

April 2013

A Breath of Fresh Air: Art in a Scientific World

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A Breath of Fresh Air: Art in a Scientific World

A Major Qualifying Project Report

Submitted to the Faculty of the

WORCESTER POLYTECHNIC INSTITUTE

in partial fulfillment of the requirements for the

Degree of Bachelor of Science

in Humanities and Arts: Drama/Theatre

By:

Angela Dawn Simpson

Date: April 23, 2013



Professor Susan Vick, Advisor

Abstract

A Breath of Fresh Air: Art in a Scientific World evaluates four years of theatrical work in preparation for directing Beth Henley's *Crimes of the Heart*. My discussion examines the variety of jobs I have accomplished and how each role was uniquely helpful in developing skills that can be used outside theatre. My project portfolio concludes with a written account of the experiences and reactions of directing a show from choosing a play to the final performances.

Executive Summary

Theatre is an all-encompassing art. It is often forgotten that theatre is not just acting, but a balance between technology and art. In my time at WPI, I have not only held 17 different production positions, but have also embodied 25 characters, all in a total of 4 years.

I find the number of productions we put on a year entrancing. With production periods of 5 weeks on average, there is always something new to look forward to and new challenges to be solved. As an actor, this short timeframe is more than one could ask for. It has given me the opportunity to study a wide variety of unique characters in many forms of drama and theatre. Each character and production position helped me in preparation for directing my first full length production.

Both the courses I studied and the plays I experienced helped me to recognize how brilliant Beth Henley's *Crimes of the Heart* was, influencing me to direct this show over the dozens of others I had read. I was able to use my experiences as an actor to study my directors. I figured out what techniques they used that had worked best for me as an actor, and was able to develop my own directing methods. From the first audition to the final performance, I spent endless hours dedicated to making this the best production it could be.

Theatre has helped me to grow as a person, learning skills that can be utilized anywhere. With the inflexible deadline of opening night, time management has been a necessity that I have carried over into my day-to-day life. My acting and directing has helped to bring me out of my shell, changing how I communicate.

Theatre is the perfect example of what WPI is all about: teamwork. We just take it to the extreme. We are a passionate group of thespians that use every opportunity to create something new, utilize new technologies, and find art in this scientific world.

Acknowledgements

There are countless people who have directly been a factor in helping me succeed while at WPI. I would not be the person I am today without each and every one of them. There are a couple however, who have provided an exceptional amount of patience and encouragement along the way.

First, I would like to thank Susan Vick. She has provided copious amounts of advice and has worked endlessly to further my education through both the completion of this portfolio and through every production I have been a part of. Without this strong program she has established at WPI, I would not have been able to pursue both my loves of science and theatre.

I would also like to thank Erika Stone for her creative work with finding new and innovative technologies for our program, which has only increased my passion for theatre. She has also been someone I can consistently rely on and has provided endless guidance and friendship at every turn.

This incredible experience would not have been the same without every single member of WPI's Masque. I am truly honored to have been a part of such a talented group of thespians, and I thank each and every member for making my time at WPI something that I will truly cherish for the rest of my life.

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Preface

Theatre is the only art form that can contain all other art forms.

No wonder we are all so drawn to it. Theatre students, like all undergraduates at WPI, are overachievers.

In the past 4 years I have:

- Been involved in 24 productions over 16 terms
- Held 17 production positions and read over 150 plays
- Produced 2 productions, directed 3 plays, and have twice seen my playwriting come to life
- Embodied 25 characters and memorized over 850 lines
- Spent several thousand hours working for the betterment of theatre

And I have loved every second of it.

Act 1: The set up

From day one, I found the thespians here to be extremely welcoming and dedicated to teaching those around them. I felt welcomed into a community that supported me and pushed me to become a better person. From encouraging me during auditions to giving me opportunities to grow, there was never too small a role that someone wouldn't help me with.

Act 1, Scene 1: Auditioning Process

I must say that I find auditioning to be both the worst and the most crucial part of theatre. It's full of such stress and anxiety over whether or not you picked the best monologue. Auditioning for a new director is terrifying, especially knowing that they're judging the

monologue you chose, the way you decided to portray the character, and even the way that you're dressed. For these reasons I have always found myself spending hours looking for that perfect piece that speaks to me, not to mention putting together the perfect audition outfit that will make me stand out from the others.

A good monologue presents a person that is similar to the character for which you're auditioning. In recent auditions I have strayed from the norm, using nontraditional audition materials. Most recently I performed a dramatic reading of Katy Perry's song "Firework". It helped me to stand out from the other auditions while still being able to portray emotion. Judging by the reactions of the directors, they enjoyed the audition. This audition in particular got me a lead role and my first choice of character!

Act 1, Scene 2: There is no such thing as a small role, only small actors

Every character serves a purpose. Every character furthers the plot no matter the number of lines. The removal of any one character can disrupt the balance of the play equally as much. It's easy for an actor to lose sight of this when the cast list is posted, but it's something that every actor should be reminded of. Whether you are Hamlet or the Spear Holder on the left, an actor has the responsibility to put their full effort into the role, and make every moment the best it possibly can be.

1.2.1 Rabbit Hole

MW Repertory Theatre Company

C-Term 2010

Written by David Lindsay-Abaire

Directed by Nick Bebel

Produced by Jake Brown

Character: Danny (Voiceover)

This show introduced me to some of the technical elements of what we can do in the Little Theatre. It was my first show to prerecord lines and simply hit play when the time was right. The play depicts the life of a couple after their son is run over by a car. In memory of his child, the father sits in the living room watching a home video of his son. It was a great experience to try voice acting. It's all about vocal variety and being about to emit enough emotion through your voice for the audience to be drawn in.

1.2.2 New Voices 29

Featuring the Play:

Searching for Something

Masque

D-Term 2011

Written by N. Harrison Ripps

Directed by Nick Bebel

Produced by Jared Erb

Character: Subject

There is something to be said for an actor playing a dead body. It is actually one of the harder roles. The difference between quick shallow breaths and long deep breaths makes all the difference. Long deep breaths are less noticeable, making the body relax and appear more limp. Even though this play took place in the dark, it was good practice for other roles that I may have in the future.



Curtain Call from *Searching for Something*, *New Voices 28*.

1.2.3 The Crucible

Masque

B-Term 2009

Written by Arthur Miller

Directed by Steven Vessella

Produced by Rick Desilets

Character: Betty

Set in a 17th century Puritan society, *The Crucible* tells a story based on the events leading up to the Salem Witch Trials. It's a story of paranoia and jealousy in the face of the unknown. It displays the divide between those who used the trial for their own gain, and those who wanted to do what's best for their family, their friends, and their way of life.

In our production, I was cast as the character of Betty, a young girl who falls into a coma-like state after being caught dancing in the forest. She wakes up screaming which leads to an argument over whether or not she's bewitched. Some of the other girls admit to seeing the devil in the forest. In an attempt to avoid punishment, they begin to name other townsfolk who had been communing with the devil. While in a trance-like state, Betty begins to join in, adding to the growing list of suspects.



Betty has fallen ill after dancing in the woods from *The Crucible*.



Head Shot from *The Crucible*.

