

Spring 4-13-2018

Written With Love: An Interpretation of Love Stories Through Movement and Emotion

Olivia Crawford
olivia.crawford824@gmail.com

Follow this and additional works at: https://digitalcommons.otterbein.edu/stu_dist



Part of the [Dance Commons](#), and the [Other Psychology Commons](#)

Recommended Citation

Crawford, Olivia, "Written With Love: An Interpretation of Love Stories Through Movement and Emotion" (2018). *Distinction Papers*. 62.
https://digitalcommons.otterbein.edu/stu_dist/62

This Distinction Paper is brought to you for free and open access by the Student Research & Creative Work at Digital Commons @ Otterbein. It has been accepted for inclusion in Distinction Papers by an authorized administrator of Digital Commons @ Otterbein. For more information, please contact shickey@otterbein.edu.

WRITTEN WITH LOVE: AN INTERPRETATION OF LOVE STORIES THROUGH
MOVEMENT AND EMOTION

Olivia D. Crawford
Department of Psychology and Department of Theatre & Dance
Otterbein University
Westerville, Ohio 43081

9 April 2018

Submitted in partial fulfillment of the requirements for
graduation with Distinction

Advisory Committee:

Michele Acker, Ph.D.
Distinction Co-Advisor

Co- Advisor's Signature

Stella Kane
Distinction Co-Advisor

Co-Advisor's Signature

Meredith Meyer, Ph.D.
Distinction Representative

Distinction Rep's Signature

Acknowledgements

I want to thank everyone who has encouraged me and guided me through this process and the process of my entire academic career thus far. Without their support, I would not have been able to accomplish all that I have or had the courage to shoot for the stars.

Dr. Michele Acker- Thank you so much for your wisdom and passion through this entire process. From the moment you introduced me to the letters you have inspiration in me. I have learned so much from you, not only through this process, but over the past four years. Your wisdom and knowledge have pushed me to a level of academia that I did not think was possible. Thank you for the life discussions, advice, and encouragement in my academic life and my personal life. You have always seen the best in me, and have allowed me to extend further than that. I cannot thank you enough for all that you have done.

Stella Kane- There are not enough words to express the gratitude I have for you. You have inspired me to be so much more than I ever thought I could be. Thank you for taking me under your wing, and teaching me what cannot be taught in a classroom. You opened the doors of choreography to me, and for that I am eternally grateful. Thank you for your encouragement, critiques, and wisdom. Thank you for the experiences, and for making me your “right brain”. You have given me so much confidence and invaluable advice. Thank you for putting your energy into my career, for caring so deeply about me, and for giving me memories I will cherish forever. I will never be able to express how much I appreciate all you have done for me.

Dr. Meredith Meyer- Thank you for the confidence you have always had in me. You have given me so many opportunities to excel academically which I am sincerely grateful for. Thank you for always taking interest in all of my involvements of campus as well as in my personal life. You have been so supportive and encouraging through all of my endeavors.

Thank you for believing in me and for being such a powerful voice in the process of my college career.

I would also like to thank David Robertson & the Distinction Committee for the opportunity to complete this distinction process. In addition, I would like to thank the Club di Giulietta for introducing me to the letters, and for all the work they do in the name of love. I am truly inspired by you all, and thankful for your approval to create something new out of the letters. I huge thank you to my cast and crew Lincoln Belford, Kyle Brace, Kevin Buckley, Olivia Crago, Jeremy Hurr, Abigail Isom, Amanda Sibert, Jessica Metcalf, John Diver, and Emily Maddox. Without you all, this project would not have been possible. Thank you for your hard work, encouragement, professionalism, and friendship. You all mean so much to me, and I am so proud of the art we made together. Thank you to the Department of Psychology and the Department of Theatre and Dance for giving me the opportunities to express myself and excel in my abilities. Thank you for the support to bring this project to life.

Finally, I want to extend the biggest thank you to my family, friends, and loved ones. You have all been with me on a journey that began long before this project and extends far beyond it. Thank you for inspiring me daily, and for giving me the confidence to pursue my passions and dreams. A special thank you to my parents, Rob and Annette Crawford, for being my biggest supporters, number one fans, and for giving me the opportunities of a life time. None of what I have accomplished would be possible without your love and support. Thank you to all who have given me love unconditionally, and for helping me to grow into the woman I am today.

Abstract

What is love? People all over the world have different stories pertaining to this phenomenon, but do the experiences in our personal lives stop us from understanding the experiences of others? Although it may be difficult to see other points of view besides, it is possible to connect to stories that are not our own. The purpose of this study is to assess how people perceive and connect to different love stories, and how these perceptions differ between those in the fine arts and those in the arts & sciences. Participants in this study will be exposed to a dance show which tells the stories of six different love experiences. Participants will then fill out a short questionnaire to document their experience and emotions. Although the show is open to the public, participants will be Otterbein University students who are psychology majors and students who are members of Theatre & Dance. I hypothesize that participants will easily identify the concepts of young love, forbidden love, long distance love, and trust. I also hypothesize that those who are involved in theatre will correctly identify the dances, while those who are not involved in theatre will be able to relate but not correctly identify.

Table of Contents

- 1. Acknowledgements.....Page 1**
- 2. Abstract.....Page 3**
- 3. The Letters to Juliet.....Page 5**

PART I: The Artists Statement

- 4. The Creation.....Page 7**
- 5. The Process.....Page 9**
- 6. The Rehearsals and Choreography.....Page 13**
- 7. The Show and Themes.....Page 15**

PART II: The Research

- 8. The Literature Review.....Page 16**
- 9. Methods: Participants and Materials.....Page 26**
- 10. Methods: Procedure.....Page 26**
- 11. Results and Discussion.....Page 27**
- 12. References.....Page 38**
- 13. Tables.....Page 41**
- 14. Appendix A.....Page 42**
- 15. Appendix B.....Page 43**
- 16. Appendix C.....Page 44**
- 17. Appendix D.....Page 45**
- 18. Appendix E.....Page 46**

“My bounty is as boundless as the sea, my love as deep; the more I give to thee, the more I have, for both are infinite” (Shakespeare, trans. 1992, p. 72). William Shakespeare created these words to be spoken by the iconic Juliet Capulet. Beneath this eloquent writing lies the burning desperation and hunger for human love. But what is love? Why is it that for centuries, people have found a way to relate to this young girl without any real explanation on the phenomenon of love? What makes Juliet the universal symbol for the pinnacle of true love? This project is intended to capitalize on the ways love is conceptualized and perceived based on the famous love letters to written to Juliet.

The Letters to Juliet

The love letters to Juliet are exactly as they sound. People from all over the world come to visit this fictional character’s house in Verona, Italy. Tourists come to see Juliet’s famous balcony, take a picture with her statue, and leave letters asking for love advice. People have inquired to Juliet about love for decades. But few truly know the origin of the tradition. In fact, the reverence to Juliet given by tourists and fans alike began at a tomb site. According to Lise and Cecil Friedman, the tomb site was supposedly the burial ground of Juliet in the famous story of *Romeo and Juliet*. Although it had other historic significance, visitors from all over the world came to the tomb to pay homage to Juliet at the turn of the seventeenth century. The tomb was later moved to better fit the image of the story, and later to the house at which it stands today. A balcony was added onto the house, and the area was given a Gothic facelift to represent the time period of the story (Friedman & Friedman, 2006).

As for the tradition of the letters, a man named Ettore Solimani created them in his goal to make something beautiful and worth adoring out of Juliet’s tomb. He spruced up the landscape and invited lovers to share in rituals of luck in their love lives. These rituals involved

couples entering the crypt, standing on either side of Juliet's tomb while holding hands, thinking a thought of love, and then sharing a kiss. The concept of the letter writing was later brought to him by a couple with whom he practiced the love rituals. He approved the idea, and this spark inspired other couples to begin leaving Juliet letters. Solimani saw the opportunity and dedicated an area of the tomb to letter writing for Juliet. He began to respond to the letters, and letter writers began referring to him as the "Secretary of Juliet". After his retirement, the duty of responding to the letters was passed to many people. Because there were lulls between the institutions of different secretaries, the frequency at which letters were answered underwent peaks and valleys. An organization was finally founded in 1972 by a man named Giulio Tamassia. To this day, the club is known as the Club di Giulietta. Volunteers continue to work as secretaries, responding to every letter written, no matter the language or the theme (Friedman & Friedman, 2006). The club receives thousands of letters per year. For this project, I looked at approximately 300 of the 700 letters made available to me. I then focused on 23 letters which captured the themes I was interested in studying (see Appendix A for sample letter).

