

# ASYLUM

OCT 15 -  
NOV 1,  
2015

224 POLK STREET,  
RALEIGH, NC 27604



PRESENTED BY  
BURNING COAL THEATRE COMPANY  
AND ONLY CHILD AERIAL THEATRE  
CONCEPT AND STORY BY  
KENDALL RILEIGH AND NICKI MILLER  
DIRECTED BY NICKI MILLER  
ORIGINAL SONG BY SOPHIE B. HAWKINS



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Cover Photo by Andrew T. Foster.  
Study Guide content by Eric S. Kildow,  
Nicki Miller, & Kendall Rileigh.  
Layout by Eric S. Kildow

asylum: noun

1. a place of retreat and security:  
SANCTUARY, SHELTER, REFUGE

2. an institution for the care of the destitute or sick and especially the insane:  
MADHOUSE, BEDLAM, INSTITUTION

Welcome to ASYLUM, an aerial theatre piece exploring an abandoned mental institution and the lives of a group of people who once called it home. In this study guide you will find some resources to help contextualize the piece: a brief history of mental care, a look at the evolution of aerial and devised work, and some notes on our creative process. Enjoy the show!

Burning Coal Theatre Company, Raleigh NC  
Only Child Aerial Theatre, New York, NY



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# Back & Forth: A Brief History of Mental Healthcare

The history of mental health care is, at best, a spotty one until the nineteenth century. Some of the earliest references date from 872 CE, when Ahmad ibn Tulun founded a hospital in Cairo for the compassionate care of the insane. Tulun's institution was also notable as it utilized an early form of music therapy, where music was played and sung in order to soothe the inmates. In Europe, care of the insane was either handled by local monastic communities or, in Germany, local structures for housing the insane called Narrentuerme (fool's towers). Some form of organized care for the insane would not materialize until around 1285. Europe's oldest mental hospital was founded at the Priory of St. Mary of Bethlem in 1247, but after reverses on the part of the Bethlemite Brethren, the priory was converted into a hospital in 1330. This institution, which housed only 6 inmates in 1400, is where we get the word "bedlam."

Throughout the eighteenth century, madness was still considered to be a domestic problem, warranting little attention from the national government. Families were primarily entrusted to care for their insane relatives, and local parishes were compelled to provide "outdoor relief" in the form of financial assistance and the use of parish nurses should the family so need. Lunatics who were exceptionally violent or difficult could, at great expense, be confined to workhouses, houses of correction, or private charitable asylums. Indeed, the proliferation of private

asylums in England during the 1700's is largely a response to a lack of significant government response to the problem of insanity. Coupling this with the spread of the European Enlightenment, which inculcated the view that the insane were suffering from a disorder in need of compassionate treatment, numerous developments in the treatment of lunatics were made. However, large-scale care and institutionalization of the insane was a product of the 19th century.

Following a number of deaths in asylums in the 1790's, reformers began to push for improvements in the treatment of the insane. A new form of treatment, called "moral treatment" was pioneered by members of the Religious Society of Friends (Quakers). Moral treatment

focused on a family-style ethos and patient responsibility. Patients were given chores and rewarded for good behaviour or punished for bad. This attempted to recognize the moral autonomy of the patient and, coupled with the "Kirkbride plan" of open, light, and airy architecture, became the model for humane and moral treatment of the insane. Among other innovations was the complete removal of chains from the confinement scheme. Though this removal was in process for many years, moral treatment would mark the first time complete removal of forcible restraint was employed.

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"Bedlam" from William Hogarth's painting series A Rake's Progress (From the Yorck Project)



