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# Roleplay

By

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Hailey Mozzachio, Lucy Sartor, James Weiss and  
Goat in the Road Productions.

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ISBN: 978-1-61959-270-4

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“*Roleplay* was developed with the support of Tulane University and was part of the Artist in Residency Series at the Hangar Theatre in Ithaca, N.Y.”

*Roleplay* premiered at Tulane University’s Lupin Theater on Sept. 5, 2019.

CAST:

Elle .....Miranda Kramer  
George..... CJ Briggs Jr.  
Hope..... Hailey Mozzachio  
Jim..... Robert Holmes à Court  
Kat..... Alexandra Elam  
Kayla.....Grace Graugnard  
Lachlan..... Aaron Avidon  
Megan ..... Lucy Sartor  
Nikki ..... Hannah Gordon  
Sam ..... Ross Brill  
Zoe ..... Nagelle LeBoyd

PRODUCTION:

Directors..... Darci Jens Fulcher, Chris Kaminstein  
Production Manager..... Shannon Flaherty  
Producer .....Jenny Mercein  
Set Design ..... Kevin Griffith  
Sound Design.....Dylan Hunter  
Costume Design..... Ellen Bull  
Light Design.....Joan Long  
Property Design ..... Owen Ever  
Stage Manager .....Kit Sternberger  
Assistant Stage Manager.....Michaela Brown  
Master Electrician ..... Jasmine Williams  
Sound Board Operator ..... Betsy Primes  
Student choreographers.....Nagelle LeBoyd, Tessa Rebold

## **The Genesis of *Roleplay***

In February 2018, Tulane University released the results of a large-scale climate survey revealing that 41% of female-identifying students and 19% of male-identifying students reported being sexually assaulted during their time on campus—a revelation met with a public outcry from students and members of the community. The epidemic of sexual violence on college campuses is by no means unique to Tulane. As is true across the country, sexual assault and rape culture at Tulane is largely not the problem of a few bad actors or serial predators that can be easily removed from campus. The problem goes to the very roots of attitudes about power, privilege, identity and the way that college students are programmed to believe that hard-partying is the way to “make the most of college.”

Motivated by the survey, filmmaker and ethnographer Katie Mathews was working on one response: Project IX, a class where students envisioned change on campus. In addition, Mathews was also collaborating with Darci Jens Fulcher (a professor in the theatre and dance department and a Goat in the Road ensemble member), capturing video footage of Fulcher’s Fundamentals of Acting class to document the way theatre inspires openness and empathy. Mathews and Fulcher started discussing a larger collaboration, something that would center the student voice and use the tools of theatre to explore the factors that enable sexual assault at Tulane and beyond. Professor Jenny Mercein (head of undergraduate performance at Tulane) also dreamt of such a project. Mathews, Fulcher and Mercein joined forces, bringing on theatre company Goat in the Road (Co-artistic Directors Chris Kaminstein and Shannon Flaherty, along with ensemble member and assistant director at New Orleans Center for the Gulf South, Denise Frazier) to

launch a project with Tulane students. The lead team invited a diverse group of undergraduate actor-creators to embark on an artistic experiment—spending a year using their experiences with love, sex, power and consent to craft an original theatre piece aimed at spurring dialogue, healing and culture change.

## Notes on Our Process

Here's how we made *Roleplay*:

Students developed characters and scene ideas.

Students improvised using these ideas, with the lead team providing prompts for both written and performed improvisations.

All improvisations were recorded and transcribed.

Everyone edited these transcriptions, wrote new material, and the lead producing team shaped the scenes into a script.

We read it, made edits, reread it, made more edits, etc.

## Centering the Student Voice

**(a note on italics and permission to substitute or add material)**

From the genesis of the project, the lead team of professional artists believed firmly in the importance of centering the student voice. What differentiates *Roleplay* from other plays addressing toxicity on college campuses is that it is transcribed directly from the improvisations of actual college students, offering a unique level of authenticity and specificity. As student Haley Soares wrote in her review for Tulane's campus newspaper, *The Tulane Hullabaloo*, "The production felt like an accurate portrayal of college life as opposed to the distance created when adults attempt to portray 'youth culture.'"

In order to maintain that level of verisimilitude, Tulane-specific references in the play are italicized and accompanied by a note

contextualizing the reference. We encourage you and your cast of student-actors to substitute references that are relevant to your own campus culture. We also give you our blessing to go a step further: We have included devising exercises as an appendix so that your cast can create new scenes and/or characters that accurately reflect the culture and issues needing attention on your campus and in your community. These exercises are pulled from the *Roleplay* process and are designed to center the student voice. We also give you permission to substitute any language that may feel dated, inaccurate or uncomfortable for your cast or community, as long as the substitutions are agreed on collectively by the student ensemble. If you add new material, you are welcome to add the following to your promotional materials: “Additional material created by:” and list all of the collaborators.

### **Thoughts on Casting**

We encourage you to cast a wide net when seeking actors for this play, soliciting performers from outside the traditional theatre circles. Please seek a cross section of voices that represent multiple perspectives, paying special mind to class, race, gender and sexual orientation. The characters of Kat and George must be Black.

### **Thoughts on Design and Staging**

While *Roleplay* offers exciting opportunities for inventive design, it can also be easily staged with minimal sets and props. We staged the play in the round, with areas representing four different dorm rooms and an outer perimeter indicating outdoor space, but you should feel free to experiment with other staging options. We strongly encourage the use of inventive movement sequences to represent the passage of time and enhance transitions.



