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**A BARNSTORMER'S EDUCATION:
PAST, PRESENT, AND FUTURE MODELS**

A thesis submitted in partial satisfaction
of the requirements for the degree of

MASTER OF ARTS

in

THEATER ARTS

by

Benjamin Maison Chau-Chiu

June 2019

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ABSTRACT

A Barnstormer's Education: Past, Present, and Future Models

by

Benjamin Maison Chau-Chiu

Barnstorm is an opportunity unique to the University of California, Santa Cruz, and few universities elsewhere offer a similar program. Functioning as both an independent theater company and a university course, it offers a practical and diverse education for its participants. Through my four years as an undergraduate in Barnstorm, I felt that the educational aspect had been slowly deteriorating. Many of the students seemed to be uninterested in learning about the different aspects of theater and were only putting in effort towards their specific productions. This led to a group of students not realizing the potential Barnstorm provides. As a student, and now manager, I believe it is one of the manager's responsibilities to ensure that Barnstorm continues to provide an interdisciplinary education, in which the students learn about the different aspects of theater and understand the connection between them.

In this thesis, I analyze previous Barnstorm managers' work as I believe it is important to use traditions and the past as a foundation for new ideas. Using their findings, I made specific changes to management styles and to the course, in the hopes that students would realize the education Barnstorm provides. To encourage an interdisciplinary education, I follow the work of previous Barn managers, Adrian

Centeno and Alyssa Glenn. I started to use digital resources to make information more accessible to the students, and assigned a self-assessment to allow students to critically assess their own learning practices. After implementing these changes, I created a questionnaire to learn whether or not the students themselves found value to these changes and to Barnstorm as a whole. Upon analyzing the student responses, I conclude that my efforts were effective in promoting an interdisciplinary education and helping students realize the potential of Barnstorm.

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Thank you to my family and friends. I am so grateful for the unconditional love and undying support you've given over the past five years. I don't know if I would've continued without it.

Thank you to my music family from the Music Department. I missed you this year, but spending my Wednesdays with y'all helped keep me sane.

Thank you to my grad cohort. Wow, it has been a year.

To Barnstorm and all of the past, present, and future Barnstormers. This company was a second home to me for five long years, and I am glad I was a part of it. I hope my fellow Barnstormers out there feel the same way, and I hope you newcomers come to love and appreciate the space as I did.

WHAT IS BARNSTORM?

Barnstorm is a student-run theater company at UCSC's Theater Arts Department. Since its start as a student-run theater company in 2004, Barnstorm has provided a unique opportunity that is rarely found in other universities.¹ It is a place where students hold the power and where students get to produce what they want. It is a company that is devoted to fostering new works of art. To me, Barnstorm serves as an experimental space to produce and create opportunities that are not normally offered through the department.

As a company, it is run and managed by two to three graduate students in the Master of Arts program the department offers. There are three traditional titles for the managers: Artistic Director (AD), Managing Director (MD), and Production Manager (PM). Some of the manager's responsibilities to the company include choosing each quarter's production season, assigning rehearsal spaces, printing scripts and posters, and house managing performances. The way the responsibilities are split among the managers differ year to year. For example, this year was slightly unusual, as we had an Artistic Director and a Producing Director. I served as the Artistic Director of Barnstorm. Some of my responsibilities included choosing the productions, assigning

¹ I found two similar models in other universities: *Yale Cabaret* at the Yale School of Drama, and the *Playground* at Carnegie Mellon University's School of Drama. These two are similar in that they promote new works and act as a laboratory for students. However, the two distinguishing features of Barnstorm is that it is offered as an *undergraduate* course through the university, and it provides a space for students with little or no experience to be in leading positions, such as playwright, director, stage manager or designer.

rehearsal spaces, and giving artistic guidance to the various productions. Emmet Storms served as the Producing Director of Barnstorm. This position was similar to the MD position, with a heavier emphasis on producing and outreach. What made this year even more unusual is that my co-manager, Emmet, had to leave the program, leaving me to serve as the sole Barn manager for the Spring Quarter. In this situation, I took over many of his responsibilities, and assigned some of the lighter tasks to various undergraduates who were assisting me due to Emmet's departure.

In addition to being a company, Barnstorm is also offered as a university course through the Theater Arts Department. It provides practical, hands-on experience in various aspects of theater. There are two versions of the course: THEA 55A - Barnstorm, and THEA 55B - Barnstorm Lab.² The course is essentially a combination of two other courses offered in the department, THEA 151 and THEA 50. THEA 151 is the "Hill's"³ production course, in which students are required to enroll if they are working on a faculty-directed production as an actor, stage manager, or designer. THEA 50 is a course that provides assistance to a production via working in one of the various shops (Scenic, Costume, and Properties), working on the light hang crew, or working as a board operator, run crew, or wardrobe crew.

As Barnstorm offers multiple production opportunities in one course, it relies on the students enrolled to fill the tech positions otherwise worked by the THEA 50

² THEA 55A is offered as a 5-unit course, and THEA 55B is offered as a 2-unit course. At UC Santa Cruz, 15 units is considered a normal course-load.

³ The theaters located in the Theater Arts Complex (Main Stage, Experimental Theater, and Second Stage) are colloquially known to the department as "the hill."

students. Between the two versions of Barnstorm, the production portion of the course is largely the same. The differences lie in the hour requirement, number of support calls required, and page count of the required papers.⁴

The course itself is relatively hands-off, leaving the students to educate themselves and experiment with their work. By hands-off, I mean that there is no professor or lecturer teaching the students, but rather students teaching students. In my opinion, this is the greatest feature of Barnstorm because it allows students to work in an independent environment, free from faculty oversight. In addition to having an independent environment, Barnstorm also welcomes students with no experience and trains them in the basics of any field they are interested in.

⁴ For course requirements, see Appendix A

MY EXPERIENCES IN BARNSTORM

My style of learning comes from my passion of wanting to do everything. Barnstorm fostered that style of learning and helped me become the artist that I am today. I often say that I started my theatrical career in Barnstorm because my first acting experience was through Barnstorm. After that production, I discovered a love for storytelling and theater, so I decided to make it my career.

As I had no previous theater experience, I had an overwhelming feeling that I needed to catch up to my peers. With that drive and desire to learn everything, I tried to participate in as many productions as possible, regardless of the job. When I was unsure on what I wanted to do in theater, Barnstorm provided a basic understanding and introduction to the various disciplines. Realizing I had a space where I could learn and experiment, I took the opportunity to work in various jobs within the company. Over the years, Barnstorm allowed me to be an actor, lighting designer, director, rehearsal stage manager, sound designer, and more. Working these different jobs allowed me to see all of the perspectives that go into a single production, and into a whole company. Furthermore, I realized it is incredibly beneficial to have experience in multiple areas as it allowed me to learn how to communicate with designers, technicians, and stage managers. Without the Barn, I would not have had the practical skills or experience that allowed me to be an effective manager.

The idea to run the Barn started my first year by working with Paul Rossi, the Production Manager at the time. Pursuing a graduate degree was not something I had considered until learning about his experiences in school. As the years went by, I was

able to work closely with most of the Barn managers that came through, and the idea to run the Barn quickly manifested itself into a reality.

When I participated in Barnstorm, I noticed a general lack of self-motivated education and interest in learning. Barnstorm is able to teach you the basics in almost every aspect of theater and allows you to experiment in those fields, yet few students were taking advantage of these opportunities. It is important to note that there were times where the company thrived in all aspects. However, I believed that the educational motivation had been wavering in the past few years. Like any course, the education a student receives from Barnstorm is equivalent to the effort the student puts in. And I felt as though many of the students only put in effort towards their own production and not the rest of the course. Whether they were an actor, designer, or director, they did not want to try a new job or work in another part of the company. Working in Barnstorm taught me almost everything I know in practicing theater, so it was, and still is, important to me that other students realize the potential Barnstorm provides.

I adamantly believe that there is an obligation as a manager to build upon the strengths that exist within the company. Former Managing Director Adrian Centeno stated that “future managers must embrace a ‘lead by example’ philosophy” and coming into the program I intended to do just that (Centeno 20). As the new Artistic Director of the Barn, I believed that it was one of my responsibilities to ensure that Barnstorm continues to offer an effective interdisciplinary education, meaning that the students would learn about the multiple areas in theater and help them understand

the connection between the different disciplines (directing, designing, ushering, house management, run crew, etc.). In order to do this, I believed some changes to the management style and course requirements were necessary. For the purposes of my thesis and research, I focused mainly on the course-related aspect of Barnstorm and made efforts to ensure that the company thrives as an educational opportunity. I reimplemented ideas passed down from previous Barn directors, as well as introducing my own. And through those ideas, I will assess whether or not the students believe that Barnstorm provides an effective, interdisciplinary theatrical education.

METHODS AND FOUNDATIONS

In order to address the gaps in students' learning, I made several efforts to encourage an interdisciplinary education and to encourage the students to critically review their own learning methods. These efforts culminated out of my research into previous Barn directors' theses, Ebba Ossiannilsson's thoughts on open education, and Joseph Salvatore's approach to self-assessment.

I start with previous Barnstorm managers as I believe it is important to use traditions and the past as a foundation for new ideas. For my work, I focused on two managers: Alyssa Glenn and Adrian Centeno.⁸ I chose these two specifically because I believe that they are prime examples of managers that were engaged and took interest in the students' education.

Alyssa Glenn's thesis "Theatrical Networking in the Context of Barnstorm" was a guiding point in creating stronger social ties within Barnstorm and the greater university's community. Glenn built her work off of Shane Dawson's Social Network Analysis (SNA). This analysis "explores the relationship between social networks and an individual's sense of community" (Glenn 7). She used SNA's definitions and methods to analyze Barnstorm and the UCSC's Theater Arts Department. Dawson's studies involved both qualitative and quantitative data, which are examined through calculations of betweenness, closeness, and degrees. Through these terms, one is able to analyze an individual's centrality within their network. In her work, Glenn found it

⁸Adrian Centeno was the Managing Director of the 2015-16 season, and Alyssa Glenn was the Producing Artistic Director of the 2016-17 season.

most useful to include a workshop requirement, choosing socially and politically motivated works, and encouraging ideas that promote and raise a sense of community in Barnstorm. As she aptly put it “the increased sense of community contributes to a more successful educational environment” (21). I believe that many of her efforts were significant in furthering the education and community within Barnstorm, and I hoped to continue building off of that history by bringing back Glenn’s idea of workshops, and politically and socially motivated works.

In addition to Glenn’s work, I will also be using Adrian Centeno’s nepantlerx⁹ thought in my efforts to create a stronger education for Barnstorm. He defines this thought through the following characteristics:

- A holistic view of community that gives equal consideration to mental, physical, emotional, social, and spiritual wellness.
- The creation of a “border” space that feels safe and inclusive to marginalized groups.
- Promotion of artistic work that seeks to dismantle the dominant/subordinate cultural binary imposed by Euro-American systems of knowledge. (Centeno 14)

Centeno’s nepantlerx thought was influenced by the works and philosophies of Luis Valdez, José Vasconcelos, Gloria Anzaldúa, and Guillermo Gómez-Peña. Their writings created a foundation of how to use this knowledge as a “Tool for Social

⁹ The name nepantlerx derives from the Nahuatl word, Nepantla, meaning “in the middle,” and uses “x” intending to de-gender the language’s origins to promote inclusivity of non-conforming individuals (Centeno 4).

Regeneration,” in which an individual can “promote a productive and inclusive creativity for the betterment of the community” (15). In using Centeno’s theory, I set out to choose and lead a season following his characteristics of nepantlerx, as I believed it would help the Barnstorm community grow stronger. Not only would it help to build the community, but by adhering to his theory, it would help students feel more connected to their work therefore making their education more worthwhile and valuable.

In addition to the previous managers, I used Ossiannilsson’s article “Transformation of Teaching and Learning in Higher Education towards Open Learning Arenas: A Question of Quality.” This article discusses using technology to aid in education, making it open and easily accessible to all. Ossiannilsson focuses on “the role of open educational practice and open educational culture” (161). The Open Education Consortium (OEC) defines open education as:

Open education encompasses resources, tools and practices that employ a framework of open sharing to improve educational access and effectiveness worldwide.

Open Education combines the traditions of knowledge sharing and creation with 21st century technology to create a vast pool of openly shared educational resources, while harnessing today’s collaborative spirit to develop educational approaches that are more responsive to learner’s needs. (“About The Open Education Consortium”)

In short, open education seeks to use the internet or digital resources to share knowledge and information quickly and freely. Open education is not a new idea, in that sharing knowledge is not a new idea. Education, after all, is essentially the

sharing of knowledge and information. We share our knowledge so that we may build new insights, ideas, and understanding.

The OEC also states: “Open education seeks to scale opportunities by taking advantage of the power of the internet...” Through this definition, it seems that having online resources and tools would effectively improve education of students. Even though we are working in a very live and physical art, we can aid our education by making use of online resources, such as Canvas¹⁰. It only makes sense that in an introductory course like Barnstorm, having these resources readily and openly available can help students prepare for the practice of the work.

By using Glenn’s, Centeno’s, and Ossiannilsson’s work as a foundation, I aimed to experiment with ideas and methods that could help future managers and all Barnstormers¹¹. In the next section, I will lay out my process and the efforts I made to improve the education of the Barnstormers during Winter Quarter.

¹⁰ Canvas is an online learning system that is UC Santa Cruz uses for its courses.

¹¹ I define a “Barnstormer” as anyone who has participated in Barnstorm or considers themselves to be a part of the Barnstorm community.

EFFORTS MADE

Nepantlerx Thought – My efforts addressed how I would run Barnstorm’s Winter Quarter, both as a company and a course, and how I would choose the production season. I looked to Centeno’s work in order to follow some of the steps he felt followed nepantlerx thought. He split these steps into three categories: wellness, the creation of border spaces, and the challenging of Euro-American conventional wisdom (Centeno 17).

In running the company, I made steps to encourage student wellness and ensure that the company allowed cultures and philosophies to intersect. Barnstorm continued to hold town hall meetings, setting time aside for students to give feedback and to present any topics of discussion to the company. We also continued to conduct safety inspections to ensure spaces were clean and safe for rehearsals and performance. Throughout the quarter, I also checked in with individuals to ensure that their jobs were going smoothly and offered aid when they expressed a need for help. In order to create a border space, we made sure to announce trigger warnings for our productions both during auditions and before each performance. We did this in order to let the actors and audience know that there might be content that could cause the re-experience of past trauma. Centeno stated that “when an audience has all of that information and still chooses to attend, they are more likely to participate in the ritual of performance and engage the material in all of its complexity” (22). Trigger warnings allow us to democratize the power of the space and, in doing so, create an inviting and welcoming space for the audience to attend.

In selecting the season, I aimed to choose works that followed Centeno's idea of challenging conventional wisdom. This meant choosing works that reflect our community, promote new perspectives, or promote a strong educational opportunity. Some of the productions I chose to produce in Winter Quarter were *The Implication of Sex/De-Composition*, *Woman Hollering Creek*, and *The Playboy of the Western World*. Out of the full season, nine of the ten works produced were all adaptations, new works, or improvisation.¹²

The Implication of Sex/De-Composition were two new performance art pieces by Daniel Fisher. *The Implication of Sex* is about representations of sex in American media, and follows a couple absurdly performing exaggerated tropes of sex from film and television. *De-Composition* revolves around the accumulation of organic and synthetic food waste and around the heightening of our consciousness of those byproducts being taken for granted. Through these productions, Fisher aimed to physicalize these themes and encourage the audience to think about their own understanding of sex and food products.

Woman Hollering Creek is a short story by Sandra Cisneros and was adapted to the stage by Amanda Ceballos. This adaptation pulls from Cisneros' story, while Ceballos and her cast brought new components such as migration, isolation, and self-liberation. This production provided an opportunity for a full Latinx¹³ cast and

¹² For full season, see Appendix B

¹³ I use Latinx in order to include genders beyond the male/female binary.

Caballos was able to adapt the original in a way that reflected the current political issue of immigration in the United States.

The Playboy of the Golden West is an adaptation of J.M. Synge's *The Playboy of the Western World*. Written by Isabel Cruz, this new adaptation is set in 1870s San Juan Bautista, California as opposed to the original's setting of early 1900s Ireland. This production also allowed an opportunity for an all Latinx cast, while providing a perspective not normally found in the Western canon.

