

Simon Wilkes Capstone Reflection Paper- Spectra

Simon Wilkes sw2839@nyu.edu

“Never a failure, always a lesson,”

Adrienne Maree Brown, *Principles of Emergent Strategy*

“If at first you don’t succeed, failure may be your style,”

Jack Halberstam, *The Queer Art of Failure*

In her essay ‘Principles of Emergent Strategy,’ author and activist Adrienne Maree Brown describes the ways in which the natural environment, its processes and ecosystems, can be used as a model for collective mobilization, activism and collaboration (Brown, 2017). In developing this project, I gravitated towards Brown’s guidelines as a means of conceptualizing alternative dramaturgical structures of narrative storytelling and writing, as well as creating a work process that resisted individually authored script development, often associated with traditionally male- dominated modes of storytelling. Brown’s ideas were a means of refracting the aims of this capstone, to dissect and reframe notions of patriarchal masculinity inherent to the superhero character, The Amazing Spider- Man, into the creative process of this project. The goal of this paper is to contextualize the major underlying ideas and theoretical frameworks that provided the foundation for this project, as well as make sense of the learning progression that has taken place over the course of the development of this capstone. To begin, this paper will frame the main struggle of this capstone in terms of reconciling the writing with the rehearsal process of this project. Secondly, this paper will highlight some of the readings and theorists whose work helped to influence the development of this project, in order explain how this challenge of reconciling writing and rehearsal came to be. This paper will then discuss the way the writing and rehearsal process developed as separate components and the process of synthesizing writing with rehearsal, through a discussion of the work process for Caryl Churchill’s *A Mouthful of Birds*. Finally, this paper will map out some of the ways this capstone process may have been improved or continued in the future, and reflect upon the major failures and growth of this project.

“What you pay attention to grows,” (P. 37, Brown).

From the very beginning of this capstone process, the necessity of providing care and attention to each area of the project was a critical lesson that greatly influenced the journey of this project's development. In many ways, the nature of the struggles that arose from this capstone process, are directly tied to the decision to focus on specific areas of the project as independent entities rather than as network of interconnected parts that constituted the larger project (P. 37, Brown). This privileging of focus on certain aspects of the project over others was particularly evident in the way that academic research was carried out separately from creative research in rehearsal laboratories. From the summer of and over the course of the Fall 2018 semester, time was spent engaging with studies on tricksterism, masculinity, superheroes and comic books¹, in order to build a base level of knowledge as to how to apply these ideas into the script of the project. In comparison, rehearsal laboratories for this project did not begin until the second half of the fall semester. When rehearsal laboratories did begin, they were mainly used as a space for experimentation into translating the medium of comic books to theatre². As a result, these two areas of the capstone, the application of academic research to script writing and creative experimentation, were dealt with as two distinctive parts of the project, and existed independently to one another. This resulted in a clear split between what took place in the writing process and what took place in rehearsal. The challenge that continued throughout the capstone process was finding ways of bringing these two areas of the project, script and rehearsal, together, in order to work towards the goal of interrogating how masculinity is performed through the archetype of the superhero.

In order to better understand how this challenge of separation between rehearsal laboratory and script writing developed, an in depth explanation of the work process and original learning objectives of

¹ Of note from these sources are Lewis Hyde's *Tricksters Make this World*, bell hooks' *The Will to Change: Men, Masculinity and Love*, Scott McCloud's *Understanding Comics: The Invisible Art*, as well as Stan Lee and Jack Kirby's *Amazing Fantasy Issue #15*. See annotated bibliography for a deeper explanation as to the importance of these sources within the larger capstone project.