## **Supporting Your Cast and Your Audience**

We learned a lot in the process of creating this play. One of the biggest lessons was the importance of providing support for both the actors and audience as they embark on this journey. Please consider providing your actors with counseling resources, both from campus services and off-campus providers. As you will note in the script, we had a counselor on hand at every performance in case an audience member was triggered and needed support. We hope you will prioritize this service as well.

## **Contact Us**

We would love to hear about your journey as you embark on producing *Roleplay* on your campus. Please feel free to share your process, thoughts and photos with us. In addition, if you have any questions on devising exercises, feel free to contact us:

Shannon Flaherty: [shannon@goatintheroadproductions.org](mailto:shannon@goatintheroadproductions.org)

Darci Jens Fulcher: [darcijensfulcher@gmail.com](mailto:darcijensfulcher@gmail.com)

Chris Kaminstein: [ckaminstein@gmail.com](mailto:ckaminstein@gmail.com)

Jenny Mercein: [jmercein@gmail.com](mailto:jmercein@gmail.com)

# Roleplay

## CHARACTERS

Kayla  
Elle  
Kat  
George  
Jim  
Lachlan  
Sam  
Megan  
Nikki  
Zoe  
Hope

**TIME:** The play is set in the present, spanning the seasons of a school year (fall, winter, spring and moving out).

**PLACE:** Your campus.

## Special Thanks

Special thanks to the following for their support of *Roleplay*: The Newcomb Institute at Tulane University, the Donna and Richard Esteves Fund at the Newcomb Institute, Barbara Haley and the Tulane Department of Theatre and Dance, Nancy and Matt Rebold, Meredith Smith and Tulane Campus Health's All-In Initiative, the Lurcy Fund and the Tulane University School of Liberal Arts, the Carol Lavin Bernick Faculty Grants Program, A Studio in the Woods, Dr. Julia Fleckman, Dr. Red Tremmel, Paavo Hanninen, Tess Rebold, Aneri Patel, Will Ferbos, Tania Tetlow, Dr. Sally J. Kenney and Laura Wolford, Michael Barakiva, the New Orleans Family Justice Center, STAR (Sexual Trauma Awareness and Response), and stage manager extraordinaire Kit Sternberger.

# Roleplay

## PROLOGUE

*(The stage is empty. Perhaps one rug is laid out on the floor. ELLE comes onstage and addresses the audience directly.)*

ELLE. Hey everyone, welcome to the show. Thanks for coming out. Consider this is your preshow announcement. My name is Elle, and I'll be your guide.

Turn off your cellphones.

Exits are here and here.

There are some stories about sexual assault in the show. We have an advocate here from \_\_\_\_\_, who is waving their hand. They will be right over there and can guide you out of the theatre if you need to talk with someone at any point.

The show runs about seventy-five minutes, and it's divided into three seasons: fall, winter and spring. You'll see one day in each season.

As we get set up for the fall—

*(People start moving furniture and props onstage.)*

ELLE (*cont'd*). We should get to know each other.

I'm a sophomore. I have a girlfriend, Kayla, who I've been with for about two months. She's hands down the most wonderful person I've ever dated.

Which maybe isn't saying much.

Actually it's *not* saying that much.

But Kayla really is great.

You'll see us in the first scene together in a minute.

And now I need to know you. So, a *very* personal question: What is your favorite snack? (*Asks a few of the people in the audience.*)

Unfortunately, none of those responses were correct. The correct answer is popcorn.

This show starts in the fall. Seven p.m. on a Thursday evening.

*(The lights pop on to ELLE and KAYLA's first scene.)*

## THE FALL

### Fall, 7 p.m.: Hanging Out

#### Popcorn

*(The stage is mainly bare, except for one or two pieces of furniture that help us know it's ELLE's room. ELLE is tossing popcorn into KAYLA's mouth.)*

KAYLA. You've gotta throw it higher. Like with more of an arch.

ELLE. OK, OK.

*(Tosses another few until ELLE finally just takes one and puts it into KAYLA's mouth.)*

KAYLA. Wow, such amazing talent.

ELLE *(fake bragging)*. I know, I know.

KAYLA. Just quit college and make this your career.

ELLE. I've been considering it.

KAYLA. Your parents would be so proud.

ELLE. I gotta fart.

KAYLA. Do it. Actually don't, we're eating.

*(ELLE checks her phone quickly.)*

KAYLA *(cont'd)*. Did you do it?

ELLE. No.

KAYLA. OK.

ELLE. I'm gonna do it.

KAYLA. Please don't.

*(Both laughing.)*

ELLE. I think I lost it.

KAYLA. Thank God.

*(ELLE is looking at her phone.)*

KAYLA *(cont'd)*. I love these baby curls you have.

*(KAYLA brushes away ELLE's hair. ELLE is still checking her phone. KAYLA tries to startle her.)*

KAYLA *(cont'd)*. ELLE!

ELLE *(startled)*. What?

KAYLA *(referring to the phone checking)*. What's going on?

ELLE. I just. Um. Sorry. I'm sorry. I'm getting weird texts.

KAYLA. What happened?

ELLE. Something with Jo. She, uh, posted something weird on Instagram I guess. I haven't seen it.

KAYLA. Do you want to look at it?

ELLE. Not really.

KAYLA. Are you sure?