## Back & Forth cont.....

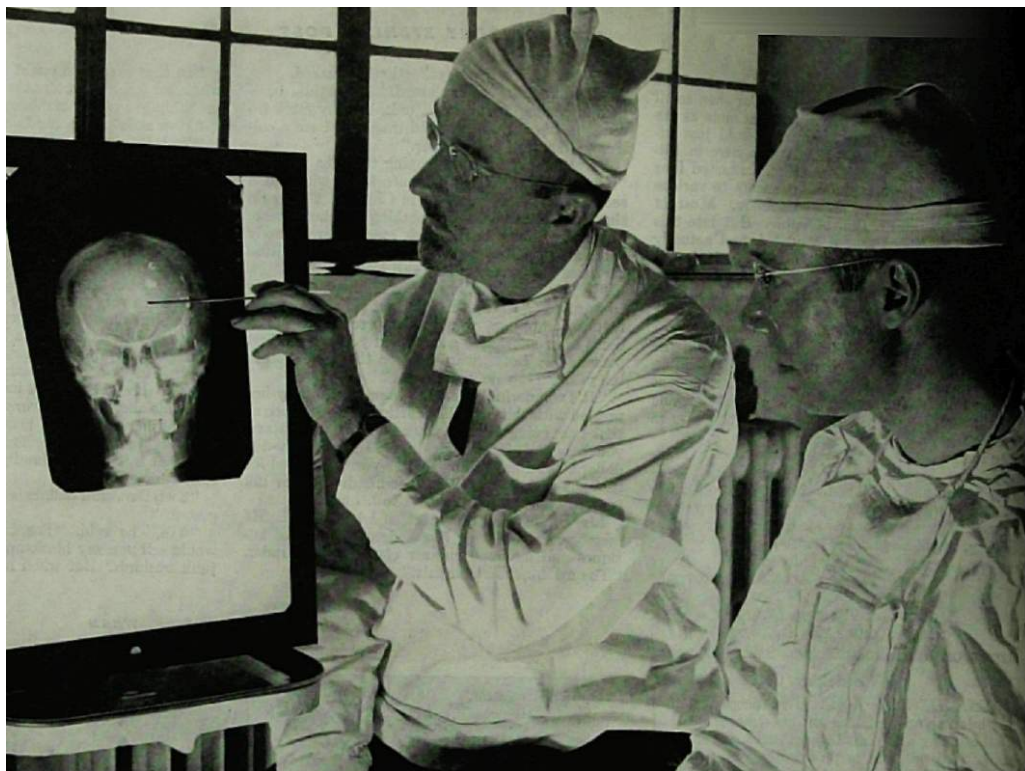
It was around the middle of the 19th Century that mental health care in the United States would first be organized on a large scale like that of England or Europe. Under pressure from reformers like Dorothea Dix, various states began to make provisions for the care of the mentally ill. The first major hospital in the United States was the Utica State Hospital, organized in New York in 1842. Generally speaking, the provision and organization for asylums was left to the individual states, and the term "state hospital" quickly became equated with mental health in the United States. As asylums were being organized across the states, the hopes of curative treatment for many forms of mental illness were steadily dwindling. Asylums in the United States saw an average

population growth of an explosive 927% in a short period. Population quickly outstripped capacity and, with the rejection of numerous treatments as ineffective, Asylums returned to a custodial as opposed to curative role in mental health.

The twentieth century would mark major breakthroughs in mental health, particularly in terms of physical treatments. Psychiatrist Julius Wagner-Jauregg broke new ground with the creation, in 1917, of Malarial Therapy for General Paresis. In this treatment, individuals suffering from late stage neurosyphilis found their symptoms halted by being infected with the malaria virus. Though this treatment was effective, the invention of penicillin would greatly reduce the number of late-stage syphilis patients. The 1920's saw the development of barbiturate deep sleep

therapy in which the symptoms of disorder were relieved by heavy doses of sedatives. The shock therapies (insulin shock, cardiazol shock, and electroconvulsive) were all developed during the 1930's. Though insulin and cardiazol shocks have fallen out of use, electroconvulsive therapy is still used in combination with muscle relaxers to treat both unipolar and bipolar depression.

Developed around the same time, the lobotomy was developed by Portuguese doctor Egas Moniz. In this procedure, connections between the prefrontal cortex and the rest of the brain would be severed or scraped away. This would substantially alleviate symptoms such as mania, hallucinations, and many types of schizophrenia. However, the lobotomy came at the price of severe brain damage to the patient. This damage would cause severe mental impairment and often substantially alter or destroy the subject's personality. In 1946, American Walter Freeman would develop the technique of the transorbital lobotomy, where the brain could be accessed using a device similar to an icepick via the orbital bone in the eye socket. This meant that the procedure no longer needed to be performed by a trained neurosurgeon, and could instead be performed as an "office" procedure. By 1951, when enthusiasm for the procedure began to diminish, some 18,000 people had been lobotomized.



