A PROPOSAL TO STUDENT ENHANCEMENT AWARD REVIEW COMMITTEE

TITLE OF PROJECT: Phoenix – Rising From the Ashes

NAME OF APPLICANT: Bianca Sams

STATUS: ___ Undergraduate  _X_ Graduate (MFA)  ___Graduate (PhD)  ___Medical

CAMPUS/LOCAL ADDRESS: 123 E. State Street #203 Athens Ohio 45701
E-MAIL ADDRESS: Biancasams.writer.actor@gmail.com
DEPARTMENT: School of Theater (Playwright)

EXPECTED GRADUATION DATE: May 2014

RE-SUBMISSION: ___ YES (Original Submission Date ______)  
_x_ NO

PROPOSAL CATEGORY (select one):
_

X_ Arts/Humanities  ___ Social/Behavioral Sciences

’BUDGET: Total Request  $4,668  (May not exceed $6,000)

FACULTY MENTOR INFORMATION:

NAME: Charles Smith
E-MAIL ADDRESS: smithc4@ohio.edu
CAMPUS ADDRESS: Kantner Hall
DEPARTMENT: Playwright Chair

IRB AND IACUC APPROVAL:
To ensure that the University is in compliance with all federal regulations, complete the checklist below. Note: your proposal can be approved prior to IRB or IACUC approval, but funding will be withheld until notification of approval or exemption.

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>Office of Research Compliance</th>
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<tbody>
<tr>
<td><em>X</em></td>
<td></td>
<td>Human Subjects in Research (including surveys, interviews, educational interventions): Institutional Review Board (IRB) Approval #: Not applicable as per Rebecca Cale</td>
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<tr>
<td><em>X</em></td>
<td></td>
<td>Animal Species: Institutional Animal Care &amp; Use Committee (IACUC) Approval #:</td>
</tr>
</tbody>
</table>

SIGNATURES

Applicant’s Signature: ___ Bianca Sams ___  
Faculty Mentor’s Signature: ___ Charles Smith ___

Name: ___ Bianca Sams ___ Name: ___ Charles Smith ___
Dept/School: ___ THEATG07 __ School of Theater |
Unit: _X_ SCHOOL OF THEATER |
Date: 1/23/13  Date: 1/24/13

Optional:
If selected for funding, I give permission to the Office of the Vice President for Research and Creative Activity to use my proposal as an example during training and workshop exercises. (Sign below)

Signature: ___ Bianca Sams ___  Date: 1/24/13
STUDENT ENHANCEMENT AWARD
APPLICATION CHECKLIST

Applicants **must** complete and sign the checklist. The checklist should be included as the second page of the application (following the cover page).

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages/Files Required</th>
</tr>
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<tbody>
<tr>
<td>Cover page</td>
<td>use SEA form</td>
</tr>
<tr>
<td>Checklist</td>
<td>use SEA form</td>
</tr>
<tr>
<td>Abstract*</td>
<td>1 double-spaced page</td>
</tr>
<tr>
<td>Resubmission Summary <em>(For Re-submissions Only)</em></td>
<td>1 double-spaced page</td>
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<tr>
<td>Project Narrative</td>
<td>5 double-spaced pages</td>
</tr>
<tr>
<td>Glossary/Definition of Terms* <em>(Not required)</em></td>
<td>2 double-spaced pages</td>
</tr>
<tr>
<td>Bibliography <em>(Not required)</em></td>
<td>2 pages</td>
</tr>
<tr>
<td>Presentation of Results</td>
<td>1 double-spaced page</td>
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<tr>
<td>Mentor’s Endorsement</td>
<td>1 page</td>
</tr>
<tr>
<td>Biographical information <em>(Applicant(s) and key personnel)</em></td>
<td>3 pages per person</td>
</tr>
<tr>
<td>Budget and Justification</td>
<td>no limit specified (Including the OHIO-Affiliated Travel Form, if applicable)</td>
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<tr>
<td>Appended Materials/Multimedia Files</td>
<td>5 pages; and no more than 10 minutes of footage</td>
</tr>
<tr>
<td>Electronic copy of proposal</td>
<td>Single Acrobat file, containing entire proposal and required signatures</td>
</tr>
</tbody>
</table>

Sections marked with a bullet (*) identify text sections that should be written in language understandable by an informed layperson to assist the Committee in its review.

**Please Note: Proposals that do not conform to these format and section requirements will be returned without review by the committee.**

Applicant signature: [Signature]
PHOENIX - RISING FROM THE ASHES

I am requesting a Student Enhancement Award to do research on my thesis play, Phoenix - Rising From The Ashes, which focuses on the trials and travails of the therapists and soldiers trying to put their lives back together.

Military Sexual Trauma (MST) is a prominent factor in Post Traumatic Stress Disorder (PTSD) diagnosis for soldiers. I propose to travel to Columbus and three important research centers to conduct interviews with the clinicians at the front line of this issue. This research is vital to my project as becoming well versed in the subject of MST is crucial to development of strong characters, plot and story conflict. My play will focus on a clinical practitioner treating four current MST survivors, while also dealing with her own psychological issues.