ELLE. Yeah, it's fine.

KAYLA. I think texting should be outlawed.

ELLE. YES!

KAYLA. I'm like, everything can be going great and then I get a bad text and it's like a bomb got dropped in my life. Like with my mom's texts.

ELLE. Riiight ... you should just block her.

KAYLA. Might as well.

*(ELLE checks her phone again.)*

KAYLA *(cont'd)*. Do you want to see what Jo wrote?

ELLE. No. *(Still looking at the phone.)* I do and I don't. *(Beat.)* Last time Jo did this shit, I got like messages from all my friends being like, "Are you OK?" and stuff.

KAYLA. What was she saying?

ELLE. Her thing was like, "My ex-girlfriend Elle has serious mental health problems, and I'm worried about her."

KAYLA. Oh my God.

ELLE. And I'm like, "I'm fine. You're the one who—" *(Puts phone down, half yells.)* Aahhh! I don't want to deal with this right now. Let's go back to not farting.

KAYLA. OK.

## Hair Talk

*(GEORGE and KAT move in some simple stuff for their room: a makeup table and a comfy chair for GEORGE.)*

KAT. My real question: I don't know what to do with my hair. This party's gonna be a mighty white space.

GEORGE *(half joking)*. Uh, um, you know what, honestly I would say just to wear it out, you know, just, just wear it.

KAT. Like an Afro?

GEORGE. Full Afro, or a wash and go.

KAT. Oh God.

GEORGE. Your wash and go looks fly.

KAT. That's easy for you to say because you're a guy.

GEORGE. That is true, that is absolutely true.

*(KAT makes a disgusted noise.)*

GEORGE *(cont'd)*. Yes?

KAT. What am I actually going to wear, G?

GEORGE. Kathryn, you just bought all that stuff. That jacket and those boots and all that other crap.

KAT. Yeah, but this isn't like a mixer.

GEORGE. OK, you have new stuff, just wear some of that.

KAT. I just, I don't want to stand out too much, but I also don't want to feel invisible. I don't want to blend in too much either. I don't know. What would you do?

GEORGE. I'd probably wear like a Zack and Cody wig. Part it to the side.

KAT. I'm serious.

GEORGE. I'm one hundred percent serious.

KAT. Oh, you should come with me!

GEORGE. Which party is this?

KAT. Oh my God, come on! I've been talking about it for a week, *the Tau Omega formal*.

*(NOTE: We chose to use fictional fraternity names throughout the script rather than reference an actual frat on campus. If your campus does not have Greek life, we encourage you to brainstorm a different known campus party venue.)*



*The decision to use a real place or a fictionalized location should be decided collaboratively by your cast.)*

GEORGE. Oh, the TO formal. I'm excited, so excited. Super-duper excited.

KAT. Come on, we never go out together.

GEORGE. I'm going to dinner with Zoe.

KAT. Therapist George.

GEORGE. Kat Kardashian.

KAT. Come on it's not like I'm turning into Barbie. I've—I'm just nervous about how I should wear my hair. Can you be at least a little helpful here?

GEORGE. I say Afro.

KAT. Oh my God! (*Playfully throws something at him.*)

GEORGE. What?!

KAT. The last time I went out to party—a dancing party—and I was like, “Oh yeah, definitely going for an Afro”—but some of these girls were coming up to me saying, “Your hair is just so different. I just wanna run my fingers through it.” Even though like, how would you feel if I came up to you and was like, “Can I just touch your face?”

GEORGE. This sounds like it's going to be a great party.

KAT (*playful. Throws something else at him*). Shut up!

GEORGE (*referring to whatever was thrown*). I'm keeping this.

## Video Games

*(LACHLAN, JIM and SAM are playing a video game and smoking weed. JIM is yelling at the screen about a bad play.)*

JIM. Boner!

LACHLAN. That was terrible.

SAM. I told you that I'm terrible at video games.

JIM. Boner!

SAM. What does that even mean?

JIM. Goal boner? It's when you get a boner because you achieved a soccer goal on *FIFA '18*.

SAM. This game is fucking addictive.

LACHLAN. I played soccer in high school, but I was always getting high and missing practice.

SAM. I didn't smoke weed until I came to college. (*About the game.*) Damn it!

LACHLAN. I started smoking in like eighth grade.

SAM. Well you have an older brother.

LACHLAN (*in a funny voice*). Teeeerrrrry? Terry was high like every day.

JIM. I started smoking in like tenth grade. I was so high during my junior year that my college advisor had to be like, stop.

LACHLAN. What was—was she like—?

JIM. It was a he. Mr. Breyers.

SAM. Mr. Breyers ... (*About the game.*) Damn it.

JIM (*about SAM's missed attempt with the game*). Flaccid cock.

LACHLAN. Did he like call you into the office?

JIM. He was—absolutely—Mr. Breyers was no joke. He literally sat me down in the office, and I was like, across the desk from him, and he was like, "Jim, stop smoking so much goddamn grass."

(*LACHLAN is laughing.*)

LACHLAN. No way.

JIM. One hundred percent. Exactly—he was like, "Stop smoking so much goddamn grass." (*About the game.*) Boner!

SAM. Damn it, I'm really bad at this. I keep trying to play it like real soccer.

JIM. You play soccer?

LACHLAN. Sam is like a real soccer player.

SAM. Not really.

LACHLAN. Yeah you are, you played on like a traveling league and everything.

SAM. For two years.