The Crucible was my first production at WPI where I had a distinct character that I had to embody. In the play, Betty became possessed which included yelling and screaming nonsense. As someone who was still learning how to give myself up to a role, this wasn't easy for me. I was extremely fortunate to have a dedicated director, Steve Vessella, whom I believe to be the reason I have been so involved here. When he realized my hesitation, he didn't just give me a line note, but worked with me to help me grow as an actor. We stood in the theatre and yelled and screamed at each other until that hesitation was gone. This allowed me to come out of my shell, not only as an actor, but as a person. From this point on, I felt much more confident onstage and with my fellow actors. There's something about yelling at the top of your lungs that gives you courage to speak up.

1.2.4 The Comedy of Errors

Masque

B-Term 2012

Written by William Shakespeare

Directed by Andrew Smith

Produced by Angela Simpson

Character: Statue

William Shakespeare's *The Comedy of Errors* is a brilliant piece of literature that does justice to its name. It illustrates the series of events surrounding the separation and reunion of long lost twins and the confusion that results from their coexisting. During one production meeting for the show, we were brainstorming some ideas that could make our production unique. When the idea of a fountain was proposed, I brought up the idea of having living statues in the fountain and the director loved it.

When the director said that he'd like to add these extra characters, many people stated that nobody would want to play a statue since they don't have any lines, they can't even move,

and they have to get completely covered in paint. I immediately replied and said that I would do it if I could, but that I was already producing the show. When I said this in the presence of the director he simply replied, “why not?” How could I refuse?

I didn't see this role as the director pitying uncast actors who wanted to perform by adding new characters. I saw this as a unique opportunity to hone the unique skill of removing all emotion. Most roles require you to emit as much emotion as possible so I found this new challenge intriguing. We rehearsed a few times before opening night which seems trivial when thinking about it; a bunch of people literally just standing around, but it was completely necessary in order to play the role correctly. Being a statue required more focus than any other character I've played. In our rehearsals the director had people come up to us and try to break our concentration or make us laugh. At first I was awful at it, laughing at little things people would do, but after a couple rehearsals, I felt the shift in focus occur as I was able to let my mind wander and my muscles relax.

The statues became the opening to the show. We dressed in solid gray and used makeup and colored hairspray to transform into these pieces of art. We set up in house before the doors opened and remained motionless for approximately 20 minutes until the doors closed and the show began. The show started with the ringing of the church bells that roused us from our trance, awakening us to this new world. We explored the stage before cuing the lighting effect of a sun coming up over the horizon.



My statue pose I took during *The Comedy of Errors*.

This role may have been completely unnecessary, but it gave the performance a little something extra. Even though we played such a small part in the overall picture, it still required us to give our full attention and commitment. If we had not found our concentration elements, this addition could have fallen flat and the show would have started in a much different tone.

Act 2: The plot unfolds

I began to take on larger roles the longer I was at WPI. I learned not only from the classes that I was taking, but also from thespians around me.

Act 2, Scene 1: All the world's a stage

One great thing about theatre at WPI is that there's always something new ahead. Our production periods from casting to performing are usually around 5 weeks. This is an incredibly

short amount of time for the amount of work we get done. I love change and I think that it's phenomenal that we can do so many productions in a year. As an actor it's ideal. For me, acting is a way to clear my head of the day's stress, and for a little while, become someone who doesn't have to worry about the stress of the day. I have been able to play a variety of characters, and each one will stay with me.

2.1.1 New Voices 28

Featuring the Play:

Mother of Invention

Masque

D-Term 2010

Written by Dead O'Donnell

Directed by Josh Luther

Produced by Corey Randall

Character: Jan

My role in *New Voices 28* was my first major role at WPI. My character Jan was a scientist who created a cube that when put close to someone's face, caused them to giggle. Her roommate dismissed it at first, but quickly saw her invention for what it really was: a powerful weapon that could be used for evil. The additional fact that the cube could also keep bananas fresh confirmed for Jan's roommate that the cube needed to be destroyed before it fell into the wrong hands.

2.1.2 New Voices 30

Featuring the Play:

Jake

Masque

D-Term 2012

Written by Laura Fischer and Erin Saari

Directed by Tony Guerra

Produced by Elena Ainley

Character: Liz

I have always loved roles that have brought me out of my comfort zone, and my role in *Jake* did just that.



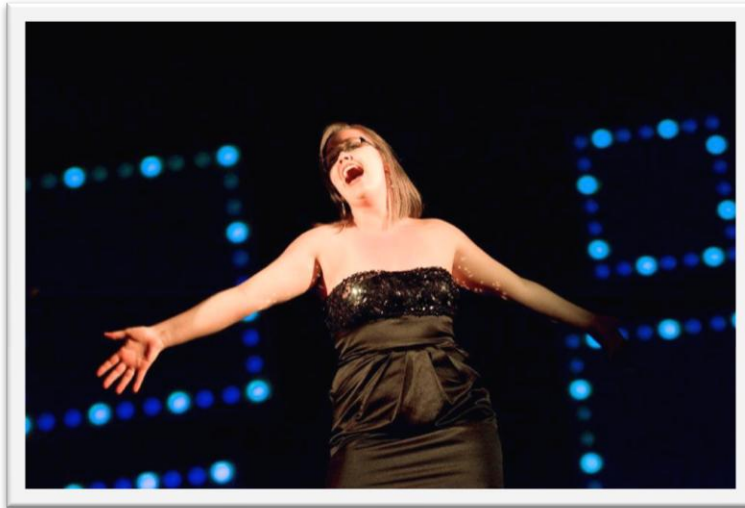
The moment in *Jake* after my character Liz brought an abandoned poster home.

After finding a poster of an attractive man, my character Liz brings him back to her apartment, claiming that it was simply a joke to her roommate Sarah. Liz looks for moments to be alone with the poster that she has named Jake, as she begins to fall head over heels for him. Liz offers him wine, grapes, and sings a song in order to seduce this poster. In the meantime, Sarah also begins to develop feelings for Jake and gets caught kissing him in the middle of the night. The conflict between the roommates escalates until a fight breaks out and their beloved Jake is injured. Even though an opportunity to be with a real man occurs after Jake's "death," the roommates continue to mourn their love.

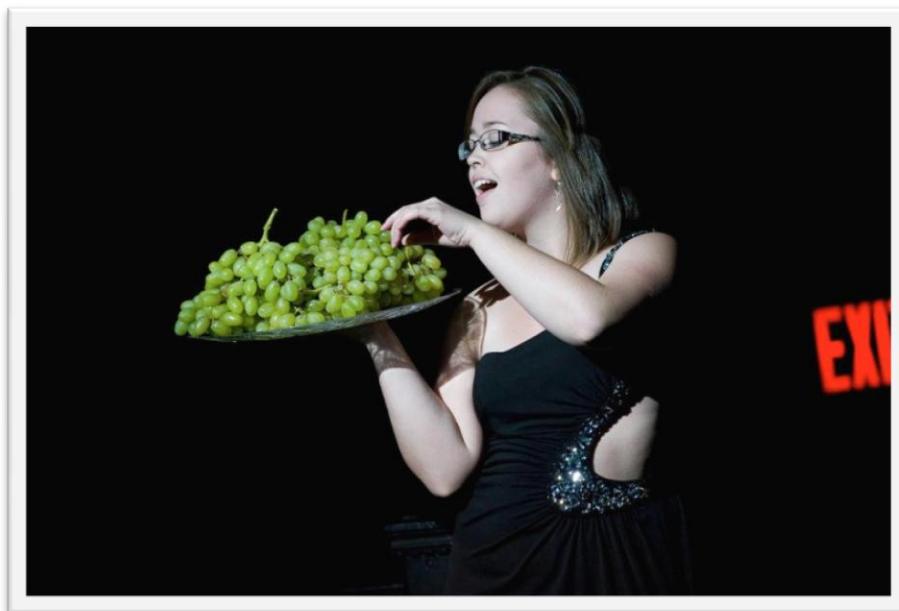


The heart wrenching moment when Liz and Sarah's fight over Jake escalates so much that Jake becomes severely injured.

