letters. We live same house bedroom close still write-to-her she-write-to-me same we live world different sides. Maybe true we on different sides.
Mathew Ella Mae Lentz "To A Hearing Mother"	This conversation reminds me of that Ella Mae Lentz poem "To A Hearing Mother"	Conversation I remember poem writer Ella Mae Lentz Title "To a Hearing Mother"

<p>IMAGE – trees and tree roots</p>	<p>You and I are different We grow up different our experiences are different Our languages are different You know nothing about Deaf culture or maybe you hear about Deaf culture here and there but I know hearing culture It was forced upon me Now you are pregnant and you have a son who is Deaf You're shocked depressed – me I'm amazed and excited You want to encourage him to grow and become the same as you I applaud you but he will grow up to be the same as me Your hair and eyes and body are the same But his soul and thoughts and feelings are the same as mine He is your son, but my people Yours or mine which He is like a tree that when left alone withers Without Deaf or without you he loses Either our beautiful culture and language or your heart You and I argue over him its like we are sawing down the tree and we will cut it down. But if the two of us work together he will grow and grow and grow</p>	<p>***see Mrs. Lentz on the DVD</p> <p>you me different grow up different language different zero on head deaf culture hear hear over there over there hearing forced on me I push off now pregnant born soon son he deaf you shocked depressed me amazed excited you strong want encourage same I clap but he grow-up same-as me your hair, eyes, body but my soul, mind, feeling your son but my people yours mine which he ideas-same tree no Deaf surround tree melt same you leave tree melt no beautiful language, people culture he loses no you he loses you I struggle argue idea same saw tree down but we work together he grow grow grow can</p>
<p>Marissa</p>	<p>Your poem scares me. I am just learning to sign and</p>	<p>(she speaks and interpreter signs for her)</p>

	<p>coming here today is the first time I am signing to anyone other than my teacher or Jasmine. I don't want to lose my child and I don't want to hold her back. Its so hard to know what the right thing to do is and everyone else seems to have an opinion – doctors, teachers, deaf, hearing. It's enough to make you crazy! (she exits with Jasmine)</p>	<p>your poem fear me. Recent study sign. I come here party today first time I communicate sign with deaf adults. Don't want disconnect from my daughter. Don't want stop her grow. Don't know right path. Everyone has opinion different – doctor, teacher, deaf community, hearing family. I feel I become crazy</p>
<p>Custodian IMAGES – city street - neighborhoods</p>	<p>(talking about Marissa) She doesn't yet know she is not alone. We would support her if she asks. It takes a community to raise a child. Individuals are valued, but becoming separate in the deaf community means isolation and the destruction of culture.</p>	<p>(about Marissa) she not know we support her Children grow up grow up requires community support. Independence good, individual good but separation from deaf community means isolation, culture destruction.</p>
<p>Janice</p>	<p>(interrupting to get "T"'s attention) You should start setting up to perform. I'll hand out flyers until you are ready. (Janice hands the custodian a flyer.)</p>	<p>Interrupt you need set up for perform. I advertise, you tell me ready</p>
<p>"T"</p>	<p>I'll be right there. (notices everyone making faces – eyes rolling, etc. after Janice leaves) Why you all got to be like that? She's just finding her own way. (he leaves to start setting up his drums to perform)</p>	<p>Touch finish soon (copy faces) You don't like Janice why? She not finish decide her future.</p>
<p>Jessica</p>	<p>She can find her own way right into the hearing world and out of my neighborhood. (goes to custodian)</p>	<p>She decide her future need far go hearing out my area</p>
<p>Al B.</p>	<p>But you notice she hasn't</p>	<p>Notice she still in deaf</p>

	left yet. Maybe the surgery on her ears didn't also cut out her heart.	community. Maybe surgery-ears not surgery-on-heart
Jessica	Good luck "Romeo," I used to be her friend - she can be very stubborn.	Good luck ROMEO Past me/her friends She stubborn
Lamar	So can you.	Same-as-you
Debbie	Would you like a glass of water? Oh! The wine seems to have run out.	
Custodian	Thanks hmmm no problem- I think I can help with the wine. (pours the water into the newspaper flyer, it seems to be gone - he turns it upside down. When he pours it back out, he gives it to Debbie.) Here is the wine you wanted	Wine that
Debbie	How does he do that ?	Not understand cool!
Custodian	Magic surrounds us all. You just have to open your eyes to it. Now, let's watch the party and see if more magic will appear!	We surround magic. We watch party maybe more magic appear will.
Janice IMAGES – Deaf survivors of hurricane Katrina	(talking to the audience and signing in SEE) We will now start the performances to benefit our brothers and sisters who have been hurt by the war in Afghanistan and by the hurricane in New Orleans. (she hands out flyers with the address of Louisiana School for the Deaf – collecting for deaf hurricane survivors and the Red Cross address for handling support for Deaf Afghan Refugees. Jessica offers to take some of the flyers. Janice is worried that she is still mad. Jessica	We will now start performance for for benefit our brothers and sisters hurt war AFGHANISTAN also hurt by hurricane New Orleans

	decides to forgive her, takes the flyers, she hugs her and the girls hand out flyers together)	
Eliza	Have you heard the stories? We all depend so much on technology. Many Deaf people have let go of their regular phones to save money – no need for TTYs now there is e-mail and text messages – but you can't call 911 from a pager!	You hear stories finish? We-all depend technology. Many deaf regular phones don't have – save money. TTYs not need. Have e-mail Have pager Problem can't call 911 from pager
Matthew Story from 9/11/05 article in the Rochester Democrat & Chronicle newspaper page 17.	I had a friend stuck in the Superdome in New Orleans – when he gestured to ask for a bathroom (holds himself) the person helping thought he was being sexual!	My friend live New Orleans happen hurricane hit friend go to superdome. All hearing surround, can't find bathroom try gesture communicate screw-up hearing person think bent – sexual!
Eliza	Typical, brings back all the stories of cops who yell at a deaf guy to stop and when they don't because they can't hear the warning, they are shot dead.	Past to future same Old story cop yell tell deaf man run stop! Deaf man continues run Cops shoot deaf man dead
Mathew	That's not the worst. Two of my friends made it through the hurricane, but didn't know how bad it was. All of the electronic communications were down. They came out of their house to find out that the street was abandoned. After four days with no food or water they got picked up from their roof and sent to the New Orleans convention center. They became targets for the thugs and were beaten so badly	Worst not! Happen two my friends new Orleans hurricane hit two-of-them survive but no information electronic communication disconnect. Two-of-them out of house street empty. Four days no food no water pah! Helicopter pick up from roof, sent to convention center. Thieves see deaf, think weak, abuse two-of-them hurt bad, must go hospital.

	they needed medical care	
Eliza	Did they get it?	Succeed go hospital?
Mathew	They are among the missing. That's the last I heard about them and no one knows where they are.	Don't know two-of-them missing still. No more information. Where! Don't know.
Janice	We need to look past our little community to the bigger deaf community and help.	We focus local must open mind see world community
Jessica	I have to admit she's right. We don't always help each other, support deaf businesses, set up schools for deaf culture or even go to deaf theater. But for this we really need to come together.	Admit right right. Sometimes self focus too much forget buy from deaf business, establish own deaf culture school, not attend deaf theater. But now war, natural disaster must help other deaf.
"T" IMAGES- City images – buildings, graffiti, "rough streets"	Brothers and sisters, copy me! (He invites the people in the block party to dance. Then, he gets people from the audience to join him on stage. He lets the audience members go back to their seats and a "competition" dance starts with each character showing off their personal style)	Bothers sister copy
Sharon	(after the applause she runs to Lamar) The kids are getting ready to play baseball come on let's play, I want to play!!	Kids want play baseball want play come not want play. I want play
Custodian Images of old time baseball And Dummy Hoy	Baseball has always been one of the Deaf community's favorite sports. It was a Deaf man, William "Dummy" Hoy, that made his team into a community by teaching them gestures that communicated the baseball	Baseball special deaf community favorite game. Why? Deaf man William "Dummy" Hoy teach his team sign/gesture. His team change from team into community, can communicate baseball happen (show gestures)

<p>Story adapted from landmark National Theater of the Deaf play <i>My Third Eye</i> IMAGE – Images of summer green fields and baseball game shots</p>	<p>plays (he demonstrates safe, out, ball, strike etc.) I love baseball myself. When I grew up there was not TV we had a radio but it didn't do me any good (smile). I remember one time I was at a friend's house there was a whole group and I was the only deaf one. They were all listening to the baseball game on the radio. One of my hearing friends noticed I was sitting alone and couldn't hear the game. He talked to the other guys and they came over and said Simon come with us. I followed them outside and they took the radio outside, the chord running through the open window. They told me to sit and watch and they acted out everything that happened in the game. I could see the whole game in my imagination. (does a mime to show each of the players and mimics the moves of famous players.) It was wonderful.</p>	<p>Myself love baseball I look back remember baseball game hearing listen radio. Happen once group friends all listen to radio baseball game. Me hear nothing I sit alone. One boy notice, talk to group. Come to me "follow us" go outside. Radio chord through open window plug in. I sit they listen act out game for me. (mime how that is done) Look-back wonderful!</p>
Sharon and Lamar	(they enter and Sharon is very upset)	
Jessica	What's wrong?	Wrong?
Lamar	She wanted to play and the boys wouldn't let her.	She want play boy not accept
Jessica	(to Sharon) Don't feel bad. You'll show them what they missed when you get older.	Alright alright you grow up they beg you play with them
Marissa	(she speaks and signs, slowly but clearly) You can do anything you believe you can. We'll just start our own	You can do anything you believe you can. We'll (asks for sign) start baseball here maybe they come join

	baseball game over here and maybe they'll come and join us!	
Jessica	(to Marissa) Hey, you know there is a Deaf softball league. If you want to join, you'll have a way to improve your sign, get into the community, and share a sport with Jasmine – it could help you and Jasmine stay closer. You can do anything YOU believe you can too you know. (Marissa thanks her by hugging her and the three of them go off playing catch)	Inform you deaf baseball team have. Boys/girls together. If you want join you sign improve will, plus share game with Jasmine. Can help both stay connect. Inform you can do anything YOU believe also.
Lamar A story adapted from the poem "Baseball Game" by Ella Mae Lentz	(To Sharon) Don't feel bad there is a good story about a girl just like you (he sits her down) There was a picnic and all of the people in the community came. There was a group of men that talked about cars, sports, and business, and a group of women who talk about clothes, children and boyfriends. The men's group decided to play baseball! "Who wants to play!" One girl sees them and decides she wants to join in. She says, "Can I play??" The guys aren't happy, but they let her come along as they choose up sides. Two captains start to choose, (mime each of the	(to Sharon) worry not I know wonderful story about girl same-as you Happen picnic community people come (open "5") (right) group men chat chat discuss cars fix, sports, business (act out) (left) group of women chat chat discuss clothes, children boyfriends (act out) Men discuss sports want play baseball "who wants join?" many hands raise one girl hand raise "I want join!" (act out) not happy roll eyes, men accept come team captain/ team captain long line (act out choosing and the different types of people) last one alone girl team captain (right) girl yours team captain (left no