LACHLAN. Stop being modest, man. No one likes modest people. Not even modest people like modest people. Sam was on a fucking traveling league and they traveled to fucking Romania for like a sixteen-and-under tournament.

JIM. Are you serious?

LACHLAN. He's like an actual athlete.

SAM. That's why I wasn't—

JIM. To Romania—?

SAM. Like smoking weed or whatever.

JIM. Boner!

SAM. I have to say, I think it's fucking terrible when you say that.

LACHLAN. Goal boner?

SAM. I just, like cringe.

JIM. Why? It's a natural part of the human function.

SAM. I'm just like, it's like—I can't—just yelling it out like that is like such—it's like cringeworthy.

LACHLAN. Eh, whatever. It's like—

SAM. I think it's something about yelling it like that.

LACHLAN. I hear you, I hear you. (*Beat.*) I have to say that I think I would be really fucking good at giving a handy.

JIM. Because you jerk off all the time?

LACHLAN. Yes! Exactly yes. Because I'm like very good at handling a cock.

JIM. Boner.

LACHLAN. Boner.

SAM. I *am* good at giving a handy.

*(What?)*

LACHLAN. You've given a hand job before?

SAM. Multiple times.

LACHLAN. No you haven't.

SAM. I have indeed. I'm bi.

LACHLAN. No you're not.

SAM. I am.

*(Long pause.)*

JIM. So you've had—like have you had a *boyfriend* before or have you just like experimented or—

SAM. I've had a boyfriend—

LACHLAN. You are blowing my mind right now. How did I not know this!?

JIM. Is it easier to get a guy off?

SAM. I mean sort of, it's definitely like equipment I'm more familiar with.

JIM. That's fucking crazy, thinking about that, like switching between a girlfriend and boyfriend—just like, in terms of how different it must be to actually like—

SAM. Well, being in a relationship is ALWAYS a shit show.

*(When the time changes, everyone takes a moment to get set in the new space, then start again. The shift in time is expressed via movement.)*

## Fall, 9 p.m.: Pregaming

### Girls Pregame, Part 1

*(NIKKI, MEGAN and KAT are drinking and getting ready to go out.)*

NIKKI. Did I tell you guys about what happened? On Wednesday night, whatever, OK, I leave with this guy. You know when you wake up in the morning, and you kind of forget where you are. Has that ever happened to you?

MEGAN. Hell yeah.

NIKKI. Like it just takes a second to register where you are. Whatever. I realize that I'm in the fucking *Phi Sig house*, OK and I have to walk back to class in that same outfit, this is fucking messy, you know what I did ... I Ubered back to campus. / It's like 100 feet.

*(NOTE: Substitute frat reference above as needed.)*

KAT. How much did it cost?

NIKKI. I don't know like seven or eight bucks.

MEGAN. That's absurd. You are an absurd human being.

NIKKI. But what was I gonna do, like walk through campus?

You know when there's like tour groups walking through you're like radiating—

MEGAN. Debauchery?

KAT. Dick?

NIKKI. You're like, "I smell like ... balls." I clearly smell like his ball sack.

*(A ton of laughter.)*

NIKKI *(cont'd)*. Like all these little seniors in high school, like they know nothing, and you're walking there like,

defeated. And they're like, (*Funny voice.*) "That's what it's like to be at college." / It's adorable.

MEGAN. And the worst is the moms. The moms that'll judge you. 'Cause they know.

NIKKI. Oh they know! It's like, "Send your daughter here, and she'll end up like me." (*Thumbs up.*)

KAT. It's like when you see those signs on frat houses, "Freshman girl drop off."

NIKKI. Like that, ya ya YA!

KAT. Like whaaaat the fuck? Dude. (*Beat.*) I haven't had sex in like a year.

NIKKI. Really?

KAT. Yeah. I mean, but I take care of myself.

NIKKI. Well, we're all masturbating.

MEGAN. I figured out that I'm like super right sided. Like I'm more sensitive on the right.

NIKKI. Hm. For me I just like a lot of contrast, like a lot of pressure and then going suuper light.

KAT. Oh my God, like edging?

NIKKI. Yeah, I love getting myself to the brink of an orgasm and then just ... pulling the fuck back.

MEGAN. Oh, so remember when I told y'all about that guy in *Beta* that I matched with on Bumble? Tyler? I slept at his place last night.

(*NOTE: Substitute frat referrence above as needed.*)

NIKKI. You didn't. Did you fuck?

MEGAN. No.

NIKKI. Bummer.

MEGAN. No, it was sort of great.

KAT (*encouraging her to go on*). Yes, please ...

MEGAN. It was really good.

NIKKI. But no fucking?

MEGAN. No, but like everything but. He like went down on me for like twenty minutes I swear to God—

KAT. Ew.

MEGAN. You don't want me to describe my cunniling-bliss?

KAT (*groans*). I don't like—I mean not for you, but for me—sorry—I always feel like it's super weird to have a guy I don't know that well go down on me.

NIKKI. I like it.

KAT. It's not that I don't like it, / I just—

MEGAN. Does that make you ... cunnil-anxious?

NIKKI. Oh my God, make it stop.

MEGAN. Sorry, sorry. I know what you mean, but like, he was really good. He was not like ... (*Shocking finger gesture indicating a lack of sensitivity to female genitalia.*)

NIKKI. That's the worst.

KAT. That's the fucking worst. It's like honey slow down. Just, just, just, stop.