I have secured a year-long independent study with Dr. Roseann Umana, a leading clinical practitioner with twenty years of experience in the field of MST/PTSD treatment. I will be meeting her several times to learn information about the issue, treatment practices, and to interview colleagues of hers in Columbus. Through our initial conversations we have also pinpointed three cutting edge Veterans Health Administration (VHA) mental health treatment programs located in Bay Pines, Florida, Palo Alto and Long Beach, California. These facilities specialize in PTSD and MST, of which there are only nine in the country. Dr. Umana highly recommends each of these treatment centers because they have vastly different methodological approaches for treating patients. I would like to travel to observe the facility and speak with the staff as my play will mostly be set in a similar location.

With the help of SEA funding, I will be able to thoroughly investigate and develop my thesis play, Phoenix - Rising From The Ashes, through extensive research with leading professionals in the field of MST/PTSD treatment.
PROJECT NARRATIVE:
I am requesting a Student Enhancement Award to conduct research that will inform my thesis play, *Phoenix - Rising From The Ashes*, which focuses on Military Sexual Trauma. Although this proposal will reference the full scope of this project, I am only seeking funds to cover travel expenses related to onsite visits and interviews with clinicians at the Veteran Health Administration facilities in Palo Alto, Bay Pines, Columbus, and Long Beach. This research is vital to my project as it will allow me to become well versed in both the issue and the treatment of MST patients, and help develop realistic characters, plot and story conflict. The idea for this project springs from interviews with female military personnel I conducted for my first year MFA project *At The Rivers End*, in which the epidemic of Military Sexual Trauma surfaced repeatedly. My previous work with soldiers encouraged me to create an entire play on the subject of MST focusing primarily on the recovery process told through the perspective of a clinical therapist treating four patients with MST related PTSD.

GOALS & SCOPE
Military Sexual Trauma (MST) is a prominent factor in Post Traumatic Stress Disorder (PTSD) diagnosis for soldiers both deployed and here at home. Every year thousands of military men and women are assaulted by fellow service members. In 2010 alone, 19,000 military personnel reported cases of sexual assault to the Department of Defense (DOD). However, the number of actual cases is likely far greater, as these crimes often go unreported. The resulting mental health issues from assault require clinical interventions which are generally lifelong, slow to respond to treatment, and costly to treat. Over the next months and years, the Veterans Health Administration (VHA), will be inundated with soldiers returning from the wars in Iraq and Afghanistan with cases of MST related PTSD. Spouses, children and care givers are also affected, like ripples in a pond, and are highly susceptible to a psychological disorder of their

1 Yaeger, Himmelfarb, Commack, Mintz, 2006
2 Service Women Action Network, 2012
3 Kimerling, Street, Pavo, Smith, Cronkite, Holmes, Frayne, 2010
own called Secondary Post Traumatic Stress Disorder (STSD). This is extremely important, as the military has leaned heavily on rural and economically depressed areas, like Ohio, for new recruits to fight in these two wars. My play will dramatize the impact PTSD/MST has on the thousands of soldiers returning home to their families and communities with invisible wounds such as anxiety, depressions, angry outburst, suicidal/homicidal thoughts, nightmares, and paranoia. The goal of my research is to gather sufficient information to fully understand the major issues surrounding effectively treating the victims and their families. After fully understanding the dynamics surrounding MST, the best practices as well as pitfalls of treatment, I will begin to craft a fictional play that dramatizes the subject. I am using a real life issue as the subject of my play however, akin to an episode of Law and Order, I am not using real stories acquired during my research in this project. I am inventing a totally fictional world of my own creation.

CONTEXT
Reports of assaults and harassment among active duty personnel and cadets have created new military practices and research focused on the potential traumatic stress associated with these experiences. There are currently several large studies, governmental/military hearings, and research projects underway searching for new ways to prevent MST and treat its victims. Annually, a myriad of clinical texts are also produced by practitioners and doctors in hopes of discovering new options to treat patients. However, the issue of Military Sexual Trauma/Assault has been under-reported in the media until recently. As more victims have begun speaking out via books, articles, and documentaries on the subject, mainstream media has finally started reporting more regularly on MST. The mainstream documentation on the subject started in the late 2000s when two long form news reports were produced. PBS covered Military Sexual Trauma on their show NOW hosted by

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4 Ann Scott Tyson, Washington Post, 2005
5 Yaeger, Himmelfarb, Commack, Mintz, 2006

The *Invisible War*, NOW: Military Sexual Trauma, and *Rape in The Ranks*, although powerful and seminal pieces of documentary film-making, look primarily at the problem of sexual assault, but fail to also explore what happens next to these victims and their families. *Phoenix - Rising From The Ashes*, will continue where these leave off. It will be a timely piece of theater crafted to take audiences beyond the results of scientific research and victimization to focus instead on the necessary catharsis and recovery required to help victims move past their suffering. Through watching a dramatization of the issue unfold before their eyes, I hope to engage the audience in a visceral manner that convicts them to do something about it. Getting the average citizen involved on behalf of a major issue like MST is vital to creating lasting social change. Mass involvement and protests by average Americans against major issues can lead to changes in legislation and social behavior as witnessed with the Vietnam war, drunk driving, the AIDS epidemic, sexual harassment and gay marriage. *Phoenix - Rising From the Ashes*, is therefore my way of fomenting social change through storytelling.

