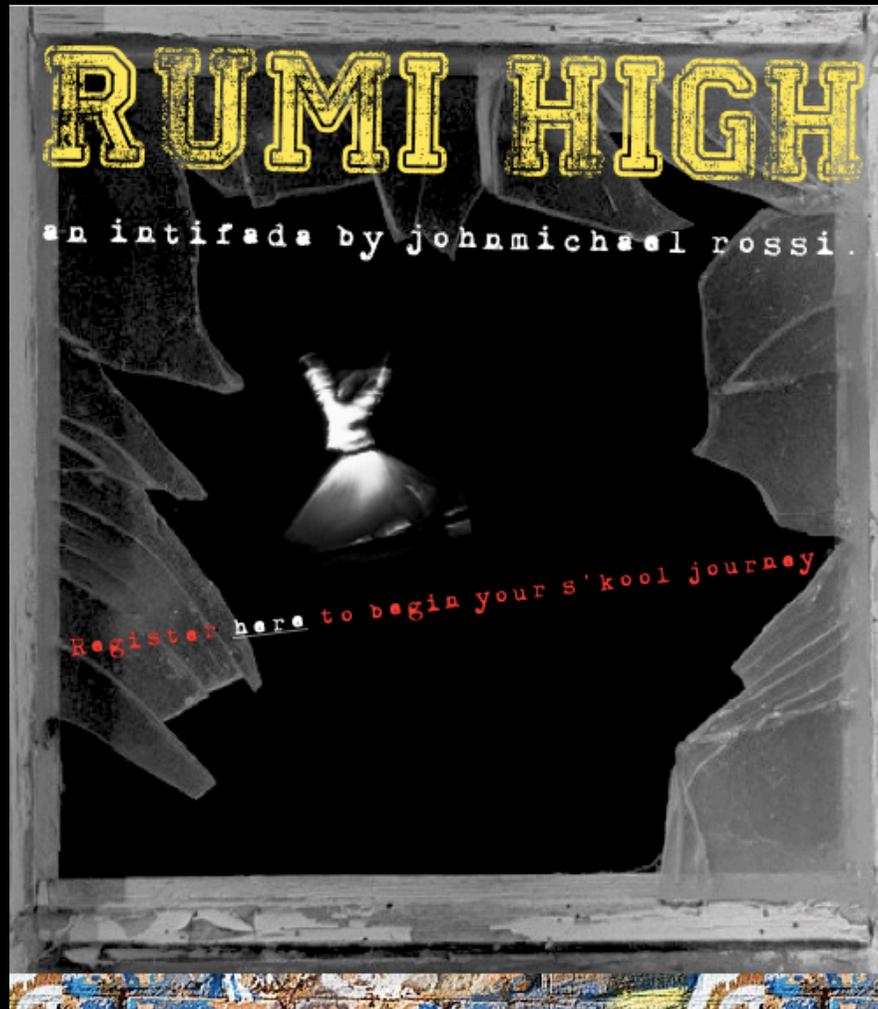
The background is a dark, atmospheric scene with purple and blue stage lighting. In the foreground, a laptop keyboard is visible, with the text "MacBook Pro" printed on the palm rest. A media player interface is overlaid on the keyboard, showing a progress bar and various control buttons.

Harm's Way Revisited:
Reflections in Digital Spaces
At The Crossroads of
Theatre-Making and
Pedagogical Practices



Collabowrighting
the
Hyper(play)text:
A Postdramatic
Digital Poetics
by johnmichael Rossi

