## Chris McRae · Aubrey Huber

## Creating Performances for Teaching and Learning

A Practice Session for Pedagogy



## ACKNOWLEDGEMENTS

After a collaborative performance presentation at a national conference our friend, mentor, and colleague, Amy Kilgard, met us in the back of the room and kindly complimented our performance. She told us that she especially appreciated the way we often worked and presented together. She went on to explain that what she appreciated most about this kind of collaborative presentation (in addition to the content of our work) was the way we put on display the fact that all of our work (as scholars) is always already some kind of collaboration. This comment reflects an important ethic that informs this project: First, our work as researchers, teachers, and artists is only ever possible because of others. And second, our work here is a collaboration in the broadest possible sense. Acknowledging, even if only partially, the others who make this book possible is an opportunity both to express our gratitude for these people, and to articulate and name some of the people and relationships who we are lucky to count as collaborators.

We would therefore like to acknowledge and thank our teachers who exemplify for us what it means to commit to, theorize, and practice liberatory pedagogy. First, we both thank our teacher, friend, and mentor, Stacy Holman Jones. We are grateful to Stacy for her continued enthusiasm for and dedication to performance scholarship, and her everlasting encouragement of our work. Stacy is not only our teacher and mentor, she demonstrates for us what it means to be a scholar-practitioner who is not only committed to her work, but to others. We thank Stacy for

introducing us to the thoughtful reader, and generous scholar, Anne Harris. We appreciate Anne's support of this project, and we are grateful to her for opening up space for us in the Creativity, Education, and the Arts series.

We thank Karen Mitchell who introduced Aubrey to Performance Studies through her activist forum theater troupe, SAVE (Students Against a Violent Environment), and Elizabeth Bell, Marcyrose Chvasta, and Michael LeVan who enacted teacher-performer-activists for Chris during his time as a student at the University of South Florida. Similarly, we are grateful for the faculty at Southern Illinois University (SIU), who introduced us to critical performance pedagogy and helped us develop our identities as teacher-scholars. Specifically, we thank our dissertation advisors, Nathan Stucky and Ron Pelias, for offering us thoughtful, gracious examples of scholarly collaboration and mentorship throughout our degree programs and beyond. We are thankful for the careful interpretative, critical, and performance pedagogies modeled for us by Nilanjana Bardhan, Ross Singer, Suzanne Daughton, Lenore Langsdorf, Satoshi Toyosaki, Craig Gingrinch-Philbrook, Jonny Gray, and Sandy Pensoneau-Conway. We are also grateful to our friend and mentor Kathy Hytten, whose commitment to critical and social justice pedagogies are invaluable to us in our writing, teaching, and scholarly collaboration.

Our understanding and application of critical performance pedagogy would not be possible without Elyse Pineau. We were lucky to find her scholarship, and even more fortunate to experience her direction on stage and in the classroom. We also greatly appreciate the impact of our late teacher, mentor, and friend, John T. Warren, for cultivating our interest in critical and performance pedagogies, for the various introductions to scholars and practitioners that continue to influence our work, and most of all, for teaching us how to take seriously our classrooms as essential sites of research. His pedagogy and scholarship continues to serve as a springboard for our individual and collaborative work.

By extension of what we learn from our teachers, we want to acknowledge the scholars and friends who continue to shape our teaching and scholarship. Thank you Amy Kilgard, Keith Nainby, Deanna Fassett, Deanna Shoemaker, Abe Kahn, Jeanine Minge, Tony Adams, Jillian Tullis, Heather Hull, Mike Garvin, and Danielle Dick McGeough.

In acknowledging those who have taught us, we would be remiss if we did not also take time to thank the students who not only teach us how to be teachers, but who also are our collaborators. Without the

efforts of students, we would be unable to document and theorize pedagogical settings or fully develop our ideas for the "practice session." We would like to acknowledge the students who have taken classes with us, specifically our undergraduate performance classes, and our graduate classes. We would also like to thank the undergraduate and graduate students who engaged in our first collaborative performance workshop, "Speech Acts!" Particularly, we want to express our appreciation to Alyse Keller. We are grateful to Alyse for collaborating with us in performance workshops, working with us in classes, and for caring for our son so we could make time to work on this project together.

This book would not have been possible without the support and collaboration of our families. It is likely our parents were the first people who taught us about the value and necessity of collaboration in giving us the most precious gifts we could have received as first-born children: siblings. We greatly appreciate what we learned about collaboration from growing up and engaging with our siblings and their partners, Danny, Michelle, Mandy, Zach, Katy, and Chris. As we are now parents ourselves, we so value the collaborations of our parents. We want to also acknowledge our parents' continued commitment to collaborating with us as they have spent countless hours charming and caring for our son during this project. Laurie and Randy, Bob and Lyn, this project is made possible by your love and support. Thank you.

Lastly, we want to acknowledge the impact and importance of the collaborations that emerge from our interactions with our son Graham. He teaches us daily about the critical value of creativity, imagination, and play. We also look forward to the collaborations that are yet to come with the newest member of our family, Oliver.

## Contents

1	Introduction: Creating Performances for Teaching and Learning	1
2	Practice Space	15
3	Performance as Research	43
4	Music and Routine	71
5	Crafting Pictures and Reflexivity	97
6	Writing and Experimentation	127
7	Future Sessions	155
Index		183