I had never sung on stage by myself at this point so when I realized my character had to sing a song, I was terrified. I worked with my director and stage manager to develop a song in my vocal range and we practiced until I felt a little more comfortable. Initially I was supposed to have accompaniment for the song, but, after a series of events, we were left without a pianist. I ran the performance once a capella, and I actually felt more comfortable than I did with the accompaniment. If I was a little off key or sped up as I went, it just made my character seem a little more out of it. To make up for the lack of intro music and the space between verses, I sang the music interludes, further adding to the fantasy Liz was wrapped up in.



Liz trying to seduce Jake by singing him a song she wrote for him.



Liz makes another attempt to seduce Jake by putting on her finest outfit and feeding him grapes.

The positive feedback really helped boost my confidence, making each performance better than the one before. There was one performance however, that will always be prominent in my mind. In the middle of the song, I was sitting on a table made of cubes and uncrossed and

re-crossed my legs. I was really into the song and kicked my foot a little too enthusiastically, kicking my shoe right off my foot. I was immediately terrified that I had kicked an audience member in the face. That fear was replaced with a separate fear when I realized that my shoe went straight up into a grid made of thousands of dollars worth of lighting equipment. I had practiced the song enough that I instinctually continued singing while I watched the shoe disappear into the grid. It seemed to be up in the grid forever and I thought it had gotten stuck, until it landed, perfectly in time with the song right in front of me. I continued my musical interlude for a few extra measures that night in order to help keep my emotions in check.

This is what makes theatre so unique. You never know what's going to happen. These are the kinds of things that can't be expected, but you have to just accept that it happened and move on.

2.1.3 The Laramie Project

Masque

C-Term 2011

Written by Moises Kaufman and the Members of the Tectonic Theatre Project

Directed by Megan Faulkner

Produced by Ben LaVerriere

Character: Various Characters

The Laramie Project presented a unique set of challenges. The show was based on the real event of a young boy being beaten to death for being gay. The show consists of a series of short scenes, many being monologues, that were based off of real interviews from the people of Laramie, Wyoming regarding the brutal event.

Though there were over seventy characters, we only had about a dozen actors to portray all the roles. This gave the unique challenge of not only grasping multiple characters, but learning how to switch between them without mixing personalities or physical traits as well.

2.1.4 Cat on a Hot Tin Roof

Masque

B-Term 2011

Written by Tennessee Williams

Directed by Anika Blodgett

Produced by Erika Stone

Character: Big Mama

It was such a great experience to be able to perform in one of Tennessee Williams's masterpieces. *Cat on a Hot Tin Roof* tells the story of a family going through a crisis. Big Mama is lied to about Big Daddy's results from his visit to the doctor, later being told the truth about Big Daddy's cancer. All the while, the family is dealing with Big Mama's son Brick's drinking problem after his friend committed suicide. The play discusses the themes of greed, sexual desire, and death.



Group photo from *Cat on a Hot Tin Roof*.

Portraying a woman that I had very few parallels with was an interesting experience. It took some time to not only adapt the southern accent for the role, but to also try to better understand my character's motivation.

2.1.5 The 9th Annual AYO 24 hour Show

Alpha Psi Omega

Featuring the Play:

The Promotion of Deputy Pete

B-Term 2011

Produced by Elena Ainley

Character: First Mate Gidget

Alpha Psi Omega is a national dramatic honor fraternity. Rho Kappa is the WPI chapter that I was inducted into my sophomore year. Every year our cast puts on a show in 24 hours. At 8pm on the Friday before the show, also known as hour 1, we gather as a cast, design a set, and split into writing groups. The actors "audition" for all the writers, where we give them a list of accents, talents, and special props and costumes. The writers pick their actors and break off to write for the night while the set, light, and sound crews begin their large task. The scripts get to the actors early Saturday morning where they team up with a director. Each show now has less than 12 hours to figure out blocking, line memorization, line delivery, as well as props and costumes. At the end of the 24th hour, the show begins.

My first 24 hour show was B-Term 2011. I was cast in the play *The Promotion of Deputy Pete*; the story of a pair of traveling pirates, sailing around the world on their airship "The Pony Express," where they look to sell their illegal supply of penguins that they smuggled out of New Zealand. After docking port, First Mate Gidget's unicorn, Sparkles, goes missing. Captain Douglass and First Mate Gidget discover that The Commissioner is behind it, and hatch an attack plan to retrieve the unicorn from The Commissioner's evil scientist's robot.

Glitches with the robot lead to the death of Captain Douglass and The Commissioner fleeing for his life. The Commissioner's deputy, Pete, must then take over the port, while First Mate Gidget must take over The Pony Express.

This first 24 hour show really opened my eyes to what was possible in theatre, and to the level of talent that surrounded me. The 24 hour show is an alumni event so there was that extra level of experience and enthusiasm to the event that I hadn't seen before. Every single person was 100 percent dedicated, many staying up for the full 24 hours, even though they had already done a full day's work. From my fellow actors, I learned new memorization tricks, and how to do a pirate accent, even though it caused me to lose my voice for the next couple of days. It was an intense experience that really showed to me what a driven group can do, and it just made me look forward to the 10th Annual AYO 24 hour Show even more.

2.1.6 The 10th Annual AYO 24 hour Show

Alpha Psi Omega

Featuring the Play:

That's the Way the Cookie Crumbles

B-Term 2012

Produced by Sebastian Bellisario

Character: Captain Susie Baker

After having gone through the experience once, I had a better idea of what to expect, but I had no idea that my second 24 hour show could be even more wonderful than my first. I love performing in comedies so I was thrilled to be cast in another comedic farce. *That's the Way the Cookie Crumbles* is a story of an overbearing Girl Scout, Captain Susie Baker, who is in the midst of taking over the cookie industry. After defeating Hostess, the last hurdle is to take out the Keebler Elves. An encounter with a not so bright elf leads Susie to train this elf for her own purposes. The elf lets slip that the other elves have hired a mad scientist in hopes that he'll be

able to help them sell more cookies. The elf brings Susie into the elves' cookie factory where she immediately begins scheming. The mad scientist has finally had enough so he pushes Susie into the furnace, turning her into a life-size gingerbread girl that was soon deemed the best cookie ever.



Group picture from *That's the Way the Cookie Crumbles*. From left to right: Bumbles the Elf played by Holly Fletcher, Doctor Snicker Doodle played by Nick Bebel, and my role as Captain Susie Baker.