**METHODS:**

The final work product of my research will be the creation of a full length thesis play. My initial research has helped me formulate some specific ideas about the piece. Currently, I know that the play will be centered around the trials and travails of a Veterans Health Administration therapist treating four patients with Military Sexual Trauma related Post Traumatic Stress Disorder. I want to set the play here in South East Ohio. With these specifics in mind, the next step will be to conduct in-depth interviews with clinicians and survivors.

As my main character is slated to be a practitioner, I have secured an independent study with Dr. Roseann Umana in Columbus. She will also be introducing me to colleagues in Columbus
interested in giving “best practice” advice. Conducting onsite visits and in-person interviews allows me to receive both verbal answers to my questions but, also the nonverbal/observable responses of the therapist. As a creative artist it is equally important to learn the facts about the issues as it is to gain experience with the tactile elements in the locations, watch how people react to the questions, learn how they sit, what their offices say about their personality, their demeanor, their jargon, the smells, etc. All these elements are useful to creating the world of the play.

The supporting cast of my play will be the protagonist’s patients. In order to gain the patients’ perspective I also intend to interview survivors. I recently posted about my research in several chat rooms frequented by MST victims asking for volunteers. Eight volunteers have come forward, from all over the country, for one time interviews being conducted via Skype or telephone. Because I envision the plot of my play taking place in the locations I have asked to visit, I am not seeking research funding for these interviews. All volunteers are given an informed consent waiver which details the project as per Rebecca Cale.

Examples of my approach to research questions with therapists like Dr. Umana:
1) What are some best practices and techniques therapists use to treat MST? This question is meant to garner a list of terms to go back and research later, such as Bi-lateral sound and Cognitive Behavioral Therapy.
2) Role playing/Experiments: doing a short session on me with bi-lateral sound or pretending to be a new patient walking through the intake process. These questions allow me to see how the therapist works with their clients while also sitting in the patient’s shoes.
3) What types of therapy modalities have you worked in (outpatient, in-patient, hospitalization) what is the difference with working in these formats?

MST Survivors: (I have interviewed two volunteers so far)
1) What type of therapy have you had (hospitalization, in patient, out patient, group therapy)? What were some best practice exercises that doctors did with you that worked well?
2) What books have you read that you really like? What were techniques that didn’t work for you?
3) How easy was it to get into a therapy program through the VA? What was that process like? Did you seek outside therapy if you did not get into the VA?

WRITING PROCESS
I will begin my writing process over the summer, as all Ohio University MFA playwrights are required, to craft a first draft of their plays (roughly 70-80) pages prior to the beginning of the
fall term. We then continue to research, craft, and hone our projects over the remaining nine months. This process includes three to four in class workshop readings with the graduate actors from Ohio University and one-on-one mentorship with our professors Charles Smith and Erik Ramsey. The culmination of the process is a staged production at the Seabury Quinn Jr Playwright Festival in April.

SIGNIFICANCE/BROADER IMPACT/ ARTISTIC POINT OF VIEW

A key aspect of theater is its ability to tap into human experience to allow an audience to see the world through a different lens. Plays are about people, human connections, and conflict. *Phoenix - Rising From the Ashes*, will be a timely piece of theater crafted to take audiences beyond the victimization of survivors or scientific research, to focus instead on the necessary catharsis and recovery process for victims. The aim of the piece will be to explore how this issue unfolds in the households of therapists and victims who may be living right next door to us. I will look at the boundaries of trauma and its ability to be passed on, like a virus, beyond the initial victim to loved ones and even their therapist. My hope is that an audience, through watching a dynamic dramatization of realistic consequences of Military Sexual Trauma unfold before their eyes, will become engaged in a visceral manner that inspires them to do something about it. *Phoenix - Rising From the Ashes*, is therefore my way of fomenting social change through story telling.

This form of politically conscious theater is at the core of my artistic voice. My portfolio of plays is rooted in lyrical investigations of found stories out of today’s headlines or the pages of history. I focus on the conundrum of whether the stress and pain we inflict upon ourselves and others is actually purifying or destroying the fabric of humanity. As a female playwright of color, I am drawn to stories that question the roles of women and family in modern society. *Phoenix - Rising From the Ashes*, is therefore a natural extension of my artistic voice and previous work on issues faced by female military personnel.
GLOSSARY OF ACRONYMS

1) MST - Military Sexual Trauma
2) PTSD - Post Traumatic Stress Disorder
3) STSD - Secondary Traumatic Stress Disorder
4) DOD - Department of Defense
5) VHA - Veterans Health Administration
BIBLIOGRAPHY/ WORK CITED


Service Women's Action Network, Rape, Sexual Assault, and Sexual Harassment Fact Sheet June/April 2012. http://servicewomen.org/media/publications/#factSheet

OTHER RESEARCH DOCUMENTS
Highlights of initial research has included the following books and movies:

*Invisible War*
*Now with David Branaccio PBS*
*Rape in the Ranks*
Online short videos and blogs published by survivors
*The Second Rape* (book)
*Treatment of Rape Victims* – facilitating psychosocial adjustment
*Newsweek* Heroes series week of November 10, 2012.
PRESENTATION OF RESULTS

I will create a rough draft of my thesis play over the summer 2013. Upon returning in the fall there will be 3-4 workshops with graduate actors as part of our curriculum as MFA candidates. Major rewrites of the play are expected for each draft/workshop. During this time I will continue to research my project and craft new editions of the play. Dr. Umana has offered to read drafts of my play and give best practice advice on content (please see her letter of support in the addendum and a CV under personal information section). I will also be working closely with distinguished professor Charles Smith, as my mentor, on the technical portion of the play (structure, character arts, plot, etc).