Dr. Walter Freeman & Dr. James Watts study an X-ray before performing a lobotomy (From Saturday Evening Post 24[1941])

Major reforms of the mental health system in the United States were  
Continued on Next Page...

## Back & Forth cont.....

largely a product of civilian work programs for conscientious objectors in World War II. Those who were, for reasons of conscience, forbidden to take up arms were often assigned to work in psychiatric hospitals. Four Quaker objectors working at the Philadelphia State Hospital initiated "The Attendant" magazine. "The Attendant" would eventually evolve into "The Psychiatric Aide," which is a professional journal for mental health workers.

However, increasing admissions continued to lead to serious overcrowding. Funding was often cut and, during wartime, it was not unusual to find patients seriously malnourished. Asylums became notorious for poor living conditions and abuse of patients. As the twentieth century progressed, numerous asylums were closed by the states in efforts to cut costs. Though some community-based alternatives had materialized by the 1950's, it was not sufficient to hold the newly-released asylum population. The two waves of deinstitutionalization in the United States were in the 1950's, when those suffering from mental illness and insanity were released, and the 1960's when those suffering from developmental disability were released.

Though some asylums remain open today, large portions of the mentally ill population are either homeless or have been re-institutionalized. However, these reinstitutionalized individuals are by and large inmates in jails or prisons. An estimated 28 percent of all inmates at Rikers Island are mentally ill.

## Dorothea Dix (1802–1887)



Dorothea Dix, taken by Samuel Broadbent for the Boston Atheneum

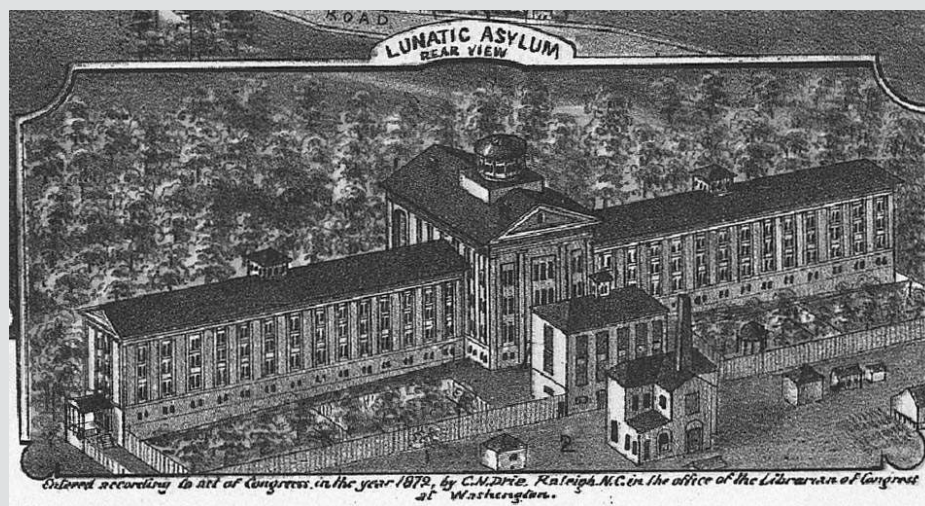
Dix is primarily known as a champion for reform in the treatment of the insane. Her work led directly to improvements in conditions in Massachusetts, New Jersey, New Hampshire, Louisiana, Illinois and North Carolina, with numerous other states following suit. Dix Hospital in Raleigh was named in her honor.

In 1854, her work culminated with a Federal Bill For the Benefit of the Indigent Insane, which would have set aside 12 million acres of Federal land. Though it passed Congress, it was vetoed by President Franklin Pierce,

who felt that the provision of care for the insane was more appropriately entrusted to the individual states as opposed to the Federal government.

Dorothea Dix hospital in Raleigh was named for the reformer, though Dix Hill, where the hospital stood, was named for her grandfather. During much of her lifetime, she resisted having things named after her. The fate of Dix hospital was debated for a long time, with calls for closing coming as early as 2000. Closing was slated for 2008 and patient transfers began. However, the state announced in 2009 that the hospital would not be closing and rumours of it being folded into Central Regional Hospital were untrue.