*(They laugh.)*

NIKKI. Aaaaahhhh! That's so fucking true.

KAT. I'm like, look at me I'm a real human person.

MEGAN. He knew exactly what he was doing. He was clearly very experienced with his tongue ... like a cunnilin-guistics major??

KAT. Oh man, you weren't even close on that one.

MEGAN. You know I like foreplay wordplay. This friendship BLOWS and you guys SUCK.

## Appendix

### INTRODUCTION

*Roleplay* was created to empower a group of Tulane students to use theatre to speak to their campus community about difficult topics. The resulting play is based in the place and time of its creation, and a lot of its power derived from this specificity of the language, mannerisms and campus rituals and codes.

The exercises provided in this Appendix are meant to be jumping-off points. They offer ways for students to create their own material, and engage in the important discussions about *their* campus culture. In order for this to happen, it's essential that the rehearsal space is a brave space where participants feel free to take some risks, ask questions and advocate for their access needs and boundaries. Here are some ways for the group to work on creating that trusting environment together.

*\*Many of the exercises have been inspired by teachings from Dell'Arte International School of Physical Theatre, Viewpoints work of Anne Bogart, Tina Landau and Mary Overlie, Liz Lerman, Joe Krienke, Lecoq-based training and the Alexander Technique.*

**1. Group agreements.** Spend some time on the first day talking about conditions that the entire group agrees on before moving forward. Feel free to offer a few examples as a starting place, but make sure there is an activity that allows participants time and space to develop their own ideas about what they want in the rehearsal room. A list of group agreements should act as a living document that can be edited, added to, or adjusted at any time. Some possible examples include:

- a. *Step up/Step Back.* If you're the kind of person who speaks a lot, take a back seat and let other folks have a voice. If you're the kind of person who hangs back, maybe take a risk and jump in earlier than you normally would.



- b. *Take what's learned, leave what's shared.* There may be personal stories that people share in the room. Don't repeat those stories to anyone else outside this room but feel free to take and share the lesson you *learned* from those stories.
- c. *Start on time/End on time.* Respect everyone's time by starting and ending on time.
- d. *Speak from the "I".* You can only report your own feelings, not anyone else's. Try not to generalize by saying "We all felt" or by pointing fingers.
- e. *Access needs.* An access need can be anything any person needs in order to fully learn and participate. No one needs to prove what they need. Access needs can change throughout the day or rehearsal process. This is not solely the director's responsibility; it is a community effort. How, as a community, can we work together to make sure everyone's access needs are met?
- f. *Consent/Dissent.* Students can always consent or dissent to any part of any activity—reliving traumatic moments can be triggering. If someone feels uncomfortable, they can simply step out of the activity and watch or leave the room.
- g. *Body positivity.* When we speak of the body, we speak about the body in professional anatomical terms. There is no space for people to shame or sexualize their body or other bodies in the room.

**2. Mentorship.** We found it helpful to have at least two facilitators in the room at a time. This allowed someone to lead and someone to be the "assistant" in demonstrating activities. If you can run this process with two experienced professional theatre artists, it is a huge benefit to the process.

- 3. Opening/Closing rituals.** Many directors have opening and closing rituals for the rehearsal room, and we found it especially helpful in this process due to the sensitive nature of the material. Opening rituals can include physical warmups, emotional “check-ins” or something else the group decides. Closing rituals might involve a pantomimed “cleanse” (in which participants physically and metaphorically step out of the world of the play and back into their own world), a “check-out” or some other ritual the group decides.
- 4. Support resources.** It’s essential to have support resources available to students during this process. Ideally this is more than just a number to call for the campus health services. Even if the main support resource *is* the campus health service, it’s ideal for students to get a visit from that department in person—someone who can describe services in detail. For *Roleplay*, we offered a number of in-person visits from support resources based on- and off-campus. We felt strongly that it helped the students know we were concerned about their mental health and well-being.
- 5. Capturing material.** It’s important to have a method for capturing the large amount of material created during these exercises. For *Roleplay*, we worked with Goat in the Road’s stage manager, Kit Sternberger. She would collect the written scenes (that’s why it’s best to have participants write their 10-line scene longhand), take video and organize it in a shared digital folder, and keep track of any audio. If you don’t have a dedicated person for this, then think about a system you can employ so that nothing falls through the cracks.

Please feel free to reach out to us if you have further questions. We hope that these activities are helpful as you make performance that can speak to *your* community.

## LESSONS

### Lesson Name: Campus Vernacular

Intro to Lesson: As an ensemble, read through the scene “Closing, Part 1” on pages 23-25.

*\*If you feel the vernacular in the play is out of date or does not apply to your university or campus, this lesson can help guide you toward keeping the words as authentic as possible to the place and time of your production. In addition, it can help facilitate an important discussion around how language can inform “hookup culture” in our society.*

#### Motivating Activity:

1. As a group, define dehumanization versus objectification.

**Dehumanization:** To deprive (someone or something) of human qualities, personality, or dignity.

**Objectification:** A special form of dehumanization. Objectification theory states that people are objectified when they are perceived as objects for personal use.

2. Identify language within the scene below that might feel like a form of dehumanization or objectification to another character.

#### Main Activity:

1. Get into groups of 2-3 people and brainstorm words/phrases that are heard today on campus that feel like a form of dehumanization or objectification. Examples:

I’m going to get my dick wet.

I’m going to get laid.

