

Access Design – *Let's Eat Mary*

Let's Eat Mary is a satirical sequel to *Pride and Prejudice* which was scheduled to premiere in Madison in May of 2020. A central vision of the project is to build a process that incorporates accessibility on day one for both the artists collaborating on the project and the audience. Below are some examples of accessibility tools I have built for this production serve both the rehearsal team and the public audience

Tools for the rehearsal team

- Access Expectations
Nine principles that all members of the team are asked to follow to make the space accessible for all
- Youth Engagement Policy Policy for inclusion of young people in the rehearsal and design process which ensures safety and transparency
- Location Information Sheets Inspired by practical information often embedded in social stories about theatre experiences, these documents offer practical information about getting to and navigating new spaces for auditions, rehearsals, and performance
- Rehearsal Social Narrative A visual narrative of what happens at a typical rehearsal

Tools for audience

- Active Access Management at All Performances Greeting patrons and offering access tools (fidgets, large-print programs, accessible seating, etc)
- Multi-Sensory Design Wherever possible, story beats have both an auditory and visual cue to tell the audience what has happened, so that patrons with sensory disabilities can enjoy any of the performances they chose to attend
- Sensory Friendly Performance One performance will have relaxed expectations around audience etiquette and sensory break spaces to be more welcoming to patrons with cognitive disabilities and families with young children
- Audio-Described Performance One performance will include a short touch tour, actors giving visual descriptions of their appearance, and audio description of events that do not include a clear sound indicator
- Open Captioned Performance One performance will have projected captions for the benefit of patrons who are Deaf or hard of hearing. The captions will be color-coordinated to help the audience quickly follow the captions

Rehearsal Social Narrative

(This, like other Social Narratives or Visual Schedules, is an optional accessibility tool. For some, even if they've done 100 shows before, it is still helpful to have basic descriptions of this particular rehearsal situation.)

What to Expect at Rehearsal

The first day of rehearsal, we'll sit around a table while we casually read-through the script (no need to work on the script prior to the first rehearsal), we'll talk a little about the play and the rehearsal process, and go over some introductory stuff.

After the first day, rehearsals will generally follow this schedule:

Personal Warm-Up



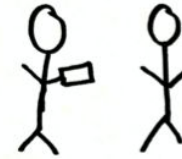
Actors can freely choose how they want to warm up, either doing their own thing or joining Cyra's warm-up

Opening Circle



Actors warm up together

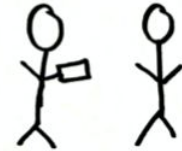
Scene Work



Actors try out different ways of performing the script

Break

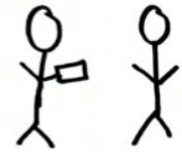
Scene Work



Actors try out different ways of performing the script

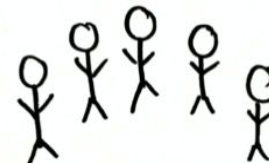
Break

Scene Work



Actors try out different ways of performing the script

Closing Circle



Actors can briefly reflect on rehearsal and the stage management team may make brief announcements

Caption Design

LYDIA

I gazed into the deep blue eyes
of the majestic sea and lo...

JANE

Oh for heaven's sake

LYDIA

My eye caught a glimmer
amongst the waves.

KITTY

She said, "Oy! What in hell is
bobbing about out there?" and
made me go fetch it.

LYDIA

That's not what I said! Stop
ruining it!

ELIZABETH

Kitty please be quiet or we'll
never get to the end.



Preliminary costume renderings