² See Rehearsal laboratory videos one, two and eight of the capstone archive, <https://sswilkes.wixsite.com/spectra>

Simon Wilkes Capstone Reflection Paper- Spectra

this capstone is necessary. When this project was originally proposed, the idea was to develop a script during the Fall semester as a part of Professor Abhishek Majumdar's 'Fundamentals of Playwrighting' course, which would then be staged in the Spring semester. The script would utilize the Afro- Caribbean trickster figure, Anansi, as a way of contending with arguably hyperbolic, ostensibly white representations of masculinity embodied by the superhero character, 'The Amazing Spider- Man.' In addition, the script would seek experiment with modes of playwrighting, by working towards translating comic books to theatre. In his book *Speculative Blackness: The Future of Race in Science Fiction*, author Andre Carrington argues against "an over-representation of whiteness" within popular culture, specifically in the genre of science fiction. Carrington proposes the idea of 'speculative blackness,' as a way of reimagining prevailing culture in order to foster wider inclusivity and diversity within popular culture, (Carrington, 2016). Anansi was thus a means of re-understanding and re-contextualizing the archetype of the superhero and in doing so, propose a different kind of model for masculinity.

In order to understand the way that masculinity is depicted by the superhero and the steps that this project had originally taken as a way of intervening in that depiction, Chris Gavalier's book *Superhero Comics* offers a useful definition for the superhero. For Gavalier, a superhero is one who employs the use extraordinary, physical abilities to resolve conflict (P. 22, Gavalier). Furthermore, Gavalier states that a writer "has failed the superhero genre" if their superhero is too weak or chooses not to use their powers (P. 22, Gavalier). The kind of masculinity arguably portrayed by this definition of the superhero is what author bell hooks identifies as 'patriarchal masculinity,' in her book, *The Will to Change: Men, Masculinity and Love*. For hooks, 'patriarchal masculinity' promotes emotional isolation, psychological and physical violence and aggression in order to perpetuate male dominance and power, (hooks, 2004). Gavalier's definition of the superhero is thus only understood in relation to their potential to deploy the use of violence effectively as a means of resolving crisis. As hooks goes on to explain in her book, violence stands as the clearest way of understanding patriarchal maleness, which seeks to assert itself over others,

in order to achieve and maintain its dominance. Within the scope of this project, the superhero was thus viewed as furthering the pursuit of a patriarchal model of masculinity. Furthermore, the superhero encouraged a model of heroism that obscured the possibility of embracing a full self, free of the burden or potential to do violence or dominate.

Given that this project intended to develop a script for performance, rehearsals were thus initially framed as a space of finding ways of interrogating the model of patriarchal masculinity exhibited by the superhero. As philosopher Judith Butler argues in her essay, *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory*, gender exists insofar as it is performed and embodied (Butler 1988). Given, that gender, and thus masculinity, is enacted through the body, working out ways of translating the visual medium of comic books to theatre became the bridge by which this project would seek to reframe, comment and distort depictions of patriarchal masculinity performed by the archetype of the superhero. Rehearsals were thus not intended as a space to develop script collaboratively but conceived as ‘movement laboratories.’ These ‘movement laboratories would be used to generate and experiment with with choreography and in doing so, allow for an investigation of the embodiment of masculinity in performance.

As the script writing of this capstone progressed, the project goal of staging and performing a script drastically shifted as research into Anansi and tricksters developed. The idea of engaging Anansi as a mode of intervention into the hyperbolic masculinity of the superhero became a contentious argument after viewing an episode of Neil Gaiman’s ‘American Gods’, season one, episode two. In the episode, Anansi, portrayed by Orlando Jones, appears to a convoy of captured Ghanaians, being transported to North America to be sold into slavery. After mapping out the history of violence and oppression waiting for them on the shores of America, Anansi encourages the captives to take up arms against their captors and incites them to violence. An exchange between one of the captives and Anansi highlighted the

problems of considering Anansi and the trickster as a positive model for reframing patriarchal masculinity:

“This guy gets it. I like him. He’s getting angry. Angry is good. Angry. Gets. Shit. Done. You shed tears for compere Anansi and now here he is, telling you, that you are staring down the barrel of three hundred years of subjugation, racist bullsh-t and heart disease. He is telling you that there isn’t one goddamn reason you shouldn’t go up there right now and slit the throat of every last one of these Dutch mother f---ers, and set FIRE to this ship!” (“The Secret of Spoons,” *American Gods*, Neil Gaiman).