Upon completion my thesis play, *Phoenix - Rising From The Ashes*, will be production during the Ohio University Seabury Quinn Jr Playwrights Festival in April 2014. This includes being assigned a director, graduate actors, several weeks of rehearsals and feedback from nationally recognized guest artists. In addition, the play will be submitted to national festivals and theaters for further public productions such as Victory Gardens Theatre and Chicago Dramatist. I will also be applying for national grant funding to tour the play to Veteran Centers and colleges around the country to reach the core demographic of people directly affected by this issue.
Mentor's Letter Redacted
BIOGRAPHICAL INFORMATION

Bianca Sams
Email: biancasams@biancasams.com

EDUCATION
Ohio University - School of Theater, Masters Degree Candidate Playwright
GPA: 3.93
Graduation Date: May 2014

New York University - Tisch School of the Arts
Triple BFA: Dramatic Writing, Acting, Africana Studies
Art Institute of London/BBC w/ NYU exchange program

PROFESSORS
Ohio University: Charles Smith, Erik Ramsey, Kara Corthron
NYU: Daniel Goldfarb, Richard Wesley, George Malko, Elizabeth Diggs, Mark Dickerman,
Kenneth Lonergan (Honors Seminar), John Guare (Honors Seminar), Donald Bogle, Chiori
Miyagowa, Neville Smith (BBC), Beth Turner.

AWARDS
1st Ever Triple Major at Tisch, Eckhouse Award, MLK award (NYU), Semi-finalist Monte Blanc
Writers award (24 hr plays broadway 2009), Finalist Crucial Films short film contest (2009),
Female Freshman Athlete of the year (NYU), Ohio University Tuition grant/waiver (4x recipient),

Writing Experience
Battle Cry Reading Tides Theater, San Francisco
At The River’s End Reading Seabury Quinn Jr. Festival
Black. Irish. Reading Rita Goldberg Theater, NYC
Fingerlickinkitchen.com Web Series Online blog/cooking show
Mother Told Me Production Golden Delilah Theater Co, London
Primate Old Vic New Voices Old Vic Theater, London UK
In Loo Old Vic New Voices Joseph Papp Public Theater, NY
Summer Nights & Fireflies Big Box Festival Cleveland Public Theater
Arena Festival Karamu House, Cleveland
LAAREP Play Festival Whitemore Lindley Theater, Los Angeles
NY to LA Coast-to-Coast Short Play Festival Coast-to-Coast Theater Co.

HIGHLIGHT OF ACTING EXPERIENCE

FILM/TELEVISION
RENT Supporting (Ali) Revolution/ Dir. Chris Columbus
### Convictions Lead  
**Akoben Productions**  
(Official Selection—Hollywood Black Film Festival 2004)

### THEATER

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<tr>
<td>RUINED</td>
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<td>Florida Studio Theater</td>
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<td>IN THE CONTINUUM</td>
<td>Lead (Abigail)</td>
<td>Cleveland Public Theater</td>
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<td></td>
<td></td>
<td>(Tour dates: Cleveland Playhouse Fusion Festival, Kent State University, Atlas Theater Washington DC)</td>
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<tr>
<td>DOUCHE BAG (short play)</td>
<td>Lead (Cynthia)</td>
<td>Old Vic Theater London/TS Elliot</td>
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<tr>
<td>DREAMS OF A BRIXTON</td>
<td>Supporting (Ruby)</td>
<td>Joseph Papp Public Theater, NY</td>
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<td>BUTTERFLY</td>
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**Member of the Old Vic New Voices New York Artistic Director: Kevin Spacey (Academy Award winning Actor and producer)**

### RELEVANT GRADUATE COURSE WORK

**Midnight Madness**
MFA playwrights create a short play festival every week held in the Hahne theater called Midnight Madness. The writers create 5 minutes plays based on a prompt given on Mondays. We write, direct, cast, and produce this festival 30 times each school year.

**Workshop**
MFA playwrights create one full-length play annually (roughly 70-90 pages). During the workshop process we work with the graduate acting program to present staged reading of our plays before a panel of our peers. After each reading we also schedule one-on-one mentorship meetings with our professors Erik Ramsey and Distinguished professor Charles Smith. During the year we complete 4-6 full rewrites of our plays. In total we generally write nearly 400-500+ pages before the play is “finished” and presented at festival.

**Writing Assignments**
MFA playwrights generally produce 15-30 pages of writing each week. Our curriculum includes writing for midnight madness, full-length play workshop, also creating 10 minute and One Act plays. By the close of our tenure at Ohio University our portfolios contain 200 finished pieces.

### College Level Teaching Experience

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<td>Ohio University, Spring Qtr 2012</td>
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<tr>
<td>Play Analysis</td>
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<td>Teaching Assistant</td>
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<tr>
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<td>Guest Lecturer</td>
<td>Ohio University, Spring Qtr 2012</td>
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International Travel
2010 One of the “America's top 50 young theatre artists” chosen to travel to London on a two week program for artistic development by the T.S. Eliot US/UK Exchange Program. http://westend.broadwavworld.com/article/01d-Vic-Announces-Teams-For-TS-ELIOT-USUK-EXCHANGE-PROGRAM

2000 6 month exchange to the Royal Academy of Dramatic Arts (studied acting) and BBC (studied TV writing). Resident Assistant for the Arts student while in London scheduling events and trips around England.