The closure of the hospital was announced in 2010, citing aging infrastructure. The last patients moved out in 2012 and the facility was sold to the City of Raleigh in 2015.



"Lunatic Asylum," detail from Woodcut Aerial View of Raleigh 1878, from the collection of the author



# From Ritual & Sport to Entertainment: A Brief History of the Aerial Arts

Some of the earliest ancestors of aerial arts potentially date back to prehistory. Two of the best known aerial ceremonies are the Gol of Pentecost Island, Vanuatu; and la Danze de los Voladores of Mexico. Gol, also known as land diving, is a harvest ritual borne of folk legend. La Danza de los Voladores (Dance of the Flyers) reliably dates back 450 years.

Flying's move from ritual and sport to performance medium varies significantly amongst disciplines. We have reliable documentation of rope acts being performed as long ago as 791 CE as part of the Roman circus. Work with straps as an aerial apparatus can be reliably traced back to the Qing Dynasty in China. Flying trapeze arose in the mid nineteenth century with developments by the performer Jules Leotard.

In the twentieth century many apparatuses emerged in circus performance. Aerial silk, also known as tissu, and its variations (hammock, silk cloud), are generally considered the youngest of the aerial arts. Early attempts to work with silks (which are actually nylon or other synthetic fabrics) are traced back to the 1950s at a French theatre school. Other common apparatuses in today's circus culture include swinging trapeze, static trapeze, lyra (also known as circeau or aerial hoop), corde lisse (a type of rope), cloud swing, and aerial straps/strap loops in addition to custom invented apparatuses.

Today, aerial work is commonly seen in traditional circus like Ringling Brothers or the Big Apple Circus (USA), as well as in contemporary circus work like Cirque du Soleil, Cirque Eloize, Les 7 Doigts de la Main (Canada), Circus Cirkör (Sweden) and Circa (Australia). Unlike other movement forms such as ballet or gymnastics, there is no formalized global terminology for most aerial movement. Even in the USA, visually identical aerial movements can have different names from school to school. The terminology becomes even more diverse on the global scale. In addition to variations in terminology, not all apparatuses that go by the same name are exactly the same. Apparatus material and design vary from region to region, as well as the general training trends in different communities. Aerial artists around the world are constantly researching new ways to use their apparatuses, resulting in the emergence of new tricks and physical dynamics. Aerialists who practice the same apparatus may also have very different artistic and movement aesthetics depending on if they are trained on the west coast or east coast of the US, in Quebec, France, Argentina, Australia or elsewhere in the world.

Circus skills have had an increasing presence in contemporary performance culture over the last two decades. Within the circus community there has also emerged a distinction between performance as spectacle (showcasing tricks of astonishing skill) versus performance as art (circus skills merging with gymnastics, dance, and theater to form more narrative performance work). Aerial arts have also found their way into cabaret, nightlife events, dance and theatre. Theatre companies like

Vesturport (Iceland), Kneehigh (Cornwall), and Shakespeare's Globe (London) often present works of theatre where aerial work is as much a part of the staging as ground work. American audiences have been seeing more aerial in theatre in works by Peter Brook and Julie Taymor and in Broadway's recent production of Pippin.

Concurrent to the integration of circus in theatre has been the evolution of Physical Theatre. Physical Theatre is a form of theatre where movement is the primary vocabulary for storytelling.

"Every movement onstage tells us a story. It places words in our head, just like text. So they are just one and the same." – Scott Graham, Frantic Assembly

In Europe, artists like Pina Bausch, pioneer of Tanztheater Wuppertal, and James Theirrée have challenged the traditional genres of dance and circus to create their own productions that use these respective vocabularies as a jumping off point for concept driven performance art and storytelling. In the UK, DV8 Physical Theatre and Frantic Assembly have gained critical and popular praise for their uses of dance and movement for storytelling purposes. American companies exploring forms of physical theatre include SITI Company (NYC), Dell'Arte (California), Lookingglass Theatre (Chicago) and Double Edge Theatre (Massachusetts).

Continued on next page...