I chose these productions because I believe they hit all three points of my criteria. They provided an educational opportunity by introducing new ways of looking at our current political or social environment; they reflected our community by providing representation for Latinx individuals, and they all allowed for new perspectives within a non-traditional production.

Workshops and Community - After choosing the season, I reimplemented the requirement of a workshop within the course portion of Barnstorm. Over the course of the quarter, I organized six workshops specializing in various aspects of theater.¹⁴¹⁵I had two reasons for requiring workshops in the course:

- 1) I wanted students to receive an interdisciplinary education, and I hoped that workshops would allow them to become interested in a different part of theater they may not have experience in.

¹⁴ Two of the workshops were held over multiple sessions. In total, nine dates were available to students.

¹⁵ For full list of workshops held and ideas for future workshops, see Appendix C

- 2) I wanted students to meet other students in the workshops, as well as meet individuals who have specialized in or have experience working in a different field.

According to Glenn, by having the students work together and collaborate outside of their productions, this would lead to a more successful educational environment.

Therefore, I felt that these workshops would provide an ideal space to teach the students.

In addition to workshops, I also made an effort to choose politically and socially motivated works, which falls into Centeno's nepantlerx thought. Many of the plays chosen in Winter Quarter speak to current events in the community and the country. These productions offered an opportunity for Barnstormers, audiences, and the greater community to be together in one place interacting in a social and political context.

Online Resources - In an attempt to make the course more accessible for students, I made use of the Canvas page for the Barnstorm courses. On this site, I was able to have the syllabus and various resources readily available, such as timesheets, calendars, recommended readings, and an updated gradebook. Furthermore, the written assignments could be submitted through this site, making it easier for students to quickly turn in their papers, as opposed to finding our mailbox in the department or turning it in at the final meeting. Beyond the site being used for assignments, I anticipated that it would provide me a quick way to send messages to the class as there is an announcement function that notifies all enrolled students.

Barnstorm has had a company website for many years; however, it was only in 2016 that managers started keeping the website consistently updated. I attempted to continue that effort and put a considerable amount of time into making the website clean, intuitive, and as updated as possible. I updated the website at least once a week to provide information such as audition and general meeting times, production descriptions, performance dates, and methods of contacting the managers.

Keeping the sites up to date and utilizing digital resources would improve the effectiveness of the students' education and contribute to an open education. As stated previously, having resources readily available can help students in their practical work.

Self-Assessment - As I wanted students to be able to critically engage with their own learning, I implemented a self-assessment portion of the course's final paper, which was turned in at the end of quarter. The prompt was based on ideas from Joseph Salvatore's article "An Approach to Self-Assessment in Theatre." Though Barnstorm has had a less-detailed version of a self-analysis in a previous form of the final paper, I believed that adding the self-assessment prompt would hopefully allow students to delve deeper into critically assessing their own work and learning practices. In addition to helping the students realize their own learning methods, the self-assessment would also aid me in determining to what degree the students found the course to be educational.

The assessment consisted of three parts, in the form of academic papers.¹⁷¹⁸ At the beginning of the quarter, the students wrote a paper detailing their previous theater experience and education. They assigned themselves goals for the quarter and posed questions that they would answer throughout their production processes. At the midpoint of the quarter, they wrote a paper that addressed their progress in reaching their goals, as well as bringing up any issues or additional questions that had come up in their productions up to that point. For the final paper, the students wrote a more in-depth essay, in which they assessed whether or not they had achieved their goals, answered their questions, and contributed to the Barnstorm community. I also required them to assign themselves a letter grade which counted towards a percentage of their paper's overall grade. In order for the self-assigned grade to stand, they had to prove that they earned the grade through evidence and critical self-assessment. If they were able to provide sufficient evidence and support for the grade, then they received their self-assigned grade. If they were unable to provide support, then I adjusted their grade according to my own observations throughout the course. In addition to grading themselves, they were asked to define what was required of a specific letter grade.

I intentionally left the self-grading portion of the paper vague as I wanted the students to come up with their own grade descriptions. By requiring students to create their own grade descriptions, I was given an insight into what they believed they should be graded on. I expected the two most common responses to be based on the

¹⁷ For paper requirements, see Appendix A

¹⁸ For updated self-assessment prompt, see Appendix D

whether or not they completed the course requirements, or how well they did in their own production.

Questionnaire - The final step I took before ending the quarter was creating a questionnaire to determine whether the students found my efforts to be helpful or unhelpful. I created a questionnaire with the help of the book *Your Opinion Please!* by James and Keni Cox. It consisted of twenty-one total question sets, which I split into three sections.¹⁹

Section One consisted of question sets 1-7. Each set had multiple statements and asked the students to respond to each statement with the answers *Strongly Agree*, *Agree*, *Disagree*, *Strongly Disagree*, or *Not Sure/No Opinion*. These statements were formed with the idea that an answer of *Strongly Agree* or *Agree* indicates an effective effort towards the student's education, *Disagree* or *Strongly Disagree* indicates an ineffective effort, and *Not Sure/No Opinion* indicates neither an effective nor ineffective effort. This section would create quantitative data to analyze. Each of these sets had a specific topic:

- Initial Thoughts
- Self-Assessment
- Interdisciplinary Experience and Understanding
- Centeno/Nepantlerx-Based Education
- Glenn/Workshop/Community-Based Education

¹⁹ For full questionnaire, see Appendix E

- Ossiannilsson/Online & Digital-Based Education
- Final Answers

Section Two consisted of question sets 8-14. This section was optional. It provided a space for students to elaborate on each set of statements from Section One. I added this portion of the questionnaire because I wanted students to be able to expand on some of the statements if they so desired. In creating this section, I would also receive qualitative data on the same statements listed in the first section.

Section Three consisted of question sets 15-21. Each set was an individual question and provided a space for students to respond. I asked these specific questions because even though they might have similar answers as Section Two, this section would provide more direct answers. In this section, I also asked questions about general feedback for the course and asked for ideas they'd like to pass on to future managers.

The efforts I made to improve the education Barnstorm provides can be summarized in the following five points:

- 1) I carefully chose the season's productions based on Centeno's nepantlerx thought.
- 2) I reintroduced workshops into the course, requiring students to learn about a new area of theater.
- 3) I started using digital resources in order to improve accessibility for the students.

- 4) I created a self-assessment to allow students to start assessing their own work and learning practices.
- 5) I created a questionnaire in order to get direct feedback from the students.

RESULTS

Overall, there were a total of fifty students in Barnstorm in Winter Quarter 2019. Forty-seven students completed the self-assessment, and forty students completed the questionnaire. Though the self-assessment was for a grade and the questionnaire was not, I had expected fewer students to respond to both. Due to this graded and non-graded format, it was encouraging that so many students responded to the questionnaire.

Self-Assessment - As expected, many students assigned themselves good grades (A-, A, or A+). The criteria of what constituted those grades varied from student to student. Some of the different criteria included:

- 1) They improved as an artist.
- 2) They did everything they signed up to do to the best of their abilities; they showed up punctually with a good attitude, and they also supported other shows that happened in the Barn.
- 3) They made the most of the opportunities given through Barnstorm; working most diligently on whatever show they are working, turning in all papers and timesheets, and attending required maintenance and support calls.
- 4) They attended all of their calls, put effort towards their roles, and put effort towards the community.
- 5) They had a good commitment to the course, a good level of completion on assignments and requirements, and an excellent ability

to self-reflect and comprehend what one has learnt and gained throughout the course.

Though these are just five of the forty-seven different methods of grading, these five points make the best summary of the varying criteria. Some decided that if they improved in general, they received a high grade. Some decided that it was simply if they had completed the course requirements. Some felt that putting effort into the course outside of your production affected their grade. And some felt that one needed to exceed expectations in order to receive an “A”. Interestingly, while many of these students felt they met their criteria for an “A”, they still wished that they had done more for the other productions or the course in general. It seems if it was not for factors such as heavy course load or lack of time, most students would have participated more.

Aside from those who gave themselves high grades, a handful of the students were honest in acknowledging that they did not complete certain requirements, did not put in as much effort as they could have, or that they still have room for improvement. One student even acknowledged that due to missing some Barnstorm productions and meetings it “is telling of where my priorities were in relation to the Barn.” I believe it should be expected that priorities shift throughout the academic quarter, and with that I am glad that this particular student was able to acknowledge this shortcoming.

In addition to the grading portion of the self-assessment, many students were able to critically analyze their work and analyze how Barnstorm aided their

education. While each student varied in the style and depth of their analysis, all students reflected on the work they put into the course.

Questionnaire - As previously mentioned, only forty of the fifty students responded to the questionnaire. I assume that the three who did not complete the self-assessment also did not complete the questionnaire, since if they did not complete the required assignment, they probably would not have completed the optional assignment. It is unclear as to why the other seven did not choose to complete the questionnaire. However, despite having fewer responses, the questionnaire does hold direct insights on the changes made to Barnstorm during the Winter Quarter.

ANALYSIS OF RESULTS

I will start with the quantitative data that I received from Section One of the questionnaire. As stated previously, these statements were formed with the idea that an answer of *Strongly Agree* or *Agree* indicates an effective effort towards the student’s education, *Disagree* or *Strongly Disagree* indicates an ineffective effort, and *Not Sure/No Opinion* indicates neither an effective nor ineffective effort. With that in mind, I determined that thirty-three out of the thirty-seven individual statements indicated an effective effort in improving the students’ education.²⁰

Two of the statements that did not indicate an improvement were in the “Ossiannilsson/Online” set and were in regard to how frequently the students used Barnstorm’s Canvas and website. The other two statements were in the “Interdisciplinary” set in regard to their choices in support calls and workshops.

Below is a table of the four statements that were not indicated as an effective effort, including the response data:

Statement	Strongly Agree	Agree	Disagree	Strongly Disagree	Not Sure/ No Opinion
I have spent a significant amount of time on the Barnstorm Canvas.	1	12	17	7	2
I have spent a significant amount of time on the Barnstorm website.	0	4	23	10	2
I chose support calls that were outside my field of focus (acting/directing/design/writing/etc.).	5	11	12	1	11
I attended a workshop that was outside my field of focus (acting/directing/design/writing/etc.).	7	13	15	1	4

²⁰ For full dataset, see Appendix F

The statements “I spent a significant amount of time on the Barnstorm...” are an example of statements that do not exactly fit into the answer: effective/ineffective/neither. While these questions do not provide much help in determining whether or not the Canvas and website were effective, I believe it was necessary to ask these questions. And though the students did not spend a large amount of time on these resources, they indicated on the following statements that it was helpful to have these resources available online.²¹

The support call and workshop statements were posed to determine if students were putting in the effort to learn skills beyond their main job or focus. I felt that it was necessary to include these, as I believe that students are responsible for their own education and it would be useful to see if students cared to learn beyond their focus. I want to elaborate on this further, as it is worth noting that 25% of the students responded that they were unsure if they were working outside of their field of focus. This could be due to some students not yet having a focus because they are new to theater, or it could be because some students simply are not focusing in theater. Despite this uncertainty, I believe that these analyses are a good thing as it could mean that students from different disciplines or without theater experience are coming to Barnstorm.

²¹ 37 students felt that it was helpful to have the class assignments and resources online, and 25 students felt that it was helpful having an updated and accurate website.

Beyond the quantitative data, there is also some qualitative data from Sections Two and Three of the questionnaire.²² This data provided more detailed insight on the students' responses from Section One. In response to workshops, one student wrote: "I felt that the workshops I attended did a wonderful job exposing us to other aspects of theater, especially as someone who had no previous experience." Another wrote: "The workshops were useful because they provided an opportunity to either hone the skills I planned on using or to learn new skills having to do with theater."

On support calls, one student said: "Support calls were a good opportunity [for] students to get some work done in a practice they usually are not used to. I think this is key to a good education, and Barn did it well." Another believed that "support calls were helpful as it allowed [them] to connect to the people and community in barnstorm, allowing [them] to meet new people and learn different aspects of theatre."

While this is just a snapshot of the entire questionnaire, the results lead me to conclude that my efforts of creating an interdisciplinary education were successful. Even though there were some students who did not feel that Barnstorm provided an effective education, I think that moving forward the changes I implemented can provide clarification of the challenges within Barnstorm, and they can be improved upon by future managers.

²² For all responses to Section 2 and 3 of questionnaire, see Appendix F

EVALUATION

Through all of the self-assessments and questionnaire responses, the results were overwhelmingly positive. The changes I made to seem to have been useful in creating an interdisciplinary education in Barnstorm.

The five main efforts I made were:

- 1) Implementing nepantlerx thought through carefully choosing the season's productions to reflect the community and providing a space for new works and perspectives.
- 2) Following Glenn's work by holding workshops in order to create an interdisciplinary education and by working to build a closer sense of community.
- 3) Pushing the Barnstorm course into the digital age by offering online resources via Canvas and maintaining an updated company website.
- 4) Creating a self-assessment aspect to the course allowing students to critically engage with their work and learning practices.
- 5) Creating a questionnaire that provided direct student feedback to determine whether or not the course was effective.

No matter how I choose to describe my efforts in Barnstorm, I believe direct student quotes provide a more significant evaluation of the changes made:

On New Works

"I believe the works I contributed to, the *Implication of Sex/Decomposition* and *Playboy of the Golden West*, were each vital to

offering a broad scope of theater at the Barn. *The Implication of Sex* questioned societal norms surrounding sexuality, and worked to satirize media depictions of sex in order to decenter heterosexual, unrealistic expectations of sexual expression. *Decomposition* gave space to the impact food has on our daily lives and mental health, while questioning the tremendous amount of waste caused by our current food system. Lastly, *Playboy of the Golden West* made space for Latinx actors to play a variety of characters, and tell stories of Latinx communities that are often overlooked.”

On Workshops

“The workshops which I took part in over the course of this quarter were a particular highlight and were something which I felt helped to broaden the scope of my overall knowledge in variety of areas of theatre and drama, [...] In this manner I felt that by participating in a variety of workshops I came closer to achieving my goal of gaining more practical theatrical experience over the course of the quarter.”

On Self-Assessment

“I am really grateful for this chance to reflect on my experience in Barnstorm this quarter. The papers provide an opportunity to process my actions and set goals. While they could be seen as incongruent to the practical application in Barnstorm, I believe required papers persuade

theater practitioners, for the better, to truly stop and think about the process and their placement in it.”

Overall

“I believe that Barnstorm is a beneficial program for theater students. It is common for people in the theater community to get locked into whatever it is that they feel comfortable with in their field. Barnstorm lets people break out of that shell and consider other fields more through learning about tech and other sorts of performances and productions. This is essential to a well-rounded person of the theater.”²³

Through the responses, I feel that I was successful in rebuilding the education that Barnstorm provides. However, even through my efforts to make the course effective in educating the students, it seems that some are still only interested in their specific production and field. Despite this, I firmly believe that my efforts provided important lessons for the Barnstormers involved. I also believe that the students benefitted from the course’s requirements even if they themselves do not realize it yet. The workshops and support calls allowed them to work on different productions and in various parts of theater, which allowed them an opportunity to understand what it takes to build a production and what it takes to run a theater company. Barnstorm was used to seeing works that lacked a connection to the community or were Eurocentric works, and the new works this quarter changed that. These new

²³ For additional quotes from student papers, see Appendix G

experiences and different perspectives all add to their knowledge as theater practitioners.

CONCLUSION

This thesis focused on the work I did to create a more effective learning environment for the undergraduate students. However, one aspect on which I would briefly like to touch on is the education Barnstorm provides to a manager. It is not easy being a graduate student, while also having the responsibility of running the Barn. Though it would seem obvious, it is incredibly difficult balancing a full graduate course load, having a teaching assistantship, and managing a company, all at once. Most of the time, it felt like Barnstorm was a 24/7 job and burden. Frankly, if I had not cared so much about this space, it could have deteriorated further into a shell of itself, lacking any student opportunity or learning potential. But I simply refused, and continue to refuse, to let that happen. I am proud to say that I tried, and as much as I wanted to give up, I did not stop trying. The first manager I knew said Barnstorm is a space where students reign supreme, but I would like to add that it does not come without cost.