There is always something so unique about these plays that I find so attractive. The playwrights are incredibly creative which only makes the experience better. After reading through the script once, I fell in love with it, though I soon realized that I was given a significant amount of lines; more than was feasible to memorize on the little sleep I had gotten. After making a joke with one of the playwrights about the sheer number of lines, they told me to do what I had to do to make the play go smoothly. If it were any other performance, there would be

people enraged if I had deviated at all from the script, but these playwrights were excited to see how we could add to the script. We talked about how this performance wasn't a festival devoted to the playwrights, but a group effort to show the WPI community what is possible in theatre, and if we needed to change lines, expand others, or improvise pieces in order to make the play go smoothly, then we should go ahead and have fun with it.

Have fun. That is the message I got from everyone. It is far too often that we take theatre too seriously and forget why we do it at all. We do it to tell stories, to create unique art, and to entertain those around us. Most of all, we do it because we like it, because it makes us happy, because it makes us whole. I'm glad that I'll still be able to participate in this event after graduation, so that I can continue to share what I've learned, just as those before me have enlightened my views.

Act 2, Scene 2: Out of the Lights

After acting in most shows through my freshmen year, I'm glad that I was able to get into the technical side of WPI theatre my sophomore year. Working on technical aspects of a show opened my eyes to the amount of work that goes into a production, giving me a new perspective on theatre as a whole.

2.2.1 Short Stack

MW Repertory Theatre Company

A-Term 2010

Written by Rolin Jones

Directed by Patrick Crowe and Elena Ainley

Produced by Megan Faulkner

Production Position: Co-Wardrobe Designer, Co-Wardrobe Coordinator

I worked closely with Lizzie Dawson to create a cohesive wardrobe on a very small budget. *Short Stack* comprised of several shorter plays, most of which had very specific

wardrobe needs. This made the limited budget difficult, but allowed us to get creative with what we were given.



Three middle school bullies defend their territory of the tetherball court.



Two neighbors gossiping about their love lives.



In an extreme sporting competition, everything, including badminton, could be made extreme.

2.2.2 Six Characters in Search of an Author

Masque

B-Term 2010

Written by Luigi Pirandello

Directed by Joel Sutherland

Produced by Tristan Spoor

Production Position: Wardrobe Designer, Makeup Designer

After my work on wardrobes for *Short Stack*, I was given the opportunity to grow by being offered the wardrobe designer for *Six Characters in Search of an Author*. After working off of a small budget, designing costumes with a reasonable budget was a breeze. I read through the play multiple times to get the feel of the characters before sitting down to see what kind of feel the director was looking for. We decided on a plan of action and I began to acquire pieces for the performance.



My costume design for *Six Characters in Search of an Author*.

2.2.3 Directing New Voices 29

Featuring the Play:

A Lesson on Trolls

Masque

D-Term 2011

Written by Rhiannon Chiacchiaro

Produced by Jared Erb

Production Position: Director

A Lesson on Trolls was the first play I directed. Not only did it give me more respect for directors in general, but it also got me hooked on directing. The number of decisions I had to make astounded me, especially since it was a monologue. I remember having to find that balance between being friends with your actor and being your friend's director. It's a balance that, once established, usually causes few problems. However, as a new director I found it difficult.



LARPer Chick demonstrates what techniques to use on a troll in *A Lesson on Trolls*.

2.2.4 Writing for New Voices 29

Featuring the Play:

Yellow Jacket

Masque

D-Term 2011

Directed by Giovanna Olson

Produced by Jared Erb

Production Position: Playwright

Yellow Jacket is a story of two strangers who get locked in the coat closet of a club together. They share their stories with each other and with the man who lives in the closet. The strangers help each other learn more about themselves.



Ethan meeting Hobo John in *Yellow Jacket*.



Rebecca and Ethan find a connection in *Yellow Jacket*.

Being a playwright is a unique experience and the first play that makes it into a festival is never what you expect. Seeing other people speak the words that you typed on a computer, memorizing the words that you've long since forgotten, is unreal. I constantly found myself making mental notes of lines that could be better phrased or think up a small event that could be added to increase continuity. Nonetheless, I could not have been prouder of both my director and my cast, all of whom gave it their all and made me proud to have my name on it.

Act 3: My Time to Shine

My senior year here was full of wonderful experiences, especially those of Masque President and Director of Beth Henley's *Crimes of the Heart*. I felt honored to be given so many opportunities to share my experiences with my fellow artists whether as a producer, director, actor, playwright, or president.

Act 3, Scene 1: Masque President

Elections for Masque president occurred while I was away on IQP in Australia during C-Term 2012. I got an email stating that I was nominated for the position. Since I wasn't able to be there in person to represent myself I created a PowerPoint as to the many reasons why they should choose me as president, and I am so glad that they gave me this opportunity to shine.

Being president didn't just mean that I was a figurehead of the group or that I simply ran the meetings; I was responsible for the current productions. Just as the vice presidents work with their respective crew heads, the president checks in with both the producer and director of the Masque shows and steps in when needed. This doesn't always happen but during my time as Masque President, I held an executive position in all Masque shows. During the B-Term Masque show, I stepped up and took the position as producer when we were unable to find interest. The C-Term Masque show is traditionally given to the President so it was no surprise that I directed the production. D-Term held *New Voices 31* where I stepped in as a co-producer when extra assistance was needed. I didn't need to take on these roles personally. The President can appoint someone to fill the role, but in these cases, it was best for the show for me to step in.

3.1.1 The Comedy of Errors

Masque

B-Term 2012

Written by William Shakespeare

Directed by Andrew Smith

Production Position: Producer

Producing *The Comedy of Errors* showed me a side of theatre that I don't normally get too involved with. Producing a show is less about the fine details of theatre and more about the big picture. It requires someone who really has a passion for management and has great communication skills. Thankfully I was under the guidance of Erika Stone, The Administrator of Theatre Technology at WPI who was the Executive Producer for the show. Going into this show having never produced was a little nerve wracking for me, but under Erika's guidance I felt myself grow as an artist; gaining much more respect for the technical aspects of theatre.

Act 3, Scene 2: Crimes of the Heart

Masque

C-Term 2013

Written by Beth Henley

Produced by Andrew Smith

Production Position: Director

By being elected Masque President, I was given the incredible opportunity to direct the C-Term show. What I didn't know at the time was how much this show would affect me. I feel that this experience brought out the leader in me, and gave me the strength to conduct such a large undertaking. I was able to use my experiences as an actor to study the works from my previous directors to develop my own directing methods.

3.2.1 Choosing a Play

The most daunting part of this entire process was choosing a play. There are millions of fantastic plays in the world, and I'm sure I could have worked with the majority of them, but the idea of picking one that nobody else liked was nerve-racking. I also had this irrational fear that the second I settled on a play, and gave it the okay, that I would stumble upon an even better play

and immediately regret my decision. Thankfully none of that happened. I did, however, go through an extensive process of finding a play that fit what I was looking for.

