

Initial Report

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Principle Investigator (PI) Name: (first name, last name and title i.e. Sally Smith, Assoc. Professor)

Text Response

Anita Gonzalez, Professor of Theatre and Drama

1. Describe your research project and the anticipated stages of work. (500 Words Maximum)

Text Response

Our team hopes to reconstruct performances by African American and women artists who worked during the 19th century for presentation and display in 21st century formats. Each of the collaborators in this team is interested in narrating histories of under represented people. We view theatrical performance as a way in which women and people of color push back against stereotypes about gender, race and ethnicity. The project has the potential to generate scholarly works and recorded performances beneficial to both humanists and artists. We will be considering the work of African American actor Ira Aldridge, singer/manager Matilda (Sissieretta) Joyner Jones also known as "Black Patti," the opera singer Jenny Lind, African American challenge dancer William Henry Lane also known as "Juba," the African American touring group Fisk Jubilee Singers, African American vocalist Elizabeth Greenfield, and African American musician and band leader Francis Johnson. For each of these artists, we will collect materials, and then select two or three of their theatrical "acts" to reconstruct. We will then work with Jason Geary, head of Graduate Studies at the School of Music Theatre and Dance to identify graduate and undergraduate students who can commit to collaborating with the team on reconstructions during the 2016-2017 academic year. Spring 2016 - The team will develop an archive of materials and a production plan for recording reconstructions of selected 19th century repertory that each of us are researching and writing about. Fall 2016 - The team begins casting and rehearsing performers for the reconstructions. This will involve coordinating resources at the DEI and within the School of Music Theatre and Dance. We anticipate that graduate students will lead the rehearsal and performance process and that they will work with undergraduate students to realize the repertory. Winter 2017 - The team will record reconstructions and upload materials to public websites where researchers and students will be able to access the materials. The PI will closely supervise the recording process and assist students in reviewing and re-recording when necessary. After recording we will publish the recorded performances in a 21st century format, on web pages and through video links. The reconstructions will also be integrated into an online digital tool called 19thcentury acts that visualizes and maps the career and performance practices of 19th century artists. Our reconstruction project uniquely converges historical research and artistic practice. The results of the project may be incorporated into book manuscript resources, used as teaching resources, or incorporated into theatrical productions. The project also offers a unique experiential learning opportunity for graduate and undergraduate students.

2. What original contribution(s) will the project make to the humanities field(s) in which it intervenes, and to the humanities more broadly. Why is collaborative research appropriate to the project? (500 word maximum)

Text Response

Performance histories of non-western or working class people tend to be absent from mainstream archives. Each of the collaborators writes about African American and women performers, trying to imagine their performance practices. As scholars, we face a lack of documentation and evidence because sources about minority performers are partial. For popular performers like Michael Jackson or Bessie Smith we can access multiple photo and video sources for visualizing their performance. But how do we find the visual and aural sources that we crave about performers of color from previous centuries? Collaborative research will allow us to aggregate the scattered information about these performers in a way that supports each of our research projects while making this research available through recordings published in a digital archive. Performance making involves literary analysis, acting or singing, costuming, theatrical design, venues and audiences. Creating a history of performance is equally collaborative. Researchers assemble a variety of sources to determine what actually happened in the "show". The nineteenth century is

particularly problematic because most performances were revue style shows which remixed snippets of performance. For African American and minority performers, racist narratives surround the performance act. Sources from the 19th century describe African American performers as "black minstrels," "Ethiopian Delineators," and other terms that make it very difficult to assess what the performance really was. Through this collaboration we hope be able to develop clearer contexts for imagining African American and women performers of this era. Each of the three collaborators are involved in research and writing projects that could benefit from interdisciplinary information sharing and dialogue about our respective topics. James Cooks explains that "as an historian, it's a powerful thing to see these forms of embodied performance take shape in real time. I've read many hundreds of 19th-century reviews, playbills, letters, diaries, etc., but I rarely get the chance to see performers dance a hornpipe a la Master Juba or perform Shakespeare in the mid-Victorian modes of someone like Aldridge or sing an area like Sissieretta Jones. Similarly, I can help theater, dance, and music colleagues better understand the surrounding politics, business practices, and touring practices that continually shaped the modes of performance." All three collaborators are also writing book manuscripts that can benefit from collaborative dialogues. James Cook's *The Birth of Black Celebrity: A Geopolitical History from Phillis Wheatley to Paul Robeson 1770-1920* is under contract with W.W. Norton & Co. Anita Gonzalez is writing a history of African American maritime performance called *Shipping Out*, and Naomi Andre has just drafted a manuscript titled *Engaging Black Experience in Opera* with sections on black opera and spiritual art songs.