1997 2 month tour of England and Italy as a performer in a musical at high schools all over the two countries.

1996 4 month World Learning Exchange to Ireland working as a youth counselor at a YMCA conflict resolution day camp for Protestant and Catholic youth.

Professional Union Membership
Screen Actors Guild/American Federation of Television and Radio Artists
Actors Equity
Dramatist Guild

Other Funding Sources
Ohio University Tuition Grant (4x recipient)
College of Fine Arts & School of Theater $500 Grant (total) - Battle Cry Research
African American Studies Department $500 Grant - Battle Cry Research
Tides Theater Private Fundraiser for Battle Cry - $250

ARTISTIC STATEMENT:
“Bianca Sams' work is like a New York Times article written in modern beat poetry shining a light into the darkest recesses of human interaction.” (Oakland Post)

My plays are lyrical investigations of found stories out of today’s headlines or the pages of history that ask audiences to face their own complex love affair with misery. I focus on the conundrum of whether the stress and pain we inflict upon ourselves and others is actually purifying or destroying the fabric of humanity.

As a female playwright of color I am drawn to stories that question the roles of women, ethnicity, and family in modern society, deal with the search for self in the collective identity and which explore underlying connective threads of mankind.

I prefer to take a latticework approach to my pieces: weaving complex story with vivid language, mixed media, and using bold imagery to create art that I hope is universally recognizable and emotionally resonant to people across cultural and societal divides.

I weave hot button social issues into my work because growing up in the San Francisco Bay Area instilled a drive to create art that “holds as it 'twere a mirror up to nature” to incite social change in the world around me.
Curriculum Vitae

Roseann F. Umana, Ph.D.
2524 Pimlico Ct.
Powell, Ohio 43065

Education:
Ph.D., Clinical Psychology, The Ohio State University, 1979.
B.S., Psychology, Michigan State University, 1969.

Licensure:
Licensed Psychologist, Ohio License # 2003, effective date 1975.

Employment History:
• 9/93—current. Psychologist/Sexual Trauma Counselor, The Vet Center, 30 Spruce St.,
  Columbus, Ohio 43215; assessment & diagnosis; individual, family, and group therapy;
special populations: military sexual trauma, bereavement, combat trauma; coordination of
bereavement program; supervision of practicum students; documentation; public speaking.
• 1981—current. Psychologist, private practice. 3840 N. High St., Columbus, Ohio 43214;
  individual, family, and group psychotherapy.
• 1975-1983. Director, The Open Door Clinic, 237 E. 17th Ave., Columbus, Ohio 43201;
  administrator and clinical supervisor of outpatient mental health clinic.

Memberships:
• Fellow and Diplomat, American Board of Medical Psychotherapists.
• Member, American Psychological Association.
• Certificate of Professional Qualification in Psychology, Association of State and Provincial
  Psychology Boards.
• Health Service Provider in Psychology, Council for the National Register of Health Service
  Providers in Psychology.
• Member, Central Ohio Sexual Assault Task Force

Publications:
• Umana, R.F., Gross, S.J., & McConville, M.T. Crisis in the Family, Gardner Press, N.Y.,
  1980.
• Umana, R.F., & Schwebel, A.I. Academic and behavioral change in tutored inner-city
## BUDGET

<table>
<thead>
<tr>
<th>REQUESTED ITEM FOR FUNDING</th>
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<td>Flight to San Francisco &amp; Los Angeles</td>
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<td>Travel to/from Palo Alto from San Francisco Airport 78 x 0.555 = $44</td>
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<td><strong>Tampa/Bay Pines FL</strong></td>
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<tr>
<td>Hotel</td>
<td>$100-$125 per night x 3 nights = $300-$375 (as per expedia.com)</td>
<td>375</td>
</tr>
<tr>
<td>Rental Car</td>
<td>Compact Car w/National for 3 days (as per expedia.com)</td>
<td>255</td>
</tr>
<tr>
<td>Flight</td>
<td>Flying from Columbus to Tampa Florida - closest airport to Bay Pines (as per expedia.com)</td>
<td>325</td>
</tr>
<tr>
<td>Per Diem</td>
<td>3 full days of Per Diem as per the travel division of finance at Ohio University ($51 x 3 = $153)</td>
<td>153</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>4,668</td>
</tr>
</tbody>
</table>
BUDGET CALCULATIONS/JUSTIFICATION

JUSTIFICATION FOR TRAVEL: I will be traveling to Columbus, Bay Pines, Palo Alto, and Long Beach to conduct in-depth interviews with clinicians and view facilities. I have chosen to spend the bulk of my research in this way because my protagonist will be a therapist and my primary story will be set in a facility of this nature. I am hoping to absorb the tactile elements of these locations and find answers to best practice questions. My calculations/research for creating my budget can be found below.