	<p>characters they choose – last one is the girl) They begin the game and the girl is the last one allowed to hit. The team captain for the other side laughs and tells his guys to move in closer. He pitches a nice easy ball to her and she...</p> <p>HITS IT OUT OF THE PARK!</p> <p>She runs to first base and remembers all of the women who helped soldiers in battle. She runs to second base and remembers all of the women who fought for the right to vote. She runs to third base and remembers all of the women in business who fight for equal pay for equal work and she runs home.</p> <p>Her team goes wild cheering: they swarm the field and as they try to congratulate her. She signs “UNDERSTAND!” with her middle finger.</p>	<p>girl YOURS. Finally one captain accept come, start play game (act out different position hitting the ball playing) PAH! Last one to bat is girl pitcher laugh, looks over shoulders (mime calling men in closer to in field) pitcher toss ball gently girl hits ball “pow” she runs to first look back remembers women help soldiers in war, run second look back remember women fight vote, third look back remember women business own want equal pay equal work, run home. Win game (“4” represent crowd cheer) popular girl angry understand (using middle finger)</p>
<p>Custodian IMAGE – Images of equality – men/women bathroom signs, abstract + = signs etc.</p>	<p>We all fight for our place in the world in different ways. Funny, that reminds me of how I fund my place in the world through humor. I got asked some pretty crazy questions growing up like these: Do you know Braille?</p> <p>Do they let you get married? How can you have pillow talk with your</p>	<p>We-all struggle establish myself different different different You-all know (act out – ask audience) Do you know Braille? You allow marry? How you hear whispers in the dark? Happen dream can hear?</p> <p>Deaf stories jokes problem solve with hearing people</p>

<p>From Simon J. Carmel's book-- <i>Deaf Folklore</i> slated for publication in 2006</p> <p>IMAGES – motels at night</p>	<p>spouse? Do you hear in your dream? In Deaf cultural stories and jokes we find unique solutions to our problems sometimes with the help of hearing people Ok here's a story about that.</p> <p style="text-align: center;">The Motel Incident</p> <p>A young couple got married in a chapel and then took a long honeymoon trip by car. This was a time when there was no sex before marriage so it was going to be a big night! They drove all day and evening until they became very tired and decided to stay at a motel overnight. They found a place stopped and got a room. However, the wife was a little tired so as she lay down she said she was thirsty. He was a good guy, very patient and to give her time and to get her what she wanted, he went out to find a soda machine. He put money in the machine. He got a cold soda can and "Oh, my God!" Disaster! He had completely forgotten what his motel room number was. What would he do? The best night of his life would be ruined! He looked at the office – closed. He looked at the motel doors. All the same. OUCH! How could he miss his honeymoon night after</p>	<p>help.</p> <p>Happen honeymoon couple in car park motel first night alone together. No sex allowed before marry exciting night! Enter motel front desk register (act out desk guy women shy/guy nervous) have room key look for room gind room unlock enter bags down relax, wife ask sweet me thirsty me don't mind soda you get from machine for me?" Husband smile say sure, he leave walk to machine (act out trouble with machine finally get drink) walk back can't remember room number do do? No honeymoon night? Oh no! Oh-I-see gets in car blow horn see lights on (in different rooms) only one dark still oh-I-See that's my room</p>
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	<p>all this time? Suddenly, he got an idea. He rushed into his parked car. Inside it, he blew the car horn, “Beeeeep! Beeeep! Beeeeep!” The lights started to go on in every motel room on both sides of the motel. Except for one. It was still dark. Ah! The one room that was not lighted was his. The young groom got out of his car and entered the darkened room. Why? Of course, it was simple. Because his wife was deaf, she could not hear the horn blow! The best night of his life was saved!</p> <p>Now, notice: this Deaf character didn’t get stuck. It’s the same with all the Deaf characters Deaf people create in their stories. They just problem solve creatively and cleverly.</p>	<p>Notice Deaf characters solve problem creative – never stuck!</p>
Lamar IMAGE – Return to city street-neighborhood Images	(entering apartment) We’re back from the baseball game. Is lunch ready?	Arrive! Pah! Lunch ready?
Debbie	Come on over. Come on. Its all ready. (she shows them the table and everyone starts to pick up a plate and help themselves to the buffet – everyone ad libs as they get into line)	Come come ready yes
Jessica	Wow! This is great	Wow wonderful
Eliza	Coffee! (begins to help herself)	Coffee!
Al B.	Do we have salt? pepper?	Salt have? Peper? Need

	Plates? Spoons?	plates spoons have?
Debbie	Its all there.	Look look there!
Al B	Great. Attention everyone! I have an announcement to make. I hope you all enjoy the food. I want to thank Debbie who made so much of the food. Thanks to Janice who made the best dish on the table. Last of all the person who got the food donated, the plates and utensils and worked and slaved over this lunch for you all and that person is..... Me!	Great (to people getting food) please enjoy food I cook that (points) Janice cook that (point) Debbie cook all that (point)
All	Thanks, looks great, I'm so hungry.	(overlap signs) Finally! Thanks hungry, looks good
Brianna Special thanks to Lamar and Debbie (my neighbors) for these personal stories about their relationship.	(to Debbie) I'm always fascinated by how people meet. What is your story? You are both so different how did you get together?	Fascinated you Lamar tell me how two-of-you meet. You white/older/hearing Lamar black/younger/deaf different but easy together how?
Debbie	You mean we are different because I'm so much older??	Focus on older?
Lamar	No we're different because you're an interpreter!	No interpreter
Debbie	We're different because you're a Deaf militant?	(to Lamar) you deaf resist
Lamar	You are more militant than I am!	(to Debbie) you resist more than me
Debbie	Well, it all started with my friend Roxanne...	Happen past my friend name Roxanne "R"
Lamar	Roxanne is my friend too and she told me I had to meet this wonderful interpreter. At the time I wasn't interested in hearing people and especially not an interpreter.	"R" my friend too she tell-me wonderful woman must meet her, she interpreter. I not-interest special not-interest interpreter
Debbie	He seemed quiet and at first	I met him he seem quiet

	I thought he was a shy guy who wouldn't stand up for himself. I found out he just expected me to tell him what to do like his other interpreters or that I would need him to help me learn my job.	shy, I think he not confident himself. He think I will look down tell him do do same past interpreter oppress or he think I clueless need him tell-me my job
Lamar	She wasn't like other interpreters. For example - the interpreter in my psychology class in college. I needed to pass this course and yet every other concept she would miss and just wave her hands. "I didn't get that", she'd say. I got mad and told her off and she started to cry. I ended up giving her therapy during the psychology class!! Anyway Debbie is different. She wasn't like that she was very skilled. She was open and warm and funny, too.	Deb same as other hearing interpreters NOT! Example I go college psychology class interpreter weak. I must class pass, I watch interpreter miss miss concept lost. Interpreter say "sorry I not understand". I mad me yell-at-her. Interpreter cry I shock. I calm calm her Idea same I give therapy-to-her in psychology class! Ironic! Anyway Debbie not same. High skill. she warm open, funny
Debbie	And older!	older
Lamar	Well, there are a lot of benefits to an experienced woman.	Experience, benefit have!
Debbie	We believe we will be together forever. Also, my friend Roxanne, who was also black, had already given me the gift of letting me into the Black community – she shared stories and perspectives. She even said things white people rarely hear.	we believe together forever will. Also friend "R" herself black woman help me enter black community – "R" tell-me stories her perspective many white people hear that never.
Debbie	You all see us as different, Ages, colors, hearing/deaf but we're only different in	You-all loot-at-us see different different age different, color different,

	small things. Our spirits are completely the same.	hearing/deaf different surface unimportant, inside spirit same
Debbie “Signing is Like Breathing” by Deborah Bernard-Ray	(she signs to Lamar) Each sign expresses your life In a whirl of symmetry signs say What is unspoken. Like a breath that comes from within Exhaling all your energy. And sighs. Like a breath you hold till it bursts forth with emotion, exposing your heart’s expression. Signs are like butterflies, tenderly saying your quietest dreams and unspoken fears, floating and fluttering, signs that are gentle and caressing. Expression that finds a way out of the heart into the air. Like Breathing.	Sign sign express you life compare match Sign express can Voice silent Idea same breath inside heart Exhale energy out (show sigh) idea same breath hold express emotion open heart express sign become butterfly gentle tell quiet dream fear hold mouth float wave fingers sign soft touch express heart open air allow me breath
Marissa	(to Eliza) She’s hearing and she signs like that?	She hearing she signs
Brianna	I would help you sign if you want .	
Dan	(to everyone) See she isn’t as selfish as you think. I’m proud of you, Baby! (they hug)	
All	She is a little bit selfish – come on	Little bit little bit!
Janice	(speaking and signing) I don’t mind helping you find a place here in my deaf community.	I help you establish in my deaf community
Al B.	(hugs her)	
	(It starts to rain and	