www.RumiHigh.org

(play)writing → (play)wrighting

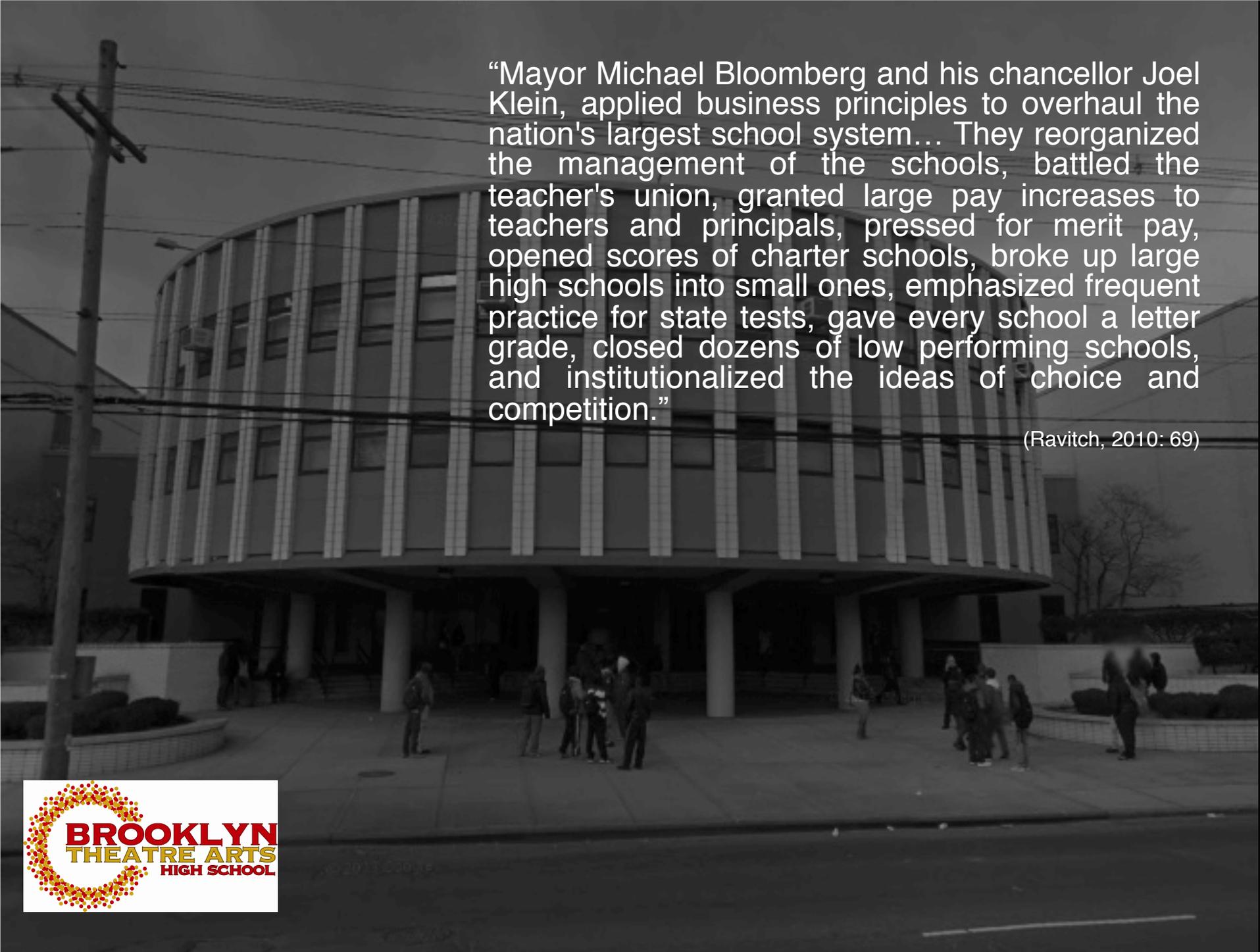
“[T]he word 'playwright' in its etymology denotes a craftsman, rather than a writer.”