The journey of these letters would be nothing if not for story behind them. *Romeo and Juliet* remains one of Shakespeare's most famous works and one of the world's most famous tragic love stories. Juliet, although fictitious, is one of the most iconic cultural symbols of romantic love. People idolize the love she shared with Romeo. Some even write to her as if she were a god-like creature who could bless them with a love of their own. Although receiving answers on love remains the same common goal of the letters, each letter has its own unique story. These stories, depicting real conflicts and images of love, inspired the present study. This two-fold project encouraged the use of both artistic creativity and the application of

psychological research to produce a singular piece. In order to fully comprehend the study and its results, one must understand the origin and significance of the project.

The Artist's Statement

The Creation

In May of 2016, the Otterbein University Department of Psychology embarked on a trip to Italy. Because of my Italian heritage, I knew this was a trip I could not miss the chance of experiencing. The intended goal of this trip was to conduct research on the letters to Juliet in Verona. The underlying goal, however, was to experience a new culture and expand our scope of the world. The journey through Rome, Florence, Siena, Verona, and Venice brought about the exposure of famous pieces of art, new cuisines, music, and people. The ancient ruins, romanticized atmosphere, beautiful language, and awe inspiring views gave a new definition to the term love. This definition is not one that can be spoken, but one that must be felt. This feeling is the reason why those who travel abroad speak so fondly of their adventures. One of the most incredible parts of the adventure was reading and responding to the Juliet letters. The words and descriptions of love inspired me to tell their stories the only way I know how, through dance.

Dance has been a part of my life for twenty years, and has allowed me to breathe, communicate, and express the experiences in life that words cannot. When I decided to continue my dance education at Otterbein, I never imagined I would have so many dance related paths opened to me. Until I stepped foot into my first choreography class, it never crossed my mind that one day I could become a choreographer. The response and opportunities I received for my work gave me the confidence to continue molding my craft and to use choreography as a mode

of communication. With this confidence in mind and the trip under my belt, I knew I wanted to create dance dedicated to the experience. This was not a piece I wanted to fall to the wayside.

This piece held a special place in my heart, and the discovery of how to present it took time.

In mid-April of 2017, almost a full year later, I received an email regarding my eligibility to produce a distinction project. It was later that day that I discovered how to make this concept I had been sitting on for a year come to life. It made perfect sense to combine this dance project with my passion for psychology. Lynne Anne Blom and L. Tarin Chaplin state in their book *The Intimate Act of Choreography*, “As a work of art, dance is as specific as it is universal; it points from the unknown or deepens that which is already understood” (Blom & Chaplin, 1982, p. 15). This quote explains why the concepts from the love letters made perfect sense to translate into dance. Love is a phenomenon which is experienced by the majority of people in the world. Love is both universal and individually experienced. This project would help deepen the understanding of what we call love. With the help from my parents and a handful of friends, I spent a number of days brainstorming a concept to pitch to my potential advisors. The concept I originally conceived was a content analysis of the letters and a choreography project to follow. I then took this idea to Dr. Michele Acker and Stella Kane, who later became my advisors.

Dr. Acker and Stella are two vital influences to this project. Dr. Acker was my primary professor for the class that traveled to Italy. Her work on the letters, in which she intends to create a digitized database for future researchers to access the letters, is the reason I was able to do this project in the first place. She opened up a door to me that I did not know existed. Her passion for and vast knowledge of the letters and their history inspired me to utilize them for this project. Stella Kane, on the other hand, has mentored me and built my confidence to pursue choreography. The choreographic opportunities she has bestowed upon me inspired me to think

outside the box as to how I could take my talents even further. Her influence inspired me to create a complete project of my own with full control in the artistic direction.

The Process

I first met with Dr. Acker who enjoyed the concept and agreed to become my advisor. Through the app Evernote, I had digital access to a large handful of letters. We used Evernote to read letters for our final projects in the 2016 class trip. We agreed that it would be best to take the summer and read the letters. We would nail down a more precise plan of action for the project when we returned to school in the fall. With Dr. Acker's approval, I then proceeded to contact Stella and pitch the project and ask her to be my second advisor.

The meeting with Stella also went well and she agreed to advise me on the choreography. She urged me to keep my cast of dancers as small and create a manageable schedule. She also encouraged me to reach out to Kristen Cooperkline, the Otterbein Theatre and Dance Department's Production Manager, to set rehearsal dates and times. As the academic year unfolds, the booking of spaces becomes more difficult with the overflow of artists needing to use the spaces to create work. Contacting Kristen early enough would ensure that I would have the spaces necessary. I decided that the appropriate space for this project would be in the Campus Center Pit Theatre in the spring semester before rehearsals for the mainstage musical began. Student eligibility was a deciding factor in scheduling. Students who are involved in a mainstage show are not eligible for involvement in student productions, and the majority of the dancers I planned to use were involved in mainstage productions at all other times of the year. After this discussion, Stella and I found it best to reconvene after the summer to discuss the artistic plan.

At this point in the process my major duties were to read letters and keep in contact with Kristen Cooperkline about booking spaces. Over the summer, Kristen was able to email me

confirming the presentation date as well as eleven rehearsals. Knowing the times and rehearsal spaces made available to me was important because it placed an impact on what could be done choreographically. Receiving this email made the entire process real. This was no longer a theoretical project that may or may not happen depending on how overwhelmed I became with school. It was truly happening. This email filled my heart with joy, but also brought concern as I read that they preferred I not use theatre majors. This was problematic because I intended on having a cast of men and women, and in the pool of dance minors there are no male dancers. My hopes at the time were to use Jeremy Hurr, Lincoln Belford, and Kevin Buckley, all of whom are musical theatre majors. Until future cast lists were posted to ensure their eligibility, all there was left to do was read letters and discover themes within them.

Throughout the school year, I had various meetings with Dr. Acker and Stella to discuss the outcomes and goals of the project. In these meetings, we discussed the implication of various themes in the dancing and what themes I planned to display based on what I found in the letters themselves. We brainstormed many different types of love that could have potentially been used. These included worthiness, friends v. lovers, age related fear, children and love, conflict and blame, gender based differences, unrequited love, long-distances, forbidden love, torn between types of love, and loss of love. We also discussed music selection and relating the music to those themes.

In addition to our discussion on themes we talked about other avenues to take the project for research. The original plan was to conduct a content analysis on the letters themselves. However, Dr. Acker and I both found that idea far too difficult to do on top of choreographing a dance show. We brainstormed different ideas to play with including instituting a pre- and post-survey, asking open ended questions to audience members, and conducting two separate talk

backs (theatre v. non theatre participants) to receive feedback from audience members. Towards the end of the brainstorm, we decided on the idea of conducting two separate talk backs as a way to allow our non theatre participants to feel comfortable discussing the art, and to potentially receive data which compared the two groups, because of the end goal. Eventually it was decided, however, that incorporating a singular talk back in which the non theatre and theatre participants shared concepts back and forth with one another would be more effective. This was decided because I wanted reactions by all participants to be fresh and immediately following the dance experience.

In addition to discussing how feedback would be received, we discussed music and physicality of the choreography as a way to tell the stories and how to relay their concepts. We discussed the order the pieces should go in, and if they should proceed in chronological order. This would give an impression of looking back on a full story. We also discussed the combination of vocal and physical vocabulary, and how the words from each story in the letters needed to be represented by a unique physicality of movement. In the process of the meetings, I reduced my cast size from eight dancers to six dancers. My goal was to produce a dance for each dancer in my cast. This meant that I originally had planned to choreograph eight different dances telling the stories of eight different love themes. That was an overly eager idea that I would have had no time to produce. Consequently, I agreed to only choreograph six dances showcasing six different themes. This decision helped solidify the length of the project to thirty minutes in its entirety.