Lightening starts them off IMAGES – rain on city streets	everyone reacts. They immediately turn to each other and help pack up the food, tables, chairs and things used for the block party. like drums, flyers, and papers, etc. Suddenly the group becomes a smooth coordinated “machine” loading the things into the building, protecting the children, handing out umbrellas etc. Each character steps downstage center and speaks/signs directly to the audience before exiting into the building.)	
Janice	I don't want to lose my Deaf identity just because I want to hear I AM Deaf!	I deaf accept not worse I don't want lose deaf identity myself I want stay deaf same-time me hear want Me Deaf!
Jessica	I grew up mainstreamed not in a deaf school. However, I am a proud Spanish woman and I AM Deaf!	I grow-up mainstream Me Deaf!
Marissa	(inner monologue) I'll struggle to be accepted into the deaf community, but I need to find a away in for Jasmine. We ARE Deaf community!	Sign SEE
Jasmine	(inner monologue) My Mommy is hearing, my Daddy is hearing, but I AM Deaf!	DEAF hearing world confuse me why not all-same why not all accept my people mine
Mathew	I am gay and I prefer to speak and sign. I AM Deaf!	I prefer speak/sign both Me Deaf!
Al B.	I like girls who want to	I date hearing girls

	hear. Deaf power!	(right hand covers ear- left hand power salute)
“T”	I like music and I want to keep my own voice not use an interpreter. I AM Deaf!	I like music hearing thinker Me Deaf!
Debbie	I can hear, but I’m still Deaf community!	I hearing Me Deaf community!
Lamar	I sign differently! I AM Deaf!	I sign black style Me Deaf!
Sharon	I don’t like labels! I am a CODA, but I want my own identity not my parents! I AM Deaf community!	Labels don’t like! Me CODA but want my identity not my parents identity I deaf community!
Eliza	I’m hearing. But as a Deaf Educator my whole life is deaf community I AM Deaf community!	Myself hearing deaf not accept me but I teach deaf all my life Me deaf community!
Brianna	People think my habits embarrass the community I AM Deaf!	deaf accept me not they-all think I make deaf look bad I Deaf!
Dan	I am a strong, silent, Deaf man. I AM Deaf!	Me strong silent! Me Deaf!
Custodian IMAGE – Back to city streets – neighborhood End with the image from the poster	Did you notice that all of the people in the community were separated before the rain? However, did you also notice that as soon as the rain hit they forgot their differences and helped each other? that is the real spirit of Deaf community. When trouble hits we pull together, whatever our differences. (He starts to leave) Hey, I don’t want to leave you out in the rain and cold. You are welcome to come in and visit – learn more	Notice rain happen different different groups come together to help – that is same as trouble and shows spirit of Deaf community I not want you in rain come in you can visit learn more in future become members of Deaf community too! (grabs two or three people from the audience) Come ON!

	<p>about us, and in the future you too can become part of our Deaf community. (he grabs two or three people from the audience and ushers them into the house)</p> <p>Come on!</p>	
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THE END



Figure 4.24. Performance photos.



Figure 4.25. Performance photos.

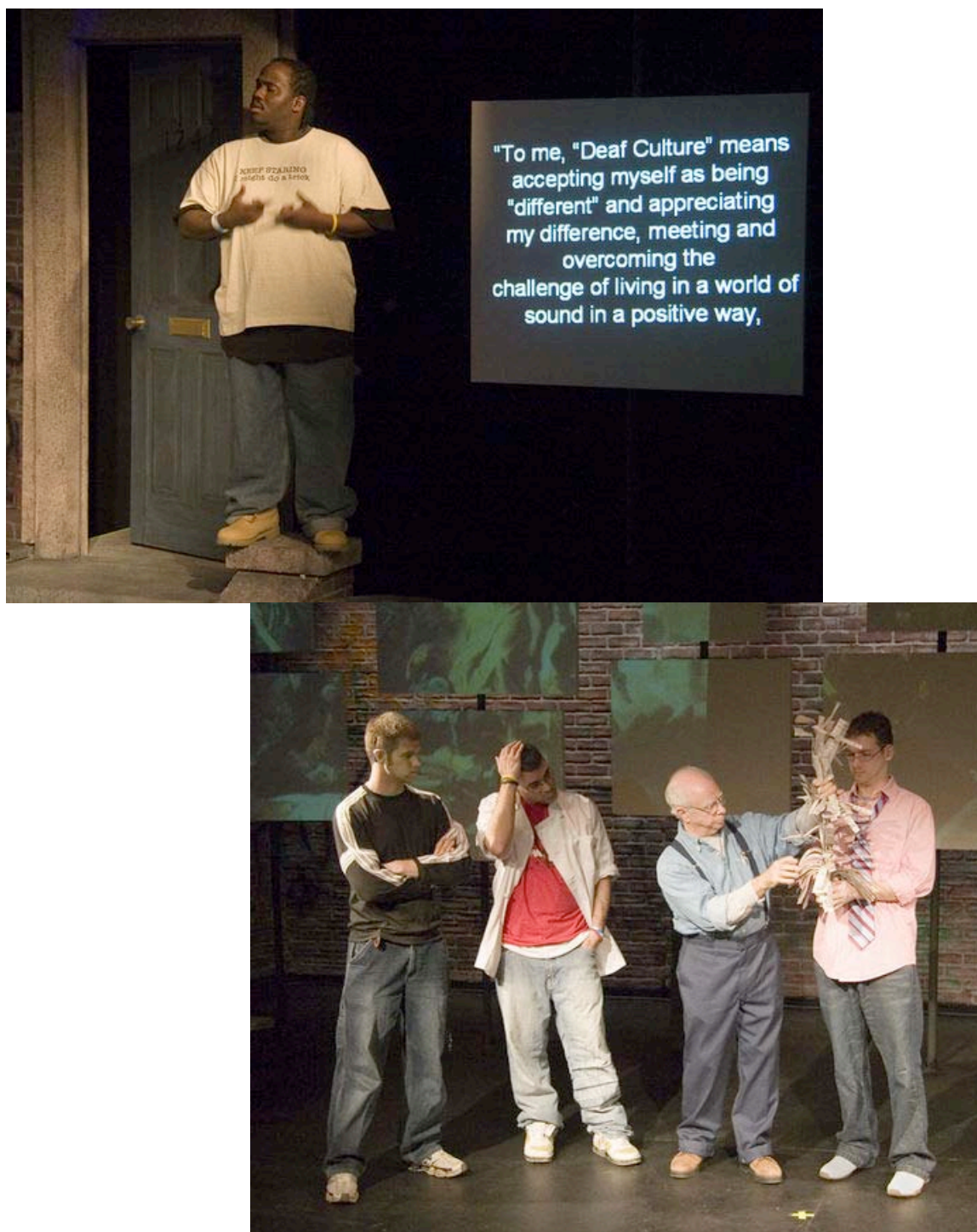


Figure 4.26. Performance photos.



Figure 4.27. Performance photos.



Figure 4.28. Performance photos.

Comments From the Talk-Back Sessions, Email, and After-Show Feedback From the
Rochester Audience

“I LOVED it! It was the best show I have ever seen – that’s why I came back four times.”
–Victoria Gonzales, NTID student

“I feel like I finally saw people I know on stage, not just people from long ago or Deaf
people trying to act hearing.” – Hyatt Bolanos, NTID student

“When you are ready to write the next one, I would like to give you my story to add too.”
– Michael Spady, NTID student

Transcription of ASL Conversation About Deaf Identity
(Rehearsal Video Tape)

Linda Siple NTID Faculty Chair of American Sign Language Interpreting and Education
Department (ASLIE): (to L. Haggerty) “Why are you writing this? You aren’t Deaf!”

Karrieffh Norman NTID student/actor: “She’s one of the people, she comes to all the
events, lives in a Deaf neighborhood, works in a Deaf school. She’s Deaf!”

Linda Siple: “It’s not right to call yourself Deaf community. That designates a special
group of people who are Deaf and born to Deaf parents.”

Simon Carmel retired Professor NTID Creative and Cultural Studies/actor: “No that
would be the foundation of Deaf culture, I think you are confusing the two. Luane is Deaf
community, even through heritage – her Grandmother.”

Linda Siple: “I’m not trying to be the bad guy here, I’m trying to protect you (Luane)
from ridicule or embarrassment. There will be people who will be mad that you consider
yourself Deaf community.”

Karrieffh: “Yeah, but they think even Deaf people aren’t deaf enough – hell to them I’M
not Deaf!”

Simon Carmel: “There is a protection of the precious culture we have built up and a fear
that hearing people take over everything they see. So Deaf culture must spring from the
Deaf people. But I think people are confusing the difference between culture and
community. The community is a much bigger thing. Maybe if you just change the script
to emphasize that we are talking about community NOT culture. I could even make one
of my monologues explain that.”

Luane NTID Assistant Professor Creative and Cultural Studies/writer: “So am I Deaf
community? I’ve always thought I was.”

Karrieffh: “Whatever you are you are my people – welcome to the family!”

Email Correspondence

From: Patrick Graybill –retired NTID Faculty Creative and Cultural Studies
Sent: Monday, January 30, 2006 12:20 PM
To: 'lndnpa@rit.edu'
Cc: Joseph Bochner (NTID Chair Performing Arts Department; Bonnie Meath-Lang (Artistic Director, Performing Arts Department)
Subject: My reflection on "Windows of the Soul"

Dear Luanne,

Congratulations for making time to conceive and direct “Windows of the Soul.” Some audience members told me that they liked it very much. I honestly did not have the same feeling. When you introduced it, you asked for inputs before taking the show to New York City in March. In this e-mail message, I will share my inputs and questions with you.

First, I assumed that it would be a magical and educational revue depicting young deaf people’s stories of their experiences, dreams, and questions pertinent to the Deaf Studies. I was ready to listen to them. I liked the structure of the show. However, I left the theater feeling sad and hurt and having more questions because of the content and the confusing message the cast demonstrated. One of them is that when you conceived the piece of work, were you focusing on diversity instead of your description of the show in the “Spellbound” booklet? Maybe you changed your vision during rehearsal and were under the influence of the cast. The reason is that the revue was the “Saturday-Night-Alive” type ridiculing the Deaf Studies. For instance, whenever the custodian made a remark or told a joke or story, some cast members did not pay attention to him. It was distracting and revealed a lack of respect for the custodian of the Deaf heritage or even the heritage per se.

Secondly, American Sign Language does not consist of only signs but also non-manual markers. You cast some actors to play like native signers, and they did not know how to use the prosody of the language effectively. Instead, they exaggerated or debased the language. Even when they recited poems in ASL, they did not catch their depth and deliver them with respect. After the show, you asked the audience to stay for a short time to discuss the show or ask questions, and I liked the technique very much. When the actors made remarks, I realized that they were honest and true to themselves, and I felt moved to watch them. I want more of the quality in the show. Is it too late to revamp the show before taking it to New York City? If not, what will deaf audience members there

say about NTID?