MILEAGE:
As per the Travel Division Of Finance at Ohio University Chart reimbursement for mileage from 7/1/11 to 12/31/12 is .555.
- Columbus is 76 miles from Athens or 152 round trip. Dr. Umana and I have agreed to meet 5 times in Columbus, Ohio = 152 x .555 = 84.36 x 5 trips = $422
- San Francisco to Palo Alto, CA is 39 miles or 78 miles round trip. Traveling to Palo Alto Facility from San Francisco, CA to visit VHA Hospital = 78 x .555 = $44
- Los Angeles to Long Beach 35 miles or 70 miles round trip. Travel to Long Beach from Los Angeles, CA to visit VHA Hospital = 70 x .555 = $39
- Tampa, Florida to Bay Pines, FL is 30 miles or 60 miles round trip. Travel to Bay Pines, FL from Tampa, FL to visit VHA Hospital = 60 x .555 = $34

FLIGHT
To visit VHA Hospital in Palo Alto the closest Airports are San Francisco, Oakland and San Jose. To visit Long Beach VHA facility closest airports are Long Beach, LAX, and Burbank. To Visit Bay Pines VHA facility closest airport is Tampa, Sarasota, and St. Petersburg. As per Expedia.com the average flight cost of California Flight (San Francisco connecting to Los Angeles with a returning to Columbus): $650
As per Expedia.com the average flight to Tampa Florida from Columbus: $325

HOTEL:
As Per Expedia.com the average price (mid range) hotel near VHA for three day stays:
Bay Pines is $100-125 per night. Total: $300-375
Palo Alto is $130-210 per night. Total: $390-630
Long Beach is $125-200 per night. Total $ 375- 600

RENTAL CAR
Proposed Car Rentals for three days in each location to get to and from the VHA facilities as per Expedia.com
Tampa/Bay Pines: $255
Los Angeles/Long Beach: $300
San Francisco/Palo Alto: $ 350

PER DIEM: As per the Travel Division Of Finance at Ohio University Chart on Per Diem the M&IE
- Lunch in Columbus, Ohio $13 per day. 5 visits = $65.
- Full days San Francisco, CA $71 per day. 3 days = $213
- Full days in Tampa, FL $51 per day. 3 days = $153
- Full days in Long Beach, CA $71 per day. 3 days = 213
APPENDED MATERIALS
My work is directly inspired by things in the world around me found in the newspaper, TV, interviews or pages from history. I have attached three short examples of investigative research writing style.

The Worst Villain
This piece was written for the Friday Night Madness series November 2012. An article I read in the New York Times about genocide sparked the initial interest in writing this monologue. My research that informed the final work product included:
- Searching the internet for other articles on genocide
- Reading interviews with victims and rehabilitated soldiers.
- I utilized my previous acting work on Lynn Nottage’s play Ruined (about genocide and rape in the Democratic Republic of Congo) to color the language and character syntax.

In this monologue the main character Saber has woken up from a nightmare based on his experiences as a soldier. He is speaking to his wife Anniwaa about the war.

SABER
I lay here next to you in the darkness and I want to tear my eyes out, rip the walls down, dig a hole under the house and get into it.... Anniwaa, I am a villain. The worst kind of villain and for that I should just cut my own throat with this knife and get it over with. But, I can’t. Why did I come back here? WHY? I should never have come back here. You ask so many questions but, you don’t want to know. You say you do but, you don’t want to know. And I keep telling you to stop, to please stop asking, because if I tell you. You will hate me as much as I hate myself. And you should hate me for what we did.

That night... lieutenant led the line that I was in. He raised his fist in the air, and we stopped moving. Then he slowly brought it down, and I lay there, flat on my stomach, cold, empty and waiting.. I was lying next to Isiah. We were boys overnight made into men. I looked around to see if I could catch his eyes, but they were concentrating on the invisible target in the swamp. We waited in the quiet, as hunters do. The silence tormented me, because in the silence all I could hear is you, your voice whispering, telling me to push on. As the trees began to sway I saw their faces, faces like yours, like mine, no older then me or Isiah. And I froze. I lay there with my gun pointed in front of me, at faces that reminded me of you, unable to shoot. My index finger became numb. I felt as if the forest had turned upside down and I was going to fall off, as I clutched the base of a tree with one hand. Praying to find relief I couldn't think, but I could hear the sounds of the guns and the cries of people dying in pain. A splash of blood hit my face. An RPG had lifted Isiah’s body off the ground no more then two feet from where I lay. His blood peppering all around. His final gasp was for his mother. I crawled to him. He gripped my hand so tightly, and he cried out in pain, until there was no more. I closed his eyes wishing it was me that died there not him.

And then the others, they screamed and ran forward to meet their enemy like men. They fell one after another but, they pressed on. But not me. I held Isiah hand and thought of you but, I did not shoot. I could not get my hands to...to... You should hate me because I was afraid. I have never been so afraid to go anywhere in my life. As we walked into the arms of the forest, tears began to form in my eyes, but I struggled to hide them and gripped my gun for comfort. I gripped the AK-47 they gave me, as I thought about you, and Nagi, and mama...I held my breathe and held the
gun closer to my side. As if I was holding you in the night from a terror in my sleep, but as I blinked, the dream did not fade! It would not fade. I loathed this fear because I wanted it to be anger and rage!