## Ritual & Sport Cont...

The integration of circus work and physical theatre is a very new form. The aforementioned companies, along with many young artists around the world, are experimenting with using circus arts as a tool for physical theatre. Even well-known contemporary circus companies are collaborating with dance and theatre directors more frequently to explore the possibilities of the hybrid art forms. As we can see, what began, in many ways, as a sacred ritual (not unlike theatre in Ancient Greece), has become another important element in the theatre's storytelling arsenal.



Photo by Dona Braghieri-Walton



Photo by Andrew T. Foster

## Cooking from Scratch: Devising Process

Devised theatre is a performance genre that arises from the collaborative work of the performers as opposed to a script written by a separate writer or writers. It is often improvisatory in nature. However, unlike most contemporary forms of improvisational theatre, the script will be fixed before the work is presented to the public. In essence, the improvisation is used as a step in the creative process.

Not only do the methods of devising vary from company to company, they also can vary from project to project within the same company. Though games are often used as a starting point, the choice of games, as well as the result, are integrated into the product in differing ways. As an example, a group that focuses on naturalistic theatre might begin with games building up character traits and then move to improvisations

where the developed characters interact with one another.

Often, thematic elements are imposed on the material retrospectively, and the material is ordered after it is generated.

Devising is rooted in the idea of the actor as a creative force in themselves as opposed to conduits for the creativity of others, such as writers or directors. Both Jerzy Grotowski and Peter Brook have experimented with devising techniques. However, the creation of performance content would not fall to the actor until Etienne Decroux began encouraging his students to start generating their own work.

# Brick By Brick: The Building of ASYLUM

"I come to present the strong claims of suffering humanity. I come to place before the Legislature of Massachusetts the condition of the miserable, the desolate, the outcast. I come as the advocate of helpless, forgotten, insane men and women; of beings sunk to a condition from which the unconcerned world would start with real horror." – Dorothea Dix

In early 2013, we stumbled across a series of breathtaking photographs of an abandoned mental institution, one of many shuttered in the late 20th century due to lack of funding and insufficient care. The decaying architecture, layers of graffiti, and personal remnants of life begged the question: who were the people who called it home?

This curiosity spurred much research on the history of asylums, the various treatments, and the ongoing challenge of adequate mental health care in America. We examined the

accounts of Nellie Bye, observations from Charles Dickens, classifications of mental illness in the Diagnostic and Statistical Manual, and images from dozens of abandoned psychiatric institutions.

We were struck by the contradiction inherent in the very word asylum. An asylum is a place of sanctuary and safety; it can also mean a place of insanity, bedlam, and unrest.

Using accounts of actual psychiatric patients as jumping off points, the ensemble began to explore character relationships and experiment with the heightened movement that such circumstances might suggest. We aim to avoid presenting caricatures of people with very real psychological conditions; instead we wish to bring to the forefront

their humanity: their basic human needs for love, health, and purpose. As actors, emotional truth is our primary concern.

As acrobats, movement is our first language. Instead of verbal dialogue, we are using the heightened emotional experience of aerial and acrobatic choreography to give voice to these patients.

In July 2013 we were invited to present a short (13 minute) version of ASYLUM with Constellation Moving Company at Circus Warehouse in NYC. In June 2014 we received a grant from the Brooklyn Arts Council to present a 40-minute workshop presentation with 5 actors at The Muse Brooklyn. Walken Schweigart joined the team as primary composer, and his music dramatically informed the tone and world of the piece. Over the last year we have continued developmental workshops at the Muse and Hybrid Movement Company with many new and returning artists in preparation for the full length premiere at Burning Coal. In each phase of the show's development we meet new people with connections to asylums and find deeper roots to the timeliness of the piece. The material, it seems, haunts us.

Kendall Rileigh & Nicki Miller  
Founders of Only Child Aerial Theatre  
and Creators of ASYLUM



Photo by Andrew T. Foster



# The Company

Only Child, an aerial theatre company, was founded in 2011 by Nicki Miller and Kendall Rileigh. Only Child specializes in creating poetic theatrical worlds where aerial acrobatics is a tool for heightened storytelling. Our work integrates theatre, aerial acrobatics, music and other disciplines to tell visually exciting and emotionally compelling stories. We produce original aerial theatre and collaborate with other theatre and dance companies interested in integrating aerial into their work. Our current project, ASYLUM, has been developed with support from a 2014 Brooklyn Arts Council grant, The Muse, Circus Warehouse and Hybrid Movement Creative Lab.