Thirdly, I was glad to see the selected Haiku poems in the beginning of the show and had to see the show twice to be sure if their meaning was properly maintained in translation. What I saw was weak transliteration instead of translation and the loss of meaning. Before the show goes to New York City, I suggest that your actors work with a master translator. It will be a wonderful training experience for them, I guarantee.

Please don't take it personally. My inputs and questions are offered for your consideration.

Sincerely yours, Patrick Greybill

Hi Bonnie, (NTID Artistic Director, Performing Arts Department)

On re-reading your part of the e-mail sending Patrick's comments on to me, I am assuming you also felt that the show was insulting to Deaf studies and that the actors riffs did, in fact, overshadow their respect for the acting process. Was that what you saw? Did you think the heart and soul of the message was lost? Do you really think this show will be an embarrassment to NTID if it goes to New York -- really? I was open to the feedback given by everyone who attended rehearsal and the actors followed what they were told - nothing was discounted (occasionally forgotten maybe but not disregarded). I also think that their skills can be improved, but questioning their respect for the work is hurtful - so I won't be sending that part of the feedback to them verbatim.

I believe Patrick's comments are important and worth addressing (I invited him to join us for rehearsals when we go to New York -so they can get information from the "horse's mouth" so to speak) but I also feel that as a workshop/first production the actors gave generously of themselves to the process, included their own stories, respected the original interviewees (in fact the feedback from people who were actually portrayed was rather positive) and they did indeed, respect the acting process, and looked to Simon and I for guidance on that.

Their exuberance and joy in the process caused moments that will need to be reigned in for a New York production but I didn't think the result was a production that was an embarrassment or a disrespect to the values we all cherish. I hope that you were not (or ever will be) embarrassed by me or the work that I do here. Luane

Hi, Luane--

Absolutely NOT! I was talking about how we explain the implications of performance choices to students.

I am not sure which performances Patrick was responding to (where he talked about inattention to Simon's stories--I think that is an acting thing, where they just have to be reminded about 'anticipating' and listening, and seeing the story for the first time EVERY time); but yesterday's 5:00, where I stopped in after rehearsal, I felt some went over the top "riffing" at the cop moment and others. I was in and out because of a design meeting; but the show was lengthened as a result. And Patrick felt "saddened" by some of it at whichever performance he was responding to.

I don't think the students have a general disrespect for the overall work at all. As I said, the experience in general was wonderful for the actors. But I'm not sure that they all understand that when you deviate, you appear to compromise respect for the script and respect for the audience. This is not YOUR problem alone, Luane. Remember the program meeting in early January? Aaron faced it in "Lysistrata" and I did in "Midsummer". Aaron (and the program) were killed in the "Reporter" review as a direct result of the fooling around at the Sunday performance (I'm sure you noticed Julie's performance note mentioning the "Sunday tradition"). We have to kill that insidious little misconception as a group. They are not meaning to convey disrespect to the audience, but, as that Code of Ethics you've been kind enough to share and I use, that gets communicated (especially to more savvy people like Patrick).

I do not feel that the show was an embarrassment AT ALL. If I did, I'd ask for any allusion to NTID or the program be removed in NYC. We're an educational program, and this is part of the education, and this production is a process. That feedback is valuable, and the students will learn a lot from it. I'm sorry if I wasn't clear in communicating that I cherish your work! Let's get a glass of wine when we can find an hour or two in the next couple of weeks--

Appreciatively--
Bonnie

Hi Luane

Thanks for forwarding Patrick's letter to me. I loved the show and wonder if he wasn't a little jealous of the attention Simon was getting in this role. The play really stays with you long after its over. I have been thinking some time about the play after seeing it on Saturday evening.

First of all, let me say that I do appreciate the changes in the ending related to the characters saying they are part of the Deaf community. Thanks for taking my feedback when you were in the script writing stage. I think that makes me feel so much more affirmative about the community and being Deaf...

I also apologize for not being able to attend any rehearsals because of my MSSE schedule...however, I can offer a few comments for the sake of NYC..smile.

First of all, I think the play has a bit of an identity crisis...I'm not sure the audience you are aiming at...when you give the #10 stuff related to being Deaf, that is 'insider' kind of jokes....it kind of assumes you already have the experience of Deaf people...however, at the end you tell people to come in and join...so that implies they are new to the community (and the invitation should be for a VISIT, not membership...at least not yet)....If you want to serve two audiences, you need to balance it...

Nit pick: if you have the woman playing a cochlear implantee wearing a fake implant, why not have the deaf actors who are playing hearing people take off their hearing aids??? Really I think all the mixing up is fine, but as Eyob stated it needs to be a bit more clear...

A few comments: simon did a beautiful job signing the poem at the beginning....the translations were less successful of the haikus (and I'm not exactly sure if they offer more insight to the characters or what their function is), To a Hearing Mother..I think Joe really signed this beautifully, but he left out my favorite line (he's your son, but he's my people, oh well)...I also had a problem with the Baseball Game....the way Troy signed it was like a story, not a poem...and I wonder if another woman could sign it instead of him...but...

You get such lovely energy happening...the play was popular, the signs around were cool, the discussion at the end was precious...but still still at the end, during the discussion, I wanted to stand up and say...hey, I am grateful to the deaf community, they gave me my language, they welcomed me home, they told me I belonged...they made me part of the family...maybe it is just because there are people in the audience who maybe don't know what life is like as an deaf individual outside of the deaf community...

Also I love the idea of the older deaf person being a custodian of the community....if he could somehow communicate this without being so 'lecture like' it would be cool..but I'm not sure how....(also if you could add a few famous Deaf women in the pictures for the break...Id be happy to help with you know Nancy Bloch or BJ Woods or Agatha Tiegel...)

I am sure you are exhausted yet psyched...the students who were involved clearly were enjoying themselves....it is really tricky to do theatre with a culturally disenfranchised group....and I hope that this has also been a good experience for you to draw on for your dissertation...

Take care,

Karen Christie NTID Associate Professor Creative and Cultural Studies

.....
 "Worlds Apart," a Poem by Patti McAllister (Voice Actor in *Windows of the Soul*)

We pass in the street
 not known to be living
 just faces in the crowd
 who are we to know each other?

The sun is to the moon,
 like the clouds are to the sky
 passing many times in a small world
 never to be truly known

will destiny bring us together?
 has fate not set a course for our meeting?
 seeming only different
 who are we to know each other?

We can be anything that we dream of being
 no boundaries hold us back
 does it mean our meeting has been in vain?
 never to be truly known

voices speak along a gentle breeze
 you do not even turn your head,
 I hear, but keep walking
 are we just ignoring each other?

One of a world of sound
 the other drifting in silence
 it seems we are from different worlds
 perhaps not so different at all....

Representative Responses From the New York City Production

“We should do a Deaf Theater Festival every year – look at the quality of the work produced in this week! Especially the *Windows of the Soul* piece. When I left the theater there were groups of Deaf people still talking about it at every corner.” – Gerald Small, President, IRT Board

From: "Kori Schneider" <sushibubble@hotmail.com>
 >Subject: letter from Ed Waterstreet
 >Date: Mon, 13 Mar 2006 16:41:20 -0500

Hey Luane,

I just wanted to thank you for the wonderful experience of playing a role in Windows of the Soul. I had sent an invitation to Ed Waterstreet who is the Artistic Director of Deaf West Theater. They are the folks who did Big River on Broadway recently. He couldn't come to see the show – she lives in California but the Deaf grapevine sent word – he had already heard about the show and He would like a copy of the script and would consider producing it at his theater too.

Kori Schnieder. IRT Board member/actor

Dear Luane Davis Haggerty,

My husband and I have just returned home from the wonderful experience of seeing your play "Windows of the Soul". We are on the Board of Directors for many small theater companies that produce Deaf theater but I must compliment you on this productions. It is one of the best representations of the Deaf community that I have seen in a long time. I hope that the script find a home in a larger venue in the future. I know we will certainly talk it up!

Mr & Mrs Albert Hlibok, Deaf parents and educators
 (NOTE: Their son Greg started the Gallaudet Protest, their son Bruce worked with IRT and was in the Broadway production of RUNAWAYS)

"I had to run and meet someone after you show. I wanted to let you know how touching, wonderful, incredible...your show was! Congratulations on all of your hard work, commitment and dedication it must have taken to create this amazing piece of work." – Lisa Dennett, interpreter

"I feel I have learned so much more about my own culture." – Joseph Fox, NTID student/actor

“I was excited to be a part of the NYC Deaf Theater Festival, but now that I have seen this production – I am even more honored. To be associated with a play of this quality in anyway is a dream!” – Eddie Swayze, Rochester poet/artist/actor

“I was ready to find fault with the show. I don’t like hearing writers using Deaf characters, but it was good enough to think the writer were deaf!” – Cat Burland, Deaf Studies, LaGuardia College NYC

“My only negative comment was that I wish it didn’t have to end!” – Eileen Forrestal, Interpreter Training Program, Union County College N.J.

Hi folks,

I left my stack of books about arts based research and took a train to New York City yesterday to see *Windows of the Soul: Magical Life Stories from the Deaf Community*. Reading theory about arts based research pales compared to seeing and hearing research (re)presented as art in real time and space. Our own Luane Davis Haggerty translated her qualitative interviews with people from the deaf community into a play. The performance, conceived, developed, and directed by Luane, took place at the Interborough Repertory Theatre, a tiny venue in New York City where a group of nineteen actors collaboratively brought the interviews to life. The presentation included spoken words for the sign impaired. A weave of audible and visible language created a tapestry of ideas. Classic Deaf Poetry, projected as text on a wall, moved in space as the hands of performers animated them in sign. Stories of the trials and joys of maintaining a deaf lifestyle in a dominantly hearing world took theatrical form in conversation, history, storytelling and narrative explanation. Diagrams and power point-like lists punctuated the performance. I felt as though a work of research had magically peeled itself off the printed page and had come to life. I learned much about the deaf community that I did not know before. A powerful sense of “tribe” emerged through the stories and enactments. There are insiders and outsiders. People have poetic names in sign, like nick-names, given by “the community.” There has been a long history of struggle for equality, justice and understanding. Stereotypes about deaf people abound in the hearing community. Approaches to sign language are diverse. With an elegant syntax, beauty and grace, the many forms of signing are a complex “language” dance.