I exhaled quietly, afraid that my own breathing could cause our deaths. That I would die without seeing your smile again. Not knowing that is precisely better then this fate I have now. I look at your face and only shame shines back at me for what I have done. I did not defend our people from the rebels. I did not stand up to the men that took away our Nagi, killed my mother, and left you here broken. The rebels I swore I would kill for you, for what they did to you. But, instead I started to run. I run, and run as far and as fast as I can back here to you. I am worse then the rebels Anniwaa. I am the worst kind of villain. I am a coward... and this look of love you give me...your smiles this past week...they burn at my heart and make me wish I was dead...but, I love you, I love you too much...so I am leaving. I am going back out there...fear and all...and I won’t return until I find those men and kill them all. Until that smile doesn’t rip my heart apart.

LOVE THY NEIGHBOR
This was also written for the Midnight Madness Series Fall 2012. This piece was inspired by several news events that occurred during the summer of 2012. In this monologue Shar is speaking to the audience about a person she failed to help and the terrible consequence she believes her inaction has caused.

SHAR
I’ve always hated Sunday morning...mom yelling us awake, the forced bonding, the restrictive clothing, the rock hard kneeler, the blue haired walking germ factories, and the never ending sermons on well everything. And Yesterday was more of the same...yesterday was on love thy neighbor. Three guys walk past a bleeding man on the side of the road and one finally stops to help him. So of course the one who stops makes everyone else look like douche bags. I mean what civilized human being walks past some one in need right? But, they must have had a good reason. There must be a reason right.

Then again, really would you pick up a bum from the side of the road that was dirty, bleeding and covered in who knows what. Luckily now we just pick up our cell phones and call the cops...no need to get your hands dirty, no need to feel guilty for not throwing ourselves in harms way. Or is it? Is it just an excuse to not really get involved to not really take part? Even when we see that something is wrong do we say something or do we just keep walking?

I mean I did, I saw him earlier today. His head was down. Feet shuffling. Looking really sad. I just stood there when Luke and Davie bumped into him sending him flying into the locker. They didn’t even bother to stop to see that he’d hit his head and was bleeding a little. And me. I just stood there like a lump on a log. I could have gone over... helped him up. But, I didn’t. And why would I...I didn’t know him... None of us knew anything about him really. He was just this guy who was around. He worked in maintenance I think. He’d come into the room maybe six or seven times a year to replace a light bulb or adjust the thermostat. He was just this guy. He was always very quiet, never said a word. He kept to himself. The whole thing is just terrible right. Here were are selfish shallow kids, talking about our weekends, and doing our work, laughing all care free and he shuffles by day after day unnoticed and unseen. We bump into him like he’s a doorframe or light poll. Inanimate. Unimportant. And
now he’s gone and I don’t know how to make sense of it. Wondering what I could have done to make things different ya know. So, yeah we were just sitting down in math class when all of a sudden he comes into the room. He stood there for a second...quietly. I looked into his eyes...his crystal blue eyes. And for one second our eyes met across the room and we each smiled. I was so riveted by those eyes, as he just stood there and stared at us. Then with a blank face he just started singing. All the around the mulberry bush, the monkey chases the weasel, the weasel thought it was all in fun. Pop goes the weasel. We just kinda giggled and looked at each other. Then he started again. This time he walked around the room in that steely cool manner, and kept singing Pop. Pop. Pop goes the weasel. Pop. One after another they limped over in their chairs around me. Pop. Pop. Pop. At first it seemed random. Pop. Pop goes the weasel. But, I think he knew what he wanted to do. First he killed two people in the principal’s office. And then came in our room and shot certain kids at their desks. He was like picking and choosing. Pop. Pop.

He had a bunch of guns. Three at least. Maybe more. The guy was like a walking arsenal reloading as he went. I’ve never been so scared. The girl at the desk next to me, Shirley Grimes, looked me in the eyes with such fear and POP. Adam Mcsomething or other...Pop. All gunned down where they sat. He didn’t shy away from it...He looked them clean in the face and just pop. Pop. When he turned toward me. His voice hit me like an ice pick. All around the mulberry bush, the monkey chased the weasel. I thought...maybe I should have said hello; maybe I should have picked him up and helped him out. I saw that he was sad but, I just walked by him...but I didn’t have any more time to think about it before...Pop. Josh Holden. Pop. Becky Dennis. Pop. They all fell but he walked right by me. And I don’t know why. I don’t know why. But, we all have our reasons right?

**THINSPO**

This is a short excerpt from my One Act play *Thinspo*. It’s a darkly comedic and satirical look at the world of anorexia/bulimia and cyber bullying. Research that informed this piece

- Interviewing several friends who had experience with eating disorders
- Online blogs about recovery from eating disorders
- Online Thin-spiration websites which not only glorify eating disorders (ED) but encourage people with ED to participate in cyber bullying to inspire each other to eat less.

In this excerpt Clara and Kate are two bitchy friends cyber chatting about their ongoing contest/war to see who could become Queen Ana.

**CLARA:** Suck butter and die Bella119. I got this shit in the bag! SO you might as well just give up now!

**KATE:** In your blubber fucking dreams AnaBella29. You will never. ever. Ever beat me. Not this week or any other. I will once again be Queen Ana! Count it 15 weeks in a row doughnut!

**CLARA:** Cocky cocky Bella 119. Your trust fund has run out sista! I’ve been taking yo shit since 9th grade bi-atch. We’re seniors now. Your time is up!