In the future, I encourage managers to continue referring back to past years for inspiration. I do not mean to strictly follow tradition, but rather use the tradition as a foundation for the new year. It is important that we realize our shortcomings and use that evidence to further expand the potential of Barnstorm. Many of the previous managers offer ideas for change in their own theses, and some of them are extremely good ideas. I will not offer any beyond those I have discussed in this thesis, but I encourage future managers to try reimplementing old ideas. If it is in the interest and

for the well-being of all Barnstormers, future managers should not be scared to make changes.

Barnstorm is not an easy course. This is stated in the syllabus, and it is reiterated at the first meeting every quarter. The difficulty lies in what the students believe the course can offer. It is a course that provides an education equal to the effort the student gives. Bonnie Marranca, a theatre critic and editor of the *PAJ: A Journal of Performance and Art*, stated: “Students who strive to be artists must become more responsible for their own learning processes [...] They must take it upon themselves to experiment, to be daring” (60). To those truly interested in educating and improving themselves as artists, Barnstorm provides a space for just that.

Appendix A – Barnstorm Syllabus, Winter 2019

Winter 2019 - THEA 55A and THEA 55B

Barnstorm

Student Production Company and Class

Faculty Advisor: David Cuthbert cuthbert@ucsc.edu

<p>Artistic Director: Ben Chau-Chiu ad.barnstorm@gmail.com</p> <p>Office Hours: Monday, 12p-1:30p Wednesday, 12:30p - 2p or by appointment Theater Arts C206</p>	<p>Producing Director: Emmet Storms md.barnstorm@gmail.com</p> <p>Office Hours: Thursday, 6:30p-7:30p Friday, 3:50p-4:50p or by appointment Theater Arts C206</p>
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Please note that as your TAs we are a private but not confidential resource; we are legally mandated to report instances that threaten the safety of our students.

Our Mission Statement:

Barnstorm creates opportunities for the developing artist to reclaim theatre and the theatrical process. Our aim is to integrate our perspectives into the political, social, cultural and academic climate of the UCSC campus and community. We are devoted to fostering new works of art and giving artists and audiences alike opportunities for exchange through a theatrical setting.

The purpose of this class is to provide a space for students to gain practical, intensive experience working in a theatre company. We welcome artists of all kinds, at all levels of experience: performers, directors, writers, designers, technicians, and all who desire to learn, grow, and to build a strong community through working in the theatre. We strive to produce stimulating and fulfilling professional-level work in a supportive yet challenging academic environment. Our hope is that here, students will be supported with the resources to create art about which they are passionate, and thus will be motivated and armed with the tools to continue their craft beyond The Barn.

Texts/Scripts

There is no course textbook, however there are recommended readings available on Canvas. Scripts are provided for you, however, if you lose your original copy you are responsible for replacing it.

Class Expectations

We expect that you show up to your required Barn events fully prepared and ready to work. Remember early is on time, on time is late, and late means you're out of a job. Fully prepared also means being punctual, wearing the appropriate attire (closed toed shoes, etc.) and sobriety in the theater. Barnstorm is not an "Easy A" class; you need to put in the hours and dedication to your projects. Specific job expectations and responsibilities can be found on the last page.

Community in Barnstorm

Each of us is fortunate to be a part of this community, and thus each individual should strive to collectively create a supportive environment for their colleagues and fellow community members. It is our right and our responsibility to create the art that is necessary to our lives, to pass on the stories we have learned, and to learn from the stories that we are given.

List of Shows and Jobs available

<p>The Implication of Sex/De-Composition Directed by: Daniel Fisher Tech: February 17th Dress Rehearsal: February 19th-20th Performances: February 21st-24th</p> <ul style="list-style-type: none"> • <i>Lighting Designer</i> • <i>Props Master</i> • <i>2 Run Crew</i> • <i>3 Ushers per show, Light Board Op, Sound Board Op</i> <p>Woman Hollering Creek Directed by: Amanda Ceballos Tech: March 3rd Dress Rehearsal: March 5th-7th Performances: March 7th-10th</p> <ul style="list-style-type: none"> • <i>Stage Manager</i> • <i>Lighting Designer</i> • <i>3 Ushers per show, Light Board Op, Sound Board Op</i> <p>Secret Family Tech: March 2nd Performance: March 2nd</p> <ul style="list-style-type: none"> • <i>Lighting Designer</i> • <i>Run Crew</i> • <i>2 Ushers per show, Light Board Op, Sound Board Op</i> <p>Shebam Tech: March 17th Performance: March 17th</p> <ul style="list-style-type: none"> • <i>Lighting Designer</i> • <i>1 Run Crew</i> • <i>2 Usher per show, Light Board Op, Sound Board Op</i> 	<p>Musical Theater Scenes Tech: March 16th Performance: March 16th</p> <ul style="list-style-type: none"> • <i>Lighting Designer</i> • <i>2 Usher per show, Light Board Op, Sound Board Op</i> <p style="text-align: center;">The Following Performances require <i>a Light Board Operator, a Sound Board Operator, and 2 Ushers:</i></p> <p>24 Hour Theater Performance: January 27th</p> <p>Femmeprov Performance #1: February 2nd Performance #2: February 16th</p> <p>SRS: Just Home for Summer Performance: February 15th</p> <p>SRS: Two Plays (Titles TBD) Performance: March 1st</p> <p>SRS: The Playboy of the Golden West Performance: March 15th</p>
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Course Requirements: 55A

(a minimum of 150 hours of work produced during the quarter)

1 Main Job

Main Job: Director, Assistant Director, Performer, Stage Manager, Assistant Stage Manager, Designer, Assistant Designer, Dramaturg, etc.

Strike: Attendance of Strike for your Main Job is mandatory of this course. Failure to attend will result in loss of Main Job points.

POINT BREAKDOWN: 55A

(100 possible points)

Main Job	25 points
Support Call 1	10 Points
Support Call 2	10 Points
Maintenance Call	10 Points
Workshop Attendance	5 Points
Meeting Attendance	10 Points (5pts each)
Paper #1	5 Points
Paper #2	5 Points
Paper #3	15 Points
Timesheet	5 Points

2 Support Calls

Participation in another show, Usher, Publicity, Sound/Light/Media Board Operator, or equivalent job discussed with Barn Management. Any design/SM positions that aren't a main job count for 2 calls.

Maintenance Call

Complete at least **TWO** hours of maintenance; may be completed in two or more calls; may be completed in two or more calls. Minimum time is 30 minutes per call.

1 Workshop

Sign up for, and attend one workshop. See the calendar for workshop dates and times. Attending more than one workshop can be considered for additional points.

Required attendance to midterm and final meeting:

Midterm: Monday, February 11th @ 6:00pm **Final:** Monday, March 11th @ 6:00pm

3 Papers: (see following pages for full descriptions of papers)

1 Introductory Paper: Due Monday, January, 21st @ 6:00pm

Background, goals, and questions.

1 Midterm Paper: Due Monday, February, 11th @ 6:00pm

Check-in, improvements, and additional questions.

1 Final Paper: Due Monday, March 11th @ 6:00pm

Reflection and self-assessment

1 Timesheet: Due Monday, March 11th @ 6:00pm at meeting.

The 150 hour requirement must be met with legitimate Barnstorm related hours.

If you cannot attend the Midterm/Final meetings, your timesheet is due to the Barnstorm mailbox in the Theater Arts J-Building by 5pm the day of the Meeting.

Course Requirements: 55B

(a minimum of 50 hours of work produced during the quarter)

1 Main Job

Main Job: Director, Assistant Director, Performer, Stage Manager, Assistant Stage Manager, Designer, Assistant Designer, Dramaturg, etc.

Strike: Attendance of Strike for your Main Job is mandatory of this course. Failure to attend will result in loss of Main Job points.

1 Support Call:

Participation in another show, Usher, Publicity, Sound/Light/Media Board Operator, or equivalent job discussed with Barn Management. Any design/SM positions that aren't a main job count for 2 calls.

POINT BREAKDOWN: 55A

(90 possible points)

Main Job	25 points
Support Call 1	10 Points
Maintenance Call	10 Points
Workshop Attendance	5 Points
Meeting Attendance	10 Points (5pts each)
Paper #1	5 Points
Paper #2	5 Points
Paper #3	15 Points
Timesheet	5 Points

Maintenance Call

Complete at least **TWO** hours of maintenance; may be completed in two or more calls; may be completed in two or more calls. Minimum time is 30 minutes per call.

1 Workshop

Sign up for, and attend one workshop. See the calendar for workshop dates and times. Attending more than one workshop can be considered for additional points.

Required attendance to midterm and final meeting:

Midterm: Monday, February 11th @ 6:00pm **Final:** Monday, March 11th @ 6:00pm

3 Papers: (see following pages for full descriptions of papers)

1 Introductory Paper: Due Monday, January, 21st @ 6:00pm
Background, goals, and questions.

1 Midterm Paper: Due Monday, February, 11th @ 6:00pm
Check-in, improvements, and additional questions.

1 Final Paper: Due Monday, March 11th @ 6:00pm
Reflection and self-assessment,

1 Timesheet: Due Monday, March 11th @ 6:00pm at meeting.

The 50 hour requirement must be met with legitimate Barnstorm related hours.

If you cannot attend the Midterm/Final meetings, your timesheet is due to the Barnstorm mailbox in the Theater Arts J-Building by 5pm the day of the Meeting.

Paper Requirements

Papers should be formal college-level papers, typed, double spaced

Paper #1: Background, Goals, and Questions

1-3 pages

Please provide a brief biographical statement about your education (general and theater), and include a description of your experience as an artist. What are 3-5 events that have deeply informed your practice and interests (this could include key works of art or theater you've seen, wisdom from important role models and mentors, early experiences or memories etc.)? What are your career goals? What are you goals for this production? What are you goals within Barnstorm?

Paper #2 - Midterm: Check-in, Improvement, and Additional Questions

2-3 pages

A description of the work you have done thus far. Are there any additional questions you'd like to answer for this quarter? Have you noticed areas in Barnstorm that could be improved by the end of the quarter (include possible solutions if possible)? How is your quarter progressing so far in relation to the show and your other academics? Are your productions going well for you?

Paper#3 - Final: Reflection and Self-Assessment

55A: 4-6 pages; 55B: 3-5 pages

How do you feel you contributed to the Barnstorm community? Is our community stronger because of the work that you and your group created? What did you learn? What worked/ did not work? Feel free to include feedback about your experience with the class.

You will also assign yourself a grade for your work in the course. This portion of your assessment is meant to encourage you to explore questions and ideas that are important to you, as well as to convey moments of learning that may not have been measured by the other assessment tools used for the other projects. *This grade will stand for the self-assessment portion of your overall grade as long as you provide evidence to support WHY you deserve that grade in your final self-assessment.* If your evidence is unable to support the grade that you have assigned yourself, I will adjust the grade accordingly, based on my own observations of your work in the course.

You began the quarter by setting goals for your own explorations of your production and posed questions that you wanted to try an answer by the end of the quarter. I would like to know where you are on your journey with these goals and questions, and also how you got there. What have you accomplished as a learner and student? What methods have you used to find answers and reach goals? What specific moments in the course made you stop and think "a ha!?" What areas do you still need to work on as an artists? What have you learned and how have you learned it?

You must also include a short description that outlines your grading scale. Your description should include at least two levels (one above and one below) in addition to the grade level you have assigned yourself. For example, if you assign yourself an A-, there should be a description of what constitutes an A-, what constitutes an A, and what constitutes a B+. This scale is meant to illustrate what measures you have used to determine your grade in the course.

Jobs and Responsibilities

Director:

- Lead rehearsals with a predetermined plan
- Maintain vision for the production
- Set an off-book date
- Keep in contact with SM, Actors, and Designers
- Attend all of Tech, Dress, and Strike

Actor:

- Attend all rehearsals called to, and be on time.
- Be attentive at rehearsal
- Write down ALL blocking and stage directions given
- Off-book and memorized blocking, by Off-Book Date (set by Director)
- Attend all of Tech, Dress, Performances, and Strike

Stage Manager:

- Keep track of all blocking and stage directions
- Send daily calls to actors/director, and rehearsal reports to director/designers/Barn Managers
- Attend all rehearsals (unless discussed with Director), Tech, Dress, Performances, and Strike
- In charge of run/wardrobe crew

Lighting Designer:

- Attend crew view, tech, and dress rehearsals as determined by Director/SM.
- Create and record cues on light board

Sound Designer:

- Attend crew view, tech, and dress rehearsals as determined by Director/SM
- Create and record sound cues via QLab

Costume Designer:

- Attend crew view, and dress rehearsals.
- Create costume plot
- Organize, or build, costumes for each actor

Run Crew:

- Refer to Stage Manager for Call Times
- Plan to be at crew view, all tech and dress rehearsals, and performances.
- Dress in dark colored clothing, all black preferred
- Help move scenery during set changes, help pre-set props/clothing for quick changes, and general aid backstage as determined by Stage Manager
- After show, turn off light board, put cover back on, and clean up your area.

Wardrobe Crew:

- Refer to Stage Manager for Call Times
- Plan to be at crew view, all tech and dress rehearsals, and performances.
- Dress in dark colored clothing, all black preferred
- Help pre-set clothing for actors, help with quick changes, and general costume help

- After show, turn off light board, put cover back on, and clean up your area.

Light Board Op:

- For Main Production:
 - Refer to Stage Manager for Call Times
 - Plan to be at crew view, all tech and dress rehearsals, and performances.
 - Dress in dark colored clothing, all black preferred
 - Your designer may teach you how to run the board, in case you need to adjust a cue during the performance.
 - After show, turn off light board, put cover back on, and clean up your area.
- For One Nighters:
 - Call time is 45 minutes before show start (7:15p for 8p show, etc.)
 - Dress in dark colored clothing, all black preferred
 - Once you arrive, you will be taught how to turn on the light board and set up lights.
 - After show, turn off light board, put the cover back on, and clean up your area.

Sound Board Op:

- For Main Production:
 - Refer to Stage Manager for Call Times
 - Plan to be at crew view, all tech and dress rehearsals, and performances.
 - Dress in dark colored clothing, all black preferred
 - Your designer may teach you how to run QLab, in case you need to adjust a cue during the performance.
 - After show, turn off sound system in correct order and clean up your area.
- For One Nighters:
 - Call time is 45 minutes before show start (7:15p for 8p show, etc.)
 - Dress in dark colored clothing, all black preferred
 - Once you arrive, you will be taught how to turn on the sound system and set up pre-show music.
 - After show, turn off sound system in correct order and clean up your area.

Usher:

- Call time is 45 minutes before show start (7:15p for 8p show, etc.)
- Dress in business casual attire (button up, slacks, dress, etc.)
- Sweep and clean the house before and after show
- Help set up and put away concessions
- Duties split between 2-3 ushers:
 1. Counting Patrons
 2. Holding Donation Jar
 3. Handing out programs

Appendix B – Winter 2019 Season

Main Productions

The Implication of Sex/De-Composition

Thursday - Sunday, February 21-24

Two physicalized performance art pieces by Daniel Fisher.

The Implication of Sex is about media representations of sex from, following a couple absurdly and exaggeratedly acting out tropes of sex from film and television.

De-Composition revolves around the accumulation of organic and synthetic food waste and the heightening a consciousness of those byproducts taken for granted.

Woman Hollering Creek

Thursday - Sunday, March 7-10

Adapted by Amanda Ceballos. Original short story written by Sandra Cisneros.

Woman Hollering Creek tells the story of Cleófilas, a young girl raised in a small town in Mexico. Having no mother or sisters, she learns about "womanhood" from telenovelas like *Tú O Nadie*, fantasizing about a life full of passion, romance, and happily ever after. When Juan Pedro proposes, she is eager to begin her life with him in the United States. When her reality becomes something else entirely, Cleófilas is forced to reconsider everything she thought she knew.

One Nighters (in chronological order)

The Ghostlight Project

Saturday, January 19th

Join Barnstorm in an open dialogue about theater and ways we support one another within the theater community. Bring a light source for the 5:30 lighting of the ghostlight.

24 Hour Theatre

Sunday, January 27th

In this production, a group of Barnstormers will be conceiving, writing, directing, staging, designing, creating, and building a performance all in 24 hours. Starting at 7:00pm the Saturday night before, the team will work non-stop until an hour before curtain creating a show just in time for house to open. Stay tuned for possible live-streaming of the creative process!