Using the metaphor of an apartment building with many windows as a unifying theme, the play gave the audience an opportunity to peek into the lives of a group of deaf and hearing neighbors. The “windows” offered insights into the lifestyles, long established culture, struggle, and celebration of pride in community. One character quizzically wonders why a deaf person would want a cochlear implant that would result in then becoming a hearing person with “noise” filling the mind. As a musician, I love music and sound. Yet watching the beauty of physical language I empathized and wondered about the serenity of silence, pattern and design. Deaf people exuberantly sign with their whole bodies and souls, play music with their hands, feel vibrations, and create intense connection. I left the theatre feeling as though I had been given a rare gift, a generous glimpse into a rich and profound world.

Heather Forest, Antioch University Ph.D. Leadership and Change candidate

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“Places People,” a Poem by Lou Labriola (Deaf Actor in *Windows of the Soul*)

The anticipation
 A bead of sweat rolls down my forehead
 I’m standing in the dark awaiting my call
 Not knowing what to expect
 What will go wrong?
 Will they like me?
 What if I trip?
 Shit, what do I say, where I do go next!!??
 Its time.....
 The warmth of the light turns into Caribbean heat
 A smile grows
 Hundreds of eyes are now on me
 And I deliver
 I deliver ever so brilliantly
 My moves are crisp
 I move swiftly with a deadly stance
 I woo so cleverly
 One wink
 One smirk
 I have them charmed in the palm of my hands
 The anxiety is gone
 I have no idea what to do next
 But im flowing more beautifully than a waterfall at dusk
 My light
 The sun feeding my universe dims

I find myself in the dark
Again
Why did she have to stand in the wrong place!
Did they notice?
20 seconds to change
Shit, its on backwards!
Fuck, I spilled my water!
Its time.....
I find myself in the light again
Only this time im soaked in my own glow
What was a cool Caribbean heat
Is now a dry desert
Before I can hear the call of the vultures
Ready to ravish my very soul
I breathe
One deep breath
Inhale, exhale
And I move
I sing
I dance
I spin
I laugh
I smile
I cry
Hundred of souls are now on my palate
Ready for me to devour
But I embrace them
I place them ever so gently in my hands
And I hold them close to my heart
We've never met before
But I bared myself for you, you know
Emotionally raw now
We're family
Don't deceive me
If u love me
Show me
Please.....?
What? The lights are dimming again
Im in the dark now
I don't want to do this anymore
Something is bound to go wrong
Sooner or later
Its not over yet

Where is that fucking water!!
Fuck it....
Its time, no go !.....GO!!
Im back in the light again
Only this time hundreds of lights are on me
All different colors
I carried your souls through the end of this
And now they lift me high
Higher than Ive ever been before
I never want to land
The light dims to a perfect cool breeze
Trust the light
itll take u to places unknown
Make you do things you thought impossible
Trust the light
Pure white snow falls to my feet
I'm surrounded by the love I once gave
So....
You liked it?
Really?!
You're coming again?
I cant wait to do this again!

CHAPTER FIVE: A DISCUSSION OF THE PROCESS

My study is composed of three interlocking parts in a sequence that constitutes the practice of ethnography: fieldwork, analysis, and presentation. The foundation for my fieldwork is an “archeology of the structure of the perceived world” (Merleau-Ponty, 1962), using the holding environment of the rehearsal process and the structural process of an acting technique called Del-Sign. Del-Sign is a fusion acting style that I created by combining American Sign Language and the Delsarte method. I also employed contemporary qualitative methods described as “performance ethnography” (Denzin, 2003; Pelias, 2004).

The Fieldwork—“Salons”

In the Deaf community when two or more are gathered, a conversation starts. Once the conversation is initiated the enjoyment of interaction and clear communication can keep folks talking until the lights are put out or some formal announcement is made that people must stop conversing. My intention was to collect stories from this community. Through these stories, I hoped to illustrate a glimpse of my community for an outsider. In order to do this I devised a plan. I would videotape conversations in a variety of settings. By inviting people to, say, a discussion group, a pool party, or an art gallery opening, I knew the conversation would start itself.

At these events, which I dubbed “salons,” I would pepper the conversation with open-ended questions with no assumed answer. This type of questioning is comparable to Merleau-Ponty's phenomenology. Merleau-Ponty (1962) begins his phenomenology by

giving primacy to perception. He says the phenomenologist returns “to the world which precedes (scientific description), (the world) of which science always speaks, and in relation to which every scientific characterization is an abstract and derivative sign language as is geography in relation to the countryside” (p. 32).

Beginning with things as they show themselves perceptually, Merleau-Ponty’s existential phenomenology discovers that things do not simply impose themselves on consciousness, nor do we construct things in our minds. Rather, “things as we experience them” are discovered through a subject-object dialogue.

I might have initiated this dialogue with a single question to a single participant. However, the nature of Deaf conversations, in which each person is paid attention to (cross conversations are rare), would lead the group to take up the subject posed. This often gave me the ability to watch and videotape, only entering the conversation occasionally to add my own personal colors to the rainbow of discussion.

My participation, as well as my observation, was crucial in encouraging participants to reveal themselves. However, the perennial spectre of the lurking menace in Deaf people’s history of struggle with the problem of voice, self-expression, and the struggle for community was present. Deaf people’s bodies have been labeled, segregated, and controlled for most of their history; “advances” in cochlear implants and genetic engineering embody the fear that this legacy of “colonization” may still be a huge danger in the future. There were moments in Deaf history when threats to eliminate sign language nearly overtook deaf education at the turn of the twentieth century. Well-meaning hearing people (like me), who observed and analyzed the community, made

these threats. Through participation, though, I was able to acknowledge the value of the community and culture and I attempted not to change it.

At many of the salons I began the event with an acting warm-up, which I have developed, using the basic elements of Francois Delsarte's codified movement studies of the late 17th century combined with foundational elements of American Sign Language (see appendix). I call this technique Del-Sign. During one of my acting contracts I was introduced to the Delsartian Nine Laws of Motion as outlined in Ted Shawn's book *Every Little Movement* (1954, p. 47). The elements that stayed with me and which I have employed in my own work are based on the Delsarte Laws of Expression: to know, to do, and to be (Shawn, p. 29). I have taken these laws to mean: *to know* – acquiring training and method; *to do* – using that training in practice; and *to be* – the energy or presence that an actor emanates.

Also, central to the development of Del-Sign are the basic Delsarte character forms: intellectual, emotional, and physical. These three types are detailed in gestural charts, full body positional charts, facial expressive charts, and in written explanation in the writings of Ted Shawn (1954) and John W. Zorn (1968). It was by accident that I compared these various charts to the American Sign Language dictionary. When I did, I found that the emotions that the books on Delsarte's techniques suggested, especially in the positions illustrated by the charts, were in direct agreement with the drawings of words in the Sign Language Dictionary (Sternberg, 1981). For example, in the nine-fold chart of basic positions of the hand (Shawn, p. 43), the third position of the hand shows all of the fingers curled into the center, as a fist but with the index finger knuckle raised.

This is labeled “strife-conflict.” This is the same position in Sign Language for the words problem, revenge, fight, rebel, oppression, and overcome.

However, the connection between American Delsartism and American Sign Language goes past individual hand positions or gestures. The American Deaf community is a minority group with its own culture and language analogous to other minority groups (Padden & Humphries, 1998; Parasnis, 1996). American Sign Language is not simply a series of gestural movements meant to convey meaning. It is a language in its own right. The expression of this language is dependent on movement, including facial expression, eye contact, handshape, and direction of the gesture. The linguistic base of American Sign Language is in agreement with the basic outline of Delsarte’s theories as illustrated in Shawn (1954) and Zorn (1981). This provides a foundation for building cross-cultural bridges between Deaf and hearing cultures.

Gesture is the agent of the heart, the pervasive agent. The language of the hand is universal language; some communication can be made with descriptive pantomime, but many gestures are universal “words.” We all recognize movements, which say “come here,” “hello,” and “goodbye.” I am sure the list is virtually limitless. Gesture has been given to man to reveal what speech is powerless to express. If we desire that a thing shall always be remembered, we must not say it in speech; we must let it be divined in gesture. Gestures relate us to other beings, expressing our emotions from the biggest to the lowest. (Shawn, 1954, p. 25)

This methodology in acting parallels Merleau-Ponty’s philosophies for research. As Merleau-Ponty discussed, we are our bodies, and consciousness is not just locked up inside the head. In his later thoughts Merleau-Ponty talked of the body as “flesh,” made of the same flesh of the world, and it is because the flesh of the body is of the flesh of the world that we can know and understand the world.

For Merleau-Ponty, however, the body cannot be understood as separate parts but must be understood as a whole, as it is lived. The body as it is lived is an experiential body, a body that opens onto a world and that allows the world to be open for it. Physiology is not pointless; it has value, no doubt. However, it does not get at the lived body. If we want to understand the body as it is lived in our experience, we have to use a phenomenological method that addresses not only parts but the whole. So allow me to discuss the next aspect of my fieldwork – the development of the performance script.

The Analysis—Script Development

Oppression, according to August Boal (1979), is when one person is dominated by the monologue of another and has no chance to reply. Similar to Boal's work in poor communities with his *Theater of the Oppressed*, when he served as a facilitator to help volunteers create dramas around problems that affected their lives, I used my writing skill to take the real life dramas shared and center them relationally. Any basic course in script analysis will reveal that conflict is the essence of drama and that relationality's dynamic tension, or its refusal to settle into either extreme, which becomes dialectic, can be parallel and equal to dramatic dialogue. Relationality, as a phenomenological research tool, was most valuable in this situation. It was through the complex interplay of relationships that I determined which stories to use, how they might intersect, and how to maintain the original "voice" of the participant.

As a hearing person asking the Deaf community to reveal itself, the use of 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 particular minority community has been analyzed, researched, and experimented on throughout the centuries. Most of the research done has been from a physiological perspective in an attempt either to “cure” deafness or to analyze why Deaf people seem to have different learning needs. This history is deeply embedded in the cultural consciousness and research is often viewed with suspicion and distrust.

The additional danger of a hearing person recreating these stories in a different setting was that I might alter the integrity of the participant’s “voice” in an effort to make a cohesive script. By changing the gender, age, or personality of the storyteller in the play, the subtextual tone would necessarily alter as well. In changing the context, the references, and the relation of the speaker and listener, what began as a real story could teeter precariously toward fiction.

But as a theater person it would be against my ethical beliefs to offer a mere recitation of the stories gathered without providing the audience with a through line or imaginative reality to allow them to suspend their disbelief and experience catharsis. An evening of monologues gathered from real life might be data but it is not really theater.