3. Identify the research team members (name, department, position) and explain what the faculty/staff collaborators bring to the team. (200 word maximum)

Text Response

Anita Gonzalez, Professor of Theatre and Drama has expertise in African American theatre and stage directing to help the students interpret theatrical texts and dances for the "reconstruction archive." James W. Cook, Professor of History and American Cultures has expertise in historical research and cultural studies to locate information about African American performers. He is in the midst of a large and transnational project researching how the first waves of African American artists, writers, and activists strategized their careers in global markets. Naomi André, Associate Professor, Residential College and Women's Studies has expertise in musicology and opera trends to help the research team to select music repertory for the reconstructions. Her research area is African Americans and women in opera. Jason Geary, Associate Dean for Graduate Studies of SMTD will provide access to, and information about, graduate students skilled in performance research and reconstruction. During the planning stage his participation will be limited. David Malicke, staff member at the Digital Education and Innovation Center, can also advise about what resources might be available for recordings and web storage for reconstructions.

4. What is the anticipated role of graduate student collaborators? (200 word maximum) **Note, you do not need to identify specific graduate student collaborators at this point in the process.

Text Response

The graduate student collaborators will work closely with the faculty collaborators on several phases of the project. During the Spring semester the students will identify archive performance materials in support of the project. We expect to have students researching, locating and duplicating script, scores, broadsides, images, and programs from University of Michigan archives and from archives located in Detroit. Through this process they will learn about performance research and evaluating archival sources. During the Fall and Winter terms graduate students will lead the reconstruction process. They will audition performers, organize rehearsals and assure that the repertory is accurate. They will bring their expertise about music and history to the effort of staging the reconstructions.

5. What is the anticipated role of undergraduate students (if any)? (100 word maximum)

Text Response

For the duration of the project, undergraduate students will collaborate on digitizing documents, and editing materials for digital publication on youtube. They will work closely with the graduate students during recording sessions, learning how to capture the archival performances we will be collecting. We will also collaborate with undergraduate

students as performers. Musicians, singers and actors will be needing to recreate the repertory and undergraduate artists will be ideal for this work.

6. Describe the anticipated outcomes and products of the project. How do you anticipate results be communicated and to what audiences? (200 word maximum)

Text Response

1 - Public website The performance snippets will be posted on a youtube channel or vimeo site for public reference. Contextual information can be noted in the youtube channel metadata and/or incorporated into a wordpress website. 2- Publications Each of the three collaborators are working on a book manuscript about underrepresented performers which can be enhanced through media reconstructions of 19th century performance. The publications can reference the public websites and the reconstructions can become a part of the package that the writers offer to the presses. 3- 19th century acts digital tool Principal investigator Gonzalez has been working with MLibrary and the Digital Education Innovation center on an interactive website which uses mapping technologies and image remixing to animate an archive of images, broadsides, and performance engagements. Reconstructions from the project can be integrated into the 19thcenturyacts open source visualization tool. 4- Public Screening Collaborators and performers can screen the performance reconstructions at a public event where they describe the process and product of the collaborative process.