## Nicki Miller (Co-Author, Director, Performer, Creative Collaborator)

Nicki Miller is a Brooklyn based director and performer known for her theatrical take on aerial arts. She has performed as an actress and aerialist throughout New York City and as an invited performer at the 2014 Contemporary Circus Arts Festival of Toronto. Her work as aerial designer and choreographer was seen recently in Ripe Time's The World is Round at the Brooklyn Academy of Music (BAM) directed by Rachel Dickstein. Nicki is also co-founder (with Kendall Rileigh) and Artistic Director of Only Child. She is a graduate of Syracuse University's College of Visual and Performing Arts. [www.nickimiller.com](http://www.nickimiller.com)

## Kendall Rileigh (Co-Author, Performer, Creative Collaborator, Contributing Composer)

Kendall Rileigh is a NYC-based actor and aerialist from Lumberton, NC and a Burning Coal company member since 2004. She recently played Golda Meir in the Broadway touring production of the one-woman show Golda's Balcony (as Tovah Feldshuh's understudy). Other tours: Great Expectations, Charlotte's Web. Off-Broadway: The Groundling, The Brightness of Heaven, Another Part of the Forest, Savage in Limbo. TV: 30 Rock. Training: Duke University, Moscow Art Theatre, Circus Warehouse. She is a former competitive gymnast and co-founder (with Nicki Miller) of Only Child Aerial Theatre. [www.kendallrileigh.com](http://www.kendallrileigh.com)

## Walken Schweigert (Primary Composer)

Walken Schweigert is a performer, composer, and director from St. Paul, MN and a graduate of the Dell'Arte International School for Physical Theatre ('09). In 2010 he co-founded the Unseen Ghost Brigade, an ensemble that toured an original devised performance down the Mississippi River on a raft they built themselves, and co-produced a documentary film entitled Twilight of the Mississippi about the people they met on their journey. He is a company member of Double Edge Theatre in Ashfield, MA and the Artistic Director of Children of the Wild, the first ever company in residence at Double Edge. <http://www.childrenofthewild.org/>

## Sophie B. Hawkins (Original Song)

Born and raised in NYC, Sophie has always been an artist at heart. After attending Manhattan School of Music as a percussionist, Sophie left to pursue a professional music career. She got her big break playing percussion for Bryan Ferry, and after he fired her she was inspired to write the hit single "Damn, I Wish I Was Your Lover". She released her critically acclaimed debut album Tongues and Tails in 1992, which earned her a Grammy nomination for Best New Artist. Sophie has earned six New York Music Awards as well as an ASCAP Award for longest running single "As I Lay Me Down". Over 20 years and 6 albums later, Sophie has come home to New York, where she cherishes life with son Dashiell, 6, and newborn Esther.

# The Company Continued...

## Sloan Bradford (Performer, Creative Collaborator)

Sloan Bradford is a New York City based actor and aerialist. Recent performances include Hamlet (Hamlet), The Seagull (Konstantin), Much Ado About Nothing (Dogberry), Woyzeck (The Doctor), A Midsummer Night's Dream (Lysander), Pompa Pompa! (Voltaire), Spoon River Anthology (Searcy Foote), Flash Flash Bang Boom (Stevie), Measure for Measure (Lucio), Titus Andronicus (Saturninus), Hearts of Gold (Ned Pains), Happily After Ever (Tommy), and King Lear (Edmund). In 2015, he's performed internationally at the National Theater of Luxembourg, and at the Edinburgh Fringe Festival. See him in the upcoming film Somniscience. Sloan is a graduate of Columbia University and the Moscow Art Theater, and he is a founding member of the Circle Theater of New York ([www.circletheaterny.org](http://www.circletheaterny.org)).

## Mikaela Saccoccio (Performer, Creative Collaborator)

Mikaela is an actor and choreographer from Raleigh, NC. For Burning Coal: Romeo & Juliet, Pentecost, The Prisoner's Dilemma, Brigadoon, The Diary of Anne Frank, As You Like It (school tour). Other regional credits include: A Midsummer Night's Dream, The Two Gentlemen of Verona (The Virginia Shakespeare Festival); Puss in Boots, Pinocchio, Snow White and the Seven Dwarves (Jean's Playhouse).