I started looking for a play over the summer leading up to senior year. I prefer comedies, especially with the tough course load at the school, so that's what I kept my eye out for. The show also opened on Valentine's Day so I thought it would be a nice parallel to find a play with some romantic overtones. I spent at least 4 or 5 months searching for a play, sometimes finding one that intrigued me enough to read all the way through before dismissing and others that I couldn't get more than a few pages into. Thankfully I had the courage to reach out and ask for some suggestions. After a conversation with Susan Vick, she directed me towards a couple of different plays that seemed to cover the kinds of themes I was hoping to find. After one read through of Beth Henley's *Crimes of the Heart*, I knew that it was the play that I wanted to direct.

I will always remember the night that I announced that this play was going to be performed. After the Friday night performance of *The Comedy of Errors*, the members of Masque gathered for a few announcements, one being my choice of play. I had been thinking about this announcement all week, and I decided that if I were to write a small speech to present this play, then it would most likely feel artificial and wouldn't get people as excited. So I decided to simply wing it. My time came and I stood center stage and said "let me tell you a story."

I talked about the sheer number of plays that I had gone through and how much I didn't care for any of them. When it came time to announce the actual play I decided to give the description first.

“This play is a story of three sisters whose mother had hung herself in the basement along with the family cat after their father left, and whose grandfather is in the hospital. One sister can’t have children, another was recently released from the psychiatric ward, and the third just shot her husband in the stomach because she just didn’t like his looks anymore... ooh and it’s a comedy.”

This was the first time I realized how dark the play actually was. Each time I had read the play before this I had mostly seen the comedy in it. After this announcement my fears of not having anyone interested in the plays were gone. I could see the support in the faces of all those around me, which is one of the best feelings as a director.

3.2.2 Auditions and Casting

I had only once before been on this side of the auditioning process, and I must say, I much prefer running auditions rather than auditioning myself. It was reassuring to watch these auditions and see the incredible level of talent that we have at this school, and to know that our program is in good hands.

Walking into these auditions I had the fear that I wouldn’t be able to be objective to those auditioning since I was close to so many of them. That fear left the moment the first person auditioned. When the actors became the person in their monologues, they no longer became my friend, but rather the sister, brother, or child they were speaking for. It was reassuring to know that I could make that distinction mentally, and keep my personal and professional feelings separate through this whole process.

The decision to have callbacks was extremely helpful in choosing my cast. During auditions I took a full set of notes on each actor. To determine my callback list, I first went through and chose the best auditions, then went through again and chose those that I could see

fitting any one of my characters. I spent the night working on how I wanted to run callbacks and settled on a few scenes that I wanted read from. My dedicated stage manager helped tremendously by preparing a script for each person called back with the scenes they were reading from marked out and ready to go. This helped the callbacks move along much more smoothly, and made it possible for me to see more combinations of actors together, especially the chemistry between the three sisters.

These actors made my casting decisions both very difficult and very easy. Looking back on it, I knew all along whom I wanted in each of the roles, but the level of talent that I was presented with was overwhelming. I wish that I could have given everyone a part, but alas, I had to choose only six actors.

3.2.3 Rehearsals

Before departing for winter break, the cast got together for a read through. This read through confirmed to me that I had made the right choice of play and the right choice of actors. The further we got into the play, the more the cast was smiling and laughing, and the more they were getting into the play itself. There were several moments where we stopped entirely to discuss a scene or because we were all laughing too hard to continue. As we were all leaving everyone was still discussing their character and I could hear the excitement in their voices.

One thing that I really wanted to work on was character development. I set up half hour sessions with each one of my actors to have a discussion about their character. I sent them a list of questions to get them thinking about how their character functions on a day to day basis.

- How does your character walk, stand, and sit? Do they gesture a lot?
- Does your character have any habits? (chew on their nails, twirl their hair, etc.)

- What would your character wear on a daily basis? (expensive, conservative, lots of jewelry, glasses, etc.)
- What was your character's childhood like?
- How did their past make them what they are today?
- What are your character's hopes and dreams?
- How does your character interact with other characters? Do your character's feelings for other characters change throughout the play?
- What kinds of things would your character keep in their purse/bag/briefcase?

The discussions that came from these questions astounded me. It was amazing to watch the gears turn in my actors' heads as they began to flush out all of the details of their characters. I saw this change in the very next rehearsal. Each actor began to develop their own quirks for their character and I could see them begin to let themselves transform.

With such a realistic show, the way the characters moved had to feel natural to the actors or it would come across as forced, breaking the illusion. To get this natural feel, I started by not giving any notes as to where the actors should move. I allowed the actors to move on their own; sitting or standing as it felt right to them. As time progressed I introduced some more specifics that helped give their character some variety, or that helped make the scene flow smoother. I feel that it is extremely important to listen to the actors; sometimes brilliant ideas come from discussions over a specific moment.

We always have the trouble of people arriving to rehearsal late. To help prevent this I implemented a brownie points system for my actors. If they were early for rehearsal they would get points, if they were on time they wouldn't get any, and if they were late they'd get negative

points. I also used the points for behavior; if they knew their lines they got points and if they didn't or were a distraction during rehearsal I took away points. At the end of the show I made them brownies for each point they had. I ended up making a lot of brownies, but they rarely showed up more than 5 minutes late and were quite well behaved. I think that it was worth 3 boxes of brownies.

3.2.4 My Vision

Going into this production I was worried that I wouldn't have a strong enough vision. I'm an incredibly indecisive person, so I was worried that I wouldn't be able to make decisions that would come together to make a cohesive play. My vision was to have the play set in the correct period with southern elements, but still have enough modern elements to draw an audience in.



Full set from *Crimes of the Heart*.

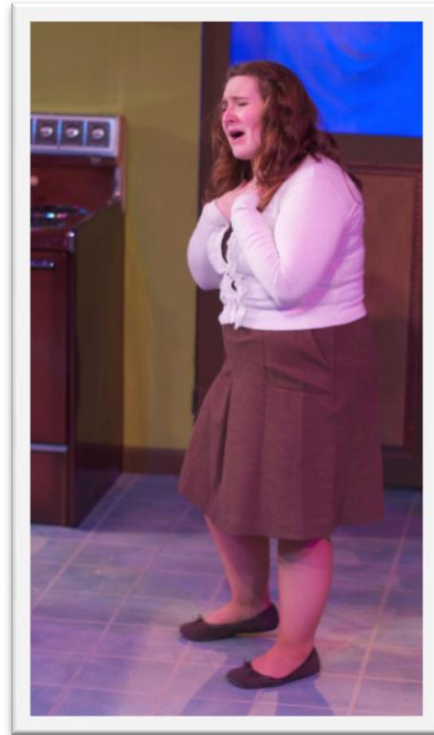
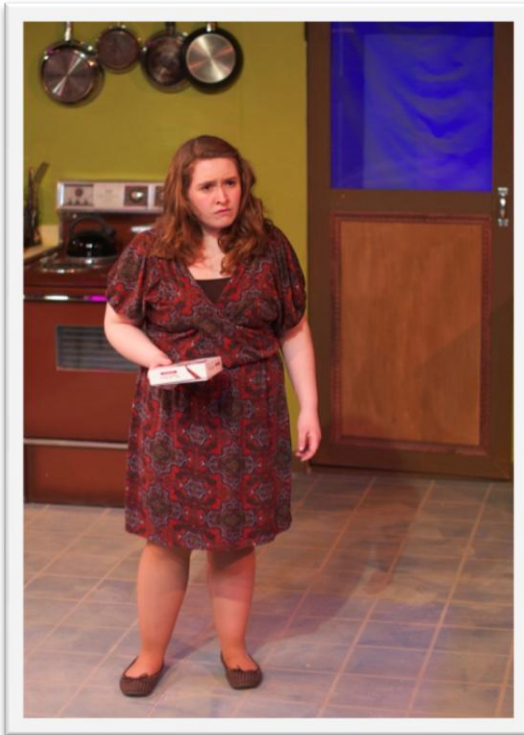
Though there were bumps along the way, I was very happy with the overall tech elements. I feel that the realistic set and set dressings helped the actors to fully embody their characters and not have to worry about where an imaginary pitcher of water might be. It allowed them to put their full attention into their emotions and interactions with one another. The light through the window changed depending on the time of day, which added that extra level of detail to the production. Though the initial design had real laminate flooring, I was just as impressed by what the set designer and set dresser were able to do. Their dedication astounded me and I was really impressed by the end result.