Eventually, I had determined the themes I intended to focus on. These themes included young love, forbidden love (specifically focused on homosexual love), unrequited love, long-distance, worthiness of love, and trust. From this point, the work I needed to focus on included

selecting music and a storyline across which the dances would flow. Much of this work was completed over winter break. In this time, my cast list was also approved. The list included dance minors Olivia Crago and Amanda Sibert and musical theatre majors Abigail Isom, Jeremy Hurr, Lincoln Belford, and Kevin Buckley.

At the start of the spring semester, I planned a meeting with Stella to discuss my music selection, order of dances, and plan of action. The storyline I had developed was that each dancer represented a different letter writer. The dancers would each portray one of the six themes as the letter writer, and would also be utilized in the other dances. With this idea, Stella and I brainstormed who would best fit the telling of each story. We made a decision and it was as follows:

1. **Young love:** Amanda Sibert (letter writer) & Kevin Buckley (letter subject)
Music: *Crazy Little Thing Called Love* by Queen (Mercury, 1979)
2. **Forbidden Love:** Abigail Isom (letter writer), Olivia Crago (letter subject), Jeremy Hurr (male representation), & Lincoln Belford (male representation)
Music: *Like Real People Do* by Hozier (Hozier, 2014)
3. **Unrequited Love:** Jeremy Hurr (letter writer) & Amanda Sibert (letter subject)
Music: *Love on the Brain* by Rihanna (Ball, Angel, & Fenty, 2015).
4. **Long Distance:** Kevin Buckley (letter writer) & Olivia Crago (letter subject)
Music: *The Promise* by Tracy Chapman (Chapman, 1994)
5. **Worthiness:** Lincoln Belford (letter writer) & Abigail Isom (friend)
Music: *Landslide* by Fleetwood Mac (Nicks, 1975)
6. **Trust:** Olivia Crago (letter writer), Jeremy Hurr (letter subject), Abigail Isom (mistress)
Music: *Back to Black* by Amy Winehouse (Winehouse, 2007)

I also planned to include a short opening and a short finale. I envisioned the opening to be a compilation of voice overs layered on top of one another while the dancers frantically danced around the stage telling their individual stories all at once. This idea was to show the audience the sheer number of letters and to help visualize the plan to unravel every story. The

finale was still up in the air. I could not figure out how best to end my work. I eventually decided to create vignettes of the letters which had already been presented while having two actors read excerpts from the actual letters that correspond with each vignette. I then created the idea to incorporate a new couple slowly walking through the dancers to depict the idealized image of love. I loved this new plan. However, it was difficult to find four new cast members who were available. Due to this complication, only one actor was added. In combination with the vignettes, Kyle Brace would recite the excerpts from letters as if he were a tourist visiting Juliet's house and reading the letters on the wall. This ending ended up working just as well, if not better than my original plan.

As the performance inched closer, Dr. Acker and I created and discarded data collection concepts. I became nervous that my plan was not enough, and I began to overcompensate. I pitched a brand new idea in which I had all audience members fill out two extensive questionnaires. Dr. Acker went along with my idea and gave me ways to make it happen. I eventually got my head back on straight, and realized that my idea was taking me far away from the original intention of the project. We revised from there and decided to have audience members fill out a short questionnaire on the back of their programs. This questionnaire would ask participants if they experienced love the way it was portrayed on stage as a way to grasp my choreographic storytelling abilities and to view any difference between the responses of theatre and non theatre participants. With this finally decided, we spent time announcing the performance to psychology students, creating flyers, and creating the programs/questionnaires.

The Rehearsals and Choreography

“A person's movement style is always uniquely expressive of the whole person. It is the way *you* move – a result of how you feel, perceive, and respond to your world, to others, and to

yourself...” (Blom & Chaplin, 1982, p. 138). This concept from Blom and Chaplin’s book *The Intimate Act of Choreography* was crucial in the formation of this choreography. The stories portrayed were based on specific letters, but generalized concepts. Choreographing had to be a delicate dance itself in order to portray the generalized messages through a singular story. In order to do this, I had to discover how I internalized the letter writers’ feelings and how to express it through my movement. In other words, my movement was the translation of their written thoughts.

Although this concept was difficult in the production of dance, my cast was nothing short of wonderful. I had them working on a tight and quick schedule, and they stayed on top of the work even though they easily could have put the project on the back burner of their lives. I also had the assistance of dance minor Jessica Metcalf. She went above and beyond in taking notes of my choreography, helping with ideas when I felt blocked, running music, and so much more. We had some trouble working around schedules, and because of this we lost a day of working. This left us with ten rehearsals as opposed to eleven. However, with the help of all eight of these phenomenal people, I was able to choreograph eight vastly different dances in eight nights. This is not an easy task, and something I find to be a great accomplishment.

In undertaking this task, we were left with two extra days to clean, tech, and have dress rehearsals. With the help of John Diver and Emily Maddox (both Design Tech students in the Theatre and Dance Department), we were able to add lights and sound through a quick and painless tech process. John’s light design and Emily’s help with music heighten the stories and brought them to life. We held an open dress rehearsal on Saturday, February 3rd at four thirty in the afternoon for students who were unable to attend the performance on Sunday the 4th. On that day, I also added a last minute element to the set. Along the back wall of the stage, I taped up

hundreds of pieces of scrap paper to create an image that looked like the wall of letters at Juliet's House in Verona. This addition helped to capture the feeling and story this project was based on. Those letters are the reason the project exists, so it was nice to have them pictured as a central aspect. This final dress rehearsal with the addition of the wall gave me the confidence I needed to present the project the next day. The cast and crew were so wonderful in staying on task, and worked hard to help me get the project up and running.

The Show and Themes

As I stood center stage looking out at the house at two in the afternoon on that Sunday, I had more butterflies than I thought possible. The audience was fairly large, large enough for me to feel relieved that people showed up. Watching the show for the first time with no intentions of making corrections or editing was a surreal experience. I laughed and cried multiple times from the emotions brought about by the dancers. Their storytelling sold the entire concept. The opening depicted an overwhelming number of stories, perspectives, concepts, and movements by the dancers all at once. Although it was quite a bit to take in, it slowly eased into a singular voice accompanied by a singular dancer on stage. This transitioned into the dance inspired by young love.

The dances then transitioned one right after the other until the finale. The finale depicted all of the dancers back on stage looking at the wall of letters accompanied by Kyle Brace, whom the audience had not yet seen. The vignettes accompanied by the letter reading was followed by each dancer leaving their letter on the wall. The audience was left with the final image of Kyle on stage by the letters, sitting down to begin writing his own. This showed the continuation of letters and stories yet to be heard. By the end, I felt such a weight lifted off my shoulder as the

audience gave a standing ovation. I then invited the cast and crew to join me onstage for a question and answer session with the audience about the major themes.

When the question and answer session drew to a close, I was greeted on stage by a flood of people. Professors, theatre students, psychology students, and family were all there to support me and compliment my work. The feeling was nothing less than surreal. I do not remember much of what happened in that time, but I do remember feeling a wave of pride flow as I watched my cast a crew greeting others as well. All at once I was left in the theatre with my family who had tears welled up in their eyes. As we left to celebrate the show, I knew I had done something to be proud of.

The Research

Literature Review

William Shakespeare created an image of love that has been adored by all for centuries. The sheer number of letters written to Juliet show just how well it has been received. By adding dance to express the emotions written in the letters, a brand new view point has been taken. Why does choreography related to the phenomenon of love receive such great response? Are people truly able to relate to nonverbal works such as dance, and can people really deduce the correct messages? These questions inspired the present study. As presented in the letters, love is experienced in a variety of ways around the world. Research conducted separately on love and on dance help to further the present study.