(Radosavljevic 105)

hyper(play)text

Digital Spaces

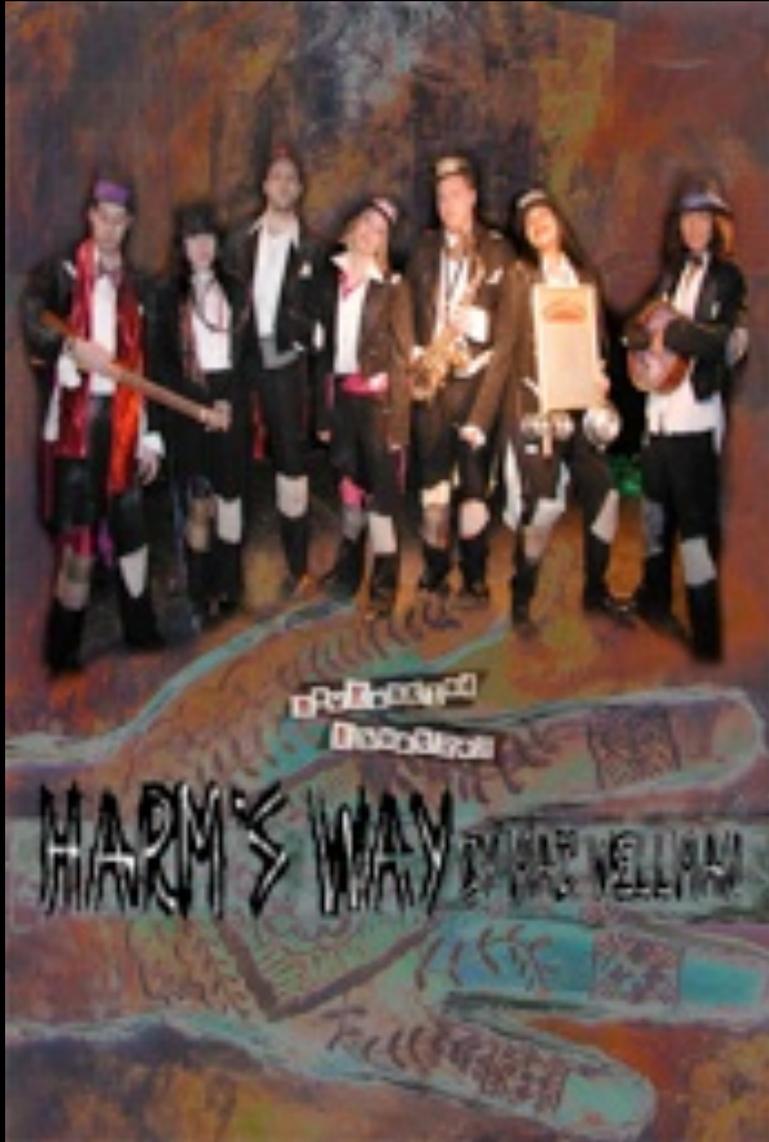
sight + site



“Mayor Michael Bloomberg and his chancellor Joel Klein, applied business principles to overhaul the nation's largest school system... They reorganized the management of the schools, battled the teacher's union, granted large pay increases to teachers and principals, pressed for merit pay, opened scores of charter schools, broke up large high schools into small ones, emphasized frequent practice for state tests, gave every school a letter grade, closed dozens of low performing schools, and institutionalized the ideas of choice and competition.”

(Ravitch, 2010: 69)





The Archive

- Video from the revival production
- Photographs from both productions and a Summer 'Lab' Workshop Series
- Two Director's Production Notebooks (each including Prompt Script, research materials, rehearsal plans, notes and reports, schedules, ground plans, marketing materials, reviews, etc.)
- Journal entries spanning both processes