While this speech operates as a means of encouraging resistance against oppression, as a model for masculinity, it ultimately perpetuates the same standard of patriarchal masculinity which hooks argues against. Male pain is weaponized towards violence (hooks, 2004), causing Anansi to ultimately repeat the same system of oppression against which he warns. Furthermore, in reframing this scene as a question of masculinity and power, Anansi fails to appear as a completely benign or altruistic figure of authority. Anansi possesses the ability to appear and disappear as he pleases and is capable of breaking the bonds that hold his kinsmen captive. Rather than directly aiding them in their struggle and risking his own life, Anansi instead simply frees them to face their deaths, before floating away to safety.

Although a heavily westernized depiction of Anansi, this episode did begin to call into question the role of the trickster within the scope of this project and their potential to intervene productively into depictions of masculinity in the superhero. Previous to the viewing of this episode, it was believed that the trickster might enable a blurring of boundaries between the gender binary and map out a model for masculinity and superheroism not defined by violence and domination, as previously laid out in Gavalier’s definition of the superhero. As poet and essayist Lewis Hyde articulates in his book *Tricksters Make this World*, the trickster defines themselves by their ability to subvert rules and boundaries and navigate

obstacles through a mixture of cunning, creativity and imagination (Hyde, 1999). The trickster was initially viewed as an effective way to call into question and transgress against the norms of masculinity depicted by the superhero rather than as an enabler of patriarchal masculinity.

Given the density of research and complexity of thought that had then taken place in the process of this capstone, as well as the problems of engaging the trickster as a way to interrogate the patriarchal masculinity of the superhero, the scope and learning objectives of this capstone were shifted. Towards the end of the fall semester, it was decided that instead of producing a script to be staged as a performance, the capstone would be framed as an investigation of developing a rehearsal process through which script would be generated. Not only was this decision made so as to allow for a deeper consideration into ways of intervening in patriarchal masculinity but also to figure out a more productive means of employing rehearsal laboratories to the capstone process. Despite changing the overall learning goals of this capstone to focus on developing a rehearsal methodology to generate script, the actual work processes of writing and rehearsal laboratories did not begin to change in practice until the Spring semester. To better understand what took place in the rehearsal process and how this connects to the overall arc of development of this capstone, I will now map out the way the script and rehearsals had developed up to that point of change in the capstone process, before tracking the journey of this project towards synthesizing writing and rehearsal.

The first draft of the script, entitled ‘Spectrum,’ written before the decision to focus on developing a work process, arose from considerations into alternative structures of dramaturgy based on Brown’s idea of ‘emergence.’ ‘Emergence’ for Brown is “the way complex systems and patterns arise out of a multiplicity of relatively simple interactions,” (P. 6, Brown). Brown’s definition of emergence calls for a reimagination of collaboration that is broken down into smaller social relations, which, when combined, form a series of interconnected relationships. While this idea of mimicking environmental process as a way to engage in collaboration was not consciously reflected in the rehearsal process of this

capstone, it greatly influenced the writing structure of the text. The formatting of 'Spectrum' into five, separate vignettes was a way of attempting to create the dramaturgy of a spider web. Given the project's source material of 'The Amazing Spider- Man,' and its initial interest in employing the use of the Afro-Caribbean trickster, Anansi the spiderman, it seemed appropriate that the dramaturgy of the text mirror the central creative material generated by the spider, its web. Engaging in this dramaturgy was a way of going against the most traditional model for playwrighting formulated by Aristotle in his book *Poetics*, (Lucas, Aristotle, 2001) and develop an alternative model of narrative defined not by crisis and climax, and thus arguably a need for success and domination, but journey and relationships.