Therefore, the struggle in writing was to remain true to myself as well as to honor the integrity of the gift of trust and vulnerability carried within the collected stories (similar to parallelism). I imagined a structure of an apartment house with the individual stories contained within each apartment. This allowed for an episodic nature in the script, which helped to maintain the stories intact. I then edited many hours of tapes of stories to find the ones that might intersect. I started to imagine how the stories would look on

stage. I started to imagine how to keep the integrity of the work and yet change its color so that there was a through line and a journey for the audience. This first version of stories pieced together like a quilt was given to the RIT Athenaeum to do a play reading. The Athenaeum is a structured class for retired RIT professors and alumni – pretty highly educated theater-going people. After they read the piece aloud, their most clear comment to the writer was they would be interested in reading it again when it was in English. I had been so true to the actual stories that I had written it in a pigeon signed English gloss – neither ASL nor English!

Therefore, I reworked the piece and wrote side-by-side standard script English and ASL gloss so I could keep track of which language I really meant to represent. I then gave the script to trusted friends, colleagues, and to some Deaf militants, just to keep me on the honest (and Deaf-biased) side of the spectrum. Advice came back that traditional Deaf literature and stories should be added to the newer ones to give perspective and depth to the work and to help the audience see that Deaf culture has not just emerged fully developed in the new millennium.

I believed I was ready for rehearsal. But then a colleague mentioned their distaste for Deaf plays that are written in English (hearing cultural language) and then translated back into ASL, and how the stage language never seems natural after all that switching. I believed she had a point so I went back to the original videotapes and edited a special rehearsal DVD to give to the actors first, showing all of the original storytellers, the clips of established poets, and published pieces in the order in which they appear in the script. I gave the actors that DVD for the first week of rehearsals instead of a written script.

I felt I had discovered the secret of real theater. Within that week, the actors were off book, on their feet, and creating characters. This was the fastest move from cold reading to “on your feet” I had ever seen. However, we took major steps backward when I gave them the written version. Not wanting to lose the momentum, I told the actors to “make the script your own.” The actors cast were naturally the exact types of people they needed to portray as characters so their alterations in the lines gave depth and perspective to lines I had merely copied. For example, the teenager playing the character of the child of Deaf adults was very clear that she did not want to be a “CODA (Child of Deaf Adults).” She rejected that label because she wanted to be known for her own identity, not the identity of her parents. That was added to the script. Another actor in discussion before rehearsal was talking about a fight she had with her best friend that day. She has a cochlear implant and the friend does not. That scene was added also. It was a natural fulfillment of a researcher’s hermeneutic circle and I was delighted.

That is, I was delighted until the cultural and linguistic consultants came to rehearsal. They felt that the published works were almost unrecognizable. A man was now signing the staging of a poem by a woman writer; details of published stories were missing. What to do? From my perspective, the traditional works were being adapted to fit more comfortably into the structure of the play. This might be similar to how one might reference a piece of a Robert Frost poem without quoting the entire poem verbatim. There were also practical issues to address. For example, one of the most famous and loved poems draws an allusion between baseball and the women’s rights movement and it ends with the double entendre of the sign for “understand” being done

with the middle finger. None of the female actors who would have been a correct choice for this poem according to the plotline wanted to swear on stage. I went through three women, none of whom wanted to perform this poem about feminist pride! Not wanting to perform this piece was unexpected, since in my *Analyzing Literature* class none of the students could wait to get their hands on that particular poem. However, since I was asking a great deal of my actors along the lines of exposing their inner selves, I compromised. The male actor who did perform the poem was one of the best actors we had at the National Technical Institute for the Deaf (NTID); he had been featured in nearly every production for the last ten years. I hoped that his presentational skills would allow the poem to be recognizable even in its new setting.

When three actors resigned their roles during the rehearsal period for the production *Windows of the Soul*, I complained to Dr. Matt Searls, Chair of Deaf Studies and one of the Deaf Cultural consultants for *Windows*, that “student actors were so unreliable.” He made the point that I was overlooking an important factor. I was taking risks with Deaf individual identity expression in a public forum. In order to risk reflecting the Deaf community accurately we needed to show the extremes of the community on an individual level. Being extremely different is not a comfortable feeling for anyone, especially a person from a minority group.

The production called for the actors to portray characters who were very close to their real life circumstances; therefore, the division between self and persona recommended in any acting technique (Lewes, 1985) often was blurred in the process. This is far more difficult than playing a role that is very different from your real self since

performing a role similar to who you are rarely reinforces the fact that you are acting. Family and friends, therefore, tend to attribute the character's thoughts to you, and you feel exposed to the world.

Dr. Searls was right: I had missed an important factor. What I had not considered was that this production focused on a minority and so the difficulties of playing a role similar to your own identity when faced by a mainstream cast of actors was exacerbated by the minority tendency to try to assimilate, as opposed to reveal, the extent of their difference. By having the show celebrate the diversity within the community, several actors felt that they were crossing the line between being a Deaf professional and being professionally Deaf. This was explained to me in the following way: a Deaf professional is an actor who happens to be Deaf; on the other hand, a professionally Deaf actor is one who makes Deaf rights their life's work above and beyond their art. Some of the other actors had expressed similar discomfort with their characters. "Be Deaf," the community seemed to say, "But don't flaunt deafness as it appears outside of the mainstream accepted image or the conservative Deaf preference."

The roles which had been left open when the cast returned from a three-week Christmas break were: 1) a child of deaf adults (CODA), 2) an Hispanic lower-class Deaf proud character, and 3) the role of the community shirker – or the person who takes advantage. The actor originally cast in the role of a CODA was in reality a 15-year-old daughter of Deaf parents. The background of the character was that her parents were having marital problems, including domestic abuse. In comparison, the actor's parents were also divorced and it was not an easy break up. The actor gave a great deal of

accurate information to the development of the role, but the rehearsal process became too revealing, particularly when it became clear that her hearing high school friends were all planning on coming to see the show. She had invested too much in being “hearing” with them to flaunt her connection to the deaf community while they watched.

The actor originally cast as the Hispanic character also invested a great deal in the development of her character and the accuracy of the portrayal. She had an easier time than the CODA since so much of the role was a celebration of the bi-cultural pride experienced by this character. There was one scene, however, where the character has an argument with a friend who has gotten a cochlear implant and she reveals that she would never want to have one herself. The actor had gone through this very same argument with not one, but four of her closest friends within the last year. She found that scene too emotionally draining and she was never able to remove herself personally and simply act. She never fully explained her discomfort to the cast; she just drifted away from rehearsals.

That same scene caused the actress playing the role of the friend with the cochlear implant to also lose her objectivity so she stepped down from that role and moved into the role of the community “shirker.” This role had been vacated by an actor who only wanted to be in the show for the free trip to New York. When she found out she might have to pay to go, she simply stopped coming to rehearsals. She also dropped out of the college around the same time. In the end, a hearing actor played the role of the character with a cochlear implant. She also was embarrassed to let her friends in the interpreting department know she had accepted this role. In the Deaf community there is a stigma

attached to the cochlear implant; it is an implication of self-denial and rejection of the community.

The Presentation—Performance Discussion

My production intended to show a reflection of the collected data as a cross section of the Deaf community and so I asked the actors to portray characters that were representative of the diversity. This celebration of difference was the heart of the matter Dr. Searls had brought up. When a minority culture is presented to the majority culture, there is a protective urge to assimilate. You frequently hear the phrase, “The Deaf can do everything but hear.” This is not meant to dismiss cultural or perceptual differences between the cultures but to lessen the majority culture’s tendency to see “difference” as negative or less-than. By asking the actors to show their differences, I flew in the face of that need to assimilate.

I wanted to expose the diversity and richness of the Deaf community, not portray a single Deaf character who could be an acceptable and positive role model for mainstream consumption. Some of what is discussed in the production are the negative traits of the deaf community, and although they are often wielded as stereotypes by the mainstream, our exploration and debunking of these traits caused most audience members to express a feeling of freedom and elation. Once the actors confirmed a positive audience reaction to the show, their fear of exposing themselves turned to pride and their willingness to take in their differences became apparent. Their comments in the after show talk-back revealed an unexpected eagerness to reveal themselves, and their presentation of themselves in their daily lives was reported as being more open as well.

Cast Comments on Performance

I always wore my hair down to cover my cochlear implant and I rarely ever used my voice even when I was with hearing people. Now I don't care who knows and I try not to censor how I express myself. I am proud of being Deaf; it's who I am, even if I show it differently than is proper. – Jeanna Rebecca Randall

My Uncle is Deaf and he was always taken care of. In Spanish culture, we take care of our own. But the result is he never had his own life. My Grandparents kept him as a pet or a slave and when they died, he had no skills or education. That's why this show is important to show hearing people that Deaf culture is beautiful and important. – Idalia Vazquez

In our rehearsal process, two levels of concrete experience were shared. First, the process of creating a character, memorizing lines and movement, and portraying a character close to your own life's experience was deepened by sharing the interviews which were the foundation of the script. Secondly, the actual interviews were shown to the cast before they saw the script and, therefore, the living reality of the characters added a layer of commitment to the script's integrity. Reflective observation was enforced by an academic calendar that required three weeks of time off for winter holidays. The cast was given a wide-open space of time to reflect on the work and the process. This reflection caused disruption in the normal production process but that reflective time allowed for an added depth to the work.

Actors who were uncomfortable with their roles were able to drop out or move into new roles without any feeling of pressure and the ensemble had time to process the individual's reaction to their roles as well as to the ensemble's decision to continue work on the production. The ensemble brought the play to a new level with discussions on the deeper layers of the script, i.e., the metaphors and symbols hidden throughout Deaf

cultural literature. For example, we began to notice how often the metaphoric image of a tree was mentioned in the literature and history. Images for nature are often found in Native American storytelling and Afro-American story telling, but we hadn't realized how this parallels the Deaf folklore as well.

The repetition of the tree symbol was surprising. Most of us hadn't noticed it before and there is some irony in a culture that is passed from child to child rather than down a "family tree" using a tree metaphor. However, as we explored the idea of the tree and reflected on how its roots are strong and hidden – similar to Deaf pride and the use of a signed language regardless of country or culture – we could see the reasons behind its emergence as an important symbol for the community. The idea that many branches or individuals are upheld by the same solid trunk of deaf shared experience became very powerful.