Production book photos



Book 1
1/31/97-7/10/98



Book 2
7/13/98-7/3/99



Book 3
8/11/99-2/4/00



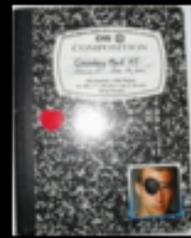
Book 4
2/6/00-5/17/00



Book 6
5/18/00-10/16/00



Book 6
10/23/00-3/21/01



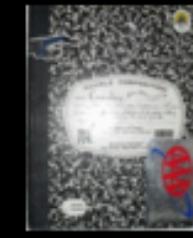
Book 7
3/23/01-6/14/01



Book 8
6/15/01-10/4/01



Book 9
10/8/01-5/12/02



Book 10
5/14/02-8/14/02



Book 11
9/16/02-2/7/03



Book 12
2/12/03-8/18/03



Book 13
8/18/03-9/18/03



Book 14
9/18/03-11/11/03



Book 15
11/11/03-
12/13/03



Book 16
12/14/04-2/12/04



Book 17
2/14/04-6/7/04



Book 18
6/8/04-10/6/04



Book 19
10/8/04-1/23/05



Book 20
1/24/05-7/16/05

By drawing or writing, we capture an event, an emotion, a thought. Looking at our own drawings or reading our own words aids us in remembering, making it possible for us to recall more, and do so more accurately. Used this way, external memory is an extension of our own human memory. External memory can also be used to facilitate the construction of shared common memory... acts of (re)construction.”

(Mayer-Schonberger, 2009:m 28-29)

De-Puzzling My Own Scribbles

Calendar

Day Week Month Year

February 2007

Today

Mon Tue Wed Thu Fri Sat Sun

February 1 2 3 4

8 9 10 11

15 16 17 18

22 23 24 25

March 1 2 3 4

8 9 10 11

Friday, February 23, 2007

all-day CHRIS FORD

10 PM (5 PM EST)
6p Mac Wellman

ABIGAIL

SCOTTY DUKES

Helen

LORIN

BRAD
CAMILLE
LAM

Cousin Peter
FRIGID PARTY

5p dinner w/Helen
Mos Def @ BAM

6p Mac Wellman

7 PM GMT

10 PM GMT

2 AM GMT

2 PM GMT

6 PM GMT

INTERNATIONAL MOTORCYCLE SHOWS TORONTO

Questions for Me

- Isle of Man - what is she? what is her part? context of song
- Muse - Luke in Palat or Woty of the poem. Bob Tennant?
- Where was you when writing this poem
- Where are you?
- Concert/Popstar?
- Sontouche hero? anti-hero
- Image for the Sontouche a contemporary parallel

INTERNATIONAL MOTORCYCLE SHOWS TORONTO

- Children - represent? a world where people can still dream? hope?
- Fingle - song? the/with/hold??
- despite historical world of characters - very real
- Colapine notes vs. ^{different order} Pury/Ally
- By Way - mostly at end of W. red some
- Sontouche / By Way relationship
-

INTERNATIONAL MOTORCYCLE SHOWS TORONTO

Lerner plex. com
9th St. of

- 
- Crowsfoot block
- Byzantine Folklore
- Prokhorov
- Construc II
- H.L. Menckel > history of Guy Woonja

INTERNATIONAL MOTORCYCLE SHOWS TORONTO

Pyration
divided a game itself
2 faced

- cut off nose
- high emotion in
Search of an idea
- angry confused
- → Franz Xaver Krotz
-

“Anger Emotion in Search of an Idea Angry Confused.”

Pathways Through the Archive

The Director's Note:

“I find our society to be in a dangerous place or situation. I am angry. Anger is a product of confusion. Anger is an emotion in search of an idea.”

