

REF Report and Summary

Fiona Templeton, *Non Sequitur*

Author: Fiona Templeton

Output Title: Non Sequitur

Brief description: Directed and designed premiere of play by Khadijah Queen

Type of Output: Performance

Venue: Theatre Lab, New York

Media of output: Vimeo recording of performance (see link in Figshare record) (item 1)

Contextual information: Screenshot of premiere dates, production poster, review (items 2-4)

Index of information available for assessment on this site

Output

	Item/Link	Description	Additional information
1	Full version of performance	mp4 (running length 46mins 53sec)	Copy of the video element of the output. Provided at the publicly available source Non-Sequitur full performance on Vimeo

Contextual information

	Item/Link	Description	Additional information
2	Screenshot of premiere	PDF (1 page)	Evidence of dissemination
3	Production poster	PDF (1 page)	Evidence of dissemination/significance
4	Review	PDF (1 page)	Evidence of significance

Copy of 300-word statement

The aim of the research was to investigate the embodiment of feminism and race in a theatre setting, and how a dense and cryptic poetic text can translate to the spoken voice. It addressed the question whether it's possible to replace these dense and cryptic texts with single lines, delivered by the characters on stage. Additionally, the research addressed the question of how the vast array of characters with poetic and emblematic names could be natural and understood.

I directed and designed the premiere of the play *Non Sequitur* by Khadijah Queen which premiered at Theatre Lab in New York City on 10 December 2015. The research methodology consisted of scholarly research; discussions; directing; design; rehearsal; performance. As part of my research to investigate more closely the embodiment of feminism and race, I used actors' experiences of the issues, which informed casting and directing.

I found that using actors' experiences of the issues did not necessarily translate into casting according to type, and in fact cross-casting allowed for deeper exploration and more complex embodiment. I approached issues of complexity in language through radical choices in timing and space. The apparently a-contextual scenes and text became likely and recognisable to the audience as proximate speech and address. Catwalk staging clarified the emblematic nature of the naming of roles as well as the momentary assuming of multiple roles.

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