The structuring of script as vignettes centered on creating a sense of journey rather than narrative arc and climax arose directly from research into the work of playwright Caryl Churchill, specifically her play *A Mouthful of Birds*. Based on *The Bacchae* by Euripides, the play presents a fractured and disjointed story of madness and employs the use of dance as a driving force for narrative. In structuring 'Spectrum' as a series of individual, unrelated vignettes, the intention was to find a way to map out the the major threads of patriarchal masculinity, psychological violence, domination, injury without accountability and emotional isolation, into the structure of the script, modelled after a spider-web. Each vignette would offer possible interventions to the specific issue around patriarchal masculinity and in doing so, construct a larger portrait for an alternative form of masculinity³.

While the script draft, 'Spectrum' sought to investigate ways of going against traditional dramaturgies of playwrighting and realist theatre, the rehearsal process' 'movement laboratories,' were

³ The major modes of intervening into patriarchal masculinity that took place in this and future drafts of the script were based on the ideas of Adrienne Maree Brown around transformative justice in her podcast, "How to Survive the End of the World," Judith Halberstam's *Queer Art of Failure* and *Female Masculinity*. Halberstam's *Female Masculinity* was helpful in deconstructing the ways that dominant, patriarchal masculinity is only able to uphold itself by relying on 'inferior' forms of non- dominant masculinity, and separating masculinity from maleness and the male body. On the other hand, Halberstam's *Queer Art of Failure*, criticizes the patriarchal model for success inherent to patriarchal masculinity and argues for an acknowledgment of failure as a mode of community building amongst marginalized groups. Brown's ideas around transformative justice, explored in her podcast 'How to Survive the End of the World, were understood as a way to model a superhero where crime and transgression are not solved through punitive violence. Instead, justice is pursued to address the underlying social and psychological issues that may have led to the crime in the first place so as to heal both the injured party as well as the aggressor.

used to experiment with translating the visual medium of comic books to theatre. The process of adapting the medium of comic books to theatre was dealt with primarily through the use of static imagery and tableau. Mimicking the work of Ludovica Rambelli Teatro's *Caravaggio Tableau*, a performance that rendered the paintings of Italian artist Michelangelo Merisi da Caravaggio with live bodies, comic book covers were staged as static images with performers in the space. While Ludovica Rambelli Teatro sought to provide a literal translation of painting to stage in terms of the makeup of actors' race and gender in relation to the painting, the tableau exercise of this capstone modified the composition of bodies in relation to comic book cover. In doing so, the hopes was to commenting on the performance of masculinity, in the way that dominant masculinity seeks to assert itself through the suppression of other non- normative, marginal forms of masculinity (Halberstam, 1998). This work, while helpful to understanding the limits of trying to stage a static, visual medium in theatre, continued to distance rehearsal laboratories from writing. This was due to the fact that the writing process never sought to integrate this material into the scrip. These sessions on tableau were ultimately a way of devising content for a performance that was no longer taking place.

Due to the fact that material generated during rehearsal laboratories was not being intentionally incorporated into the script up to the decision to reframe the learning goals of this project, it became necessary to research rehearsal processes that engaged dance within the writing process. Given the presence of Churchill's play within the project up to that point, a deeper investigation into the developmental process of *A Mouthful of Birds* was carried out, so as to discover rehearsal strategies for incorporating dance within playwrighting. Furthermore, understanding the developmental process of *A Mouthful of Birds*, during the Joint Stock Operations, enabled a deeper understanding of the critical issue of this capstone process in not actively pursuing ways of engaging a collaborative script writing process in practice. In studying the work process of *A Mouthful of Birds*, this paper will now demonstrate how this

Simon Wilkes Capstone Reflection Paper- Spectra

capstone began integrating rehearsal laboratories into the writing process, and the learning and challenges that arose in terms of developing a rehearsal process.