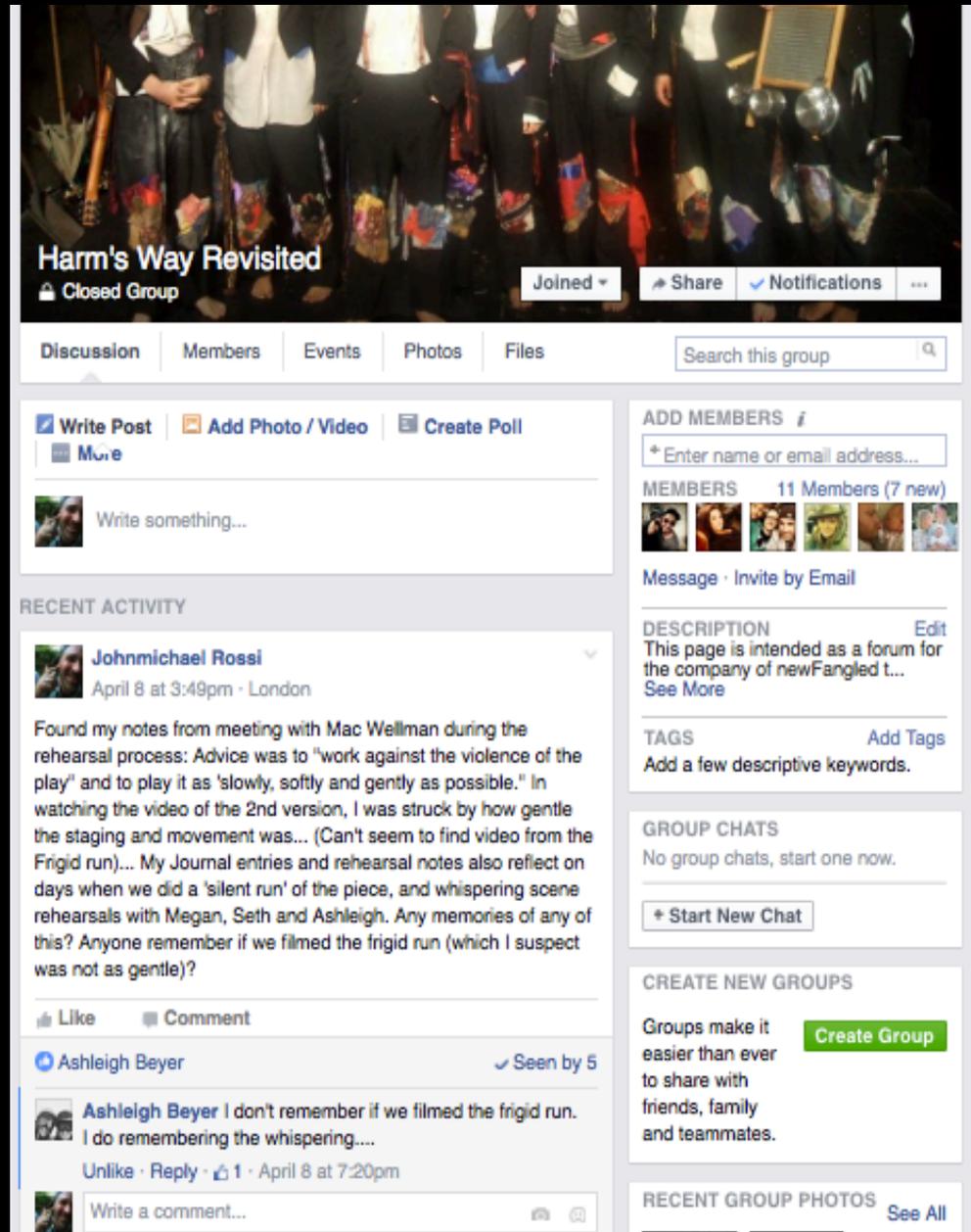
Choose A Play That...

- excites and interests you thematically, and in tone...
(you're pulled in)
- puzzles and challenges you...
(you're confused, but curious)
- connects to today's social and/or political landscape...
*(you've got a hunch that it has a larger meaning
that connects to the larger world)*
- you will be able to inspire and rally others creatives
around...
(you can't stop thinking and talking about it)
- you can imagine yourself in a room with for several
hours, days, weeks, and months at a time...
(you won't get sick of it)



Digital Dialogues

I remember feeling a bit perplexed at the seeming contradictions in Isle of Mercy. So I worked to find the "character." I wondered, how does she walk, talk, and feel? What discoveries could I make about her that would somehow connect these vastly different traits all within her?? Skip all that work outside of yourself. Instead, work inward. There is no "character" to be found or made sense of. She is all of us. We are all extreme walking contradictions. She is both the most delicate piece of your heart and the angriest pit of your soul. Play both. Live both. In perfect, messy harmony.