**KATE:** At least my parents have money in their trust fatty! And I will keep busting up yo shit cause I’m the best. Besides, I saw you today woofing your fat ass face down on carrots in the bathroom at third period, heffa! As always, I’m gonna have you bowing down and kissing my feet. And remember grimace I don’t take checks! So you better ask you mama for an advance on your allowance whaleface!
CLARA: I ain’t flypaper Bella119 that shit doesn’t stick. I just shake it off like water off a duck’s back! So stop talking shit and give me yo stats so I can laugh you all the way to the bank with your $500 bucks. Cause I went to Saks today and my purple sparkle Jimmy Choos are finally on sale! I’m about to fly in and swoop yo shit. And in homeroom on Monday, my legs are gonna cut your fucking face they’re so sharp!

KATE: See Annabelle that’s your problem, the QUEEN doesn’t have to wait for sales cause I am just that fly! Oh, oh and I saw your latest thinspo pics and sorry honey I can see all that flesh hanging off you boo boo! That back looks like a side of beef darling. So go on ahead and flip to mine and you will see the cheek bones, sufficiently cut, the abs curve in all the way to my spine, and ooh shit speaking of spines you can see every last ripply bone in my spinal fucking chord bitch. Ribs are all clear as day. No blubber hiding my shit. So I think that $500 bucks belongs to Muah!

CLARA: I call your bluff porky!

KATE: Call me and I raise another $100 gothopotamus!

CLARA: Fuck it double or nothing Blimpetta! And I don’t wanna hear no crying when I kick you obeast ass to the fat farm!

KATE: Game on Buffarilla! Cause the only one at lardo camp will be your double chocolate molten cake-eating ass, you stupid cow! Best three out of five chunky butt!

CLARA: Bet! Calories

KATE: 50!

CLARA: Bullshit!

KATE: Egg white veggies mix. No oil.

CLARA: That’s a decadent meal...way more than 50 by itself.

KATE: It was just a theatrical show for the rents. Mom’s been on my back, now she watches me eat breakfast. So I just pushed it around for a while, took a few bites and ran an extra mile. And I had a broccoli stir fry with onions for dinner. So Net for the day was 50. Beat that shit.

CLARA: Easy. No breakfast! So zero! The carrots didn’t stay down so that shit don’t count. No lunch and green peas with frozen grapes for dinner. BAM Bitch 40 calories! One to Zero Sucka!!

COLLABORATOR'S LETTER OF ENDORSEMENT
To: Fellowship Committee, Ohio University School of Theater
From: Roseann F. Umana, Ph.D.
Re: Bianca Sams

Dear Fellowship Committee Members,
I am writing in support of Bianca Sams’ applications for fellowships and grants to study Military Sexual Trauma (M.S.T.). As a long time clinician and educator in the field, I am looking forward to working with Ms. Sams this year on her artistic project focused on the impact of M.S.T., especially its effects on our returning veterans, their families and communities.

For the last twenty years my work as a psychologist has been focused on psychotherapy with male and female survivors of military sexual assault and combat trauma at the Columbus Vet Center. The Vet Centers (Readjustment Counseling Services) are part of the Department of Veterans Affairs, but are separate from the V.A. hospital system. The Vet Centers’ primary purpose is to assist combat veterans and their families in their readjustment to civilian life after deployment. In addition to my clinical practice in this area, I supervise and train Readjustment Counseling Service clinicians in our region who are seeking certification as Military Sexual Trauma Counselors. I have spoken at many regional and national conferences on topics related to both combat trauma and military sexual trauma. In addition to V.A. conferences I have recently made presentations at Walter Reed Army Medical Center and George Washington University Hospital.

I have been a long time member of the Sexual Assault Response Network of Central Ohio (SARNCO), and in the past served as a consultant to the Columbus Rape Crisis Center. I speak regularly on related topics to community groups and to returning veterans and their families.

We know several things about the after-effects of sexual trauma. For example, survivors often feel guilt and shame, and blame themselves for the trauma they experienced. We also know that secrecy and isolation intensify these feelings. Whenever we can bring attention to the issue of military sexual trauma, we help make it clear both to survivors and to the general public that survivors are not responsible for the trauma they experienced.

Ms. Sams’ proposed drama is a unique opportunity to ‘get the word out’. One reason I am particularly interested in working with Ms. Sams, is that she is interested in interviewing and observing survivors and clinicians as they go about the business of healing, rather than simply reading about the process in order to craft her work of art. Her finished work will be dramatic fiction rather than a documentary account, and as such, has the potential to touch people’s hearts and minds in different ways. The more public focus there is on this issue through entertaining and artful stories, the more likely it is that systems will change, that survivors will get help, and that perpetrators will be held responsible. I am happy to be of assistance to Ms. Sams, to meet with her regularly over the next year, and to advise her about the various methods, facilities and individuals best positioned to help her dramatize the story of MST. I would be willing to review ideas and drafts with her for content. I would also be interested in attending the final reading of her play next year. If you have questions about the level and nature of my material support for Bianca’s work please contact me. My contact information follows.

Sincerely,
Roseann F. Umana, Ph.D.
Columbus Vet Center,
Department of Veterans Affairs,
30 Spruce St,
Columbus, Ohio 43215
Phone: 614-257-5550
Fax: 614-257-5551
Email: Roseann.Umana@va.gov