## Deon Releford-Lee (Performer, Creative Collaborator)

Deon is excited to make his debut to the Burning Coal stage. This is his first time doing aerial. A Fayetteville State University graduate with BA in Theater with a minor in Dance. Recent works: A Few Good Men (LC Dawson) at Theater Raleigh, The Three Musketeers (Aramis), The Bluest Eye (Soaphead Church) at Cape Fear Regional Theater, and Hairspray at Temple Theater. Deon is also a member of Koffee Dance Company in the area. Thank you to everyone involved. Love ALWAYS love ALL WAYS.

## Samantha Sterman (Performer, Creative Collaborator)

Samantha Sterman is an acrobatic performer, born and raised in NYC. In 2010, while attending Oberlin College, she was unexpectedly ensnared by the circus arts, and has never looked back. A competitive gymnast as a child, circus allowed her to integrate all the flavors of her acrobatic inclinations into works of theater, dance and film as a director/choreographer, as well as a performer. Specializing in aerial straps and ground acrobatics, Samantha is at her core a storyteller, and endeavors to push her understanding of narrative through acrobatic work on the stage and screen. [www.samanthasterman.com](http://www.samanthasterman.com)

## Jan Chambers (Costume Designer)

Jan is a resident designer for PlayMakers Repertory Company for whom she designed the set for 4000 Miles and Red, the costumes for Vanya, Sonia, Masha & Spike, Angels in America and Nicholas Nickleby, and co-designed the set and costumes for The Tempest and Metamorphosis. Recent regional designs include Hamlet for the Folger Shakespeare Theatre and, for the Oregon Shakespeare Festival, the set for Pericles and costumes for Henry V. Jan is also the resident designer for Archipelago Theatre whose notable devised works include The Narrowing, Out of the Blue, Those Women, Eulogy for a Warrior, Ten in One and Blue Roses. She is an Associate Professor in the Department of Dramatic Art at the University of North Carolina at Chapel Hill.

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# The Company Continued...

## E. D. Intemann (Lighting Designer)

As a member of Burning Coal company, scenery and lighting designs include Good, Brigadoon, and Much Ado About Nothing. Lighting designs include Romeo and Juliet, The Love Song of J. Robert Oppenheimer, and Way to Heaven. Lighting design credits: off-Broadway at 59E59, for Danspace at St. Marks and La MaMa in NYC, Kitchen Theatre in Ithaca, NY, Eastman School in Rochester, NY, and Charlotte Repertory Theatre in NC. International designs for Confrontations Festival in Poland and GarajIstanbul in Turkey. Design Resident designer at Cornell University. Previously Associate Professor at the University of South Carolina. [www.edintemann.info](http://www.edintemann.info)

## Laura Sisskin Fernandez (Sound Design)

Laura Sisskin Fernandez is a New York based actor, writer, musician and sound designer. She is thrilled to continue her collaborations in with Only Child. Past sound design credits include ASYLUM (Only Child, The Muse), Some Explicit Polaroids (Brown Box Theatre Project), TINT (Rose Bonjo, STREB), Night (Nicki Miller, Contemporary Circus Arts Festival of Toronto), Two Days til Dawn (Planet Connections Festivity), The Last Days of Judas Iscariot (Emerson College).

## Jesse Garrison (Projection Consultant)

Jesse Garrison is an emerging Los Angeles-based video designer and multimedia artist. Currently, he is an MFA candidate at the California Institute of the Arts, studying Video for Performance with a concentration in Integrated Media. His recent performance work includes "Paradise by Design," directed by Martin Acosta, "Lock and Key," choreographed by Sophia Stoller and "influentialBody," choreographed by Andrea Gise Kristen Smiarowski's "Key Game" and a workshop production of "Things that Go Bump in the Night" by Katy Alexander. He is a member of the Builders Association and a Sinking Ship Productions Associate Artist (NYC). <http://takethefort.com/>