The costumes were phenomenal and fit each character's personality so well. Meg's character was a smoker and a drinker and liked to live in the moment. She was a singer who "sang the sad songs" and broke men's hearts. Meg's outfits exemplified her personality perfectly.



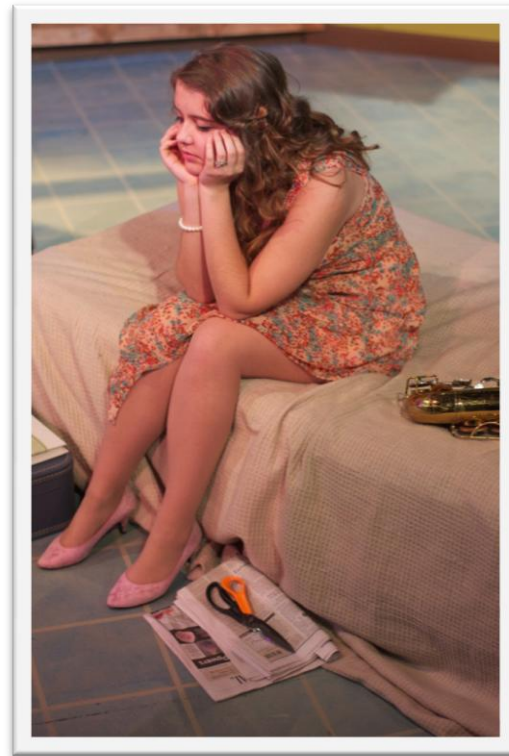
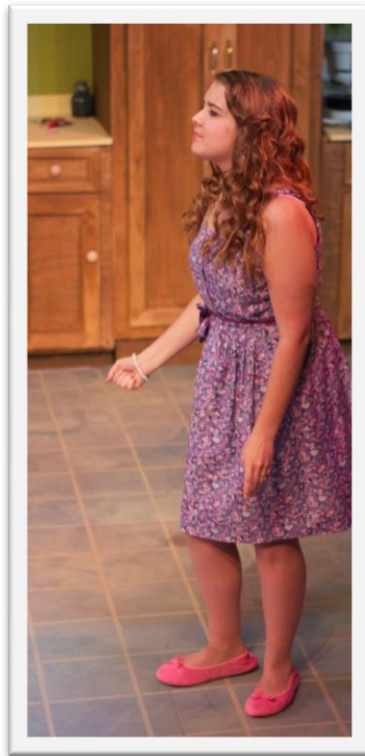
Meg's Costumes from *Crimes of the Heart*.

Lenny on the other hand was a much more reserved character. Lenny was shy around anyone other than her sisters and even then, it was hard for her to open up. After the death of their mother, Lenny became the mother figure to her sisters and has been stuck in this role for far too long. She was a hardworking, honorable woman that deeply cared about her family. These traits resulted in more conservative clothing.



Lenny's Costumes from *Crimes of the Heart*.

Babe, the youngest sister, gives off more of a “girl next door” feel. She married young to a senator, and in her grandfather’s eyes, always exemplified perfection. Babe was just let out on bail after shooting her husband in the stomach, a crime of passion after his continual physical abuse. Though she doesn’t put much effort into her appearance, Babe still dresses nice due to her habit of always appearing put together because of her husband’s position.



Babe’s Costumes from *Crimes of the Heart*.

The cousin to the MaGrath sisters, Chick, is nothing like them. When it comes right down to it, Chick is a mean spirited and overbearing relative that causes nothing but chaos. Chick is extremely superficial and pays more attention to her status in the community and appearance than her family and friends. Her clean-cut, fashionable outfit was perfectly out of place in the MaGrath's warm and friendly house.



Chick's Costume from *Crimes of the Heart*.

Barnette, Babe's lawyer, is fresh out of college and is working on building his career. He feels that he has something to prove not only to himself, but also to his family, and is constantly looking for the approval of those around him. Barnette truly cares about what he does and those that he is standing up for, but doesn't always know how to express such feelings. His slightly awkward presence only makes his character more endearing. His suit shows that he puts solid effort into trying to dress as a lawyer; hoping that it will make people to look past his age and see him for his true potential as a professional.



Barnette's Costume from *Crimes of the Heart*.

For such a young man, Doc has already experienced so much in his life. He had always dreamed of being a doctor, so much so, people had called him “Doc” for years. His relationship with Meg however left him in a bad situation where he got his leg injured and spent the better part of a year in the hospital, draining all of his love for the place. Instead, he changed careers completely and started painting houses for a living. Doc is an intelligent man who now travels a simple path, not caring about anything superficial. His casual yet put together appearance shows that he is still practical, but isn’t high strung like many who go through doctoral programs.



Doc's Costume from *Crimes of the Heart*.

3.2.5 The Performances

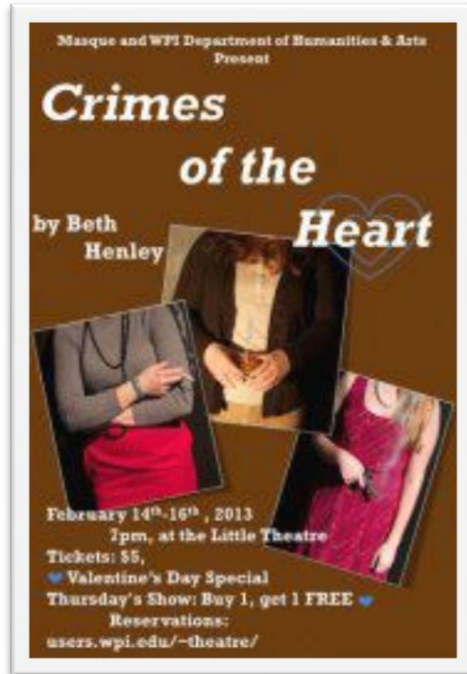
By this point in the production I knew every moment of the play and yet it still felt like a new performance every time since every performance was unique in its own way. I could see it in the actors as well. They found the same jokes funny right up until the end, which helped keep

them fresh for the audience. Somehow, when the actors truly find something funny, the audience feeds off their raw emotions more than normal and it makes the performance more believable.



The MaGrath sisters trying to cope with their grandfather's stroke in *Crimes of the Heart*.