I’m going to tap that ass.

I’m going to get some (pussy/bussy) tonight.

Then, as a group, write a 10-line scene between two characters in which we might overhear some of these words or phrases today.

2. In those same groups, brainstorm phrases about sex that you hear today that are humanizing. What positive words or phrases do you hear?

Then, as a group, write a 10-line scene between two characters where we might overhear some of these words or phrases today.

### Discuss and Reflect:

Unpack the dehumanization or objectification within these words or phrases:

1. How do competitive sports, power structures and feelings of conquering play into these words or phrases?
2. Whose perspective does the phrase elevate?
3. Whose pleasure is the primary focus?
4. Whose pleasure is invisible?
5. Does this language have larger cultural implications?
6. What influence do these words have on young adults as they begin to explore their sexuality?
7. How does this language exclude the experiences of others?
8. How does this language replicate itself in queer relationships?

## Author Biographies

**Aaron B. Avidon** is a performer, journalist and playwright from Boca Raton, Fla. Avidon spent much of his childhood honing his skills as an actor before pursuing his passions at his local high school, acting in musicals and plays. He attended Tulane University, obtaining a bachelor's degree in communications. While at Tulane, Avidon also pursued a love for radio, growing to be the general manager at WTUL New Orleans, Tulane's nonprofit student-run radio station. After graduating from Tulane in 2021, Avidon moved to New York City, where he's working for the streaming entertainment company LiveXLive. Being a part of *Roleplay* taught Avidon about the power of identity and how important it is to understand your own perspective as much as others'. Through his love of writing, theatre and improvisation, Avidon was able to mold his personal experiences into *Roleplay*, a work that feels as honest as it does reflective.

**Carl Briggs Jr.** graduated from Tulane University in 2020 with a bachelor's degree in management with an entrepreneurship specialization. At Tulane, he was the president of Chi Alpha Christian Fellowship, a senator in the undergraduate student government and a founding member of POCappella, Tulane's first and only multicultural and multiethnic acapella group. He is now starting his family's businesses, developing media platforms, rehearsing for a traveling one-act play, writing on and acting in a web series and singing with a coverband. He hopes to one day become an EGOT.

**Ross Brill** graduated from Tulane University in 2021 earning a bachelor's degree in theatre performance and a minor in management. As a Jewish man from Atlanta, Brill chose to come to New Orleans after a community service trip to the Lower Ninth Ward, where he had his first experience in a church, seeing the

joy of song and dance through prayer and worship. He did not know then that this foundational experience would lead him to finding acting at Tulane. Although not an original member of the *Roleplay* team, Brill brought his own experiences as a bisexual man on Tulane's campus to complete the character initially written by his colleagues. Alongside other Tulane creatives, many of whom worked on *Roleplay*, Brill starred in a feature-length film titled *Milkman*, released in 2022. Staying in New Orleans, Brill is seeking to establish himself as a performer and would like to focus on works such as *Roleplay*—projects that strive to start a conversation and hold those accountable for their actions. He still has his original *Roleplay* script, complete with edits, footnotes, blocking and the like. He will cherish it forever.

**Alexandra J. Elam** is an award-winning actress, performer, playwright and activist from Stamford, Conn. She is a graduate of Greenwich Academy, where she first discovered her passion for the arts as a competitive figure skater. While still in high school, she published her first article for *The New Orleans Tribune* that reckoned with the role of Confederate monuments in the Deep South. In May of 2020, Elam earned her bachelor's degree in English and digital media production cum laude from Tulane University. During her undergraduate years, she was heavily involved on campus as a member of the Nu Mu Citywide Chapter of Delta Sigma Theta Sorority, Inc., Phi Sigma Pi National Honor Fraternity and the Black Student Union. It was here that she made her stage debut in *Roleplay*, a theatrical piece and documentary (directed by Katie Mathews) that deals with campus sexual assault, racism, mental health and homophobia. Elam has written and directed her own student films and scripts and is currently working on BET's upcoming series *Sacrifice*. She is based in New Orleans and hopes to become a leading voice in entertainment as a TV writer and a showrunner.

**Shannon Flaherty** is a performer, theatre producer, arts administrator and educator based in New Orleans. She is a co-artistic director of Goat in the Road Productions (GRP) and is a producer, co-creator and performer for most new GRP stage work. Flaherty was featured in and helped create *The Uninvited* (2020), *The Stranger Disease* (2018), *Foreign to Myself* (2017) and *Numb* (2014), among others. In 2018, she directed GRP's *The Distance of Sound* as part of FORGE Festival 2018. As a producer, she has helmed *KindHumanKind* (2019), *Roleplay* (2019), *The Cradle Will Rock* (Cripple Creek Theatre Company, 2015), and from 2011-2013 was the media coordinator for the New Orleans Fringe Festival. Flaherty was the project director of GRP's flagship educational program, Play/Write, from 2011-2019. Under her stewardship, the program grew nearly ten-fold in size, added a touring component and won the Monte Meacham Award from AATE. She is also a Play/Write teaching artist and has been involved in education for the past 10 years.

An interest in Cuban politics and African Diaspora culture within Latin America led **Denise Frazier** to New Orleans, where she received a master's degree and Ph.D. in Latin American studies at Tulane University. Frazier's graduate studies in Cuba and Brazil aligned with her interest in contemporary music, specifically hip-hop, and public performance. Frazier frequently plays violin with performance organizations and musicians around the city, including Les Cenelles and The Ramshackle Revival, and she is a company member of Goat in the Road Productions. Frazier is currently the assistant director for the New Orleans Center for the Gulf South at Tulane University.