Femmeprov

Saturday, February 2nd & 16th

Femmeprov is an inclusive environment created by the femmes on Humor Force Five and Someone Always Dies. We sought to create a safe space for individuals to explore improv and discuss matters of oppression we have faced as women, femmes, and gender nonconforming folks. For too long, comedy has been dominated and dictated by straight, white, cisgender men, but we seek to change that. The discussion around femmes in comedy is no longer, "Are femmes funny?" (because we all know

we are), but rather how can we help each other as femmes excel and stay safe in male dominated spaces. The answer is by creating events such as this one, and supporting each other. We will take space and make space for each other. We are funny and powerful, gosh darn it, and we won't let a man stop us from expressing our creativity!

SRS: Just Home for Summer

Friday, February 15th

A new play by Helen Everbach. Part of the Staged Reading Series.

Confident, if self-absorbed, college student Jules is forced to move back home for the summer after his graduate student boyfriend kicks him out of their shared apartment. Jules is expecting the summer to be terrible, stuck in the small town in Iowa where he grew up, but things start to look up when he meets Marty, a recently out of the closet high schooler with whom Jules shares an inexplicable attraction. Using kink as a way to overcome awkwardness, sexual inexperience, and their age difference, this play tries to look honestly at queer sex, vulnerability and intimacy, and the things that keep us apart even when we're drawn together.

SRS: The Storms

Friday, March 1st

A new play by Emmet Storms. Part of the Staged Reading Series.

The play follows the last week of a girl's life from the perspective of her brother.

Secret Family

Saturday, March 2nd

Sketch comedy team

SRS: The Playboy of the Golden West

Friday, March 15th

A new play by Isabel Cruz. Part of the Staged Reading Series.

An adaptation of the Irish classic, *The Playboy of the Western World*, by John M. Synge, set in 19th century Monterey County. A small village receives a stranger, Christopher "Christy" Mahon, who claims to be on the run after killing his foreman. He is offered shelter at the cantina and inn owned by the father of Margarita Reynoso. Intrigue, romantic rivalries, and hilarity ensue, but is Christopher all he claims to be?

Musical Theater Scenes

Saturday, March 16th

Musical theater cabaret, taking scenes from various musicals

Shebam

Sunday, March 17th

All female sketch comedy team

Appendix C – Workshops

Winter Quarter 2019

Basic/Intermediate Make-Up for Actors

Led by Amber Zepf and Laura Boutros (UCSC Theater Arts Undergraduate Students)

Dramaturgy

Led by Doc Chemers (UCSC Theater Arts Professor)

QLab / Sound Design

Led by Eric Mack (UCSC Theater Arts Electrics and Sound Supervisor)

Femmeprov [2 Workshops]

Led by Mak Johnson (UCSC Undergraduate Student, member of Humor Force Five improv team)

Audition Workshop [3 Workshops]

Led by Allie Pratt (UCSC Theater Arts Graduate Student)

Acting: Archetypes

Led by Ben Chau-Chiu (Barnstorm Artistic Director, UCSC Theater Arts Graduate Student)

Future Ideas

- New Actors (Blocking, Lines, Terminology)
- Acting (Clowning, Archetypes, Shakespeare, etc.)
- Resumé Building
- Fight Choreography
- Lighting Design
- Dance/Choreography
- Stage Management
- Casting
- Outreach
- Publicity
- Directing (Scenes, Script Analysis)
- Voice (Accents, Vocal Health)
- Auditioning (Songs, Monologues)
- Beatboxing
- A Cappella
- International Phonetic Alphabet
- Playwriting
- Devised Work
- Time Management
- Make-Up (Stage, Drag)
- Proposing to Barnstorm

Appendix D – Updated Self-Assessment Prompt

You began the quarter by setting goals for your own explorations of your production and posed questions that you wanted to try an answer by the end of the quarter. I would like to know where you are on your journey with these goals and questions, and also how you got there. What have you accomplished as a student? What methods have you used to find answers and reach your goals? What methods worked and what methods did not work? In other words, what have you learned and how have you learned it? What specific moments in the course made you stop and think “a ha!”? What areas do you still need to work on as an artists?

You will also assign yourself a grade for your work in the course. This portion of your assessment is meant to encourage you to explore questions and ideas that are important to you, as well as to convey moments of learning that may not have been measured by the other assessment tools used for the other projects. *This grade will stand for the self-assessment portion of your overall grade as long as you provide evidence to support WHY you deserve that grade in your final self-assessment.* If your evidence is unable to support the grade that you have assigned yourself, I will adjust the grade accordingly, based on my own observations of your work in the course.

You must also include a short description that outlines your grading scale. Your description should include at least two levels (one above and one below) in addition to the grade level you have assigned yourself. For example, if you assign yourself an A-, there should be a description of what constitutes an A-, what constitutes an A, and what constitutes a B+. This scale is meant to illustrate what measures you have used to determine your grade in the course.

Feel free to include feedback about your experience with the class.

Appendix E – Barnstorm Questionnaire

Quiz Instructions

This questionnaire is going to be used to assess the effectiveness and importance of a Barnstorm education. The answers provided will be combined and used in a published thesis. All answers submitted will remain anonymous in the final results. No one will be able to connect the answers to you personally. You will not be evaluated on your responses, but rather your participation. Honest answers are much appreciated.

- Questions 1-7 contain multiple statements to be rated by "Strongly Agree", "Agree", "Disagree", "Strongly Disagree", and "Not Sure/No Opinion".
- Questions 8-14 ask that you elaborate on those same statements.
- Questions 15-21 are specific questions I am interested in hearing your opinions on.



Question 1

1 pts

Please read the statements below and choose the option you most identify with.

It is important to be a well-round theater practitioner.	[Select]
I am a well-rounded theater practitioner.	[Select]
I am aware of my current learning habits and my current skill level.	[Select]

**Question 2****1 pts**

Below are statements that reflect on your education this quarter. Please read the statements and choose the option you most identify with.

I have made an effort to improve my skills and myself as an artist this quarter.	[Select] ▾
I made an effort to work in multiple parts of the theater.	[Select] ▾
I made an effort to learn about the different aspects of theater.	[Select] ▾
Through my work this quarter, I have improved as an artist and theater practitioner.	[Select] ▾
I have a clear idea on what I need to improve on as an artist and theater practitioner.	[Select] ▾
I am closer to reaching my academic goals.	[Select] ▾



Question 3

1 pts

Below are statements that discuss support calls and workshops. Please read the statements and choose the option you most identify with.

Support Calls helped me understand the different aspects of theater.	[Select] ▾
Workshops helped me understand the different aspects of theater.	[Select] ▾
I chose support calls that were outside my field of focus (acting/directing/design/writing/etc.).	[Select] ▾
I attended a workshop that was outside my field of focus (acting/directing/design/writing/etc.).	[Select] ▾
Through Barnstorm, I have worked or studied in multiple areas of theater.	[Select] ▾
I have a better understanding about how different parts of a theater company work together.	[Select] ▾

**Question 4****1 pts**

Below are statements that discuss the productions chosen this quarter. Please read the statements and choose the option you most identify with.

The productions selected this quarter reflected the Barnstorm community.	<input type="text" value="[Select]"/>
The productions this quarter provided a different, non-Western perspective of theater or art.	<input type="text" value="[Select]"/>
The productions this quarter promoted different and new educational opportunities.	<input type="text" value="[Select]"/>
The addition of new or non-traditional works has aided my education.	<input type="text" value="[Select]"/>



Question 5

1 pts

Below are statements that discuss Barnstorm's community and environment. Please read the statements and choose the option you most identify with.

Barnstorm provides a safe learning environment.	[Select] ▾
Barnstorm provides an encouraging and welcoming community.	[Select] ▾
I made efforts to support Barnstormers outside of the support call requirement.	[Select] ▾
Support calls and workshops helped me get to know the greater Barnstorm community.	[Select] ▾
My work this quarter has contributed to the Barnstorm community.	[Select] ▾
I had a strong connection to the Barnstorm community.	[Select] ▾
My connection to Barnstorm has benefited my education.	[Select] ▾

**Question 6****1 pts**

Below are statements that discuss the use of Canvas and the Barnstorm website. Please read the statements and choose the option you most identify with.

I have spent a significant amount of time on the Barnstorm Canvas.	[Select] ▾
I have spent a significant amount of time on the Barnstorm website.	[Select] ▾
It was helpful having the class assignments and resources online.	[Select] ▾
It was helpful having an updated and accurate company website.	[Select] ▾
Making aspects of Barnstorm online and digital aided my education.	[Select] ▾

**Question 7****1 pts**

Below are statements that summarize each previous section. Please read the statements and choose the option you most identify with. Remember that your responses will remain anonymous and will not affect your grade.

Barnstorm has helped me become a well-rounded theater arts practitioner.	[Select] ▾
Barnstorm's course structure helped me become more aware of my learning and my methods of learning.	[Select] ▾
Barnstorm provided me with an interdisciplinary education.	[Select] ▾
Barnstorm's effort to focus on new works and perspectives aided my education.	[Select] ▾
Barnstorm's sense of community improved my education.	[Select] ▾
Barnstorm's move towards digital/online resources aided my education.	[Select] ▾



Question 8

1 pts

If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

It is important to be a well-rounded theater practitioner.

I am a well-rounded theater practitioner.

I am aware of my current learning habits and current skill level.

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Question 9

1 pts

If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

I have made efforts to improve my skills and myself as an artist this quarter.

I made efforts to work in multiple parts of the theater.

I made efforts to learn about the different aspects of theater.

Through my work this quarter, I have improved as an artist and theater practitioner.

I have a clear idea on what I need to improve on as an artist and theater practitioner.

I am closer to reaching my academic goals.

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Question 11

1 pts

If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

The productions selected this quarter reflected the Barnstorm community.

The productions this quarter provided a different, non-Western perspective of theater or art.

The productions this quarter promoted different and new educational opportunities.

The addition of new or non-traditional works has aided my education.

[HTML Editor](#)

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Question 12

1 pts

If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

Barnstorm provides a safe learning environment.

Barnstorm provides an encouraging and welcoming community.

I made efforts to support Barnstormers outside of the support call requirement.

Support calls and workshops helped me get to know the greater Barnstorm community.

My work this quarter has contributed to the Barnstorm community.

I had a strong connection to the Barnstorm community.

My connection to Barnstorm has benefited my education.

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Question 13

1 pts

If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

I have spent a significant amount of time on the Barnstorm Canvas.

I have spent a significant amount of time on the Barnstorm website.

It was helpful having the class assignments and resources online.

It was helpful having an updated and accurate company website.

Making aspects of Barnstorm online and digital aided my education.

[HTML Editor](#)

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Question 14

1 pts

If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

Barnstorm has helped me become a well-rounded theater arts practitioner. (are they receiving a well rounded education?)

Barnstorm's course structure helped me become more aware of my learning and my methods of learning.

Barnstorm provided me with an interdisciplinary education.

Barnstorm's effort to focus on new works and perspectives aided my education.

Barnstorm's sense of community aided my education.

Barnstorm's move towards digital/online resources aided my education.

[HTML Editor](#)

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Question 15

1 pts

Please answer the following question honestly.

Were workshops helpful to your education? How so? How could they be improved?

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Question 16

1 pts

Please answer the following question honestly.

Were support calls helpful to your education? How so? How could they be improved?

[HTML Editor](#)

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Question 17

1 pts

Please answer the following question honestly.

Do you feel that having all new/adapted works this season helped your education as an artist?
How so?

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Question 18

1 pts

Please answer the following question honestly.

Do you apply skills you have learned in Barnstorm in other areas of your life? How so?

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Question 21

1 pts

Any additional comments? Comments can be on the course, on the management, or anything in relation to Barnstorm either this quarter or previous quarters.

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Thank you for taking the questionnaire. Please click the submit button below.

Hope you have a good end to your quarter and a great spring break!

Appendix F – Questionnaire Quantitative Data

Question	Strongly Agree			Agree			Disagree			Strongly Disagree			No Opinion/ Not Sure			No Answer	
	55A	55B	Total	55A	55B	Total	55A	55B	Total	55A	55B	Total	55A	55B	Total		
It is important to be a well-round theater practitioner.	5	18	23	3	13	16			0			0			1	1	
I am a well-rounded theater practitioner.	3	3	6	5	15	20		9	9		1	1		4	4		
I am aware of my current learning habits and my current skill level.	5	9	14	3	21	24		1	1			0		1	1		
I have made an effort to improve my skills and myself as an artist this quarter.	5	18	23	3	14	17			0			0			0		
I made an effort to work in multiple parts of the theater.	4	10	14	2	16	18	2	5	7			0		1	1		
I made an effort to learn about the different aspects of theater.	4	10	14		16	16	2	6	8			0	2		2		
Through my work this quarter, I have improved as an artist and theater practitioner.	3	14	17	5	16	21			0			0		2	2		
I have a clear idea on what I need to improve on as an artist and theater practitioner.	3	10	13	2	13	15	1	2	3			0	2	6	8		1
I am closer to reaching my academic goals.	3	7	10	3	17	20		1	1	1	1	1	1	7	8		
Support Calls helped me understand the different aspects of theater.	1	6	7	5	17	22	1	4	5			0	1	5	6		
Workshops helped me understand the different aspects of theater.	3	10	13	3	14	17	1	4	5			0	1	3	4		1
I chose support calls that were outside my field of focus (acting/directing/design/writing/etc.).	2	3	5	2	9	11	3	9	12	1	1	1		11	11		
I attended a workshop that was outside my field of focus (acting/directing/design/writing/etc.).	2	5	7		13	13	4	11	15	1	1	1	1	3	4		
Through Barnstorm, I have worked or studied in multiple areas of theater.	5	8	13	2	19	21	1	4	5			0		1	1		
I have a better understanding about how different parts of a theater company work together.	2	13	15	5	17	22		1	1			0	1	1	2		
The productions selected this quarter reflected the Barnstorm community.	5	10	15	1	18	19	1	2	3	1	1	1		2	2		
The productions this quarter provided a different, non-Western perspective of theater or art.	3	3	6	3	19	22	1	3	4			0	1	7	8		
The productions this quarter promoted different and new educational opportunities.	4	7	11	4	23	27			0			0		2	2		
The addition of new or non-traditional works has aided my education.	4	6	10	2	22	24	1	2	3			0	1	2	3		
Barnstorm provides a safe learning environment.	5	16	21	2	14	16	1		1			0		1	1		1
Barnstorm provides an encouraging and welcoming community.	4	15	19	2	13	15	1	2	3			0	1	1	2		1
I made efforts to support Barnstormers outside of the support call requirement.	2	9	11	4	16	20	1	4	5			0	1	2	3		1
Support calls and workshops helped me get to know the greater Barnstorm community.	3	7	10	3	19	22		1	1			0	2	3	5		2
My work this quarter has contributed to the Barnstorm community.	3	8	11	5	20	25			0			0		3	3		1
I had a strong connection to the Barnstorm community.	3	6	9	3	13	16	1	5	6	1	1	1	1	5	6		2
My connection to Barnstorm has benefited my education.	4	10	14	4	17	21		2	2	1	1	1	1	1	1		1

I have spent a significant amount of time on the Barnstorm Canvas.	1	1	4	8	12	3	14	17	1	6	7	2	2	1	
I have spent a significant amount of time on the Barnstorm website.		0	1	3	4	4	19	23	2	8	10	1	1	2	1
It was helpful having the class assignments and resources online.	4	18	22	4	11	15		1	1		0	1	1	1	
It was helpful having an updated and accurate company website.	2	6	8	3	14	17		0		0	0	3	11	14	1
Making aspects of Barnstorm online and digital aided my education.	4	11	15	2	17	19	1	1		0	0	1	3	4	1
Barnstorm has helped me become a well-rounded theater arts practitioner.	5	6	11	3	21	24		2	2		0	1	1	2	
Barnstorm's course structure helped me become more aware of my learning and my methods of learning.	3	5	8	2	17	19	1	5	6	1	1	2	3	5	1
Barnstorm provided me with an interdisciplinary education.	4	5	9	2	19	21		5	5		0	2	2	4	1
Barnstorm's effort to focus on new works and perspectives aided my education.	3	2	5	4	25	29		3	3		0	1	1	2	1
Barnstorm's sense of community improved my education.	2	7	9	5	16	21		6	6	1	1	1	1	2	1
Barnstorm's move towards digital/online resources aided my education.	2	7	9	4	15	19		2	2		0	2	7	9	1

Appendix G – Questionnaire Qualitative Data

Section Two

1) If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

It is important to be a well-rounded theater practitioner.