These performances were the final confirmation in my eyes that I had chosen the right play for me. I never got bored with the play; in fact, the show was the thing that I would look forward to at the end of the day. During the actual performances however, I found myself watching the audience more than the actors. The reactions coming from the audience were priceless. I swelled with pride every night as I watched those around me lean forward in their seats, wanting more.



The poster design from *Crimes of the Heart*.

I loved every minute of this show and couldn't have picked a better cast. After the final performance I had no doubt in my mind that my cast reciprocated these feelings. The final scene in the play shows the three sisters eating birthday cake and forcefully sharing it with each other. During curtain call of the final performance, one of my cast members shared the love from that scene by squishing a handful of frosting into my face in front of the entire audience. They said they didn't want me to feel left out of their fun, and they wanted to make sure everyone in the audience knew who I was. This showed to me that they were proud of their performance and wanted to make sure, in their very special way, that I got the recognition for it.



The MaGrath sisters celebrating Lenny's birthday with the biggest cake they could find in *Crimes of the Heart*.

Act 4: Happily ever after

After such an intense beginning to the year, I was thrilled with the term ahead of me. I felt honored to be so involved in my final production at WPI. Not only did I write a play that got into the festival, but I also directed a second play, acted in a third, and co-produced the entire festival. That's how you exit college with a bang.

Act 4, Scene 1: Stepping up to the plate

As Masque President, sometimes you must step in and help out wherever you are needed. When the producer position needed to be filled, I knew that I was unable to take on the position by myself. Instead of one person filling the role, it was decided that we would not have one producer, but a triumvirate of three co-producers; Jared Erb, Lena Pafumi, and myself.

The distribution in responsibility took the pressure off each one of us and allowed us to each focus on a different area to make sure nothing was falling through the gaps. I oversaw the

director of directors as well as the executive stage manager, both of whom were extremely proactive people, allowing me to focus on other executive work.

Bloodbath is always a challenge: five to nine directors fighting for the actors that they feel they must have for their show to be successful. Every year there are conflicts, and every year we manage to find a solution that makes everyone satisfied. This year, I stepped in to help run bloodbath due to my experiences in previous bloodbaths. We took director's first choices before bloodbath began to help speed up the process. We printed out a picture of every actor that auditioned and wrote every role on a separate sticky note. We placed the corresponding sticky note on each director's first choice. This helped us to identify the problems before we even began. We addressed those problems first, relocating sticky notes to new faces as needed. This process allowed the directors to see who was still available to be cast and prevented any actor from being forgotten.

When major conflicts arise, there does need to be some sort of system to determine who gets a particular actor. When neither director will budge, a third party needs to be able to interject and make a decision that's not only best for the actor, but also best for the festival as a whole. As an executive group, we made these decisions for this bloodbath.

Act 4, Scene 2: Room to Grow

New Voices 31

Featuring the Play:

The Beacon

Masque

D-Term 2013

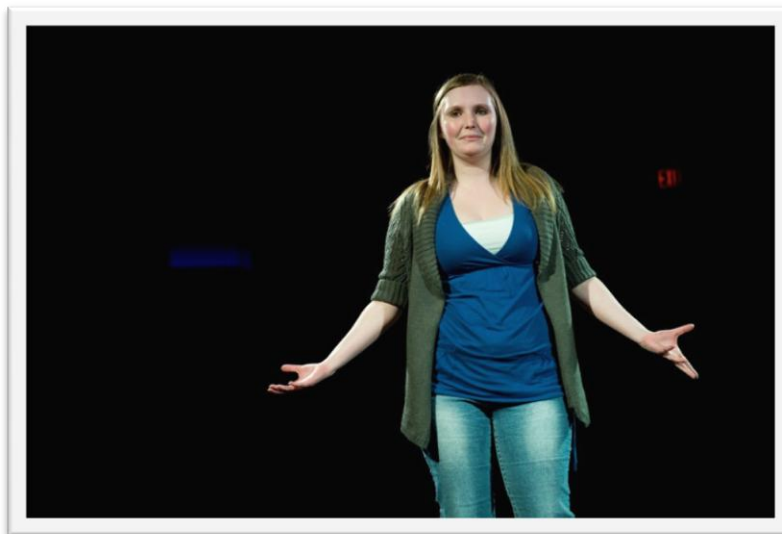
Written by Holly Fletcher

Produced by Jared Erb, Angela Simpson, and Lena Pafumi

Production Position: Director

After coming out of directing a full production with half a dozen actors, it was very appealing to direct an eight minute monologue. By directing a monologue, I got my first choice in casting during bloodbath, I had a much easier time finding space in my schedule for rehearsals, and I got one last opportunity to direct before graduating.

I implemented many of my strategies I used for *Crime of the Heart*. I allowed my actress to move as she felt comfortable, and just adjusting a few things to fit my vision. I made the decision to add an extra to the performance. Near the end of the monologue, the girl talks about how the one streetlight failed that night, at which point the theatre went dark. She then continues to explain how the light flickers back to life for just a moment before dying again, at which point a street light not far away begins to flicker with my extra under it dressed in all black. The entire piece with the extra lasted only seconds, but added that extra something that the audience is always looks for.



The speaker, played by Emma Raymond, in *The Beacon*.



Curtain call from *The Beacon*.

With a monologue it is very easy to overwork it to the point that the actor does it without thinking, and when they don't think they don't emit as much emotion. To keep this from happening, I made sure to schedule just enough rehearsals to make sure my actress felt comfortable.

Act 4, Scene 3: Watch them Flourish

New Voices 31

Featuring the Play:

Overkill

Masque

D-Term 2013

Directed by Greg DiLullo

Produced by Jared Erb, Angela Simpson, and Lena Pafumi

Production Position: Playwright

Overkill is the second play that I have written that has been produced at WPI. *Overkill* tells a story of Robert Anderson who is found dead in his living room after being shot, stabbed, suffocated, electrocuted, and hung. Under the careful eye of Hector Davis, a most unusual group

gathered to unravel the murder by determining the true perpetrator and cause of death before the police arrived.



Hector Davis inspecting the dead body in *Overkill*.

I learned many things from writing *Yellow Jacket* that I was able to implement in *Overkill*. During the editing process I gave the script to various friends to read aloud to see if any lines seemed out of place or phrased weird. I took as much criticism as people would give, and I reread the script from each character's point of view to make sure that each character was unique. I wanted to make sure their actions or words fit the character.

With the show being a comedy that includes sections of character improvisation, finding the right director that could take charge of those scenes was crucial. I was extremely fortunate to have someone who has been heavily involved in comedy groups interested in directing. He took charge of the show and really made it come alive. I was allowed to sit in on a rehearsal and it was heartwarming to see how much fun the actors were having in rehearsal while still being extremely productive.



After an escalating fight between the suspects, Susie Martin attempts to take control of the situation by pulling out a gun when James Webber easily interferes in the play *Overkill*.

As much as I ached to be a part of the production I made a point to not be involved in any decision making processes. I wanted the director to be able to direct to his fullness, and I think that it paid off. Throughout the entire experience, I got nothing but good comments about *Overkill*. I was so unbelievably happy with how it turned out that I'm now thinking about submitting it to other new play festivals to see how it does!

