

Women in uniform joined in the nation's battle against fascism with energy, courage, fortitude, wit, and ingenuity. For many, World War II was the defining event of their lives . . . (Litoff & Smith, 1994, p. 8-9)

BETWEEN 1942 AND 1945, over 350,000 American women volunteered for wartime military service. At peak strength, 271,600 WAVES (Navy), WACS (Army), SPARS (Coast Guard), Army and Navy nurses, and Women Marines were filling posts at home and abroad, while paramilitary WASPS (Women Airforce Service Pilots) were flying everything from heavy bombers to training planes across the U.S. And stationed right alongside them – very often near the front lines – were the over 5,000 women who joined USO Camp Shows and the American Red Cross Overseas.

WHILE THEIR EXPERIENCES were not entirely novel – women have served alongside men in every U.S. war since the American Revolution – it wasn't until WWII that deeply controversial Federal legislation granted them full and permanent military status. **What brought about this seminal moment in our history? Who were these women and why did they join? What happened and how did their experiences change their lives, families, and communities?**

Making women soldiers was the most dramatic break with traditional sex roles in the twentieth century.

(Campbell, 1984, p. 19)

INCORPORATING letters, oral histories, government records, surveys, journal articles, and other narratives, *Articles of War* blends performance-based documentary with scholarship and social commentary to bring to life the wartime experiences of women who served in the U.S. military during World War II.

Articles of War illuminates, celebrates, and preserves a nearly unexplored legacy of courage, service, and civil activism – a legacy fast disappearing as the WWII generation passes and their memories pass with them. Buried in their often unheard stories are vital clues to fundamental questions about America's heritage of military conflict and service to country.

- What are the consequences of war on the lives of those who serve – and those who don't?
- What is the relationship of military service to citizenship?
- How can we harness the power of the humanities to deepen public understanding and appreciation while supporting those to whom we owe so much?

ARTICLES OF WAR AT THE UNIVERSITY OF UTAH

Development of new work for the stage + public practice + curriculum design

During an extended residency at the University, associate professor **Christopher DuVal** is hosting noted artist-scholar **Kamella Tate** for a series of playmaking activities, devised theatre master classes, and interdisciplinary convenings. Joining the two collaborators as Humanities and Historical Advisor is the highly regarded scholar, **Dr. Judy Barrett Litoff**.

- ***Articles of War*: Development of new work for the stage.** Ongoing research and curation, table work, public rehearsals, Open Studios, symposium-style practicums with audience feedback, and a work-in-progress presentation.
- ***In and through the arts*: Public practice and community engagement.** Though new interdisciplinary partnerships, the Project is working with stakeholders to develop an arts-based framework for creating, curating, and presenting stories drawn from the unique concerns and experiences of the military community.
- ***Scaffolding*: Curriculum design.** Frameworks, materials, and instructional strategies for *Scaffolding* – an approach to devised theatre that uses unconventional texts for teaching and performance – will be developed and modeled for students and faculty.

Kamella Tate, MFA, EdD – Artist-Scholar; Creator/Performer

An actor, writer, director, producer, and educator in theatre and the cultural sector for 35 years, Tate’s career has encompassed multiple seasons at regional theatres such as Ashland, Denver Center, Alaska Repertory, South Coast Repertory, and Berkeley and Utah Shakespeare Festivals, as well as staff positions at Pacific Resident Theatre, Shakespeare Orange County, Tacoma Actors Guild, and The Music Center. Devised and narrative projects have included both recital and full productions of literary adaptations – Smollett’s *The Adventures of Roderick Random* and Austen’s *Pride and Prejudice*, among others – along with performances of textual collages and short stories. In addition to her work in the arts, she is Owner/Principal of KTA LLC, consulting across the U.S. on practice-based research methods, nonprofit management, and program evaluation.



Judy Barrett Litoff, PhD – Scholar/Writer/Educator; Humanities and Historical Advisor

A highly distinguished historian, educator, and lecturer, Bryant University professor Barrett Litoff is the author of 14 hardcover books and more than 100 articles, book chapters, and reviews in women’s history – including *We’re in This War, Too* (1994, with co-author David C. Smith), the collection of letters at the heart of *Articles of War*. In addition to her pioneering work on the history of midwifery, her research and writing has focused particularly on the experiences of American women during World War II. She appears frequently in the media, and served as a consultant for the acclaimed PBS documentary, *The Perilous Fight: America’s World War II In Color* (2002). Included in her many innovative projects has been a nationwide effort to build an archive of 30,000 wartime letters written by American women – both civilian and military.

Coltyn Robert Giltner, BFA – Open Studio Producer/Research Associate

Giltner received his BFA from the Actor Training Program in 2017. In addition to appearing in many University productions (including the 2015 KCACTF Region 8 Festival), he has performed with Pioneer Theatre Company, Salt Lake Acting Company, Flying Bobcat, The Grand Theatre, Silver Summit, and Salt Lake Shakespeare. In 2017, Giltner represented the ATP at the Utah Theatre Association Conference, and served as an intern with Artsforce, a College of Fine Arts program designed to develop networking skills and foster professional relationships. He’ll be returning this summer to direct at the College of Southern Idaho/Random Acts of Theatre Summer Theatre Camp, and will also be teaching at the Zona Gale Young People’s Theatre Workshop. This fall, he’ll be heading to Milwaukee to join the company of First Stage Children’s Theatre.



FIRST FAQS

What is “devised theatre”? Devised playmaking methods and practices are characterized by variety: Variety in content and sources, in conceptions of authorship and collaboration, in ways of shaping and experiencing a performance or event – even in what is meant by *devising*.

‘Devising’ suggests the craft of making within existing circumstances, planning, plotting, contriving, and tangentially inventing . . . A mode of work in which no script exists prior to the work’s creation by the company. (Heddon & Milling 2006, p. 3)

What is “public practice”? Public practice (also *social practice*) refers to artmaking that blurs the lines between aesthetic intentions and effecting change through activities such as participatory learning, community organizing, political activism, and other collective action strategies.

What is “Scaffolding”? Scaffolding is an approach to text-based devised theatre. Integrating established play development practices with qualitative research methods and scholarship, Scaffolding reflects emerging interdisciplinary directions in both the creation of performative events and the engagement of audiences in shaping those events. artcentricities.com/articles/scaffolding-casebook/

artcentricities.com/articles/
www.theatre.utah.edu

Articles of War at the University of Utah has been made possible through the support of the Council of Dee Fellows, the University Funding Incentive Seed Grant Program, and the College of Fine Arts Incentive Seed Grant Program.



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