Frances Babbage & Margaret Llewellyn-Jones describe the work process for developing Churchill's *A Mouthful of Birds* as a mediation of creative voices, (P. 51, Babbage and Jones). Rather than seeking to author the material given to performers, Churchill and David Lan "encouraged performers to work on their own or in small groups to develop ideas and explore characters and relationships," (P. 51, Babbage and Jones). Performers were given independence to generate material around an idea or theme, which was then restructured into the text that would then constitute the events of the play. In writing the vignettes of the first draft of this capstone, 'Spectrum,' the most clear example of where rehearsal began to influence writing process was the progression of the fourth vignette 'The Most Beautiful Fear in the World.' Similar to the ways in which Churchill and David Lan employed rehearsals to generate choreography which constituted the text of the play, rehearsal laboratories, specifically movement laboratories two, three and five, used text from this draft as a launching point to build choreography and dance. Choreography, while not fully developed in rehearsals, was recorded and written into the draft of the play, and structured in order to map out a journey of psychic violence and fracturing. Similarly, during movement laboratories nine and ten⁴, sessions which focused on workshopping superhero entrances, the material generated was condensed and recorded as the central action of the scene 'Landing' in 'Spectra' draft two⁵. While adopting the work process of the Joint Stock Operations greatly assisted the integration of writing into the rehearsal process for this capstone, this was hindered by my own directorial tendencies during rehearsal laboratories. Within nearly every laboratory session, my habit was to simply allow material to run once, possibly reflect a thought or two before moving onto the next task or activity. This was evidenced in the way staging of 'Spectra' draft two was handled during the week of open rehearsals. Though not evident throughout the entire process, there were many moments, such as in the

⁴ See capstone archive, rehearsal laboratories section for Movement laboratory nine and ten videos and annotations.

⁵ See capstone archive, writing drafts for 'Spectra' drafts two and three.

Simon Wilkes Capstone Reflection Paper- Spectra

staging of the first scene, of this draft 'Mask' where performers would complete the direction given, without an eye as to how the sequence of events created narrative or helped to understand the larger questions and story of the play. Additionally, when the rehearsal process moved towards the staging of scenes from the script, choices were made from a directorial perspective that obfuscated the problems of structure of action and causality. Additionally, my engagement as a director in these rehearsals did not seek to actively engage with the ways that that play's script might be understood through the medium of comic books, beyond the literal translation of image to stage through tableau. Finally, working in this way prevented performers from making choices within the structure of their choreography that might allow for a deeper consideration of the characters or themes central to this capstone process.

In looking back to the myriad of problems that took place in attempting to synthesize writing with a rehearsal process, they developed as a direct result from my attempts to workshop the script from the perspective as an actor. In doing so, the necessity of an outside eye became apparent very early on in the rehearsal process, beginning from the third movement laboratory and continuing until the third session of the open rehearsal process. Working as an actor and a writer meant that I was more concerned with developing the psychological arcs and emotional motivations of characters, both in the staging and writing of the script. This is particularly apparent in 'Spectra' draft two, given the preponderance of the text to classify an emotional feel or mood to nearly every section of text, rather than working to structure sequences of events into action, as Churchill does in her play, *A Mouthful of Birds*. Focusing on my background as an actor in this way, limited the potential for collaborators to co-write the script and develop their own exploration and understanding of the characters and their relationships. Furthermore, working as the sole actor in the rehearsal process led to a misuse at times of the cast of performers within laboratories, which consisted of one female dancer/ mover and one male mover. The absence of other actors in laboratories forced me into a position where I felt obligated to do all the necessary work of an actor within the process myself or try to find ways of unjustly convincing dancers to think in terms of

Simon Wilkes Capstone Reflection Paper- Spectra

acting, despite their expressed lack of interest. It is also worth noting that casting these performers as the principal characters of the text, meant that the issue of masculinity was not readily apparent to the audience through the staging⁶.

