

**School of Arts & Media**

**RESEARCHER: Kate Adams**

**UOA: 35**

Research Timeline

|  |  |
| --- | --- |
| ***Date*** | ***Rationale of research activities and decisions undertaken*** |
| April – July 2016 | Contextual Research to inform practice based exploration of persona and form and structure of the work.* Reading and research into lamentation and dirge forms
* Research into historical/anthropological accounts of mourning practices and rituals surrounding death.
* Further research into theories of subjectivity and reading around practiced vulnerability and persona.
 |
| August 2016 | Process writing – textual fragments and poetry responding to contextual research. * A sequence of poems emerging from walking and writing excursions in Gateshead East Cemetery and the Durham Heritage Coast. See document, “Walking Lamentation Poems”.
* Experiment with autobiographical fragments relating to loss mixed with quotations from contextual reading.
 |
| September 6th 2016 | Sharing of process poetry and feedback session at the Visual Text Forum, University of Salford, focusing on the emerging voices in the poems.  |
| January 2nd –February 17th 2017 | UK based writing and devising period with the support of Salford University* A key decision was made at this point not to use the initial material shared in September. This was based on my research around staging vulnerability and persona – the practiced vulnerability which leads to compassionate hospitality required a movement away from the initial material which had a greater intensity but was more generally exploring the feelings of grief, and to shift towards the more autobiographical material, reframing some of the fragments as poetic text or songs and creating a stronger sense of intimacy in a more direct address to the audience to facilitate reciprocity of sharing at the end of the piece.
* Development of specific threads of writing – poetry/song, autobiographical stories and history/anthropology quotations. Exploration of shifting voice.
* Structural experimentation focused around different combinations and ordering. Transitions and combinations. See document, “Gathering Material” to see the record of this development process. Note: this is a draft with some adjustments made later in February.
 |
| February 20th – March 7th 2017 | Editing and rehearsal of the 25 minutes version at Beep Theatre, Athens, Greece who provided in-kind support for the development of the work through use of studio space. * Focus on Persona and shift in mode of address between different voices in the text
* Practising speaking about loss
* Musical improvisation and setting of key elements of the music.
* Two extended rehearsal days with Medie Megas, dramaturgical advisor for the work.
* Work in progress open rehearsal at Bios in Athens, Greece with feedback session from a group of 10 spectators.
 |
| March 15th 2017 | Work in Progress performance of the 25min version of *And by the Way the Cat is Dead* at the *Performing Writing* Conference, SPCA, Wellington, New Zealand. |
| April - June 2017 | Reworking for the full version (40 minutes) taking into account feedback from audiences and colleagues.* Development of a more personal account weaving together the historical/anthropological quotations – this reduced the distancing effect of this element of the piece, and reduced the sense of distinct discourses or voices. This evened out the mode of address and reduced the shift in voice, which connected more with my processing of this material rather than the quotations themselves.
* Extending and reworking the end of the piece to give the spectators more space to participate or to choose not to.
* Reordering and introduction of repetition.
* More detailed rewrites.
 |
| June 6th 2017 | Two work in progress performances of the full 40 minute performance at FaB Festival, Bath UK. |
| July 11th – 13th 2017 | Dissemination: Premiere. Three performances at Theatre de Menilmontant, Dreams Before Dawn, Paris, France.Artists’ discussion session on the 14th July with other artists, curator and audience for the festival. |
| September 5th 2017 | Dissemination: Performance at New Adelphi Studio, Salford University, UK. Documentation available here: <https://figshare.com/s/7b54ebda5bc900f801b5>. |
| November 1st 2018 | Dissemination: Performance at *Day of the Dead: Talking, Connecting, Remembering.* University House, Salford. |