I am a well-rounded theater practitioner.

I am aware of my current learning habits and current skill level.

I have proudly been mainly an actor for my college career so far. For a while, now I have had interest in learning other aspects of theater. I have been trying to expand my knowledge by taking classes and reaching out to directors for opportunities. Having that said, I enjoy and take pride in the performance based opportunities I have taken up and plan on taking.

Honestly I love being a part of Barnstorm but I miss when there was more improv and comedy in the barn.

I am aware of my current learning habits and current skill level.

While I am more aware of my learning habits than my skill level, Barnstorm has helped me to develop a greater awareness of both. As someone who has not often participated in theater productions, much of this production was enlightening. I had never really had much professional voice or acting training, but the workshops and rehearsals allowed me to develop my singing and acting skills beyond what they had been initially. Though I am still growing and changing in these areas, I have become a bit more comfortable in my awareness of my skill level and knowing my limits.

As for my learning habits, I am more aware. My learning habits remain relatively similar across the different learning environments I encounter, and theater has been no exception. I tend to put a lot of pressure on myself to achieve at the highest possible level quickly, which can be beneficial at times but also leads me to feel overwhelmed easily, especially when I have a lot on my plate in other areas. When I am facing too much stress I often shut down and pull away from my work, even if it is crucial to be present. However, I am learning to manage my time and stress levels more effectively, and hopefully, in the future I will reach that breaking point much less frequently.

I definitely agree that it's important to be well-rounded in theater because it's such a large collaborative effort that has many different pieces and people involved, that it's a good idea to get to know how these pieces fit together and gain a better appreciation for the work that goes on in areas you aren't familiar with that ultimately contributes to both your own work and the whole. Everyone is building everyone else up.

I try to be as well-rounded as I can, and have grown more aware of the different roles in theater over the past few years. I have experimented with roles outside of my usual performative focus, like in directing and lightboard operating, and thus seen more things behind the scenes. However, my skills with the tech side of matters aren't that high, and I want to improve my knowledge and capabilities to not only open deeper conversations with others in that area but also take that knowledge in account when I engage with other areas, because all the roles connect and build upon each other within a theater production.

I think that it's beneficial to have support calls so that performers can have a better understanding of all that goes into production

It is important to be a well rounded practioner, in two regards, one in which you understand the mechanics of what it takes to put on a production and have been a part of aiding a production doing something outside of your field. And the other being more specific to the individuals concentration in the field; specializing in understanding all that it takes to be a well rounded performer in my case. I being a well rounded performer to me is becoming proficient at singing, acting, and dancing.

" I am aware of my current learning habits and current skill level"

This was a very interesting question that I really did not know how to answer. I feel as though I am just entering the world of theater and still have so much to learn. I think only knowing about small parts of the world of theater make it very hard to analyze my own skill level. For this reason I would say I am aware that I have much more to learn and do.

All three of these statements are rather difficult for me to answer given that I am not a theatre major or minor. However, I feel that for my personal level of involvement with theatre I have evolved and would consider myself well-rounded.

It is important to be a well-rounded theater practitioner.

I feel as though its important to learn at least one job outside of your own in theater.

I think it's important to be well rounded when working in the theater and I think that barnstorm helps to promote this in the community. I feel like I didn't do that much in barnstorm this quarter but I like that it creates more opportunities for people to get involved in various ways.

I think it's important to have a decent knowledge of all areas of the theater for anyone who works in theater; while I would not expect a person to want up pursue every single facet of theater professionally, I think that having a broad understanding of the artform and its craft will make someone a better practitioner who can work better in a team or ensemble whatever their particular focus is.

I feel that I am relatively well rounded as a theater practitioner, in that I have a experience and an interest in a variety of areas; however there are some facets of the stage which I have very little interest in, and others which I find interesting but do not appeal to me as career routes to pursue.

Generally I feel that I am aware of my skill level, although while I believe that I have a good understanding of my learning habits in a general academic sense, this is not something which I have previously given much thought to with regards to the theater except for in the sense that I have found that most of what I have learnt as a theater practitioner has been from experience and hands-on practice.

I learned new ideas about dance through MTS. I got learn through a professional choreographer! I also learned that when you sing as a soprano, you need a lot more breath than what you need as an alto. My directors were very patient with my learning habits, and helped me to learn new things within theatrical performance without getting frustrated with the level I was at beforehand.

I believe for a theater practitioner, having a good well rounded knowledge base is important. I would not describe myself as a well rounded practitioner because this quarter is my first experience with theater and I did nothing with acting, only lighting and a bit of sound. That being said I am aware of my skill level

Nothing to add

Replying to the second statement: I feel odd saying that I'm a well-rounded theater practitioner, I'm not going to give myself that much credit. That being said I do feel like I have gained a greater perspective on the different aspects of theater through the barn.

It is important to be a well rounded theater practitioner- I believe this because I think knowing how to sing, dance, and act is incredibly versatile and useful being an actor. I also believe that knowing the basics of backstage work, like lighting and set design, will help you better understand theater as a whole and can improve your acting.

I am a well rounded theater practitioner- I can sing and act, and I am learning how to dance. I've also learned this quarter how to use a light board, and more backstage work. I also ushered for the first time. I've found this helps me better understand acting and theater, and will better prepare me for this career.

I am aware of my current learning habits and skill level- I mean I know I have a lot to improve on, but I know what I need to improve. For example, I know I can sing and belt, but i need to work on getting my falsetto back and strengthening my voice and breath control.

<p>Although I believe it is important to be well rounded in theater, I don't think I am as I haven't taken too many opportunities in theater.</p>
<p>Statement 1: I think it is vital for those in the theater to understand the fundamentals of theater. By being well rounded, we are able to appreciate all the wonders of theater and witness the effects it has in all aspects.</p>
<p>Barnstorm gives me the possibility to become a well-rounded theater practioner, although I still have only done performing.</p>
<p>I would like to believe I am a well-rounded theater practitioner, but I feel like I have the most experience on stage, rather than working behind the scenes with tech, directing, writing, etc.</p>
<p>Being well-rounded as an artist (whether theater or not) can only benefit you. You can evaluate things from different perspectives and show sides of things that others may not be able to.</p>
<p>I think being a well rounded theater practitioner is important, that way you get several different skills to take into the working world with you. I would say through Barnstorm I'm a more well rounded theater practitioner, since I've had to work a couple different jobs throughout the quarter, although, I do feel like I could've done more. I would definitely say I could go into the world and likely get a job in theater with the experience I have, although it would still probably be a smaller position that would continue the learning process for me.</p>
<p>I do believe I am a well-rounded theater practitioner. I typically don't do tech stuff, but what I do work on is multi-faceted and I often learn management and tech stuff in the shows I am in.</p>
<p>Sorry Ben, but I got nothing.</p>
<p>It is one of my personal goals to be able to run every aspect of a theater (e.g. lightboard, sound system, media design, etc.) I feel like being a well-rounded theater practitioner is a part of doing and making art: you won't always have people to do these things for you, and you don't want anyone or anything to limit you. I know that I am the only person who completely understands my brain and it would be incredible to be able to create things as exactly as they appear in my headspace.</p>
<p>I think it is important to be a well rounded theater practitioner because you never know when you are going to be needed in a different part of the theater and having the skills outside of your chosen profession can help a lot. I am moving closer to becoming more well rounded.</p>
<p>I definitely agree that being in Barnstorm has helped me expand my range of theater knowledge which I have appreciated.</p>

2) If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

I have made efforts to improve my skills and myself as an artist this quarter.

I made efforts to work in multiple parts of the theater.

I made efforts to learn about the different aspects of theater.

Through my work this quarter, I have improved as an artist and theater practitioner.

I have a clear idea on what I need to improve on as an artist and theater practitioner.

I am closer to reaching my academic goals.

<p>I have improved as an artist in Barnstorm and in other activities. I worked in scene shop, took voice lessons, and directed short films. In Barn, I improved as an actor and developed a greater understanding of technique.</p>
<p>I would like more feedback as a performer. I am at that point where I don't know where I stand in terms of my acting and performing ability. I would like constructive criticism on my acting ability.</p>
<p>I have made efforts to improve my skills and myself as an artist this quarter.</p> <p>Just participating in this program has been a huge leap for me as an artist. Most of my singing "career" (if you could even call it that) has been defined by me singing covers of indie-pop songs with my guitar and ukulele. I wasn't much of a performer, and only really played for my friends because I had stage fright when I tried to play for larger audiences. I had also never had anything close to professional training, so going into an environment devoted to improving my singing was a significant change. In finding a community where I felt safe to learn and grow as an artist, I have developed skills that I would otherwise never have known to work on.</p>
<p>For the statement "I have a clear idea..." I definitely want to learn at least a basic understanding of costume, set, and sound for theater in order to improve as a theater practitioner. After taking the lighting workshop, I realized how intriguing the goals, concepts, and ideas behind lighting for theater were, and want to delve more into that for the other areas of theater.</p>
<p>Workshops were helpful</p>
<p>I have indeed made efforts to improve this quarter, I performed way more than I am used to. I started the quarter with an opera as a lead, had a voice recital, was a part of two short films, one which is being submitted to the Cannes and Sundance film festival, became lead for WHC and memorized folders worth of monologues in a week and a half, and got hired for my first professional acting gig for a musical. With all that said, I have a clear idea of what I need to improve as an artist. I need continue performing, training my voice, and begin taking dance classes to grow and become more well rounded.</p>

<p>"I have a clear idea on what I need to improve on as an artist and theater practitioner."</p>
<p>This question jumped out to me. I have recently started to define the different essential parts of sketch comedy. I am much more interested in sounds and lighting and look forward to learning more about those in the future. I know that in the future I need to work more with those in charge of lighting and sound to gain a deeper understanding and confidence in those areas.</p>
<p>All of these statements reflect my personal understanding of myself as an artist. As someone who is not intending to follow an artistic career path and wants to pursue it on a personal/hobby basis, my areas of talent and weakness are clear to me. This does not mean, however, that I would put myself on the level of those considering taking theatre up professionally.</p>
<p>I made efforts to work in multiple parts of the theater.</p>
<p>I have continually developed my sound skills over the years including making it for my own show.</p>
<p>I feel like after this quarter I definitely want to get more involved. I'm not sure if I feel I have drastically improved as an artist this quarter, but I think working in the barn has made me more keen to try and work towards self improvement because I've been surrounded by so many other wonderful theater practitioners.</p>
<p>I agree with these statements in generally, although personally I feel that I could have done more to make an effort to widen my artistic scope and to improve my practice as an artist over the past weeks.</p>
<p>I have been really struggling with being a soprano, because I have always been an alto. However, I pushed myself to understand new breathing and singing techniques in attempts to learn something new and improve as an artist.</p>
<p>I made attempts this quarter to broaden my horizons, so while I did not learn about all aspects of theater, everything I learned was new. Of course, coming from a place of no experience, I have improved my theater skills. I know what parts I am lacking in, and my experience did help to illustrate how I approach new learning situations.</p>
<p>Re: different parts of the theater: I didn't really do much work in tech; that just didn't interest me as much?</p>
<p>Replying to kind of all of them: I have made efforts to improve my skills, I don't know if they did improve but I did try! I honestly believe that any experience teaches you something so the barn has definitely impacted my education in theater and in life in some way or another.</p>
<p>I have made efforts to improve my skills....- I've been working on dancing and singing more, and on learning more about the industry. I've also done multiple films</p>

<p>this quarter to build more experience for myself so that I am more credible as an actor.</p>
<p>I made efforts to work in different parts of theater AND I made efforts to learn about multiple aspects- I worked a light board, and taught myself how to sew so I can help with costumes and lighting more. I also ushered for the first time. Next quarter I hope to learn more in depth about lighting and set design to broaden my knowledge.</p>
<p>...I have improved as an artist...-im not gonna write that whole statement my fingers are too cold. But yes I have improved as an artist creatively and theatrically. I've been working on my audition pieces, headshots, dancing, and singing along with acting of course. I had my first paid acting job this quarter, and also my first kissing scene. I really tried to challenge myself this quarter as an artist.</p>
<p>I have made efforts to improve my skills and myself as an artist this quarter.</p>
<p>I made significant effort to learn the lightboard controls and how to lighting design online, outside of barnstorm time as I wanted to gain a deeper understanding on lighting design in order to further my academic goals.</p>
<p>As an artist I definitely see areas I need to improve on including professionalism, confidence, and the ability to step up into production roles I am suitable of taking up.</p>
<p>I wouldn't know the first thing about lighting or stage management if I hadn't been a part of Barnstorm for the last couple years.</p>
<p>Through my work I have improved: I believe I had made strives to be a better performer and I also have a newfound level of appreciation for the different roles in theater.</p>
<p>I definitely have made an effort to improve myself as a performer by picking songs that were outside of my comfort zone.</p>
<p>I feel as though I have dedicated myself to improving this quarter, but it is very hard to improve exponentially in 10 weeks. Because of the short length of time in analysis, I feel like I cannot properly asses my improvement.</p>
<p>I feel like I have a decent amount of self-awareness but there are several things I feel like I need to work on (and am making every effort I can to) but I know that it's hard to be completely objective so I hope I'm not completely missing something.</p>
<p>I have definitely made an effort to improve my skills as an artist. I did not make a real effort to work in different parts of theaters, but being in 24 hr theater I did get to do more tech work than I normally do. I unfortunately could not make any of the workshops this quarter with my busy schedule, so I don't feel like I really got to learn anything new, and the skills I did want to learn I especially couldn't go to,</p>

<p>because they conflicted with my classes. I have definitely improved as an artist and practitioner, through my shows. I also have a sense on what I can improve on in the aspects of theater that I'm working in. I do feel like I achieved the goals I set at the beginning of the quarter as well as Barn giving me a space to create and letting me have a more positive attitude towards my other studies.</p>
<p>I do believe I have improved as an artist this quarter. This season really pushed my time management skills, but I learned and grew as a person and as a result of that--as an artist.</p>
<p>Fourth statement--> I definitely have more knowledge about design, and I feel more confident in myself. I hope someday I can even get the courage to act.</p>
<p>1) "I made efforts to work in multiple parts of the theater" I maintained a lot of communication with my lighting designer, media and sound designer, and stage manager throughout the whole technical processes and asked a lot of questions to broaden my understanding of the work that they were doing. I also communicated to them when something didn't make sense to me, and they were patient throughout my learning process which was extremely helpful.</p>
<p>I have made an effort to try and improve my skills by working behind the scenes and taking on a challenge. In working as a sound designer I have improved the way I get things done and have developed a thing where nothing is impossible so that the director has the room to let their vision grow.</p>
<p>Although I didn't go in necessarily trying to improve skills outside of what I already know, by choosing a support call that was something I hadn't done before I ended up doing that and it was fun.</p>

3) If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

Support Calls helped me understand the different aspects of theater.

Workshops helped me understand the different aspects of theater.

I chose support calls that were out of my field of focus (acting/directing/designer/writing/etc.).

I attended a workshop that was out of my field of focus (acting/directing/designer/writing/etc.).

Through Barnstorm, I have worked or studied in multiple areas of theater.

I have a better understanding about how different parts of a theater company work together.