**Darci Jens Fulcher** (she/her) is an actor, movement coach, intimacy choreographer and director. She co-directed and produced *Roleplay* while on the faculty at Tulane University and is an ongoing company member with Goat in the Road

Productions (GRP) in New Orleans. In 2020, she became a visiting assistant professor at the University of Kansas teaching acting, devising, movement and physical theatre. As a creator, Fulcher is interested in physical storytelling, exploring the subtle, hidden stories within the body. Her original theatre and films emphasize character movement within stylized worlds that feel absurd, surreal and mischievous. Before earning her M.F.A. in ensemble-based physical theatre from Dell'Arte International School of Physical Theatre in 2014, Darci spent 2007-2011 working for Epic Theatre Ensemble, where she taught, performed and produced theatre off-Broadway. She graduated with bachelor's degrees in both theatre and business management from Fairfield University in 2007. Fulcher's GRP credits include *Foreign to Myself*, *The Uninvited*, *Roleplay*, *Distance of Sound* and *Uncle Vanya Quarter Life Crisis*. For more information, visit: [DarciFulcher.com](http://DarciFulcher.com).

**Hannah Gordon** graduated from Tulane University in 2021, earning a bachelor's degree in communications and digital media production. Originally from Los Angeles, Gordon came to New Orleans seeking an enriching cultural, educational and social experience. With a passion for both media and advocacy, she became part of the original cast of *Roleplay*, creating the narrative arc around the mental toll and various behavioral manifestations that presents in a survivor of sexual assault. She wanted to demonstrate the nuance of hookup culture and show the perspectives of women who struggle with substances, depression, mental health, etc., and look deeper into the ramifications of the "party girl" trope. Fusing advocacy with creative outlets could be considered Gordon's M.O., since she has won multiple awards for her senior thesis film centered around how an individual's mental health was affected during her time in quarantine. She is actively pursuing



her dream to be a film and multimedia director and moved to London in October 2021 to engage in a master's program in directing. After working on feature film sets, commercials, student films, etc., Gordon will continue to act, write, film and perfect her craft as a director.

**Grace Graugnard** is an artist and creative from Gonzales, La. A Deaf, queer woman with strong Southern roots, Graugnard most enjoys projects that fuse academic exploration with identity, whether it be via movement, performance art or text. She especially enjoys history and political science as a means of influencing performance and hopes to continue exploring those intersections as an actor and creator. Her most notable projects include *Roleplay*, where she collaborated with classmates and colleagues as an editor, writer and actor, and *Canales Abiertos/ Open Channels*, an international, virtual theatre festival based out of New Orleans and Santiago de Cuba, where she served as a liaison for artists and producers from more than 20 countries. In December 2020, Graugnard graduated from Tulane University with a bachelor's degree in international relations and theatre. Her career aspirations include an M.F.A. in acting, publishing her original writing, collaborating with artists she admires and an ambassadorship with an international organization like UNICEF. Her goal is to foster conversation on inclusivity and equity at home and abroad.

Originally from Memphis, Tenn., **Annalise Harknett** graduated from Tulane University with a bachelor's degree in public health in May of 2021. While in school, she worked for the Office of Multicultural Affairs and the Office of Gender and Sexual Diversity, and she committed the majority of her free time to the Tulane Shockwave Dance Team. She spent her senior year on the team in a leadership position as one of two captains. Although theatre didn't play a huge part in

her college career, Harknett's involvement in the creation of *Roleplay* had an extremely strong impact on her. Harknett is now pursuing a master's degree in healthcare administration, and she hopes to commit to a career in eliminating barriers to healthcare and furthering the movement towards health equity in the United States.

**Noah Hazzard** graduated cum laude from Tulane University with dual degrees in theatre performance and marketing with a minor in management. He apprenticed at the Williamstown Theatre Festival, performing in sold-out cabaret shows with Amanda Seyfried, Jesse Tyler Ferguson and other festival members. Hazzard has interned at The Public Theater in New York City and The 5th Avenue Theatre in Seattle and has run a 501(c)(3) nonprofit theatre organization.

**Robert Holmes à Court** is an actor, musician and songwriter hailing from Australia and Berlin, Germany. He will graduate Tulane University with a bachelor's degree in theatre performance in 2022. He enjoys music that makes you want to break things, falafel, Shakespeare and building guitars. Previous acting credits include *In the Heights*, *A Midsummer Night's Dream*, *Twelfth Night* and *Heathers*. Holmes à Court is currently the frontman of his band, Audacity, with which he plays drums, guitar, bass and sings. One day, he'd like to be the owner of his own musical equipment store, sitting in the back building custom guitars.

**Christopher Kaminstein** is a writer, director, improviser, teaching artist and co-artistic director of the award-winning, New Orleans-based, Goat in the Road Productions (GRP). He is known for his innovative theatre directing, a commitment to ensemble-based creative process and using historical moments to analyze current social realities. Kaminstein's most recent

writing and co-directing credits for GRP include *The Uninvited* (2020), *Roleplay* (2019), *KindHumanKind* in concert (2019), *The Stranger Disease* (2018), *Foreign to Myself* (2017) and *Numb* (2014). He was named best director with co-director Kiyoko McCrae at the 2019 Gambit's Big Easy Entertainment Awards for his work on *Stranger*, which also won a leadership in history award from the American Association for State and Local History. Kaminstein is an experienced teaching artist and co-founder of the company's flagship educational program, Play/Write, which brings student plays to life with professional actors. Kaminstein lives in New Orleans.