## Elizabeth Newton (Properties Design)

Elizabeth is a Raleigh based scenic and properties designer and scenic artist. As a member of Burning Coal Theatre Company, scenic designs include Sea Wall, Rum and Vodka, Dark Vanilla Jungle, The Diary of Anne Frank, and KidsWrite. BCT props designs include Brigadoon, As You Like It, Good, The Heretic, (Three Man) Tempest, The Jesus Fund, The Iron Curtain Trilogy, Romeo and Juliet, and Sunday in the Park with George. She is also a frequent guest designer for Raleigh Little Theatre, Meredith College, and Tidewater Stage in Virginia. She holds a BA in Theatre from Meredith College and an MFA in Scenic Design from the University of Southern Mississippi. [www.elizabethnewton.com](http://www.elizabethnewton.com)

## Eric S. Kildow (Dramaturg/Study Guides)

For Burning Coal: Man of La Mancha, Brigadoon, As You Like It, Shining City, Good, Ruined, The Heretic, (Three Man) Tempest, The Jesus Fund, The Diary of Anne Frank, Fayetteville Street, Outrunning Bullets (Reading). Eric is an Assistant Professor of Theatre at Kent State University in Ohio and works as a freelance dramaturg and director. As an artistic associate of the London-based Loitering With Intent Theatre Company, he presented the devised work Turn Right/Turn Left: A Manual for the End of the World at the Fleet Street Theatre in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, the Lincoln Center Theatre Director's Lab and the Burning Coal Company of Artists. <http://www.eskildow.com>

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# The Company Continued...

## Amanda Goble (Consulting artist)

Amanda Goble is a NYC-based artist, with experience as an actor, aerialist, and physical performer. Recent credits include Fairy Queen, The Taming of the Shrew, and Romeo and Juliet, and a national tour of Peter Pan. She has collaborated on aerial/dance/devised theater projects – including assisting with the development of Only Child's ASYLUM in 2014– and performed in the air and on the ground at a variety of events and festivals. With a multi-faceted training and performance background, Amanda is also an aerial/movement/performance teacher and advisor. [www.amandagoble.com](http://www.amandagoble.com)

## Micheline Heal (Artistic Consultant)

Micheline Heal is a dance artist who performed with the American Chinese Arts Society's Traditional Chinese Dance Troupe for ten years. In 2013 she was selected to be a featured artist in Fractured Atlas's Artful.ly campaign. She was the recipient of a 2011 Young Artist Grant from the DC Commission on the Arts and Humanities and has received two artist residencies at the Firkin Crane in Cork, Ireland. Additionally, her choreography and dance films have been shown at venues and festivals across the country. She is currently pursuing an MFA in Musical Theater at Boston Conservatory.

## Craig Whitehouse (Creative Collaborator)

Craig Whitehouse began aerial dance at Canopy Studio in Athens, GA and is now based at the Circus Warehouse in NYC. He specializes in dance trapeze, fabrics, and Chinese pole. Craig was a collaborator and performer in the 2014 NYC workshop of ASYLUM. He has also performed at numerous dance concerts, public events, and private parties at venues including the Manhattan Movement and Arts Center for the New York Aerial Dance Festival, the Rubin Museum of Art in NYC, and the Metropolitan Opera.

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## NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. These productions are designed to give your students exposure to the competencies and specific standards listed below.

This production and the related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- COMPETENCY GOAL 1: The learner will write based on personal experience and heritage, imagination, literature, and history.
  - Grades 3–5
    - 1.02: Recognize the beginning, middle, and end of a story
    - 1.03: Infer lessons from multicultural stories, fairy tales, tall tales, legends, and myths.
    - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
  - Grades 6–8
    - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
    - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
    - 1.05: Identify themes and plots from multicultural literature.
  - Grades 9–12
    - 1.03: Compare and contrast play structure in relation to other forms of literature.
- COMPETENCY GOAL 7: The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
  - Grades 3–5
    - 7.01: Build skills to critique self and others in a respectful and constructive manner.
    - 7.03: Convey personal reactions to various texts.
    - 7.05: Communicate emotions and thoughts evoked by performance.
    - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
  - Grades 6–8
    - 7.01: Recognize and practice audience etiquette.
    - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
    - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
  - Grades 9–12
    - 7.02: Develop and relate a world view of theatre in society.
- COMPETENCY GOAL 8: The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
  - Grades 3–5
    - 8.04: Experience live or recorded performance
    - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

ASYLUM is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.