One of the major theories of love comes from Robert J. Sternberg (1987), and is known as the Triangular Theory of Love. In this theory, he claims that love is made up of three components. These components are intimacy, passion, and decision/commitment. Intimacy in a

relationship refers to the closeness and connection a couple has. According to Sternberg, intimacy is the foundation of love. It is formed over time, and tends to be the scariest of the components for people to experience because of the level of self-disclosure (p. 38). The second component which interacts closely with intimacy is passion. Passion is the component made up of the expression of desires and needs both physically and psychologically. Passion is especially strong at the early stages of a relationship. The constant desire to obtain a person keeps the passion burning as they are never quite achieved. As relationships grow, passion begins to dwindle, but it never disappears entirely (p. 42). The last component is decision/commitment. This two part component defines the decision to choose to love someone and the choice to maintain that love. This component is what keeps relationships lasting. Without this component, couples would not make it through times of trouble (p. 46). These three components create the triangular theory Sternberg is so famously known for (Sternberg, 1987).

The three components of the triangle appear in different ways and quantities for every relationship. The ultimate love is what Sternberg (1987) calls Consummate Love. This is when all three components are equally involved in the relationship. There are many combinations of love based on the triangle, each with its own outcomes. In order to decipher the types of love couples experience based on the triangle, Sternberg created what is called the Triangular Love Scale. The scale measures where each person in a couple views a relationship based on the three components. It then tells where differences lie, and what should change in order to keep the relationship thriving (p. 98). This scale has been used by countless researchers in their attempts to study love. Sternberg's scale and theories on love opened the doors to so much research potential, and has influenced the way love as a whole is thought about today (Sternberg, 1987)..

In order to choreograph and understand the concepts of love based on the themes decided for the present project, it is vital to understand research done on each of the different themes. The first of these themes revolves around young love. Kokab and Ajmal's research (2012) focused primarily on this concept of young love, and how young adults perceive romantic love. This study was done through interviews with two women in their early twenties who experienced love in their romantic relationships. The interviewers had a loose handful of questions which they asked both women. With this semi-structured interview approach, the researchers were able to allow the participants to elaborate their own feelings in their own way. From there, the researchers dissected the interviews and formed categories based on the similar things each woman had to say. The researchers discovered from this study that there are three major stages of love for young adults. The first is the process of falling in love and entering what some call the honeymoon stage, or blind love. This is the infatuation stage. Stage two involves finding happiness through factors like commitment, understanding, romanticism, and openness. The final stage is the stage that brings about the expectation of marriage, or commitment for the rest of the couple's life. This study is important to show the emergence of young love, and how it develops through the discovered stages (Kokab & Ajmal, 2012).

Another study which focuses on love and age was conducted by Sumter, Valkenburg, and Peter (2013). Their research assessed the perceptions of love shared by different age groups. The researchers divided participants up into two groups, adolescents and adults. The participants were also categorized into three groups based on their romantic history (currently in a relationship/had previously been in a relationship/had never been romantically involved). All participants took an online survey in regards to the Triangular Love Scale. The Triangular Love Scale breaks love into three categories: passion, intimacy, and commitment. The scale shows the

level to which each participant fell into each category. After collecting the data, the researchers looked at the findings based on age. Both adolescents and adults were broken up into early, middle, and late categories. The researchers found that participants who were romantically involved had the highest levels of passion, intimacy, and commitment. Those who scored the lowest in those categories were the participants who had been romantically involved in the past. They also found that adults scored higher in these categories than adolescents. This research is important to show the difference between the types of love experienced by adults and those experienced by adolescents (Sumter, Valkenburg, & Peter, 2013).

The second theme of love uncovered in this project is forbidden love, specifically within the LGBTQIA+ community. A study conducted by Mohr and Daly (2008) aimed to find links between internalized homonegativity and sexual orientation self-concealment alongside change in relationship commitments in lesbian, gay, and bisexual relationships. The researchers acquired their data through the use of two subscales from the Lesbian, Gay, and Bisexual Identity Scale (LGBIS). The scales consisted of Likert scale questions about internalized homonegativity and efforts to conceal one's sexual orientation. Participants were also given the Multidimensional Determinants of Relationship Commitment Inventory (MDRCI) which also consisted of a series of Likert scales. This scale determined attractions to a relationship and constraints against leaving a relationship. Participants were asked demographic data, including if they were currently in romantic relationships. Those who were received both scales, while those who were not only received the LGBIS. Participants were asked at a later time to complete the same surveys. They found that internalized homonegativity correlated with decreases in relational attractiveness and satisfaction, but it did not predict changes in constraints. The researchers also found that self-concealment did not impact relational commitments. This study

is important in the understanding of the stigmatization of same sex couples, and how their relationships do not differ in commitment when thinking about heterosexual relationships (Mohr & Daly, 2008).

A second study on the nature of homosexuality was conducted by Brown, Ramirez, and Schniering (2013) to gain a better understanding of the experience in discovering love, intimacy, and commitment for gay men. The research was conducted through interviews of twelve men from Australia. They were asked questions about being gay and the types of ways relationships have been influenced for them. The interviews were later coded and dissected, leading to the creation of categories and dimensions each participant had in common. The researchers found that gay men typically go through four stages when developing their sexuality. These stages are confrontation with sexuality, exploration of sexuality, experimentation with sexuality, and formation of committed relationships. These men believe that heterosexuals do not undergo the same type of process due to the heteronormativity of society. They also found that gay men undergo mental struggles, and the data suggested that many of the participants moved to what would be considered a more accepting environment. This study is important to highlight the significance of the struggle people go through who identify as homosexual (Brown, Ramirez, & Schniering, 2013).

The third theme from the letters involved stories of unrequited love. Sinclair and Frieze (2005) conducted a study with the purpose of understanding the difference between how the target and victim of unrequited relationships experienced the situation. In order to collect data, researchers used the Courtship Styles survey, a series of questions inquiring about their behaviors in a specific unrequited situation. Participants would respond about a specific relationship they encountered where either they were the one who was not receiving any feelings

back or they were not reciprocating the feelings. The researchers found that both pursuers and targets tended to see their actions as only positive as opposed to what their counterpart experienced. They also found that pursuers tended not to see the negative responses from the targets, giving them no reason to back off of courtship. Targets, on the other hand, claimed not to have done anything to lead pursuers on. Lastly, the researchers found that pursuers claimed to have engaged in much less aggressive and nonaggressive courtship behavior than experienced by the targets. This study shows the significance of what it feels like for someone to be in unrequited love, while also showing what it looks like from a third party (Sinclair & Frieze, 2005).

The fourth theme outline in this project revolved around the concept of long distance relationships. This type of relationship was studied by Stafford and Merolla (2007) as a way to investigate the concept that romantic idealization is more profound in long-distance relationships than in geographically close relationships due to the lack of face-to-face interaction. They also intended to investigate the idea that extreme idealization can cause issues when partners move from long-distance to geographically close areas. In order to collect data, the researchers conducted two studies. The first of these was done through the taking of surveys and inventories, as well as participant reports on frequency and length of communication with their partner. This part of the study specifically focused on the correlation between face to face interaction and idealization in both long-distance and geographically close couples (Stafford & Merolla, 2007).

The second part of this study was also a series of surveys and inventories focusing on participant living situations. These questions included inquiries about moving closer, staying together, and splitting apart. The focus on this part of the study was to look at levels of

satisfaction and commitment after transitioning to closer proximities. From these two studies, the researchers found that idealization was higher in long-distance couples than geographically close couples, and that this was associated with little face-to-face interaction. They also found that long-distance couples perceived what small amount of communication they had to be better than that of geographically close couples. From the second study, the researchers found that couples who moved from long distance to geographically close proximity were more likely to separate. They discovered that long distance idealization negatively correlated with stability when moving closer to one another. This study is important to show the connection and disconnection people in long distance relationships have. It reinforces the saying, “distance makes the heart grow fonder” (Sinclair & Frieze, 2007).