**Hannah Kent** is a human being excelling in translation, poetry and performance. She is currently an M.F.A. candidate in literary translation, translating from ancient Greek, at the University of Iowa. She also works as an editor for *Ancient Exchanges*.

**Miranda Kramer** is an actor and mover from Lacombe, La. She recently graduated with a bachelor's degree in theatre performance from Tulane University. Kramer focuses on the physicality of theatre and the art of devising theatre. She is passionate about queer issues, as well as mental health awareness. Kramer plans to get her M.F.A. in physical theatre and work toward creating pieces that spread awareness on social justice issues and promote understanding. She continues to stand by her life motto after switching to theatre: Many things come together to make life possible, but art is what makes life worth living.

**Nagelle LeBoyd** is an actor, dancer and public health professional who graduated from Tulane University in 2019 and 2021. During her six years at Tulane, LeBoyd earned two bachelor's degrees in theatre performance and public health, as well as a master's degree in public health. While at Tulane, she was an active member of the official dance team, Shockwave,

as well as Phi Sigma Pi National Honor Fraternity. She is originally from and still residing in Gretna, La. At present, she is working as a qualitative consultant on public health projects throughout the greater New Orleans area and performing in her spare time. LeBoyd's future plans involve continuing to find ways to bridge the worlds of public health and performance to create positive change in the world.

**Katie Mathews** is an award-winning filmmaker, producer and researcher. She is currently directing the feature film documentary *Roleplay* about art's power to transform toxic culture, chosen for the 2019 Points North Fellowship and the 2021 Gotham Documentary Feature Lab Fellowship. Mathews recently produced *Mossville*, a feature documentary directed by Alex Glustrom about environmental racism, which was awarded at festivals around the world for storytelling and a commitment to human rights. She also directed and produced *Post Coastal*, an NEA and Smithsonian-funded documentary series about Louisiana coastal communities and climate change. She has worked on projects for National Geographic, Hulu, Live Nation and more, bringing powerful stories to global audiences. Her independent documentary work has screened around the world including at the Full Frame Documentary Film Festival, DOC NYC, Mountainfilm, on PBS and at the United Nations. Mathews is currently an M.F.A. candidate at Hunter College's integrated media arts program.

**Jenny Mercein** is an actor, teacher, director and writer currently living in New Orleans and working as an assistant professor at Tulane University. She is a proud producer of *Roleplay*, a play and documentary film project exploring student perspectives on love, sex, power and consent. Her short play *Auld Lang Syne* was recently published in Dramatic Publishing's anthology *Alone, Together*. Along with KJ Sanchez, Mercein is the co-creator

of the acclaimed docudrama *X's and O's*, about football and traumatic brain injury (Berkeley Repertory Theatre, Baltimore Center Stage). Her acting credits include *Your Honor*, *NCIS: New Orleans*, *30 Rock*, *Blue Bloods*, *Unforgettable*, *Law & Order* and extensive theatre credits spanning the country. Mercein received her bachelor's degree in theater studies and the history of art from Yale and her M.F.A. in acting from the University of Washington. For more information, visit: [www.jennymercein.com](http://www.jennymercein.com).

**Hailey Mozzachio** is a queer performance artist who is passionate about combining social justice, academia and theatre to create new performances. Mozzachio has a bachelor's degree in both theatre and digital media production as well as a minor in psychology from Tulane University and is in the process of obtaining a master's degree in theatre and performative practices from University College Cork in Ireland. Mozzachio has extensive experience performing in plays and musicals as well as devising original theatre work. They have also written, directed and cast shows and films and is passionate about LGBTQ activism. Mozzachio has worked on queer representation in academia as well as theatre and film and looks forward to continuing to make queer-authored work for and with other queer people.

**Lucy H. Sartor** is a performer, playwright and poet from Monroe, La. At age 11, alongside her mom and community theatre advocates, she founded Strauss Youth Academy for the Arts to bring nonprofit youth theatre to more than 10,000 children annually. Sartor earned her bachelor's degree in digital media production, English (creative writing concentration) and theatre performance from Tulane University (class of 2022) while writing, directing and performing in student theatre and

film pieces. Notably, alongside fellow Tulane theatre students, teachers and community members, she wrote and performed in *Roleplay*, which raised awareness for several toxic facets of Tulane's culture, including sexual assault, racism, homophobia and mental health. She contributed to the comedic element of the script, creating relatable dialogue for the college audience. Sartor was a subject in the Katie Mathews' documentary *Roleplay* about the creation and impact of the sold-out devised theatre piece. As comedy chair for Tulane University Campus Programming, Sartor hosted and interviewed comedians such as Ilana Glazer, Chloe Fineman, Bowen Yang and Jaboukie Young-White. Sartor recently performed with the Royal Academy of Dramatic Art in their Shakespeare Summer School. She hopes to continue to perform in her own comedy writing on the screen and stage.

**James Weiss** graduated from Tulane University in 2019 with a bachelor's degree in theatre and a minor in business. He is an actor, writer, gamer and political activist. Weiss pays attention to current events to write about, analyze and highlight underreported and underrepresented issues.