Given these challenges of integrating text with rehearsal, using my acting background as a crutch in the work process to developing script and making directorial choices that inhibited co- creative exploration and writing, the major success of this capstone came during the final three sessions of the open rehearsal process. It was in these sessions that the process experienced three major breakthroughs. Firstly, the formatting of text into the structure of a comic book, whereby text acted as an icon of language, as well as image⁷, was the most successful means of adapting the medium of comicbooks to theatre. As one can see in ‘Spectra’ draft three, panels, rather than describing the action taking place, sought to mirror a structure that would evoke the quality of action in staging. This breakthrough occurred in rewriting ‘Spectra’ draft two with a focus of breaking down each panel and moment into clear, performable actions. Rewriting in this way allowed for performers to attempt staging the entire scene, without direction, and begin to build and understand an arc of characters and story. The work for myself as a writer thus became about structuring the sequences of actions to tell story, and in doing so, begin to craft a journey for the play that could reflect a cyclical dramaturgical structure of collapsing and bleeding time⁸. Secondly, giving performers clearer actions and tasks to engage with, allowed me to apply my

⁶ I raise this point not as a way of viewing the open rehearsals as finished performances designed to convey a cohesive story but rather to highlight the fact that another point of open rehearsals was never fully addressed in the capstone process. Ultimately, audiences were invited to view a ‘performed process’ during the week of the capstone festival, rather than employing a deeper consideration as to how to incorporate open rehearsals, and audience, into the developmental process of this capstone.

⁷ Scott McCloud explains this idea of ‘icon’ as “any image used to represent a person, place or idea.” Pictures and words are the two ends of a spectrum in which icons may be used to convey meaning. Words, as they do not resemble the idea they refer to, are more abstract icons, while pictures can be more direct portrayals of the idea to which they refer. In the context of ‘Spectra’ draft three, the formatting of the text sought to engage language as an icon of words as well as pictures, in order to mirror the medium of comicbooks with a play.

⁸ The idea of collapsing time began in ‘Spectra’ draft two, and was a way of mirroring the vignette structure of ‘Spectrum’ draft one. Time was intended to remain a fluid, fractured state so as to engage with hooks’ idea of the ‘psychological fracturing’ within the dramaturgy of the play. Hooks describes this ‘psychological fracturing’ as an effect of the way that patriarchal masculinity calls men to suppress their

background as an actor in a more productive manner. Using Jerzy Grotowski's idea of the 'as if,'⁹ a concept I learned during my study abroad semester at the Experimental Theatre Wing of Tisch School of the Arts, I was able to find a way of blending acting concepts into choreography. The 'as if' allowed me to modify the content of the action, without predetermining the psychology or emotional state of the performers. In doing so, performers were freer to improvise within their tasks and action, which allowed for a deeper understanding as to how to go about structuring the action of the play to tell story. Finally, working with this focus on action, helped to understand another possible way of engaging comicbooks in theatre, by separating dialogue from action. Previously, working with dancers was viewed as a preventative way of incorporating dialogue into the script. The clear sequencing of events into action for the beginning of 'Spectra' draft three, meant that when dialogue was introduced it was viewed as a separate entity, as in comicbooks, where text and picture exist side by side. Continuing to develop this project would mean working with more actors, as well as dancers, so as to mirror this distinction of movement and dialogue in playscript, allowing for a successful translation of comic book to theatre.

To conclude this paper, I will explain the significance of my favourite of Brown's principles of emergent strategy in the context of this capstone project; "Small is good, small is all (The large is a reflection of the small)" (P. 37, Brown). Much time was spent in this capstone, dwelling on the final result of this project. Even through this project was reframed as an investigation of developing a work process, my desire for success, and fear of failure, wound up fueling many of the choices made in the capstone process. Whether it was forcing my creative vision onto material in an effort to make it work within the project or steam-rolling a performer's

emotional interior, and project a false sense of self, in order to maintain an appearance of strength and power (Hooks, 2004).