<p>The workshop I took was about archetypes, and helped me understand character types and common tropes.</p>
<p>I have a better understanding about how different parts of a theater company work together.</p> <p>As someone who hasn't participated in a theater production since I was in sixth grade, I had practically no knowledge of how a theater company worked. I knew how to sing and that was about it. Through Barnstorm I have been exposed to the challenges and rewards of many different aspects of producing a show through the people I have met working on this production.</p>
<p>The support call and workshop were both out of my field of focus (writing and performance) and had to do with lighting, which I became really interested in recently - after taking the lighting workshop, I realized just how little I knew of both the technical and the conceptual side of lighting design, and how little I grasped the importance of lighting to set the mood, to convey an idea, to light the actors, to shape the body. The support call as a lightboard operator made me hugely appreciate the job of the stage manager, as well as marvel at the workload and pressure the job places on their shoulders.</p>
<p>I felt more motivated to do support calls within my area field so that i could know more about other parts of my field (tech vs performance)</p>
<p>Through Barnstorm, I have worked in different areas of theatre and I believe that Barnstorm foster that type of work. We began a play that was getting done in the process, so as students we were actively helping Amanda direct her play coming up with blocking, I met up with her to help with the scenic design, we took care of our costumes for the most part and I made a spreadsheet to help with organizing costumes changes. I really loved that about Barn, the space lets you learn about different areas of theatre.</p>
<p>"Workshops helped me understand the different aspects of theater."</p>

<p>I did the femmeprov workshop. It was so enlightening and educational. I had never really done improv besides a little in my audition for the sketch team. It was so incredible to learn about different femmes experience in the world of comedy and improv. It was such a beautiful safe space that is so important to have. I really enjoyed trying something new. I look forward to going to perhaps multiple workshops in the future. I think it is really cool to have different trainings for all parts of theater. I wish I took advantage of the variety of workshops offered.</p>
<p>Support Calls and Workshops were one of the points that seemed less useful to me about the experience. They are interesting and important in their own merit, but it would be more useful to have a focus on the production itself, especially for those who are not theatre majors. Perhaps having a different syllabus for those not majoring in theatre could be interesting.</p>
<p>Through Barnstorm, I have worked or studied in multiple areas of theater.</p> <p>In the past, I studied new aspects of theater, however I did not delve into them nearly as much this quarter.</p>
<p>I think I would've liked it if more workshops had been offered this quarter. I was only able to attend the dramaturgy one with doc and I really enjoyed it.</p>
<p>I agree with these statements; the workshops were something that I found particularly valuable in Barnstorm.</p>
<p>The workshops, specifically the MTS dance workshop, opened my eyes to a new perspective of dance. I have never really been a dancer, and now I am eager to learn more about the art of dance!</p>
<p>My support call was usher, so I didn't learn too much, however if I had chosen to be a sound operator, then I would have been a new experience. The workshops are a good way for people to learn about different fields while not committing a large chunk of time and effort to something they might not enjoy. So in the end, I learned about several different aspects of theater but I still have more to learn</p>
<p>I haven't done my support call yet.</p> <p>I should probably get on that.</p>
<p>Replying to the second and fourth statement: I attended the dramaturgy workshop, going in without knowledge of what dramaturgy really is. I ended up learning a lot about what a dramaturg does in the professional world through Doc's lecture. It really gave me a sense of how professional theater companies operate.</p>
<p>Workshops helped me understand....- because they gave me a greater understanding of theater as a business and selling my skills. I learned how to market myself as an actor and learned how to improve my auditions.</p>

<p>Unfortunately this quarter I have yet to complete my support calls.</p>
<p>I definitely could have expanded my experience by taking a tech support call, but the usher support call fit better within my schedule.</p>
<p>Support calls are a really good way to force people to learn new skills. I attended workshops that focused on fields in theater that I am actually interested in though because it's a more in depth discussion of a subject.</p>
<p>I chose support calls that were out of my field: I wish I had chosen lighting designing or sound designer. I am interested into seeing how they work and what I can contribute to theater in a different form.</p>
<p>The workshops definitely helped me understand different aspects of theater, I felt like I learned a lot and I'd like to go to more next quarter.</p>
<p>The support and maintenance calls absolutely help a performer understand the intricacies that go into running and maintaining a theater.</p>
<p>Support calls and workshops definitely help you understand multiple aspects of theater that you otherwise may not have known.</p>
<p>My support call was the other show I was involved in, and it is an entirely different role, so this does help me see an aspect of theater, but it's not necessarily one I didn't already know about. I was not able to attend a workshop because they were usually conflicting with my schedule. However, I know the workshops were really helpful topics, like lighting and sound design.</p>
<p>I was able to be in 24 hr theater which allowed me to write a show and bring it to fully blocked and teched in 24 hrs, which was an insane project as well as let me realize the full aspects that go into working on a production. This also really helped me realize how much work can go into a theater company.</p>
<p>Within the shows I do, I do a lot of the other aspects of theater so I felt like I had a really well-rounded experience.</p>
<p>Workshops are awesome! There needs to be more in the future! It gives me a taste (general sense) of how something works, and it's super awesome.</p>
<p>I have not attended a workshop yet. The support calls did not really help me understand lighting better to be honest. I just played music and there was one cue for Femmeprov.</p>
<p>The workshops I attended this quarter were really helpful and I learned a lot about the sound system that the barn uses and why dramaturgy is so important. Being in Barnstorm also helped me to grow as an artist because it gives the space for students to try new things.</p>

4) If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

- The productions selected this quarter reflected the Barnstorm community.
- The productions this quarter provided a different, non-Western perspective of theater or art.
- The productions this quarter promoted different and new educational opportunities.
- The addition of new or non-traditional works has aided my education.

I do not have additional comments.
I was very happy to see that more shows of POC stories were chosen this quarter. However I still believe that improv at the barn is an essential part of the barnstorm community.
The productions selected this quarter reflected the Barnstorm community. Based only on Musical Theater Scenes and my vague knowledge of other productions, I believe that the productions selected have done a good job of representing the Barnstorm community. Musical theater seems to be very important to many of our cast members, and music is certainly a huge part of my own life and identity as well. I would never have even been involved in Barnstorm if it hadn't been for MTS. The other productions displayed varying other aspects of our community as well.
"The productions this quarter provided a different, non-Western perspective of theater or art": I got to see "Implications of Sex/Decomposition", "Woman Hollering Creek", and Musical Theater Scenes this quarter in the Barn, and I really appreciated how "Implications" was experimental and "Woman Hollering Creek" focused on the experience of a woman from Mexico. I wished I got to see the staged readings, but generally in terms of non-Western perspectives it would be great to see more stories or theater practices from other cultures.
The productions this quarter did not properly represent the whole barn/theater community because it left out two of the three improv groups the entire quarter. There was no proper explanation for this.
The production this quarter provided a different non Western perspective of theatre. Woman Hollering Creek was a narrative we don't get too see too often at UCSC, it was one I could really understand and identify with and it was great being a part of that story and being able to share it.
"The productions selected this quarter reflected the Barnstorm community." from what I know about the different productions of this quarter, they reflected various diverse voices and groups of people. This is so important to continue to

<p>inspire and motivate those of various backgrounds to join the theater. People are much more motivated to join spaces where they are seen. This turns into a cycle of representation. Theater is about expression and sharing it with those who might share similar experiences or have been thinking about expressing similar things. Everyone I spoke with in Barnstorm has been very passionate about what they have been a part of.</p>
<p>I felt like most productions still reflected a quite western perspective on theatre, and feel that that could be improved.</p>
<p>I liked that there were a variety of different shows happening in the barn this quarter. I feel like the season offered something for everyone.</p>
<p>While I haven't seen every production this quarter, I agree that they have largely reflected the community of Barnstorm although I am not sure how much nonwestern work has been staged.</p>
<p>The productions this quarter gave me new perspectives on specifically sex, food, and our environment. Specifically, "Sex and Decomposition" was interesting in terms of how different people view sexual relations and the decomposition of food. The show held true to the idea that theatre brings up uncomfortable topics. Mostly, the subjects of the shows this quarter did not very much appeal to me. However, I think the support of playwrights is really important, and an aspect of Barnstorm that should be kept!</p>
<p>The productions this quarter, as with every quarter of student productions, was extremely divers and was very good about approaching different cultures and ways of life in a respectful but enlightening manner</p>
<p>I mean, what do you really mean by "non-western perspective of theater?" I wasn't aware that was the goal?</p>
<p>Replying to the fourth statement: I really appreciate the new works that the barn selects. What I like is that it gives students a taster for all different types of theater so that they can get a sense of what they like. I feel this is very important and helpful because there is much more to theater than what we see on the hill.</p>
<p>I mean in response to all statements- yeah I guess? There weren't that many non-western approaches I really saw, like even WHC was still very Western World.</p>
<p>I feel some of the productions done this quarter reflected the community in the sense they are productions that are commonly done in the barn.</p>
<p>I really liked Woman Hollering Creek, and would love to see more works by people of color, femmes, and members of the LGBTQ+ community.</p>
<p>I think the productions this quarter were very reflective of the Barn's efforts to move into types of theater that are less main stream, and while I appreciate that move I also acknowledge that the productions on this whole campus this quarter were all</p>

<p>very tailored for one specific type of actor. It left a lot of actors without a show this quarter, and so considering that in addition to making efforts to continue to step away from mainstream white people theater might be helpful.</p>
<p>The productions definitely reflected the community by choosing student written/student directed plays.</p>
<p>I'm not sure if the shows were particularly "non-Western," but they were new and interesting</p>
<p>I think we can only have more inclusive for non-traditional and non-western perspectives and I think this quarter was an excellent example of this.</p>
<p>I do feel like barn made a conscious effort to put on shows from more underrepresented artists this quarter, the two full plays were so different than the typical western view of theater. In addition, many people were very excited to see these shows because of how refreshing they were, so that definitely aided the community. It's always helpful to see new art and interesting art, it can only help in theater arts education.</p>
<p>I really loved all the productions in the Barn this quarter, but was disheartened to see that there was a lack of improv. Femmeprov was nice, but I enjoy coming to watch other improv shows. They don't seem to be that hard to put on and fit into the schedule; there is literally no set-up or clean-up.</p>
<p>Second statement- while WHC was amazing, I feel like it still had that kind of Western structure, but that's just me. I'm hoping for the day we can do more non-western theater, especially theater from all over Asia.</p>
<p>1) The productions this quarter provided a different, non-Western perspective of theater or art.</p> <p>Woman Hollering Creek presented life experiences very prevalent in the Latinx community, on both sides of the border. I was really touched when Latina women came up to me afterwards, expressing that they had grown up seeing family members abused and that they were glad that there were art pieces like these, that highlighted the prevalence of abuse but also that poked holes in machista popular thought. WHC also illustrated how isolating it can be growing up as a woman in LatinX culture: it can feel extremely trapping, no where to go, only freedom coming through a husband.</p>
<p>I think that the production this quarter were great because it reflected the different types of people that are associated with barn and how everyone has something that they can watch at the barn.</p>
<p>I'm not sure if there was non-western theater in the barn this quarter, but that would be cool if there was. [LaTeX:] (/equation_images/)</p>

5) If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

Barnstorm provides a safe learning environment.

Barnstorm provides an encouraging and welcoming community.

I made efforts to support Barnstormers outside of the support call requirement. Support calls and workshops helped me get to know the greater Barnstorm community.

My work this quarter has contributed to the Barnstorm community.

I had a strong connection to the Barnstorm community.

My connection to Barnstorm has benefited my education.

Barnstorm is a safe environment that allows students to produce and direct independent works, which is why I think it is a perfect fit for UCSC
Barnstorm provides an encouraging and welcoming community. I had a strong connection to the Barnstorm community. Initially, the only two people I really knew in Barnstorm were Jessie and Constance, as we all live in the International Living Center together. However, everyone involved in Barnstorm who I have met has been friendly and welcoming, and it has been such a pleasure to get to know so many new people.
"Barnstorm provides an encouraging and welcoming community; I had a strong connection to the Barnstorm community" : I've participated in Barnstorm for the last two years, and it's where I've made a lot of friends and go to their shows to support. I've made lasting bonds within Barnstorm, and it's great to see familiar faces over campus and at Barn shows. It's a great community that, from my experience, really support each other.
support calls were beneficial in getting acquainted with other fields of the barn.
My connection to Barnstorm has benefitted me, because I got to be a lead in a production and it was work I hadn't done before. This was the second time Ive ever acted for a play. It allowed me to push myself and learn more things about myself and what it takes so I really appreciated that.
"Support calls and workshops helped me get to know the greater Barnstorm community." my support call was some of the only time that I spent with people of the Barnstorm community that were not apart of my individual group. I enjoyed being about the hear about the different shows and projects that they were a part of.
Barnstorm is supportive and attentive to students' personal needs. This is greatly appreciated. However, not being a theatre major, many things were repeatedly

<p>unclear to me. On a smaller scale, this meant that I didn't know where rooms were located or the jargon often used by the directors.</p>
<p>The people I met through barnstorm are all very nice and seem enthusiastic about the work they're doing, which really made me feel motivated to put my best foot forward.</p>
<p>Throughout MTS, my directors and cast created a very safe environment for everyone to try new things and to be themselves. This show has definitely benefited my education in theatre through the workshops, rehearsals, and songs.</p>
<p>I enrolled in barnstorm on a recommendation from a friend and with the hope of meeting new people and making new friends. I think if I had chosen a stage role, that would have been more successful. As I chose a behind-the-scenes job, and also one later in the quarter, I did not become especially close with anyone. That being said, the people in the barn all seem welcoming as long as you are just as enthusiastic as they are.</p>
<p>Honestly, the community has been the best part. I'm so glad I met everyone this quarter, and I'm so glad to be part of a group like this.</p>
<p>Replying to the first statement: I'm very grateful for the safe space the barn provides, I don't think I would have been comfortable trying out directing if it wasn't for the barn :)</p>
<p>I made effort to support Barnstormers outside of support call- my friends are in barn, I want to see them succeed! I actually scheduled myself for support calls to guarantee that I would be going to every show I could. I wanted to feel involved in Barn and learn all the people in it</p>
<p>I made efforts outside of support calls to support the barnstorm community.</p> <p>Outside of the support calls and my main job, I spent a lot of time thinking about the lighting design for the main production, and I also attended multiple shows from other productions.</p>
<p>As far as my connection with barnstorm goes, Barnstorm really helped reinvigorate my love for theater and more specifically musical theater. It has brought me friends in my times of need and has always been a space I've felt safe and welcome in!</p>
<p>I really enjoyed working with all of the people I met through the production I was in, and it was a lot of fun. I feel more connected to the department through this experience.</p>
<p>Barnstorm provides a safe learning environment: I highly agree with this statement, as I have felt very safe and included in the barnstorm course. Everyone I have met has been a pleasure, and our TA's are always there to help us when we most need it.</p>

<p>I genuinely appreciate everything and everyone involved with Barnstorm, and I think it is a safe and welcoming community here at UCSC.</p>
<p>The Barnstorm community has convinced me to stay in Santa Cruz. Love this community.</p>
<p>The community within BarnStorm is so supportive, I love my cast and all the other people we've worked with and can only hope that we've added to it.</p>
<p>Barn is a safe environment for people to create art, I wish I could've been able to know more of the barn community and sometimes it's very easy to get sucked into the little vortex of your own show. So maybe having more engagements to get the entire community together would be great, and I hope the workshops and maintenance calls can continue to do this as well in the future.</p>
<p>Barn has definitely aided my education, this production company has helped me find a place and a community throughout my four years here.</p>
<p>Barnstorm felt a little chilly this quarter, and I am not talking about the lack of insulation. There seemed to be tension from the directors regarding certain shows. There was more than one incident in which a director said something inappropriate or mildly threatening about the possibility of shows not being produced in the Barn. These things were said in a personal setting before proposals were even open. It just seems a little unprofessional and gossipy.</p>
<p>The people working on the productions were very nice, welcoming, and supportive. I really appreciate that kind of environment, especially when first starting out. (second statement)</p>
<p>- "my work this quarter contributed to the Barnstorm community"</p> <p>I adapted and directed a completely Latinx play.</p> <p>This is more than a lot of people have done in this theater, and is definitely valuable and important, a stone thrown at the white, "intellectual", and Western-normative representations of POC, de-colonizing the artistic spaces we inhabit, broadening what art is. Delegitimizing white men as the populace who gets to define art.</p>
<p>The barn is a very welcoming place because everyone is here just to make art so there is usually no conflict and once it's over you hope to work with those people in other productions again.</p>
<p>Doing support calls, workshops and maintenance hours definitely helped build the community, because otherwise I would have only known people from my show.</p>

6) If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

- I have spent a significant amount of time on the Barnstorm Canvas.
- I have spent a significant amount of time on the Barnstorm website.
- It was helpful having the class assignments and resources online.
- It was helpful having an updated and accurate company website.
- Making aspects of Barnstorm online and digital aided my education.