The image shows a screenshot of a Facebook group page titled "Harm's Way Revisited". The group is a "Closed Group" and the user is "Joined". The page features a cover photo of a theatrical production with people in costumes. Below the cover photo are navigation tabs for "Discussion", "Members", "Events", "Photos", and "Files", along with a search bar. The main content area includes a "Write Post" section with options for "Add Photo / Video" and "Create Poll". Below this is a "RECENT ACTIVITY" section with a post by Johnmichael Rossi from April 8 at 3:49pm in London. The post text reads: "Found my notes from meeting with Mac Wellman during the rehearsal process: Advice was to 'work against the violence of the play' and to play it as 'slowly, softly and gently as possible.' In watching the video of the 2nd version, I was struck by how gentle the staging and movement was... (Can't seem to find video from the Frigid run)... My Journal entries and rehearsal notes also reflect on days when we did a 'silent run' of the piece, and whispering scene rehearsals with Megan, Seth and Ashleigh. Any memories of any of this? Anyone remember if we filmed the frigid run (which I suspect was not as gentle)?" Below the post are "Like" and "Comment" buttons. A comment by Ashleigh Beyer is visible, stating "I don't remember if we filmed the frigid run. I do remembering the whispering...." with a timestamp of "April 8 at 7:20pm". The right sidebar contains sections for "ADD MEMBERS", "MEMBERS" (11 Members, 7 new), "DESCRIPTION" (This page is intended as a forum for the company of newFangled t...), "TAGS" (Add Tags), "GROUP CHATS" (No group chats, start one now.), "CREATE NEW GROUPS" (Groups make it easier than ever to share with friends, family and teammates. Create Group), and "RECENT GROUP PHOTOS" (See All).

Critical Reflective Practices as a deliberate 'slowdown,' in the name of rich art-making processes and meaningful teaching and learning experiences.

Expanding upon the notion of performance-as-writing, and bringing new art forms into my practice, the process of developing *Rumi High* as a hyper(play)text incrementally increased the work's collaborative potential. Interestingly, in the latter phase of production, when my laptop computer became the site for finalizing the details of the hyper(play)text; I was alone, collaborating with machine, rather than human being. In producing a *performance text*, the process usually builds towards a communal experience. In the future, I would prefer to work with a team of web designers, graphic designers and software programmers, to achieve the vision and intentions of the play. As director/playwright, despite a 'DIY ethos,' I am more interested in playwrighting as a curatorial practice that brings together various types of expertise in a collabowrighterly process, rather than developing my own technical facility in web design. While the hyper(play)text expanded my notion of the play, text and the act of playwrighting, I suspect that my playwrighting practice will return to notebook and pen to 'wright' my next play

(rossi, 2015: 234)

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INHERENT THEMES

- Anger (Rage & Violence)
- Confusion
- Impulsiveness
- Carrying 'Baggage'
- Transformation

- WEAPONS	- RUINATION	- HARM •	- SPECTACLE ••••
- GUNS ••	- EXPLOSIONS	- GRATEFUL	- FAÇADE
- VIOLENCE ••	- SHOW ••••	- DARKNESS •	- TRUST
- ANGER •••	- CHALLENGES	- POVERTY	- PRIDE
- ABUSE	- SEX	- MOTHERHOOD	- HIDING
- LANGUAGE •	- SCANDAL	- DISCIPLINE	- TRUTH
- PUNISHMENT	- HORROR	- UGLINESS	- ADVENTURE
- THREATS	- MYSTERY	- INSULT •	- SPIRIT
- RESPECT •••	- SALES	- THREAT	- THOUGHT
- POWER	- SCAMS	- PERCEPTION	- CIRCUS
- FIGHTING	- TRICKERY	- JUSTIFICATION	- EXPLOITATION
- HUMANITY	- THEFT	- FLESH	- MARVELS
- MERCY	- DECEIT	- BLOOD	- DEATH •
- SAFETY	- LIES	- IDENTITY ••	- CIVILITY
- FEAR	- CHEATING	- DESPERATION	- TASTE
- ESCAPE	- CONS •	- HELP	- BLAME
- CONTROL	- PROFIT	- PAST	- MEANING
- MONEY ••	- EXPLOITATION	- LOVE	- LOGIC
- TIME	- HURT	- DISGUISE	-
- WARNINGS	- WONDER	- LUCK	
- TROUBLE	- KILLING	- NIGHTMARE	