Dion and Dion (1975) conducted research that correlates with the fifth theme of this project, worthiness. The purpose of this study was to view the correlation between self-esteem and romantic attraction. The participants of this study were college students and were asked to fill out three questionnaires regarding self-esteem and desirability. The participants were then asked weeks later to participate in another survey in which they were asked to fill out a questionnaire regarding romantic love. After collecting the data, the researchers found that those with low self-esteem, as well as women, displayed three things. They displayed more love, liking, and trust for their partners; they evaluated their partners more positively; they showed less of a similarity between their ideal selves and their partners. The researchers also found people who claimed to be low in defensiveness but high in self-esteem experiencing love more than those with low self-esteem. Lastly, they found that those who were low in defensiveness and high in self-esteem experienced romantic and unrequited love. The importance of this study lies

in the concept that self-esteem plays an important role in the experience of romantic love (Dion & Dion, 1975).

The last theme identified for the present project revolved around trust. Glass and Wright (1992) created a study focusing on the difference between men and women's attitudes, justifications, and behaviors in relationship to extramarital affairs. To collect data, the researchers had participants fill out an extensive questionnaire that included questions about sexual and emotional justification for affairs, the types of justifications they approve of, and the types of behaviors associated with sexual and emotional justifications. The researchers found that both men and women discriminate against extramarital involvement, however, women were found to use justification when it came to emotional intimacy and men were found to use justification when it came to sexual justification. This supported their hypothesis that men would be more approving of sexual justifications. It also partially supported their hypothesis that women would be more approving of emotional justifications. Lastly, the researchers found that men and women associate sexual justification attitudes with sexual involvement while emotional justification attitudes were associated with emotional involvement by men but not women. This study shows the importance of the gender difference in how affairs affect couples (Glass & Wright, 1992).

While researching these themes and their psychological importance, my study also requires an understanding of the importance of storytelling, dance, and nonverbal behavior. Research conducted by Kooken, Kupperbusch, Loewinger, Matsumoto, Uchida, Wilson-Cohn, and Yrizarry (1999) focused on the effects of culture on emotion. This study was primarily done through analysis of past literature, theories, and concepts for future research. The theories focused on by the researchers included the concepts of individualism v. collectivism and the

concepts of self-in groups v. self-out groups. The researchers compared Japan and the United States, claiming that the two countries are on opposite ends of the spectrum in reference to collectivism (Japan) and individualism (United States). As for the concepts of self-in groups and self-outgroups, the researchers described differences between how those in individualistic cultures and those in collectivistic cultures display these relationships. Individualists are more likely to have emotional freedom and use negative emotions more often because they are a part of multiple self-in groups. This is the opposite for collectivists as they are more likely to focus on maintaining group harmony. The opposite is true for self-out groups. The concepts outlined by these researchers is significant to the present study as a way to further understand the way that we as Americans will respond to images about the positives and negatives of love (Feldman & Coats, 1999, p. 17).

Another study conducted by Karandashev and Clapp (2015) focused on the importance of the representation of love through narratives. The researchers were interested in the complexity love offers and how the representation from the books translates to relationships in real life. They were interested in the multidimensionality that love provides as well. Their research consisted of both qualitative and quantitative work. The qualitative work revolved around themes and descriptions of love. For this part of the study, the researchers gathered a list of 20 famous books about love and pulled quotes based on six qualifiers they had previously decided upon. From these quotes, the researchers were able to decipher major themes of love which they then used for the second half of their study. This involved participants taking a survey inquiring about their feelings towards their romantic partner utilizing the dimensions found in the qualitative portion of the study. From these two studies, the researchers found many dimensions

of love which have never been empirically studied. The hope of this study is for these findings and dimensions to be utilized for future research (Karandashev & Clapp, 2015).

One final study conducted by researchers Shikanai, Sawada, and Ishii (2013) looked at impressions, movement, and perception of emotions in dance to further understand how these components are perceived by the audience. The researchers collected the data by showing participants five second clips of different dances that were meant to express joy, sadness, or anger. The participants were then to record their response to each dance as to what they perceived the intended emotion to be. Participants filled out 3 questionnaires regarding emotion identification, impressions, and evaluated movements with scales that were determined by the researchers. When analyzing this data, the researchers found that participants were in fact able to recognize joy, sadness, and anger through expressive movement. Joy was perceived by participants when viewing movement that had a wide use of space and stability. Sadness was perceived by participants when viewing movement that had low values of dynamics, expansion, stability, and frequency and velocity of upward expansion as well as high values of body closing. Anger was perceived by participants when viewing movement that had dynamics, body closing, stability, and force. This study is significant due to its findings that movement and dance has the ability to make audiences feel the emotions the dance portrays, and consequently can lead to storytelling (Shikanai, Sawada, & Ishii, 2013).

All of this prior research played an intricate part in the preparation of my study. The intent is the perception of the translated love letters to Juliet and the audience's understanding of the stories. Through this process, it is intended to be found how well the translation of the love letters to Juliet were perceived, and if people able to understand stories without explicit verbal explanation. I hypothesize participants will easily identify the concepts of young love, forbidden

love, long distance love, and trust. I also hypothesize that those who are involved in theatre will correctly identify the dances, while those who are not involved in theatre will be able to relate but not correctly identify.

Method

Participants and Materials

This study was approved by the Institutional Review Board (see Appendix B). 64 people participated in the present study. Of those 64 participants, 20 identified as male and 44 identified as female. 32 participants claimed they were not a member of the Theatre and Dance Department, 24 claimed to be members of the Theatre and Dance Department, and 8 chose not to answer. Participants were provided a survey which asked a series of questions. These questions included, “Have you ever fallen in love?” and “Have you ever experienced love the way it was presented on stage? Please describe briefly.” The survey also asked for each dance, “How did watching these dances make you feel, and which, if any, of the dances made you think of your own experiences?” (see Appendix C). This survey doubled as a program for the show on the back (see Appendix D). They were also provided pencils to complete said surveys, as well as given consent forms to fill out prior to completing the survey. Other materials used in the performance were the pieces of paper to creating the wall of letters, six dancers to tell the stories, one actor to recite excerpts from letters, lights (including the colors red, blue, and rose pink), and music (listed above under “Process”).

Procedure

Participants arrived the day of the performance as early as thirty minutes before the show began. On entrance into the small, black box theatre, participants were handed a consent form, a program/survey, and a writing utensil. Students who were members of the Department of

Psychology also signed in on a sheet at the theatre doors in order to receive class credit for attendance.

Once all participants arrived in the theatre, a short opening statement was given. The statement included a thank you, directions to nearest exits in case of emergency, a warning to stay clear of the aisles so as not to run into performers, and verbal consent. The verbal consent included information regarding the voluntary nature of the study, an explanation of what the study was about, and participants' right to cease participation at any time. After consent was given and consent forms were signed, participants watched a thirty minute dance show. Following the performance, an open ended question and answer session took place to discuss themes participants found as well as thoughts on the choreography. Following the end of the question and answer, participants were released.

Responses to survey questions were later coded. Male participants were coded as 1 while female participants were coded as 2. People who were members of the theatre department were coded as 1, non theatre participants were coded as 2, and those who did not respond coded as 0. Responses to the dances were coded based on themes that were decided prior to coding. These themes were later adapted from the data. The coding consisted of phrases associated with the respective theme (see Appendix E). The responses were then further coded as 1 for those who correctly identified the letter theme, 2 for those who incorrectly identified the letter theme, and 0 for those who did not respond.

Results and Discussion

Juliet

A thousand times goodnight.

Romeo

A thousand times the worse to want thy light.
Love goes toward love as schoolboys from their books,

But love from love, toward school with heavy looks.

(Shakespeare, trans. 1992, p. 81)

This passage from *Romeo and Juliet* reminded me of many of the letters I read regarding young love. This first theme focused on the giddiness and exaggeration found in a first real crush. The age focused on in the choreography was middle school age (roughly around 14 years old). The quote itself reminded me of young love due to the dramatics expressed by both Romeo and Juliet after having only just met. In viewing the dance that incorporated that feeling, the audience responded positively. Many people commented on the happiness and reminiscent feel that overwhelmed them by watching. Others pointed out the awkwardness that is young love and trying to figure it out. One participant stated, “This dances made me genuinely happy.” All in all, the audience seemed to have the ability to relate, and thoroughly enjoyed this piece. In their written responses, almost two thirds of participants were able to correctly identify the theme (see Table 1).