⁹ Grotowski explains that the 'as if' is a way for actors to redefine the given circumstances of their character, by engaging the imagination of a performer. Simply put, this tool layers the task given to an actor with a set of conditions, specified by the actor or an external figure, who then uses their imagination in order to infuse this task with the added condition, (Grotowski, 1968).

lack of interest in acting so that the project 'could succeed,' I was ultimately influenced by the same patriarchal ideal of success that I sought to critique. The process of learning to create work process, also meant learning to trust the steps needed to create a work process. For myself, this meant allowing myself to slow down, to think and ask questions, and to trust in my collaborators. "Small is all." It was in these small interactions, that I was able to build a network of relationships that became my work process and begin to let go of my own masculinist ideas around success and failure. As Halberstam writes, failure is inevitable (Halberstam, 2011). In learning to embrace failure as a mode of work, I am now able to appreciate the importance of nurturing a spirit of interconnectedness and wholeness in developing a work process and of allowing myself to slow down and trust the small steps that accumulate into the larger whole.

Works Cited:

Babbage, Frances, and Margaret Llewellyn-Jones. "A Mouthful of Birds: Questions of Creativity and Co-Operation." *Contemporary Theatre Review*, vol. 2, no. 1, 1994, pp. 47–58., doi:10.1080/10486809408568286.

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal*, vol. 40, no. 4, 1988, p. 519., doi:10.2307/3207893.

Carrington, André. *Speculative Blackness: The Future of Race in Science Fiction*. University of Minnesota Press, 2016.

Churchill, Caryl. *A Mouthful of Birds*. Bloomsbury, 2015.

Churchill, Caryl. *Far Away*. 1st TCG ed., Theatre Communications Group, 2001.

Etchells, Tim. *Certain Fragments: Contemporary Performance and Forced Entertainment*. Routledge, 1999.

Gavalier, Chris. *Superhero Comics*. Bloomsbury, New York. 2018.

Grotowski, Jerzy, et al. *Towards a Poor Theatre*. Bloomsbury Methuen Drama, 2015.

Halberstam, Judith. *Female Masculinity*. Duke University Press, 1998.

Halberstam, Judith. *The Queer Art of Failure*. Duke University Press, 2011.

Hooks, bell. *The Will to Change: Men, Masculinity and Love*. Washington Square Press, 2004.

Horikoshi, Kohei. *My Hero Academia*. Vols. 5-7, Viz Media, 2015-2017.

Hyde, Lewis. *Trickster Makes This World: Mischief, Myth, and Art*. 1st North Point pbk. ed., North Point Press, 1999.

Lee, Stan. *Marvel Masterworks: The Amazing Spider-Man. Vol. 1*. New York, NY, 2009.

Lee O'Malley, Bryan. *Scott Pilgrim Vs. The World*. Volume 6, Ballantine Books, 2014.

Lee O'Malley, Bryan. *Seconds*. First edition., Ballantine Books, 2014.

Simon Wilkes Capstone Reflection Paper- Spectra

Logan. Directed by James Mangold, performances by Hugh Jackman, Dafne Keene, Patrick Stewart, 20th Century Fox, 2017.

Lucas, Donald W., and Aristotle. *Aristotle: Poetics*. Clarendon, 2001.

Maree Brown, Adrienne. *Emergent Strategy: Shaping Change, Changing Worlds*. AK Press, 2017.

McCloud, Scott. *Understanding Comics: The Invisible Art*. 1st Harper Perennial ed., Kitchen Sink Press/HarperPerennial, 1994.

Nerdwriter1. *Logan: Superhero Movies Get Old*. YouTube,

<https://www.youtube.com/watch?v=pT75YHqID9k&t=3s>. Accessed 22 Sept. 2018.

Owusu-Sarpong, Christiane. *Anthologie critique du conte akan: histoire d'Ananse l'Araignée (ancienne Gold Coast, Ghana actuel et diaspora jamaïcaine)*. Éditions Karthala, 2015.

Pop Culture Detective. Emotional Expression on Steven Universe. YouTube,

<https://www.youtube.com/watch?v=5Z5ICVEIRIk&t=4s>. Accessed 22 Sept. 2018.