7. Briefly describe each faculty member's experience in mentoring graduate students. (300 word maximum)

Text Response

Anita Gonzalez has been mentoring graduate students in collaborative work surrounding 19thcenturyacts for about two years. She has worked on this project with an interdisciplinary team of undergraduate and graduate historians, informatics students, and education students. Currently Gonzalez is teaching a graduate seminar course about 19th century performance where she is guiding students research on specific performance practices. James Cook has chaired or co-chaired more than a dozen UM dissertations in History and American Culture over the past 15 years. In History, he has team-taught both of the required courses for incoming graduate students (615 with Geoff Eley and 611 with Howard Brick). And as Director of Graduate Studies for American Culture, he has taught their required graduate research seminar (698) three times (across all subfields). In addition, he has taught his own graduate seminar in U.S. Cultural History (686) to over 100 UM graduate students in History, American Culture, English, Comparative Literature, Music, Screen Arts, Architecture, Art History, and the School of Information—many of whom later asked him to serve on their committees. As this long list suggests, he has deep experience in collaborative graduate teaching and mentoring across the Humanities. Naomi Andre has worked with graduate students in Women's Studies, German Languages and Literatures, Classics, History, and many graduate students in the doctoral programs at the School of Music, Theatre and Dance (PhD and DMA committees). Jason Geary is the Head of Graduate Studies at the School of Music, Theatre and Dance and supervises all aspects of the academic curriculum for PhD, DFA and MFA students. He is also the primary liaison with the Rackham Graduate Center.

8. Describe the collaborative process and the work that you anticipate accomplishing during Spring Term. (300 word maximum)

Text Response

We will spend our Spring drafting the larger grant proposal for the July deadline and working with students to assemble historical materials to assist us in reconstructing artists' repertory. We will organize these archives around specific performance events, such as Ira Aldridge's London premiere, or the Fisk Jubilee Singer's performances on ships. Undergraduate students will digitize and store materials so that they can be accessed for reconstruction during the next academic year. April 2016 - The collaborators Gonzalez, Andre and Cook will meet together for twelve hours to plan the summer sessions with graduate students and to outline project needs for 2016-2017. As a part of this process, we will develop a bibliography of resources. One meetings will be with Jason Geary so that he can help us to identify graduate and undergraduate students who can work as collaborative researchers for both the planning phase

and the larger project. May 2016 - Collaborators meet with graduate students for six sessions (18 hours). Gonzalez and Andre lead the first three sessions which focus on collecting archives of performance history. Cook and Andre lead the last three sessions which focus on strategies for organizing historical sources. At each session, collaborators discuss research methodologies with graduate students and collectively assess which performance acts to reconstruct. June 2016 - Collaborators coordinate with undergraduate and graduate students, deciding which materials to digitize and upload to a drive for storage. They meet with Jason Geary to identify graduate students skilled in performance (piano, voice, acting, etc.) who can assist with reconstructions during 2016/2017. They develop narratives, timelines and budgets for the final proposal.

9. What role will each team member play in the proposal development work? (300 word maximum)

Text Response

We will work collectively to write the proposal for additional funding. Anita Gonzalez will organize the budget and production plan for reconstructions. This will involve determining how many hours of rehearsal will be needed for each performance excerpt. Some segments may require several performers and their rehearsal and performance time will need to be included in the budget. Anita Gonzalez will also meet with David Malicke to budget and schedule the video and audio recording sessions that are needed for the reconstruction process. Naomi Andre will work with Jason Geary to identify graduate students and calculate what the budget costs will be to involve them in the project. We hope to engage one or two graduate students from musicology and either conducting or vocal performance who can stay with the project throughout the academic year. James Cook will assist with writing the grant narrative and insuring that the historical contexts are accurate. He will also help to identify graduate and undergraduate history students interested in participating in the project throughout the academic year.

11. Attach the Completed Budget Form (must be .xls not .pdf) -- Click on "Budget Form" above to download the .xls budget template, complete the form and save for your files. -- Upload the completed form below **Note: Changes cannot be made to the budget after the file is uploaded

File Upload	File Type	File Size
Proposal Development Budget Worksheet - Final DRAFT.xlsx	application/vnd.openxmlformats-officedocument.spreadsheetml.sheet	23.5KB

12. Attach the Completed Proposal Development Chair/Director Signature Support Form (must be .pdf) -- You may obtain some or all of the signatures required on the attached form. We realize it may be onerous to collect signatures from up to 10 persons on a single form; please obtain as many as possible on the form. -- For those that are unable to sign the form, have them send an email of support to collaboratory@umich.edu. --All required signatures must be received via the Signature Support Form or email in order for the application to be reviewed. -- Upload the completed form below. **Note: Changes or additions cannot be made to the signature support form once it has been uploaded.

File Upload	File Type	File Size
FINAL signatures.pdf	application/pdf	399.1KB

13. Attach CV for the PI(must be .pdf or .doc and 16mb or less)