Romeo

With love’s light wings did I o’erperch these walls,
 For stony limits cannot hold love out,
 And what love can do, that dares love attempt.
 Therefore thy kinsmen are no stop to me.

(Shakespeare, trans. 1992, p. 73)

Forbidden love, as described in the above passage, is a difficult obstacle as lovers tend to fear the consequences. The forbidden love in the world today stems majorly around the LGBTQIA+ community. Although Romeo and Juliet’s forbidden love did not stem from their sexuality, the crime that came with being together was the same. Romeo and Juliet are famously known for the forbidden nature of their love, making their story incredibly relatable for those in

the gay community. The dance that replicated this concept was also strongly received by the audience. Many who identify as LGBTQIA+ responded with stories on how they underwent the same feelings of fear, but are proud to feel like a whole person who can also love. One even proclaimed, “This dance made me feel proud. It made me feel like a whole person who is able to love.” The made many other audience members sad, and wanting to find hope that one day it will be acceptable to love who you want to love without feeling controlled by gender boundaries. Even those who identify as straight were able to connect to the story, and recognize the meaning behind it. In their written responses, just under half of participants were able to correctly identify the theme. Of those participants, the percentage those who identified as non theatre people nearly doubled those who identified as theatre people (see Table 1).

Romeo

It is my lady. O, it is my love!
O, that she knew she were!

(Shakespeare, trans. 1992, p. 69)

Although Romeo and Juliet’s love was not quite unrequited, it seemed to be for a moment before their first interaction. The above quote depicts a pining Romeo wishfully hoping his love would realize she loves him as well. Romeo was fortunate enough to have that desire fulfilled, even if it were for a short time. Others, however, are not always so lucky. Unrequited love speaks to those who love another who does not know it. In most cases, the love interest does not even noticed the person pining after them. The piece that coincided with this theme was enjoyed by the audience, but seemed to be a little more difficult for them to process. Many commented on their empathy towards the dancer who experienced the unrequited love. Others expressed the frustration they felt for the dancer. One person even said, “He was so pathetic. I just wanted to tell him, ‘dude get over it!’” They also noticed many details including how he never took his

eyes off her, but hers never rested on him. They also noticed how she was always above him symbolizing her lack of flaws in his mind. Eventually, the audience members were able to discover on their own that it was a story of unrequited love, but it require some deep reflection. I believe they understood the story that was told, but lacked the words needs to explain at first. In their written responses, only about one third of participants were able to correctly identify the theme. Of these participants, the percentage of non theatre people was again larger than the theatre people (see Table 1).

Romeo

I am no pilot; yet, wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise

(Shakespeare, trans. 1992, p. 75)

Romeo and Juliet never underwent any major geographical distance, but can still relate to how difficult it would be. The passage above spoken by Romeo shows the depth of their love, and how he would travel from any distance just to be near her. The letters expressing themes of long distance do the same. The love was strong between couples, but distance kept them apart. They would do anything to be together again. This is the concept I incorporated into the choreography. People responded well in the talkback to this piece. Many people stated that this dance was the one they felt most connected to and really captured them emotionally. One participant said, "I rarely cry, but this one made me cry. Their chemistry was amazing." There were varied ideas as to what the concept was, however. Some people stated that they believed the couple was breaking up, while others believed it had something to do with pushing away even though they were still in love. Still, others were able to grab onto the concept that it had to do with distance between them. Someone even described it as showing love overcoming all

obstacles. There was some variability in how people perceived the message, but this piece was still able to instill a longing feeling for most. In their written responses, less than one third of participants were able to correctly identify the theme (see Table 1).

Friar Lawrence

Hold, daughter, I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.

(Shakespeare, trans. 1992, p. 183)

The above passage gives reference to the concept of worthiness, and to someone who attempts to help. Worthiness is a concept that most can relate to, whether they are the one feeling unworthy or they are the one trying to bring out another's worthiness. The letters written in regard to the theme of worthiness were all written from a stand point in which the writer did not feel worthy of love. There is always someone, however, looking out for the betterment of those people even if we don't get their side of the story. The choreography was set in a way to show the relationship between someone who felt unworthy and a friend trying to pick them up. This piece resonated well with the audience. Majority of the audience who spoke realized the story behind the dance. They discussed concepts of vulnerability and insecurity. Many even stated that the dance perfectly captured the way it feels to deal with depression and other mental illnesses. One participant stated, "This piece highlighted how frustrating and crazy it is to be a person with a depressed brain." Although this was not the intended message, it is important to note the significance of mental stability when searching for love. Audience members also commented on the addition of a helping hand through the dance. Although the dancer who felt unworthy did not always notice the other's attempts to pick them up, that helpful person was

always there as a support system. In their written responses, more than half correctly identified the theme (see Table 1).

Friar Lawrence

Is Rosaline, that thou didst love so dear,
So soon forsaken? Young men's love then lies
Not truly in their hearts, but in their eyes.

(Shakespeare, trans. 1992, p. 89)

Trust, and the lack thereof, is the final theme touched on in this project. The letters outlined broken trust in more ways than just sexual affairs. Relationships can have a variety of “mistresses” which can break the trust of a relationship. Some love can withstand the issues and work it through, while others break it off immediately. Still, there are those who continue to hold on even though their lover does not change his or her ways. The trust depicted in my choreography revolved around a couple and the man's mistress. The piece tackled concepts of holding on and letting go of the relationship. The audience responded exceptionally well to this piece. The audience proclaimed feelings of rage, devastation, and desperation. Some even bravely admitted to a time in their own lives where they related. One stated, “I've been like the dancer saying ‘look at me, look at me!’ I was devastated.” People expressed the feeling of feeling stuck and not know how to get out. While no one ever explicitly discussed the concept of trust or cheating, it was obvious that the message was well received. In their written responses, far less than one third of participants were able to correctly identify the theme. The percentage of non theatre people who correctly identified the theme more than doubled that of the theatre people. Still, this letter had the lowest correctly identified theme percentage (see Table 1).

For every theme, there were small percentages of participants who chose to omit responses. Overall, 41.15% of choreography was successfully identified by participants and

39.84% was unsuccessfully identified. The remaining 19.01% constitutes the choreography which participants left unidentified. It is interesting to note that 15 participants claimed to have never fallen in love before, and only 7 of those participants never experienced love the way it was presented on stage.

In analyzing the results, the first hypothesis, stating that participants could easily identify the concepts of young love, forbidden love, long distance love, and trust, was partially supported. Over half of the participants were able to recognize the first theme presented as being young love. The hypothesis supports this finding. However, slightly less than half were able to identify the second theme as forbidden love, and far less than half were able to identify the themes of long distance and trust. The second hypothesis stating that those who are involved in theatre would correctly identify the dances, while those who are not involved in theatre would be able to relate but not correctly identify, was not supported. According to results, the exact opposite was true. For every theme, those who did not identify as a member of the theatre department were more likely to correctly identify than those who were members of the theatre department.

The hypothesis that theatre people would be more likely to correctly identify than non theatre people was originally made based on my past experiences. When I had previously attended shows in which a talk back was incorporated, I noticed that the people involved in theatre spoke much more than non theatre people and were able to dissect the underlying messages much easier. Because of this, I assumed that the same scenario would take place for this project. As shown by the data, this was not necessarily true. This could be for a couple of reasons. One reason could be that the non theatre people consisted mostly of psychology students. Their background in psychology could have influenced their vocabulary, allowing them to have more words to describe the phenomena and emotions depicted on stage. All

participants may have felt similar ways, but the psychology students were more able to verbalize based on their education. Another reason could be that the theatre people looked too deep into the messages. Theatre people pick apart every detail in the process of deciphering a message. They are able to dig very deeply and uncover themes that most people might not realize. The concept of love is one that is not very abstract. Especially in its depiction in this project, love is raw and experienced by all. It is not a phenomenon that requires in depth analysis. I believe the theatre people may have over analyzed, resulting in the outcomes I received.