---. The Adorkable Misogyny of The Big Bang Theory. YouTube,

<https://www.youtube.com/watch?v=X3-hOigoxHs&t=7s>. Accessed 22 Sept. 2018.

---. The Case Against The Jedi Order. YouTube,

<https://www.youtube.com/watch?v=tUPD1w78D5I&t=9s>. Accessed 22 Sept. 2018.

---. The Complicity of Geek Masculinity on the Big Bang Theory. YouTube,

<https://www.youtube.com/watch?v=7L7NRONADJ4&t=13s>. Accessed 22 Sept. 2018.

---. The Fantastic Masculinity of Newt Scamander. YouTube,

<https://www.youtube.com/watch?v=C4kuR1gyOeQ&t=6s>. Accessed 22 Sept. 2018.

---. The Subversive Boyhood of Steven Universe. YouTube,

<https://www.youtube.com/watch?v=Gvj9ebIePIM&t=5s>. Accessed 22 Sept. 2018.

---. What Is Toxic Masculinity? YouTube, <https://www.youtube.com/watch?v=Gha3kEECqUk&t=3s>.

Accessed 22 Sept. 2018.

Simon Wilkes Capstone Reflection Paper- Spectra

Reuben, Max. *Trojans*.

Rosen, Zak. "The Apocalypse We Need: #Metoo and Transformative Justice Part 1." *How to Survive the End of the World*, How to Survive the End of the World, 5 June 2018,

www.endoftheworldshow.org/blog/2018/6/5/the-apocalypse-we-need-metoo-and-transformative-justice-part-1.

Shōgo , Ōta, and Mari Boyd. "The Water Station (Mizu No Eki)." *Asian Theatre Journal*, vol. 7, no. 2, 1990, pp. 150–183. Jstor, www.jstor.org/stable/1124337.

"The Secret of Spoons" *American Gods*, written by Neil Gaiman and Michael Green, directed by David Slade, Starz, May 7, 2017.

White Scripts And Black Supermen: Black Masculinities In Comic Books. Directed by Jonathan Gayles.

Alexander Street, a ProQuest Company.

https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cvideo_work%7C2725064.

Accessed 14 Sept. 2018.

Wilkes, Simon. *Spectra- A Theatre Capstone*. Wix, April 2019, <https://sswilkes.wixsite.com/spectra>.

Wisecrack. *Batman v Superman: What Went Wrong? – Wisecrack Edition*. YouTube,

<https://www.youtube.com/watch?v=467ehoaGDaE&t=9s>. Accessed 22 Sept. 2018.

---. *The Philosophy of Deadpool – Wisecrack Edition*. YouTube,

<https://www.youtube.com/watch?v=ZgQlwscDyus&t=5s>. Accessed 22 Sept. 2018.

---. *The Philosophy of Logan – Wisecrack Edition*. YouTube,

<https://www.youtube.com/watch?v=tHLw7ox458c&t=9s>. Accessed 22 Sept. 2018.

---. *The Philosophy of Spider-Man – Wisecrack Edition*. YouTube,

https://www.youtube.com/watch?v=cV_BTUGPg7U&t=1s. Accessed 22 Sept. 2018.

---. *The Political Philosophy of Captain America: Civil War – Wisecrack Edition*. YouTube,

<https://www.youtube.com/watch?v=zm1cPHZbDPI&t=7s>. Accessed 22 Sept. 2018.

Simon Wilkes Capstone Reflection Paper- Spectra

---. *Why Our Heroes Are Different Now (God of War, The Last Jedi, Logan) – Wisecrack Edition*.

YouTube,

<https://www.youtube.com/watch?v=HA05pYsXV9U&t=563s&index=2&list=PLsnc1oDCxC4qyUR0sSE>

tRC2H06AHxKxOi. Accessed 14 Sept. 2018

Wright, Edgar, et al. *Scott Pilgrim vs. The World*. Universal Studios Home Entertainment, 2010.