Having resources online was a perfect asset to my work as a student. I did not have to worry about keeping physical copies of my resources, but instead I could easily access them online
luckily I was able to get all my work in on time. I still think there could be more email reminders and such of stuff that is due.
It was helpful having the class assignments and resources online.
I found that when trying to plan out my time and contact the ta's, having everything in emails and on canvas was extremely helpful. Having all our call sheets uploaded to canvas or the google drive folder may have made them easier to find, especially when looking back at them for the timesheet.
"It was helpful having class assignments and resources online" : because of the general move to technology in our society, and because of the access to said technology on campus, it was really convenient to have resources and assignments in one place to submit them, especially when someone's unable to attend a meeting and submit in person. It was also cool to find resources about all sorts of stuff on Canvas, contributing to the goal of becoming a more well-rounded theater practitioner.
the canvas site is good for turning everything in and checking the syllabus
It was helpful having class assignments and resources online because oftentimes we loose our papers and can't easily go stating that information but if it's something we can access from the plan of our hands it's all facilitated
"It was helpful having the class assignments and resources online."
it is so much easier turning the assignments in online rather than to the media theater area. It was really helpful having those instructions and the ability to turn it in online.
Having material available online is necessary and useful, and met my expectations.
I didn't know there was a barnstorm website, however I love a good canvas notification, so that was good.
I've found the Canvas useful, I haven't visited the website often

I haven't spent much time on canvas, except for the times we were to turn in an assignment there. As for the website, I didn't know that there were updates happening. If I had, I definitely would've checked.
The handouts at the beginning of the quarter covered my needs, however having the files available online is a nice backup if I were to misplace the handouts
We have a website? I never needed to use it, but that's more for people not in the show, right?
N/A
It was helpful having resources online on Canvas AND the Barn website. However! I wish audition times for MTS were more easily accessible and clear. I didn't know about them until it was too late, which sucked because that was the part I was most excited about.
I spent a significant amount of time on the Barnstorm Canvas. I spent a significant amount of time on the barnstorm canvas as it really guided me throughout the course in keeping up with assignments and figuring out how the course works.
Having the syllabus and assignments online this quarter has made this class a lot easier to understand what is expected. As someone who is quite disorganized, I usually end up losing my syllabus but this quarter it was conveniently online which helped with all my assignments!
When I say I haven't spent a lot of time on the Barnstorm canvas site, it's more to say that I haven't spent my leisure time perusing the files. It was very helpful for the assignments and for clarifications if requirements but I did not find myself digging into the supplementary materials.
I was not aware there was a barnstorm website.
I did not spend a lot of time on Canvas, but having it available was definitely appreciated so I didn't forget things.
Making the assignments available to turn in on canvas was a great help to everyone that stays very busy during the quarter
Being able to check things online was an invaluable resource! More chances to keep things in order and double check that I'm doing all that I need to was absolutely helpful.
I thought canvas was very helpful to turn in assignments online. I did not see the new website, but do not doubt that it is very helpful for show information.
Canvas was pretty convenient.

It's nice to have the information online because I kind of lost the paper... and having all those resources available in the Files pages is super helpful. (1st)

I enrolled in the class late, so I spent very little time on Canvas, but I can certainly recognize its utility.

Having Barnstorm on canvas made it easier to turn in papers and view what was happening but I personally didn't use it all that much.

Making aspects of the barn online was very helpful, I like being able to look at requirements and assignments on my computer rather than having to find my syllabus paper.

7) If you have additional comments, examples, specifics, etc. relating to the statements below, please elaborate on them. Please note which statements you're replying to.

Barnstorm has helped me become a well-rounded theater arts practitioner. (are they receiving a well rounded education?)

Barnstorm's course structure helped me become more aware of my learning and my methods of learning.

Barnstorm provided me with an interdisciplinary education.

Barnstorm's effort to focus on new works and perspectives aided my education.

Barnstorm's sense of community aided my education.

Barnstorm's move towards digital/online resources aided my education.

Barnstorm has been efficient in providing all of these services to students!
"Barnstorm's course structure helped me become more aware of my learning and my methods of learning" : In required to contribute more than just the "main job" with support calls and maintenance, I grew conscious of how my focus in performance has in a way narrowed my view of the theater world, and the structure of Barnstorm helped widen that perspective. I also like how the structure of Barnstorm ensures the whole of Barnstorm remains supported and maintained within its community.
yes
Barnstorm sense of community did make the work easier. My cast member and tech crew were all lovely people and working in all Chicano cast made me feel welcomed and accepted.
"Barnstorm provided me with an interdisciplinary education." I genuinely think that the confidence I will get from Barnstorm is worth more than any class. Performing requires so much from you and you learn so much about yourself. I can't imagine where else I would get this skill from.
I have found the experience of working in college theatre extremely enriching, and could not have done it without Barnstorm. More than adding to my academics, it rounds me out as a person in general.
I do think that barnstorm helps to promote a well rounded theater education by requiring students to do support calls and encouraging people to come support all work happening in the barn.
I love learning through experience, and MTS has definitely given me hand-on experience with different parts of theatre.

<p>I do feel a rounded education is available if I were to seek it out.</p> <p>Learning new types of skills was useful for discovering how I learn</p> <p>the barn did provide a variety of perspectives and allowed me to look at issues in a different light.</p> <p>The barn felt welcoming to those interested in acting</p> <p>the use of technology is helpful for the class</p>
<p>Re: well rounded</p> <p>I am a computer science major. I really don't get a lot of opportunities to express myself creatively, and it's a wonderful thing that I've found a way to do that. I think that is one of the biggest benefits that BarnStorm provides: it's an opportunity for non-theater people who enjoy it nonetheless to explore outside their field.</p>
<p>Replying to the third statement: The interdisciplinary nature is very helpful, I feel like the barn is a good place to start in theater and try new things.</p>
<p>My fingers are too cold to answer these so just go with yes</p>
<p>Barnstorm provided me with an interdisciplinary education.</p> <p>To elaborate on this statement, I believe that Barnstorm Theatre 55B was able to provide me with an interdisciplinary education due to the fact that I took this class as it was related somewhat to film. within this course I was able to learn more about productions which are similar to film productions and how to operate lighting design and a lightboard. These two skills overlap from theatre into film as an interdisciplinary skill, and I think that being able to design lights for a theatre set is much similar to film.</p>
<p>In total, Barnstorm's community has helped relieve stress I feel in my other classes as well as taught me more about theater and what goes on behind the scenes in general. In doing so, I feel I have more general theater knowledge that I can apply to multiple aspects of theater in my future as an artist.</p>
<p>Having digital and online resources definitely made navigating the course easier.</p>
<p>Barn has definitely made me a well-rounded theater practitioner. Though I don't love it that we don't have very many resources (not something we can particularly help), having to tackle so many things at once made me learn how to wear many different hats and that alone has been an invaluable experience.</p>

I will say he papers really helped me think about how I relate to my art as a performer and a director, and allowed me to set realistic expectations going into the quarter.

Like I said before, Barnstorm helped me with my learning methods, in the sense that it helped me with time management.

Last statement: It was really nice to have those resources available to me. Plus, I love turning it in digitally. Environmentally friendly!

Community: I love the sense of camaraderie everyone had with each other. It felt like home-- very comfortable.

Barnstorm did give me an interdisciplinary education which I appreciate a lot.

Section Three

8) Were workshops helpful to your education? How so? How could they be improved?

<p>Yes! They were well rounded and provided me with a good understanding of several aspects of theater</p>
<p>Yes I loved the workshops.</p>
<p>I felt that the workshops I attended did a wonderful job exposing us to other aspects of theater, especially as someone who had no previous experience. While I may not find them very useful in the future, as someone who has no desire to pursue a theater-oriented career, I found them interesting nonetheless and they provided valuable insight into the program overall.</p>
<p>The lighting workshop I attended was so useful I wish I had the time to attend the other workshops! Ash went over not only how lighting was produced on stage, but why lighting design was important and how the lighting designer sets the mood and shifts the lighting so that the audience's gaze doesn't become bored or strained by bright lights. They brought up so many things I didn't even think about when it came to lighting, and seeing light come to life and watching how it shaped the body was such an insightful and great experience. It cemented my desire to pursue further education in lighting.</p>
<p>yes, they gave me a more in-depth understanding</p>
<p>Well unfortunately I didn't get the time to attend one this quarter, they always conflicted with something I couldn't get out of, but I'm sure they were great.</p>
<p>yes they are good</p>
<p>Absolutely! the femmeprov workshop opened my eyes to so many different things. Next quarter, I will take advantage of more workshops. I suppose I felt intimidated to go to a workshop that I knew nothing about when in reality that is their point. These workshops will make me an all around more skilled theater member.</p>
<p>Unfortunately I was not able to participate in the workshops due to lack of time.</p>
<p>I feel as though workshops should be optional, as they are fun an educational, but do not always fit everyones schedule.</p>
<p>I liked the one that I attended but I wish there had been more of them.</p>
<p>Yes, the workshops helped to broaden the scope of what I learned in Barnstorm. I think they could be improved by providing some more of them, to build upon what we learn.</p>
<p>Yeah, workshops were some of my favorite parts of Barnstorm. Not only educational, but fun too! I learn many things outside the scope of my studies.</p>

The workshops were useful because they provided an opportunity to either hone the skills I planned on using or to learn new skills having to do with theater.
The workshops were fantastic. I enjoyed the MTS-specific ones, in particular the movement workshop with Doc Chemers.
The workshops were helpful, I learned a lot about dramaturgy, though I can't speak on behalf of other workshops. I suppose it's be nice to have more.
Yes! They taught me more about working in the theater industry and had transferable skills. The only improvement I could see would be more workshops (however, I joined late in the quarter so I missed a bunch)
I believe that workshops are helpful in my education as it allows for easier hands on learning through physics experience, instead of digital learning or reading which are more theoretical methods of leaning.
I'm attending the workshop on Wednesday :O
I really enjoyed Femmeprov, and I found it helpful for my performance later in the quarter. It boosted my confidence and ability to play.
Yes. Doc's dramaturgy workshop changed my life and got me hyped about theater for almost a full week. I would only say hosting more of them would be helpful. Id love to see one about stage management or directing!
I have yet to take mine, but just based on the discourse and what I have heard about other workshops, I think it will be enjoyable and help me learn different aspects to working in theater.
I thought the makeup workshop would be more dramatic/whimsical stuff. But know whay plain stage makeup is like was nice to know too.
The vocal workshops were nice, and I wish there were more to follow up on the first day so thag progress could be seen.
The workshops were great, got me to understand more sides of theater. Only way to improve would be to have more and to advertize better.
The workshops are very helpful and perhaps should happen more often and at more convenient times, like Sat/Sun
Yes I enjoyed my workshop quite a lot and it got me very interested in a new aspect of theatre I didn't know much about.
Not particularly. I would prefer more workshops about finding directors, choosing actors, or other workshops kind of catered to the people on the auditioner side of auditions rather than toward actors.

<p>More of them! I love that we covered more technical aspects (lighting, Qlab) but more would be lovely! It would be great to see fun little specific ones: I remember a Drag workshop from several quarters ago and the Archetype workshop was great!</p>
<p>Really my qualm is that many of the workshops conflicted with classes. So I think if maybe a poll could be taken of the best times for everyone throughout the quarter could be great for the best times for workshops.</p>
<p>Workshops are fun, but I really didn't get much out of them. I guess maybe having more specific themes or something could be fun.</p>
<p>Haven't done it yet, but will soon. But more workshops! More!</p>
<p>haven't attended one yet</p>

9) Were support calls helpful to your education? How so? How could they be improved?

Support calls were a good opportunity students to get some work done in a practice they usually aren't used to. I think this is key to a good education, and Barn did it well. I would suggest a better system of picking and selecting support calls. People tend to get frantic in trying to pick the support calls that they want. I think this is unproductive, and a better system can be implemented.
Yes.
I found that the support calls I did were only striking, which may have helped speed up the strikes but did little to teach me more about theater. However, if I had been more proactive with my planning, I may have been able to attend support calls that were more educational.
My support call was another performance in a different show. I believe it aided me in my craft as an actor. I am not sure how they may be improved.
Yes, because it gave me a behind-the-scenes look at not just the operator's job, but also the director, lighting designer, sound designer, and stage manager's roles, and how they all interact and come together during dress rehearsal and show. I've seen the rehearsal process on stage before, but not the process in the booth, which was really cool to see. I actually liked how the operator support call was done this time compared to other times I've done operator support calls - though it might be because it was for Musical Theater Scenes - how I was called earlier to take a peek at the dress rehearsal process, giving me insight into those different roles (and gave me practice and more time for training for my job). It felt a lot more organized.
yes, i learned more about what goes into a production
I was light board operator for Femmeprov and I learned that it was very easy work, but I think I would want to learn more about the buttons and their functions.
as an usher, I didn't do much, however it was a great way to get out and see a show.
Participating in the strikes was interesting, but did not add too much dimension to my education, especially since I've participated in strikes before.
It depends the support call. If I could just do sound for a show I would choose that over an usher.
I only really helped with ushering as a support call.
Yes, I found the support calls good in helping to stay engaged with the work at the Barn.
Support calls honestly weren't that helpful in terms of my education. That might be because I did Barnstorm last quarter, so I've been an usher before.

Support calls are good for participation, but I feel like there needs to be more incentive to take the harder support calls like board operator
Haven't done mine yet. I'd appreciate it if you could send out information on when those are available; you informed us about the workshops and maintenance hours, why not support calls?
The support calls didn't help much, but that's just my perspective.
Not to my education, but to the Barn experience they were in that I got to see more theater and be more involved in Barn.
I believe that support calls were helpful as it allowed me to connect to the people and community in barnstorm, allowing me to meet new people and learn different aspects of theatre.
Support calls have always helped me get out of the house and become more involved in the barn which has always helped my education in theater.
Ushering was a great way to come and see another show, which I think improved my education.
Most quarters I'd say yes, but this quarter I just ushered so it's a resounding "meh" from me. I've learned a lot from past quarter support calls though.
I believe they are helpful as they make us be a participant in other shows and get to know the community. They are also a chance to appreciate the work of other productions.
Unfortunately, I was unable to make any.
Support calls were not helpful to my education, but they did allow me to meet more people. I think requiring one is fine.
Yes, I hadn't worked run crew before and despite already having tech experience, working run crew really expanded upon my understanding of what it meant to really work backstage, not just in the booth.
I wouldn't say they helped my education (except in the broadest sense of education being learning about the world perhaps), as I am not really studying theater academically and consider it more of a hobby and my playwriting more of a passion project, but I like doing support calls since it encourages me to see more shows at the barn. If I show up to usher or run lights, I know I'll get to enjoy that show.
Personally, I was(will be since it's on Friday) overwhelmed by my support call...just since MTS is a quarter-long show and just the nature of musical theater requires more and different types of rehearsals. As co-director I feel like Sydney and I have already had to wear a number of different hats already so having to wear more for another show feels like so much. But we do understand why they are required: productions need people to function and a way to make that happen is to have it

<p>mandatory (in addition to making people go out of their comfort zone artistically). But yeah. We'll live! It'll be ok!</p>
<p>I'm going to just start considering 24 hr theater as my support call, and that was fun and helpful!</p>
<p>I really like ushering, but they really don't do anything for my education. I think they are perfect as is. As for other support calls, they just feel like I am helping my pals out.</p>
<p>Yes, the hours are a bit much, but I do enjoy having support calls and doing things other than my main job. The hours really stressed me out though-- 100 hours would be nice.</p>
<p>honestly, no. but if it would have involved the actual creation of light cues, then it would have.</p>
<p>The support calls made sure I knew that even down to being an usher every role is important</p>
<p>They were helpful because They have made me work other parts of theater I probably would not have voluntarily done. Maybe could be improved by having more?</p>

10) Do you feel that having all new/adapted works this season helped your education as an artist? How so?

Yes! It opened the student body up to new ideas that reflect our current culture.
Yes
To be honest, I only spent most of my time on MTS, and though I went to see Shebam as well, the greatest educational value was simply the fact that I was trying something new in participating.
I believe it is always good to have new works circulating and in the public awareness. It is always good to see people who are doing the work and are close by.
Yes, specifically Implication/Decomposition because of its experimental nature made me consider the different things one can use theater (especially sound) to convey story and ideas.
yes, it gave us an understanding of what theater can be
Yes because it gives voices to the ideas of UCSC students and that is why we are here to have a space where we are allowed not only to learn but to create. And that type of work is very collaborative allowing us to learn about fields outside our own.
I personally did not feel much of a difference because I am not closely related to the personal works of barnstorm. Sketch shows are always new. I can see how this would give a great sense of confidence and motivation in ones own art. This provides students with a much greater sense of control and creation. I think this is brilliant and should be continued.
Having all new works is incredibly enriching, and being able to frequent such diverse theatre for very little a price is incredible.
I did not participate in them
I liked that aspect of barn and I enjoyed getting to read for new student works/watch them.
Yes, I think it helps bring new perspectives to the theater by providing a place for new works, and makes the Barn a more active and vibrant theatrical environment by supporting new creators.
It helped me try out new roles that showed me what kinds of characters I should practice more. Being a commanding officer in Yorktown showed me that I need to work on acting how to be someone in power.
Yeah! Many different ideas were put on stage this quarter, and it was definitely interesting.