These findings, while extremely interesting, do not give much information regarding the reception of the choreography. While reading through the responses on the survey, it was evident that majority of those who responded correctly understood the general concept and feeling of each performance. However, they did not correctly identify the theme based on the chosen phrases. This leads me to believe that participants were able to fully grasp the stories being told, even if they could not quite put the feelings into words. Although my hypotheses were not supported, the goal to get people to think about love was achieved.

The participants may not have been able to correctly identify the themes based on the chosen words and phrases I anticipated them to use, but they were still able to feel something and interpret the dances. Majority of people correctly identified young love. For those who did not, however, the others were still able to find the humor and happy nature brought about by the choreography. As for those who incorrectly identified forbidden love, they were still able to identify the struggle of overcoming obstacles. These two dances, specifically, were universal in how they made the audience respond, even if respondents did not use the identifiers I had hoped they would.

The other four dances received a variety of identifiers. People responded to unrequited love by expressing feelings of sexual tension and frustration, and not so much by explaining the story. They put themselves in the position of pining, and expressed their emotions more than their thoughts on the story. The responses to long distance love ranged from break ups to forbidden obstacles. Worthiness received responses that people believed it to be unrequited love for someone other than who was there to support him. Lastly, trust received the same type of response as unrequited love. People understood the story being told, but expressed their feelings and emotions more than their thoughts on the story.

Although these responses did not give me the results I had hoped for in supporting my hypotheses, what they gave me was much more fulfilling. They gave me the result that my choreography was able to be understood and felt on a much deeper level than just identification. Dance and choreography are very subjective art forms. The interpretation and beauty is in the eye of the beholder. The fact that I was able to bring people to tears, make them laugh, fill them with rage, and enforce a variety of other emotions gives the results that stretch far beyond the hypotheses of this project. Their interpretations were not what I had anticipated them to be, but their interpretations showed that they felt connected which is what I had hoped for.

If the present study were to be done again, there would be many changes made to better articulate the type of information intended to receive and the process by which the information is received. Future studies would benefit from the use of a likert scale questionnaire which allows participants to select how well they felt they understood the themes as well as an explanation as to what they believed the theme to be. Information regarding how well the choreography was understood would be extremely helpful in deciphering the rate at which the choreography was perceived.

Although I did not receive the results I had hoped for, I found quite a bit of benefit from producing this project. I was able to discover what research practices worked, and what did not work. I also discovered improvements to be made such as the addition of a likert scale, and parts that were done well. Although there is no direct statistic to show how well the audience responded to the overall show, the verbal feedback I received in the question and answer session along with the responses I received after the event had ended gave me quite a bit of confidence that I created something worthwhile. It also gave me the confidence to believe that this type of project is one that I could successfully achieve. The overarching goal of this project was to get the audience thinking about love. I believe it is safe to say that this project did that. The audience deeply thought and reflected on love. Their responses gave insights and stories that I never expected but secretly hoped for. At the end of this project, the audience members became their own letter writers as they reflected on the complexities and beauty that they have experienced with love.

I look back on the production of this work, and I smile thinking about how the exuberant amount of stress amounted into something so beautiful and meaningful. Love is a phenomenon that reaches every person in one form or another. Through the utilization of the Juliet letters, I was able to translate love in its rawest forms. The responses I received from friends, family, and strangers alike gave me the confidence and drive to continue pursuing what I love, while the study gave me reality and showed me the things I need to improve upon in order to create something even greater. This project is a work in progress that I hope my future self will continue to pursue. In the pursuit of the future, I hope to find real results and real data that can show statistical significance of how people are capable of perceiving messages and themes

through dance. I also hope to take this project to new heights by perfecting my storytelling abilities through the art of choreography.

References

- Archive of Juliet Letters. Verona, Italy.
- Ball, F., Angel, J., & Fenty, R. (2015). Love on the Brain [Recorded by Rihanna]. On *Anti* [CD].
Los Angeles, CA: Westbury Road and Roc Nation.
- Blom, L. A., & Chaplin. T. (1982). *The intimate act of choreography*. Pittsburgh, PA: University of Pittsburgh Press.
- Brown, J., Ramirez, O. M., & Schniering, C. (2013). Finding love: Passion, intimacy, and commitment in the relationships of gay men. *Australian and New Zealand Journal of Family Therapy*, 34(1), 32-53. doi:10.1002/anzf.1004
- Chapman, T. (1994). The promise. On *New Beginning* [CD]. Elektra.
- Dion, K. K., & Dion, K. L. (1975). Self-esteem and romantic love. *Journal of Personality*, 43(1), 39-57. doi:10.1111/j.1467-6494.1975.tb00571.x
- Friedman, L., & Friedman, C. (2006). *Letters to Juliet*. New York, NY: Stewart, Tabori & Chang.
- Glass, S. P., & Wright, T. L. (1992). Justifications for extramarital relationships: The association between attitudes, behaviors, and gender. *Journal of Sex Research*, 29(3), 361-387.
doi:10.1080/00224499209551654
- Hozier-Byrne, A. (2014). Like real people do. On *Hozier* [CD]. Island Records and Rubyworks Records.
- Karandashev, V., & Clapp, S. (2015). Multidimensional architecture of love: From romantic narratives to psychometrics. *Journal of Psycholinguistic Research*, 44(6), 675-699.
doi:10.1007/s10936-014-9311-9
- Kokab, S., & Ajmal, M. A. (2012). Perception of love in young adults. *Pakistan Journal of*

- Clinical and Social Psychology*, 9(2), 43-48.
- Mercury, F. (1979). Crazy little thing called love [Recorded by Queen]. On *The game* [Vinyl record]. Munich, Germany: Reinhold Mack.
- Mohr, J. J., & Daly, C. A. (2008). Sexual minority stress and changes in relationship quality in same-sex couples. *Journal of Social and Personal Relationships*, 25(6), 989-1007. doi: 10.1177/0265407508100311
- Nicks, S. (1975). Landslide [Recorded by Fleetwood Mac]. On *Fleetwood Mac* [Vinyl record]. Aspen, CO: Reprise Records.
- Philippot, P., Feldman, R. S., & Coats, E. J. (1999). *The social context of nonverbal behavior*. New York, NY: Cambridge University Press.
- Shakespeare, W. (trans. 1992). *Romeo and juliet*. New York, NY: Washington Square Press Publication.
- Shikanai, N., Sawada, M., & Ishii, M. (2013). Development of the movements impressions emotions model: Evaluation of movements and impressions related to the perception of emotions in dance. *Journal of Nonverbal Behavior*, 37(2), 107-121. doi:10.1007/s10919-013-0148-y
- Sinclair, H. C., & Frieze, I. H. (2005). When courtship persistence becomes intrusive pursuit: Comparing rejecter and pursuer perspectives of unrequited attraction. *Sex Roles*, 52(11-12), 839-852. doi:10.1007/s11199-005-4203-4
- Stafford, L., & Merolla, A. J. (2007). Idealization, reunions, and stability in long-distance dating relationships. *Journal of Social and Personal Relationships*, 24(1), 37-54. doi:10.1177/0265407507072578
- Sternberg, R. J. (1987). *The triangle of love*. New York, NY: Basic Books, Inc.

Sumter, S. R., Valkenburg, P. M., & Peter, J. (2013). Perceptions of love across the lifespan:

Differences in passion, intimacy, and commitment. *International Journal of Behavioral*

Development, 37(5), 417-427. doi:10.1177/0165025413492486

Winehouse, A., & Ronson, M. (2007). Back to black [Recorded by Amy Winehouse]. On *Back*

to Black [CD]. New York, NY: Island.

Tables

Table 1

The percentage of Theatre and Non-Theatre people who correctly recognized the dance theme

<u>Dances</u>	<u>Theatre People (n=24)</u>	<u>Non Theatre People (n=32)</u>	<u>All People (n=64)</u>
Letter 1: Young	66.67%	68.75%	62.50%
Letter 2: Forbidden	29.17%	62.50%	46.88%
Letter 3: Unrequited	25.00%	43.75%	31.25%
Letter 4: Long-Distance	20.83%	37.50%	29.69%
Letter 5: Worthiness	58.33%	59.38%	53.13%
Letter 6: Trust	12.50%	34.38%	23.44%

**Percentages do not add up to 100% due to a handful of unidentified participants and omitted responses*

Appendix A

Sample Letter

DEAR JULIET,

WELL WHERE DO I START... ??? I MET THE LOVE OF MY LIFE, MY BEST FRIEND, MY SOUL MATE, MY EVERYTHING.

