

ABSTRACT GUIDELINES for PERFORMING ARTS presentation

In 300 words or less:

1. Clearly state the central research question and/or purpose of the project. A statement discussing compositional or performance aspects of the work. Why did you compose this work or choose this work to perform? What aspects of music/performance are you exploring?
2. Provide brief, relevant scholarly or research context (no actual citations required) that demonstrate its attempt to make a unique contribution to the area of inquiry. How does the composition and/or performance advance the development of your creative output?
3. Provide a brief description of the research methodology. Provide a brief description of the musical work/performance art from a compositional or performative standpoint.
4. State conclusions or expected results and the context in which they will be discussed. How did the composition of the work or preparation for the performance affect your musical understanding and output?
5. Include text only (no images or graphics).
6. Be well-written and well-organized.

Examples Sourced from [NCUR Abstract Archives](#)

Theater Performance

ERIN PIKE: UNAPOLOGETIC FEMINIST

Kallie Ford, Kato Buss, Theatre Arts, University of Central Oklahoma, 100 North University Dr. Edmond, Oklahoma 73034

“It’s my view that gender is culturally formed...it is most important to resist the gender norms, especially against those who nonconforming in their gender presentation.” –Judith Butler. Gender Theory, as embodied in theatre performance, enables an audience to recognize the patriarchal coding embedded in our popular culture, while deconstructing the stereotypical representations on stage. Examples of performances integrating this issue, however, are lacking in contemporary theatre. Enter Erin Pike. Pike is an unapologetic feminist and fearless actor who has taken a stand against sexism in her play *that’swhatshesaid*, which illustrates the misogynistic representation of women in American theatre. The purpose of this NCUR performing arts presentation is to share the power of Pike’s project and chart a course forward for my own journey as a performing artist who is deeply committed to feminist and LGBTQ+ issues in American popular culture.

Musical Performance

MELANCHOLY MUSIC: PERFORMERS' APPROACH TO MENTALLY UNSTABLE ROMANTIC COMPOSERS AND THEIR WORKS

Hannah Bythrow Dr. Timothy Cochran Performing Arts Department Eastern Connecticut State University 83 Windham St Willimantic, CT 06226

In Romantic-era Germany, authors and composers glorified raw emotion, deep psychological connection to others, and artistic suffering for a culture that was intrigued by deviations from logic and societal order. The Romantic way of discussing mental health stands in stark contrast to modern attempts to accept and maintain awareness. This topic is often addressed in literature through lenses provided by disability studies scholars and musicologists who bring the problems of nineteenth century mental health and disability to light. However, these issues rarely receive attention in performance studies. For performers, this issue begs the question: How do performers handle mentally unstable characters or themes in their repertoire in both a historically accurate and culturally sensitive way? To address this question, I have focused on Romantic composers who struggled with mental illness (eg., Robert Schumann and Franz Schubert). These composers provide useful case studies of how Romantic themes of mental health and disability such as melancholy, dreaming, inwardness, and mania were channeled into music composition. Close readings of letters and memoirs of these composers and their contemporaries demonstrated that Schubert and Schumann were fascinated by mental illness, their contemporaries reinforced and validated this tendency, and they translated that sentiment into their compositions. These connections are further legitimized by musical representations of mania and melancholy found in the music and text of Gretchen am Spinnrade, a piece for solo voice and piano by Franz Schubert. If these attitudes permeated these biographies and works, then performers should be aware of the composer's relationship with their mental state and the cultural context of the piece while maintaining appropriate interpretations for performance which rely upon contemporary society's sensitivity to mental health. This information will be presented in a lecture-recital format.