One example during the show was when the character of the hearing mother of a Deaf child is shown the poem titled "To a Hearing Mother" by Ella Mae Lentz (1995). In that poem the child is compared to a tree that will be "sawed in half" by the arguments of Mother vs. Deaf community. In "Deaf World" by Clayton Valli (1985), the perspective is from a deaf person's view and the natural world symbolized by trees are "deaf same as me." In our show the custodian tells a comic bit of folklore about a lumberjack who cannot cut down a deaf tree because it can't hear "timber!" and so the lumberjack needs to learn to fingerspell "T-I-M-B-E-R" (Carmel, 2006). The actor who played the role of the custodian is a world-renowned Deaf folklorist who literally wrote the definitive book on the subject, Dr. Simon Carmel. He also has magic skills and in his monologue about

Deaf history, his creative magic naturally suggested he make a growing tree out of newspaper to symbolize the continuing growth and developments in the Deaf community.

In a more practical application of abstract conceptualization, we had difficulty with the technical aspect of the show. Simply put, we were not given a set design until very late in the process. However, this too led to shared brainstorming, and the ensemble brought in images and ideas for the set that reflected the essence of our shared analysis.

Post Production—Audience Response and Feedback

In Deaf Theater, marketing requires that the performances be “voice interpreted” in order to sell more tickets by offering access to the hearing as well as the deaf. The danger is that the involvement and actual use of the hearing physical voice can change or manipulate the story. The key to Boal's Theater of the Oppressed is the "spect-actor," an audience member who is invited onstage to take part in the drama. In the performance of *Windows of the Soul*, which forms the core of this study, the audience is asked to participate by joining the actors on stage in a dance, by coming into the metaphoric house of Deaf community at the end, and by being given a voice in the after show talk-back to express their observations and feelings.

The expression of feelings and reactions continued for weeks after *Windows of the Soul* had closed. An e-mail discussion occurred on the Rochester Institute of Technology's campus wide e-mail about the production. Political militants argued that only the Deaf community's noble and positive role models should appear in a stage production for mixed audiences. Interpreters, who are often in the position of advocating for Deaf clients, pointed out that civil rights cases are peopled with folks who are

punished for being different. They cited cases of workers fired for lapsing into Spanish in English-only workplaces (or Sign language in an all hearing environment), of women fired for being too feminine at work, and of gay workers forced to change the way they dress in the workplace. These interpreters feared we were doing a disservice by advocating a celebration of difference rather than warning the Deaf community to “blend in more.”

The resistance to allowing this modern generation the ability to express themselves in a way that feels natural to them seems at first to be repressive. Voice is more about personal expression than it is the sounds we make (or do not make) with our mouths. Why shouldn't this newer generation use their bodies, their language, and their culture to express their unique experience of the world? Many would argue that they are reversing the culture because they have no knowledge of its history. With fewer residential schools and more mainstreaming Deaf children can go through school without ever having learned the history of their own culture or even the linguistic structure of their language. Ironic, considering that ASL is the second most frequently taught language after Spanish, and is also a language that is taught as a foreign language to American hearing students but is often forbidden to the deaf (Padden & Humphries, 1998). The members of the community who advised caution in the exuberant diversity of our presentation were valuing a tradition established by the President of the National Association of the Deaf in 1912. (George Veditz to Roy Stewart, Mar 29, 1915) The President said, “We will all love and guard our beautiful sign language as the noblest gift God has given to Deaf people.”

In the Deaf theater community there is a core group of Deaf professional actors who work very hard at refining a style of American Sign Language for the stage. This stage elocution of ASL is a style that was refined in the 1970's by the "Deaf Baby Boomers" (Ayres, 2005), the name given to the increased numbers of Deaf children born between 1964 and 1969 because of the Rubella epidemic. This bulge in the number of Deaf individuals had increased opportunities, improved accessibility, created a strong sense of identity, and encouraged an almost militant confidence in confronting the challenges of life. It is significant to note that the pinnacle of Deaf-pride occurred at a time when the deaf baby boomers were young adults.

The new generation of Deaf performers, however, has not often trained in the performance style preferred by their grandfathers and so they use what they know – storytelling, dance, mime, and contemporary sign styles developed by a mainstreamed, MTV-influenced populace. The identity that was developed by the deaf baby boomers is often not shared by many members in this newer generation. They can share the deaf experience of life but the specifics of their upbringing have changed their understanding of what it is to be deaf and, sadly, the older generation is often perceived as telling the younger generation that they are not "Deaf enough." Therefore, it is a logical result that this newer generation's way of expressing themselves may be seen by the older generation as being improper. In fact, one comment by a renowned and respected colleague, Patrick Graybill, was very hurtful to the actors.

They don't respect Dr. Simon Carmel. When he is speaking, they are not all looking at him...This show disgraces the language...NTID should be taken off of the list of credits on this show. It is an embarrassment and greatly saddens me.

Deaf adults coming of age at the turn of the millennium have had educational mainstreaming due to Section 504 of the Rehabilitation Act of 1973 and Public Law 94-142 in 1975 (later renamed the Individuals with Disabilities Education Act – IDEA). They have had a more secular upbringing. The Deaf community shares a great spiritual legacy traceable back to the middle of the 18th century. However, America in the 1990's had become more secular in general, and the Deaf community had experienced a parallel shift in expressing faith. Traditionally a large percentage of the Deaf had worked in relatively few trades and many of their educational opportunities were vocational. This too had changed greatly.

Thus, there is a new culture of Deafness emerging (Parasnis, 1999). All of these rapid changes over the last thirty years have given children born after 1975 an experience of deafness unique from their predecessors. This generation has a culture of technology. Physical contact is not as important now that communication can happen at a distance through video relay, e-mail, and pagers. This generation has had a wider variety of education settings. Previous generations might identify each other by which residential school they had attended; this generation does not have any strong connection to the established schools for the Deaf.

This generation is strongly influenced by the media (Ayers, 2005). Closed captions, MTV, and the quicker access to current trends and events are reflected in the Deaf community's communication tolerance. Relationships in this generation are a higher priority than loyalty to a particular language preference. English has become more visual (because of technology and the media) and sign language has been influenced by more

contact with spoken, written, and signed English. Primary value in this generation is on successful communication and connection between friends and acquaintances. This translates into tolerance for “whatever works” in getting an idea across, including signing, speech, gestures, written notes, e-mails, instant messages, and so forth. In *Windows of the Soul*, the variety of communication styles used on stage reflected this change and it was challenging to some of the older more traditional audience members. Yet there were many older Deaf audience members who could see the intention of the work and often defended the show as well.

I can see a parallel between this production and Thornton Wilder’s *Our Town*. It also has all of the elements – music, poetry, monologues, personal experiences, and SEX that *A Chorus Line* is famous for. – Robert Panara

Cultural Sensitivity and Transformational Learning

These e-mail post-production discussions might have led some to have a transformational learning experience. Transformational learning occurs when participants reexamine their normal assumptions and realize new perspectives (Mezirow, 1991). There were several ways that stories were used in our production to produce transformational learning. First, the real life stories of the community taken from interviews provided a mirror for the cast to examine their own lives. Second, as cast members socialized and worked through the scene work required in rehearsal they learned from each other and added details from their own experience to the foundation of the interviews. Gardner (1995) has also observed this ability to use stories as tools for leadership which causes change in society. Third, the audiences were invited to participate in the performance. They danced on stage with the actors, at the end of the

play they are invited into the metaphoric “house” of Deaf culture (and some nights half the audience leapt out of their seats to do that), and they were also asked to give comments to the actors after the bows. The last level of this transformational learning process was in the e-mail post-production discussions that presented an opportunity for collective readership and response. Thoughtful, uninterrupted written expression was able to be read by a body of people who were free to respond – some did anonymously. This collective readership and expression of responses to the production continued for nearly a month illustrating the resonance of the stories in the community’s consciousness.

One of the scenes in the second act of *Windows of the Soul* discussed the natural bi-cultural requirement of Deaf families. Deaf parents with hearing kids who occasionally ask the kids to interpret adult situations or hearing parents of Deaf kids who never learn to sign were held up as painful common realities. The actors added their own personal stories to the discussion. The scene ended with the character of “T” telling the actor’s own story of communicating with his hearing sister by writing long letters to her even though they lived in the same house. This character also discussed the pain of never having had an in-depth conversation with his parents. The father of the eight-year-old actress in the show watched this scene at every rehearsal in fascination. He had decided when Yolanda was born that he would not learn Sign language in order to encourage his daughter to be more oral. After the last bow of *Windows of the Soul*, though, he told the assembled cast and audience that he had registered for Sign language classes and planned to start the following Monday. It seemed the show had influenced him to have the idea

that his little girl would never have an in-depth conversation about her life with him and this caused a catharsis that motivated him to take an action.

Analysis and Interpretation

Analysis of the data indicted that this performance bridge was the critical element of potential “change” in my study, thus addressing the previous gap in scholarship. The initial step of data collection gave free expression to lived stories and began a process for the storyteller and the listener to reach shared understanding. This place of sharing was expanded when the actors were drawn into the conversation and added their interpretation of the character and the action within the living moment of performance. The ability to share and reach a place where understanding of both cultures was at maximum potential peaked when the audience was added. At that point, with the use of theater as a tool, the stories were able to expose the majority of people to catharsis through the experience of theater. Documentation of cathartic change through exposure to theater has been noted throughout human history and is most clearly outlined in Aristotle’s work *The Poetics*. Our production merely followed upon that tradition, resulting in individuals in both the audience and the cast reporting a change in perception about the opposing culture.

For example, in the after show talk-back sessions other audience members voiced an intention to take action. Although we do not know if this actually happened, the intention seemed to be inspired from the show. Some described how they might ask relatives to learn sign. Others bought a DVD of the show to watch with family members in order to help them appreciate Deaf culture better. The most notable expression of change came, as I previously noted, from the father of the eight-year-old cast member,

who told the cast and audience that he had reversed a previous decision to not sign to his daughter and was beginning Sign language classes the following Monday.