I think its good to have lesser known shows because it allows people to have a new experience when they come to a show, rather than just seeing a rendition of an already familiar piece
I didn't have all new or adapted works? MTS was exclusively covers of songs from existing shows.
I appreciate the barn's dedication to new works. I feel it helps everyone who wants to try new roles/ideas in theater do so. And we get to experiment with new styles of theater that we don't often get to see.
They made me feel more cultured, like my soul felt satisfied from all the different art I got to take in. So yes!
I'm not sure whether this has helped my education as an artist or not, but I believe that having new or adapted works allows more creativity and talent to develop.
I can't really comment on this!
Yes! It was refreshing to see new works & let me know that adapting/writing is a possibility.
I love seeing what our community has to offer, and it made for a really exciting season of shows. It was really cool to get to work on something totally created by our community.
I didn't realize pay attention to the works outside of my own to be honest so I don't feel I could comment much on this.
The new works and openness to student works makes theater as a career post college seem attainable, which is great.
I honestly only had the experience working on two, however both of those I really enjoyed participating in and I think they absolutely expanded my theater experience.
Totally I liked that, but perhaps that's my own bias as a playwright making new work. I do think it's important, though, to support writers and do new works since theater can be kind of hard to be involved in as a playwright when production companies only do 'canonical' works. Also, most 'canonical' works of theater are written by straight white men, so I think doing new work is good for expanding who gets to be a part of theater too.
I think it's really important to give people the space to work on new things and have them in a space that can only help them grow. Especially with adapted works, being able to try out new and different methods of story-telling is super useful.
as I said before I think new arts always helps our education as artists.
No, it was neat, but didn't change how I felt about myself as an artist.

I do feel like I have a better understanding of color theory, but other than that not really.

hell yes, I adapted a story into a play, which contained a lot of my original writing. This is something I didn't believe I could execute and yet I did. That's badass.

Having the new and adapted works has broadened my education because it showed what the students are able to create and how it can all come to life.

I enjoyed seeing a student written piece, which I did a support call for. It helped me in that I saw what could be done working From scratch with a small group of people.

11) Do you apply skills you have learned in Barnstorm in other areas of your life? How so?

Absolutely. Theater has always been a good place to practice having a good work ethic and career skills. I use the skills I learn in Barnstorm in my life quite a lot
Yes.
The main area of my life that I apply the artistic skills I learned in Barnstorm to is my personal musical passion. However, interpersonal relationships, time management, and the ability to ask for help are all aspects that I have improved this quarter partially due to my involvement in Barnstorm, and that I hope to continue to develop in other areas of my life as well.
Skills of organization and community outreach I use and have gained from barnstorm.
Yes, specifically skills of time management, communication, and teamwork. Time management is really important in general for school life, balancing work and homework and free time, as well as within performing a job itself in aiming for efficiency. Communication and teamwork naturally arises when working with other people on group projects or as coworkers.
yes, public speaking
Well I have not really yet, but I surely will now that I've graduated and need to hustle in the real world.
I definitely apply the confidence I get from Barnstorm. That is the biggest thing.
Learning to work as a team and being able to take directions are abilities that serve many purposes in several areas of life, not just theatre. For me, these are the two abilities that I've developed this quarter and can see myself applying to other areas of life.
No
I think that some of the less than entertaining aspects of theater involve a certain level of time management that can be carried through to other areas of life. I'm not sure if I'd say that Barnstorm specifically has helped me apply strategies of time management in my life, but it is a contributing factor.
Yes, I feel that work in the theater demands a lot of organizational skills which are applicable to any other ventures in life.
Projecting comes in handy whenever I have to do presentations
Yes. I brought some singing techniques to the barn that I hope will carry on through my performance. I've also had previous acting experience.

I think skills like time management and communication are learned in the barn are important for general life as well
A bit. Some of the archetype work was useful for critical fiction reading.
Yes, I do apply skills from the barn to other parts of my life. I have used the analytical and communication skills from directing in interviews and in design as well.
Yes, like the Audition Workshop. I'll definitely be using those skills I learned for my professional acting resume and auditions.
Skills that I have learnt from barnstorm is applicable in real life for me mainly through the outlets of time management and self regulation. The course in barnstorm really demands self regulation and management to fully grasp the irregularity of having no lessons and having to commit to workshops, maintenance calls, support calls and your main production all voluntarily under your own schedule.
Some skills I've learned in Barnstorm such as time management have definitely helped in other aspects of my life. The movement i've learned from choreography has definitely helped me with A Cappella and other dance groups!
Confidence & speaking clearly
I suppose learning aspects of stage management here in Barnstorm has helped me be a better shift lead at my job.
I believe so, in terms of time management and communication. Doing this production, we must be able to communicate with one another in the event that something occurs
I continue to be supportive and not really care as much as I did when my voice was not how i wanted it to sound.
Not too much, other than the sense of confidence and community that Barnstorm gives that is obviously helpful elsewhere.
I can't apply the skills I've learned very directly although working run crew definitely helped me with being a more patient person and learning to relax and take time to just do nothing for a bit.
Not really, but I'm also not an actor. I like that Barnstorm is a community that supports each other and that we do work for one another's shows, but other than just being a nice community and space, I can't say it influences the rest of my life.
As a theater major that has been able to do many different jobs for Barn, I have a huge amount different skills that I can apply to many things outside of just this class. This has definitely made me significantly better at organization and planning.

<p>I'm trying to take a lot of my theater experience into the real world with me, I can definitely take my directing skills into my job experience.</p>
<p>Theater has helped me become bolder, take risks, and be more organized. It has also stressed me out tremendously. But hey that's showbiz</p>
<p>Not yet to be honest.</p>
<p>I do apply the things I learned in barn to other parts of my life especially when it comes to not saying no to something because anything is possible if you just try.</p>
<p>I don't apply the technical theater skills directly, but I think learning how to work with other people and how to be flexible has been applicable and helpful.</p>

Appendix H – Barn Paper Quotes

Midterm

“Even though the workshop program is new to the Barn, I think that it is incredibly worthwhile and a fantastic program. Pros and newcomers to theater can get a concentrated look at an array of theatrical aspects.” (Gebert-Goldsmith Midterm)

“I think the workshop system as a whole is a great addition to barnstorm. It allows students to potentially step outside of their standard theatre experiences and see a more expanded view of what they’re doing.” (Britt Midterm)

“I have to talk about the workshops. They have been so incredible and eye-opening for me and my journey in theatre.” (Christian Midterm)

“I appreciate this quarter in the barn, and this show more specifically, because of the agency I felt as a performer to fill my character with my own experiences. Plus I get to act really weird in these weird plays and that is also fun.” (Cordova Midterm)

“I enjoy working in Barnstorm as it is a place that lends itself to so many different types of expression and creates an environment that nurtures learning, practice, and experimentation.” (Escamilla Midterm)

“In relation to my other academics, I rather enjoy Barnstorm. I’m quite stressed, actually, doing all the things I have to do for all my academic classes, but I appreciate Barn allowing me this creative outlet. I don’t know of ways to improve Barnstorm, but my experiences with it thus far have been pretty top-notch.” (Everbach Midterm)

“I really enjoy the workshops that are being provided. Being in this space is honestly one of the best things that has happened during my college career. It gives me a place where I can sing loud and proud the songs that I am too shy to sing even in my own house. Everyone I have met and gotten to know is such a beautiful and kind soul. The support everyone has for each other is something I have not had the pleasure to witness and be part of since my second year of college.” (Fernandez Midterm) [This is all in relation to MTS and their individual workshops]

“I feel as though for the sketch team, I get a lot out of the trust the Barnstorm program has in us to do the work and art that is required from an independent study. I think that as long as Barnstorm makes it so that anyone with a passion for performing can perform with the folks they like spending time with, it is a brilliant system and needs no improving....I have really enjoyed Barnstorm and am so happy that a program like this exists. I think it is incredible to have a space for people to be able to do other types of theater not just dramatic shows.” (Neal Midterm)

“Since I’ve only been involved with Barnstorm for a short while this quarter, I can’t say I noticed areas that need improvement, but compared to my previous quarters with Barnstorm I would definitely say that the changes/additions made to the class have been really helpful (putting Barnstorm online, expanding the paper prompts, only one support call, self-assessment).” (Sherman Midterm)

“Most of my coursework units this quarter are made up of design-studio theatre classes, so I have found that the more production-oriented nature of Barnstorm has helped to broaden the scope of my studies this quarter by providing a more practical and performance-based focus to balance out the other more design-focused classes which I am taking. I have also found that the Barnstorm classes have been a good addition to my work in ‘Fundamentals of Theatre Production’ as both classes have provided scope for hands-on practice in the theatre, which has helped to inform my work in both of these practice-based courses and has also been of use in helping to inform my design classes, through providing a link to connect them to the reality of live production.” (McGowan Midterm)

“I definitely appreciate the different things I am learning from working with Barnstorm. I also really like how many people I am meeting with Barnstorm. I have already met some people from working with other productions or classes already, so it's fun to see them again and work with them in a different environment. I've learned that the theater department at UCSC is very tight knit and interwoven, which I think is incredible. I love that I have the chance to be a part of this community, and every production I do just makes me more excited for what I can do in the next one.” (Sun Midterm)

“I like that the barn offers the opportunity to work on new projects that have never been done before.” (Zamora Midterm)

Final

“Barn has given me a space to explore and manifest of all the fruits that the university has provided that will indefinitely prepare me for the “real world.” Doing things like dipping my toes into prop and set design, sound design, writing, and directing, all outside of what I thought my normal track of just acting, has completely given me peace of mind for my future and an essential confidence in those talents, achievements, and nuances regarding my whole, authentic self that I have exuded in the department, and are definitely worth talking up and highlighting to potential employers and going further with opportunities down the road. It has made me feel worthy even when these opportunities do not match my definitions for success.” (Fisher Final)

“It's been one big laboratory for experimentation that I couldn't have had anywhere else, and I have the access to spaces and community of my peers to thank for that. It was about manifesting those opportunities for myself, working on proposals and

collaborating with other people to get off my ass to make these projects happen that will be invaluable for producing my work in the future.” (Fisher Final)

“Sometimes I feel like the deeper I dive into the Theater Arts department the more divided I can feel between my goals of being well versed and deeply trained in my studies as a Stage Manager. However, whenever I am in the Barn there is a sense of assurance that I feel that my collaboration with other theater artists is multiverse and not singularly defined by the title of being a Stage Manager. Barnstorm is able to break down some of the barriers and structure that a title can give.” (Gebert-Goldsmith Final)

“Something as simple as a staged reading has given me so much feeling of community on a different level than what I have previously experienced in theater. That feeling of belonging is one thing I love about theatre, and that was instantly elevated when I found that I was cast along with other Latinx and Chicax students in this play.” (McCormick Final)

“This is my second time taking barn and it just keeps getting better and better and my skills in the theater are constantly growing both as an actor and as tech crew. I think that the people that I am able to work with have all been great and I can not wait to continue to build those relationships and to continue to work with them. Also, Ben and Emmet are great dudes and I could not ask for better advisors to aid my journey in the barn.” (Tavai Final)

“As I said before, I really enjoyed my experience in the Barn, much more than I expected. Before the quarter I figured this could be fun, but mainly I was doing it for credits. But after all is said and done, I did legitimately enjoy the process and I will have to give serious thought to being a part of more productions in the future. I’m glad everyone was so welcoming to the new guy and I’m glad MTS was such a success.” (Amsden Final)

“The workshops and support calls allowed me to meet new people and learn more sides of theater, and on top of those I went to a number of other shows that I definitely enjoyed. The community our theater department has is such a welcoming one, and I’m so glad I’ve gotten involved.” (Carlson Final)

“I believe the works I contributed to, the Implication of Sex/Decomposition and Playboy of the Golden West, were each vital to offering a broad scope of theater at the Barn. The Implication of Sex questioned societal norms surrounding sexuality, and worked to satirize media depictions of sex in order to decenter heterosexual, unrealistic expectations of sexual expression. Decomposition gave space to the impact food has on our daily lives and mental health, while questioning the tremendous amount of waste caused by our current food system. Lastly, Playboy of

the Golden West made space for Latinx actors to play a variety of characters, and tell stories of Latinx communities that are often overlooked.” (Castorena Final)

“Overall, I am really grateful for this chance to reflect on my experience in Barnstorm this quarter. The papers provide an opportunity to process my actions and set goals. While they could be seen as incongruent to the practical application in Barnstorm, I believe required papers persuade theater practitioners, for the better, to truly stop and think about the process and their placement in it.” (Castorena Final)

“I hope to continue working on my analytical skills and my own writing and directing after this quarter, and I’m very thankful for what the Barn has allowed me to accomplish. I appreciate the Barn for the space it gives students to learn and reflect on their own artistic abilities, as well as enhance their craft. Theater is very much a “learn as you go” world, and it can be scary to learn on the job when you don’t feel safe. The Barn does a great job balancing the high pressure of theater with the security needed to help young artists thrive, and for that I am grateful.” (Cheung-Solow Final)

“The Barn Theater has always had a soft spot in my heart. My first ever show on the UC Santa Cruz campus was in the barn and that also served as a place where I met some of my best friends that I still have today. The Barn was also the first place I had full reins on a show that I devised from the ground up. I have always believed that the openness and DIY aesthetic that surrounds the Barn is a place that can have real impact and lend itself to some incredible theatrical experiences. With all of that said, this Winter Quarter was one of the hardest quarters I have spent inside the Barn. However, I do believe that the projects I worked on all managed to accomplish what they set out to do. I am proud to have been a part of such a wide and diverse range of shows. This quarter really was packed with everything I am interested in as an artist condensed into one short ten week quarter.” (Cordova Final)

“Overall Barnstorm was a community I would have loved being a part of much earlier on in my undergrad career, but unfortunately, I did not switch my major to Theatre till I was a senior transfer student. I had some of my friends telling to me about their positive experience in Barnstorm and encouraging me to audition, but my heavy course load prevented me from doing that. It's a great environment to grow, experiment, and practice. I would recommend all Theatre students to take advantage of the space. To work in their field and explore others within Theatre in a space that doesn't penalize mistakes too heavily. I think that's the best environment to become a more well rounded performer.” (Escamilla Final)

“As a student, being a part of Barnstorm makes me so grateful for the people that I am with. Even when things were extremely rough, I knew that when I went to rehearsal I was going into a place of love and community.” (Farrell Final)

“Overall, I believe that Barnstorm is a beneficial program for theater students. It is common for people in the theater community to get locked into whatever it is that they feel comfortable with in their field. Barnstorm lets people break out of that shell and consider other fields more through learning about tech and other sorts of performances and productions. This is essential to a well-rounded person of the theater.” (Lambert Final)

“As an actor I have been able to grow and develop my skills every time I am involved in Barnstorm, and I really do appreciate the work that I do while involved in it. The Barn is a sandbox, with the full potential for students to use it to develop themselves.” (Seifert Final)

“...I was given the opportunity to contribute to more productions and expand my perspective and knowledge about theater. I hope to continue exploring what else I can learn about theater outside of my experience in writing and acting and continue developing my skills and creativity as an artist in the future.” (Sherman Final)

“The workshops which I took part in over the course of this quarter were a particular highlight and were something which I felt helped to broaden the scope of my overall knowledge in variety of areas of theatre and drama, these workshops included classes in sound operation, auditioning and dramaturgy. In this manner I felt that by participating in a variety of workshops I came closer to achieving my goal of gaining more practical theatrical experience over the course of the quarter.” (McGowan Final)

“To me that Barn equals experimentation and the fact that we were given the platform to do that is enough to have an impact on the community. With the work of Daniel Fisher and the three new plays being read aloud and Amanda Ceballos’ new play I think this barn season set a wonderful precedent for encouraging new works to be done at the barn. I learned that I loved being a part of a community that makes new work, which is something I hope to carry with me when I leave this school.” (Zamora Final)

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