A FEW MINOR INCONVENIENCES AT THE TIME WE MET IS WE WERE BOTH MARRIED TO SOMEONE ELSE. I HAVE SINCE LEFT MY RELATIONSHIP WITH MY WIFE. SHE IS STILL IN HERS. SHE TELLS ME I AM HER EVERYTHING, THAT I AM ALL SHE WANTS, THAT SHE WANTS TO SPEND HER FOREVER WITH ME.

PEOPLE TELL ME "IF SHE CAN DECIEVE HIM SHE CAN DECIEVE YOU" BUT I DONT BELIEVE THAT! IF THEY ONLY KNOW THE ~~HEB~~ KIND OF LOVE THAT WE HAVE. THE KIND THEY SHOW AND TALK ABOUT IN THE MOVIES! ITS AMAZING.

WE BECAME FRINDS FIRST. AND OUR RELATIONSHIP BLOSSOMED AND GREW. AND THE FIRST TIME OUR LIPS MET IN A KISS IT WAS LIKE FIREWORKS WENT OFF!

I GUESS MY PROBLEM IS. EVERY DAY OF MY LIFE I FEEL LIKE I AM BEING CHEATED ON IT IS SO FRUSTRATING! I PROMISED HER I WOULD WAIT FOREVER THOUGH ... WE BOTH HAVE KIDS. SO COMPLICATES THINGS! WHEN I LEFT MY WIFE SHE TOLD ME "KIDS ARE STRONG, YOUR STRONG, YOU WILL BE FINE" BUT IF I QUESTION HER SHE SAYS "I DONT WANT TO BE A PART TIME MOM" SO FRUSTRATING! WE HAVE TRIED TO END OUR RELATIONSHIP. BUT NEITHER ONE OF US CAN GO A DAY WITHOUT BEING APART OR MAKING SOME TYPE OF CONTACT. I TREAT HER LIKE THE QUEEN SHE IS. ... WHAT ELSE CAN I DO?? MY HEART BREAKS SIN A DAILY BASIS!

Appendix B

INSTITUTIONAL REVIEW BOARD
RESEARCH INVOLVING HUMAN SUBJECTS
OTTERBEIN UNIVERSITY

Original Review
 Continuing Review
 Five-Year Review
 Amendment

ACTION OF THE INSTITUTIONAL REVIEW BOARD

With regard to the employment of human subjects in the proposed research:

HS # 17/18-46

Acker & Crawford: Written with Love: An Interpretation of Love Stories through ...

THE INSTITUTIONAL REVIEW BOARD HAS TAKEN THE FOLLOWING ACTION:

Approved
 Disapproved
 Approved with Stipulations*
 Waiver of Written Consent Granted
 Deferred

*Stipulations stated by the IRB have been met by the investigator and, therefore, the protocol is APPROVED.

It is the responsibility of the principal investigator to retain a copy of each signed consent form for at least four (4) years beyond the termination of the subject's participation in the proposed activity. Should the principal investigator leave the college, signed consent forms are to be transferred to the Institutional Review Board for the required retention period. This application has been approved for the period of one year. You are reminded that you must promptly report any problems to the IRB, and that no procedural changes may be made without prior review and approval. You are also reminded that the identity of the research participants must be kept confidential.

Date: 02 February 2018

Signed: Muediam C Grey
Chairperson

OC HS Form AF

Survey

Gender _____

Major _____

Have you ever fallen in love?

YES

NO

Have you ever experienced love the way it was presented on stage? Please describe briefly.

How did watching these dances make you feel, and which, if any, of the dances made you think of your own experience?

"Letter 1"

"Letter 2"

"Letter 3"

"Letter 4"

"Letter 5"

"Letter 6"

Survey

Gender _____

Major _____

Have you ever fallen in love?

YES

NO

Have you ever experienced love the way it was presented on stage? Please describe briefly.

How did watching these dances make you feel, and which, if any, of the dances made you think of your own experience?

"Letter 1"

"Letter 2"

"Letter 3"

"Letter 4"

"Letter 5"

"Letter 6"

Giulietta

Choreographed by Olivia Crawford
 Assistant Choreographer: Jessica Metcalf
 Light Design: John Diver
 Sound Design: Emily Maddox

"Dear Juliet"
Dancers: Lincoln Belford, Kevin Buckley, Olivia Crago, Jeremy Hurr, Abigail Isom & Amanda Sibert

"Letter 1"
Dancers: Kevin Buckley & Amanda Sibert
Music: "Crazy Little Thing Called Love" by Queen

"Letter 2"
Dancers: Lincoln Belford, Olivia Crago, Jeremy Hurr & Abigail Isom
Music: "Like Real People Do" by Hozier

"Letter 3"
Dancers: Jeremy Hurr & Amanda Sibert
Music: "Love on the Brain" by Rihanna

"Letter 4"
Dancers: Kevin Buckley & Olivia Crago
Music: "The Promise" by Tracy Chapman

"Letter 5"
Dancers: Lincoln Belford & Abigail Isom
Music: "Landslide" by Fleetwood Mac

"Letter 6"
Dancers: Olivia Crago, Jeremy Hurr & Abigail Isom
Music: "Back to Black" by Amy Winehouse

"The Wall"
Dancers: Lincoln Belford, Kevin Buckley, Olivia Crago, Jeremy Hurr, Abigail Isom & Amanda Sibert, and *Featuring:* Kyle Brace
Music: "Ave Maria" by Giulio Caccini, Julian Lloyd Webber, James Judd, & Royal Philharmonic Orchestra

Special thanks to my advisors, Dr. Michele Acker and Stella Kane, and the wonderful cast and crew for bringing this project to life.

Giulietta

Choreographed by Olivia Crawford
 Assistant Choreographer: Jessica Metcalf
 Light Design: John Diver
 Sound Design: Emily Maddox

"Dear Juliet"
Dancers: Lincoln Belford, Kevin Buckley, Olivia Crago, Jeremy Hurr, Abigail Isom & Amanda Sibert

"Letter 1"
Dancers: Kevin Buckley & Amanda Sibert
Music: "Crazy Little Thing Called Love" by Queen

"Letter 2"
Dancers: Lincoln Belford, Olivia Crago, Jeremy Hurr & Abigail Isom
Music: "Like Real People Do" by Hozier

"Letter 3"
Dancers: Jeremy Hurr & Amanda Sibert
Music: "Love on the Brain" by Rihanna

"Letter 4"
Dancers: Kevin Buckley & Olivia Crago
Music: "The Promise" by Tracy Chapman

"Letter 5"
Dancers: Lincoln Belford & Abigail Isom
Music: "Landslide" by Fleetwood Mac

"Letter 6"
Dancers: Olivia Crago, Jeremy Hurr & Abigail Isom
Music: "Back to Black" by Amy Winehouse

"The Wall"
Dancers: Lincoln Belford, Kevin Buckley, Olivia Crago, Jeremy Hurr, Abigail Isom & Amanda Sibert, and *Featuring:* Kyle Brace
Music: "Ave Maria" by Giulio Caccini, Julian Lloyd Webber, James Judd, & Royal Philharmonic Orchestra

Special thanks to my advisors, Dr. Michele Acker and Stella Kane, and the wonderful cast and crew for bringing this project to life.

Appendix E

Coding

Letter 1:

- Young
- Child-like
- Age range under 18
- First-crush/love
- innocence

Letter 2

- Forbidden
- LGBT
- Social pressure
- Social Fear
- Love is love
- gender

Letter 3

- Unrequited
- Love not returned
- He wanted her to notice
- Desperation

Letter 4

- Long distance
- Constraints of space
- Wanting to be together/near one another

Letter 5

- Worthiness
- Self-esteem
- Self-conscious
- Insecurities
- Want love but blind by self
- Loneliness

Letter 6

- Trust lost
- Affair
- Cheat
- Mistress
- betrayal