In theater, the word “ensemble” has a specific meaning. It usually refers to a collaborative group of actors without a hierarchy of stars (Goldfarb, 2004). In *Windows of the Soul* we entered into the rehearsal process intentionally creating an ensemble that was a collection of equally recognized actors with an intentional, equitable distribution of power within a collective organizational structure. The ensemble was a community, gathering in one location – the theater space (community of space) – with common goals, and espousing the values in the message of the play (community of interest). We worked within the four elements of the hermeneutic circle – spatiality, temporality, relationality, and corporality (Van Manen, 1989). Because of this, as the Director I made a point of reinforcing a feeling of inclusion. There were a few times when I failed but the ensemble righted itself. For example, when the actor playing the role of the custodian of the culture flew in from West Palm Beach Florida and joined the cast, I referred to him as “our star.” He gently corrected me, saying, “I am a star joining a cast of stars – we are all brightly shining.” When we had replacement actors join us, another actor made a ritual out of welcoming them into “the family.” This was one of the ways the cast created a reality for themselves that transcended the divisiveness of their own personalities, their roles, and the negative response of some of the older members of the community.

If you were to compare the original script that I dreamed up in my head and the rehearsal script, you might think two different writers had been set to the same task. The process of script development and the very real human considerations that go into

creating a final production script are illustrative of the ensemble nature of theater. A playwright (or researcher for that matter) might envision a dramatic work of Nobel Prize proportion, but as soon as the messy, human theatrical process gets its hands on it, the script must change.

If you were to look at this research in the framework of Action Research, you would find even more to discuss. In one definition, Action Research engages researchers, students, and community leaders “in a collaborative process of critical inquiry into problems of social practice in a learning context” (Argyris et al., 1985, p. 236). My process in using Action Research to investigate my area of inquiry began when I noticed a gap in scholarship on leadership styles in the Deaf community. There was an invisible style of leadership that differed from the mainstream culture and that had not been previously addressed in the literature at any depth. Although I had often felt the presence of a unique leadership style, I could not define it and I wanted to use my skills in theater to see if I might uncover aspects of this leadership for future research. The resulting action was the creation of a series of salons to encourage Deaf people to share their stories, leading to the writing of a script and the producing of a play as I have discussed.

Action Research

According to Kurt Lewin (1989), who coined the phrase, Action Research displays the following characteristics:

1. A change experiment on real problems in social systems that focuses on a particular problem and seeks to provide assistance to a client system. (In the case of *Windows of the Soul*, the change experiment was to change perceptions between Deaf and

hearing and between older and younger generations in the Deaf community, hopefully bridging some of the gaps.)

2. Reeducation to change well-established patterns of thinking and acting that express norms and values. (Allowing the actors to portray diversity and not simply assimilate into a single acceptable type of Deaf character.)
3. Challenges to norms and values of the status quo from a perspective of democratic values. (For the hearing audience to be placed in a Deaf environment was a challenge and for older Deaf people to be open to a younger generation's way of expressing Deaf cultural norms.)
4. Contributions to basic knowledge in social science and to social action in everyday life (Argyris et al., 1985, p. 9). (Small gestures by audience members in the talk-back session indicate there may be some individual actions taken for change – like the Dad of a Deaf daughter learning Sign Language.)

Several colleagues who had already achieved their Ph.D.s advised that in order to accomplish the requirements all I really needed to do was observe and write. I did not have the words at that point in time to try to explain why that was only going to yield limited data of suspicious content. I needed to take the ideal concept as an abstraction and let it live in the real world. I had to allow for designers who do not give you images or designs until a week before opening. I needed to allow actors to so fully invest themselves in the character that you cringe with their honesty. I was forced to accept this uncontrollable imperfect world because that is what was needed to turn the abstract concrete. Theater is an ongoing conversation between writer, craftspeople, actors, and

finally audience. Each step of the process informs, shapes, and is essential to the creative process for this art.

When I imagined myself writing this piece, I saw a calm person sitting at a desk near a window ready to write. That person sitting calmly before a blank screen was a lovely image; however, upon reflection I knew I preferred the messy, conflicted, inexact reality needed in the process of writing a theatrical piece. Through this method, I was able to create and study a bridge of performance that connected a hearing audience and a marginalized and often oppressed Deaf culture.

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, or 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, necessary to complete it, 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 cannot be finessed as easily as it might be with other research tools. I mean: 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. Of course, all art is specific to its own time, place, and creator. In addition, of course, most art forms can be distinguished in terms of time, space, or style. However, the performing arts use both time and space in a contemporary way (rather than in a frozen time frame). It is a group activity that requires multiple creators, i.e., those who interpret and embody the art, and an audience, those who must experience it in a living moment. Theater is an intensely 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 often offends the audience. This is unsatisfying at best and destructive at worst.

Since performance ethnography is a relatively new methodology, one 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, to train, and to study to become a

director or a playwright or an actor. To do it well it requires the same focused effort and study as it takes to become a traditional 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 difficulties involved should be considered with an extra dose of seriousness.

The Hermeneutic Circle

For my use 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 this phenomenology are spatiality, temporality, relationality, and corporality (Van Manen, 1990). These elements are evident in many areas 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 of 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. i.e., a location or a 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 described by

ASL 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 which would leave 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 where we work and live – the office, the park, the kitchen, etc. — all have different regions which organize our activities and contextualize "equipment." In the play, the apartment building at "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. For example, the literal address of 1240 Flournoy alludes to J.J. Flournoy, a man 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; on the contrary, 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," an idea 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 the reality of a Deaf community, situated in historical reference as well as situated in practical truth. There are many pockets of members of the Deaf community that 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 inhabited by families that are either physically Deaf or are 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 spacial 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 the 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, thus allowing landscapes and spatial structures to reveal the effects of anthropologic variants, of geometrical constraints, or of interaction constraints (Bell, 1997), the choice of location for the setting of the play, i.e., the setting for the stories told, 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 isolates the following type 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 took place on Friday afternoon and evening; Act II took place on Saturday.

Heidegger also discusses inauthentic temporality. This mode of time refers to the 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 on an authentic basis of some sort. I addressed this aspect of temporality with the use of projections that altered the audience’s perception to include an internal personal world as characters told stories from their past or memory. The projections became more factual in appearance when discussion of known information about the community was revealed and they went completely literal (scenes of a neighborhood) when stories were told in the present tense. The technical use of projecting images had the added benefit of being a psychological metaphor for how the characters feelings, emotions, and thoughts were projected on the audience in the hope of educating them, i.e., in essence, creating a 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. 326, 374). Heidegger calls the three moments of temporality – the future, the present, and the past – the three ecstasies of temporality (Heidegger, p. 329, 377). This mode of time is not normative but rather formal or neutral.

Technology allows us to use 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 the ability to work

comfortably within computer-generated settings. Through motion and point of view text can also be spatialized and sculpted. For example, I call attention to the printed texts used in the play, those texts that allow the hearing audience member to view Sign language in silence. In this way, the user can interpret and experience the story differently with each telling, with each performance.

Relationality

The third element in the hermeneutic circle is relationality. Some researchers appear to treat interview data and participant observation data as though they mirror informants' realities. I feel that the effects of interactions between researchers and participants in interview contexts and participant observation contexts must be treated carefully. The researcher's bias or cultural misunderstanding can greatly alter the researcher's analysis of interview data causing misinformation. Detailed descriptions of the effects of interactions on interview data and attention to relationships between interviewers and interviewees are necessary for attending to the rigor of 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 interviews 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 a mild 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 was valued greatly. I was concerned that my research might be perceived by some as inappropriate or, even worse, as a betrayal. However, it was the community itself that supported me and held me up as I approached the work. As long as I remained engaged in the community and an active participant in it, individuals opened up, shared stories, and encouraged others to do so as well.

In some productions the director can distance himself or herself and can 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). However, 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 me) 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, to some extent, that is true. However, without that kind of active participation and acceptance into the community, the research could not have happened at all.

I believe 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 are a growing number of methods that also capture relational aspects of organizational life. Examples of this are network analysis, “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 depends on relationality, speaks to the need 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, i.e., a relationship of bodies in physical space, and can include 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 the 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*. They were able to transcend the cultural difference due to the clarity of facial expression, the body language, and the interaction which is a cross-cultural human commonality that needs no linguistic translation. To that end, there were several times during the direction of the piece that I specified no verbal translation yet I allowed the corporality of the actors to convey the message, adding only 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, scent, taste, or tactile sensation; becoming aware of the sensory resonance among all perceptions together with the emotions and feelings that accompany them – these 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 theatrical practice to create a bonded spirit and to channel energy. This gave the mixed audience of *Windows of the Soul* a chance to discover limits and go beyond them. It allowed for an expression of 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 and 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 corporality. The communication of one person with another in a living moment has a reality and a vulnerability that movies, videos, 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.

A problem is, however, that when it is done well, theatre can appear to be easy. Because of the theater's appearance of being easy encourages many people to declare themselves actors or writers; however, the actual day-to-day effort of the work usually weeds out those who don't really have the heart for it. This should serve as a helpful caution for researchers also. When researchers pick up theater as if it were simply a new form of survey or a new data-producing mechanism, they are in danger of losing the essence of theater's power, thereby impairing their ability to reach 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. From this point of view the "monologue" found in so many performance ethnographic documents can be identified as the voice of the oppressor. In ways 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 findings 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 becomes accessible to all.

When the audience becomes as important as the actors, 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 studied 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 the community rather than debase either the art or the community, both of which 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 include encouraging continued use of theater as a research tool because it is a beautifully compatible partnership, both from an artistic standpoint to depict and entertain this community and from a culturally appropriate standpoint to investigate this community. My suggestions for the further development of the use of theater as a research tool include urging 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 a destructive experience for the participants and a turn-off (rather than a motivator for change) for 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 high artistic criteria. For example, Anna Deavere Smith uses her singular brand of theater to explore issues of race, community, and character in America. She was awarded a prestigious MacArthur Foundation “genius” Fellowship for creating “a new form of theater — a blend of theatrical art, social commentary, journalism and intimate reverie.” (Deavere, 2005) 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* (Obie Award winner and Tony Award nominee).

A more recent example is Sarah Jones (2006). She created a work called *Bridge and Tunnel* now playing at the Helen Hayes Theater. It is a series of monologues built out of interviews with New Yorkers and New Jerseyites who use the bridges and tunnels. Even Eve Ensler’s (2002) *Vagina Monologues* shows the power of combining good research with polished theater skills.

Nevertheless, skilled research and limited theatrical skills can only carry the information so far. I strongly caution that it is important not to abuse the research method solely to generate 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.

I,

_____ 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.

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: September 20, 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
Antioch University
Office: 805 898 0114
Mobile: 805 637-2231
FAX: 805 682 7979

cc.

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

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