Act 4, Scene 4: The Director becomes the Directed

New Voices 31

Featuring the Play:

Out of Time

Masque

D-Term 2013

Directed by Dylan Shields

Produced by Jared Erb, Angela Simpson, and Lena Pafumi

Character: Martha

As an actor at heart, it felt really good to get a lead role in my last production at WPI. *Out of Time* tells of a couple who have accidentally traveled through time, and are now being

chased by unknown persons. My character Martha was not only struggling with the chase, but also the death of her sister who was killed almost immediately after their first jump.



Martha and Sebastien discuss life in *Out of Time*.

I found this acting experience different from others in that my director for *Out of Time* was my actor during *Crimes of the Heart*. It was great to watch a new director pull methods that I had used just the term before as he began to develop his own directing techniques. I did find it difficult to not speak up and direct the show myself when I saw a better way of doing things, but for the most part, I was able to keep quiet and allow him to learn.



Curtain call from *Out of Time*.

Act 5: You Learn Something New Every Day

Theatre is my passion. I would have put in just as much work on these productions even if I wasn't getting any academic credit. It's simply the way I live, and I know I'm not the only one. There's always something new just around the corner, some new technology, a new play, or a new group of people to learn from.

Over the past four years, I have completed 24 theatrical productions while completing my chemical engineering degree, and I am always asked how engineering and theatre work as a double major. I think that the two have more in common than most realize. Theatre has the inflexible deadline of opening night, making time management a necessity. The show opens when it's announced to open, no exceptions, no extensions. After working on so many shows where the idea of an extension is never even mentioned, I have mentally eliminated that as a possibility. My time management skills have increased significantly over the four years because of this.

My acting and directing has definitely helped to bring me out of my shell. By becoming more outgoing I feel that my communication skills have gotten better, specifically when describing a vision. Learning to speak the same language as those around you is something that not everyone thinks about. Too many conflicts arise over miscommunication. Simply being aware of that fact helps me to make sure I try to explain myself as much as possible.

People also tend to forget that theatre isn't all acting. The technical side of theatre involves set, lighting, and sound design, all of which need to work together to create an overall cohesive effect. We work in a small black-box theatre, not a standard stage with curtains, so problem solving, especially with the set and special effects, is always needed. Each production

is a large scale group project that requires people from different areas to communicate in order to reach the same goal. This is just what WPI is all about; teamwork. We just take it to the extreme by having projects can include groups over 100 people.

Yes, theatre is very technical, but it is still art. Theatre is the art form that can contain all other art forms. It's not just acting; it's directing, it's woodworking, it's mixing light colors, it's creating sounds, and it's any number of special effects. Theatre is the art form that I have fallen in love with, and the one that has given me a break from the chaos of daily life.

Theatre is something that will always be my stress relief, and it doesn't stop here for me. My four years here have only encouraged me to get out into the world. Hopefully I will find a community that is as accepting as the one that exists at WPI so I will be able to share my experiences and learn from theirs.



Appendices

A.1 Involvement in WPI Theatre

Term/ Year	Production/ Group	Position/ Role(s)
A '09	<i>Where There's Smoke There's Fire</i> (MW Repertory Theatre)	
	<i>Pillar of Fire</i>	Actor "Third Operator, Dead Body"
B '09	<i>The Crucible</i> (Masque)	Actor "Betty"
C '10	<i>Any Number Can Die</i> (Masque)	Sound Engineer
		Co-House Manager
D '10	<i>Rabbit Hole</i> (MW Repertory Theatre)	Actor "Danny"
	<i>New Voices 28</i> (Masque)	
	<i>Mother of Invention</i>	Actor "Jan"
D '10	Theatre Workshop	
	<i>Sure Thing</i>	Actor "Betty"
E '10	<i>Dark Play</i> (MW Repertory Theatre)	Actor "Various Characters"
A '10	<i>Short Stack</i> (MW Repertory Theatre)	Co-Costume Designer
		Usher
B '10	<i>Six Characters in Search of an Author</i> (Masque)	Wardrobe Designer
		Makeup Designer
		Usher
C '11	<i>The Laramie Project</i> (Masque)	Actor "Various Characters"
D '11	<i>New Voices 29</i> (Masque)	
	<i>Yellow Jacket</i>	Playwright
	<i>A Lesson on Trolls</i>	Director
	<i>Searching for Something</i>	Actor "Subject"
E '11	<i>The Complete History of America - Abridged</i> (MW Repertory Theatre)	Usher
A '11	<i>In The Next Room (or The Vibrator Play)</i> (MW Repertory Theatre)	Assistant Master Carpenter
		Assistant Set Dresser
		Usher
B '11	<i>Cat on a Hot Tin Roof</i> (Masque)	Actor "Big Mama"
	<i>The 9th Annual AYO Show in 24 Hours</i> (Alpha Psi Omega)	
	<i>The Promotion of Deputy Pete</i>	Actor "First Mate Gidget"
D '12	<i>New Voices 30</i> (Masque)	
	<i>Jake</i>	Actor "Liz"
A '12	<i>Legacy of Light</i> (MW Repertory Theatre)	Actor "Olivia, Wet Nurse"

	Masque Officer	President
B '12	<i>The Comedy of Errors</i> (Masque)	Producer
		Statue
	Masque Officer	President
	<i>The 10th Annual AYO Show in 24 Hours</i> (Alpha Psi Omega)	Set Crew
	<i>That's the Way the Cookie Crumbles</i>	Actor "Captain Susie Baker"
C '13	<i>Crimes of the Heart</i> (Masque)	Director
	Masque Officer	President
	<i>The Agony and the Ecstasy of Mike Daisey (From the Agony and the Ecstasy of Steve Jobs)</i> (Masque)	Set Crew
D '13	<i>New Voices 31</i> (Masque)	Co-Producer
	<i>Overkill</i>	Playwright
	<i>The Beacon</i>	Director
	<i>Out of Time</i>	Actor "Martha"
	Masque Officer	President

A.2 Playlist

The following documents the breadth of theatre that I have experienced through reading, studying, performing, or viewing over the past four years. It includes a wide variety of plays including Ancient, Elizabethan, World, Modern, and Contemporary Drama.

<u>Playwright</u>	<u>Title</u>
Ainley, Elena	Poems: The Early Life of Pope John Paul II
Ainley, Elena, Jake Lee Brown, Ian G. Hawkes, Ben LaVerriere, and Andrew Wilkins	tada.wav
Albee, Edward	The Goat, or Who is Silvia
	The Sandbox
Bebel, Nick, Tofer Carlson, Rick Desilets, and Ryan Keough	It's a Magical World
Bebel, Nick, Amy Castonguay, Rick Desilets, and Ryan Keough	Bird's Eye View
Bebel, Nick, Elizabeth Dawson, and Rick Desilets	The Fire Escape
Bebel, Nick, Elizabeth Dawson, Rick Desilets, and Ryan Keough	MOM
Beckett, Samuel	Waiting for Godot
Bellisario, Sebastian	Golden
Blodgett, Anika	Dora's Discloser
Bonfanti, Celeste	Grace
Bradbury, Ray	Pillar of Fire
Brown, Jake Lee, Robert Connick, Ian G. Hawkes, and Andrew Wilkins	Penguins Are Forever
Brown, Jake Lee, Ian G. Hawkes, Michael Hyde, Eric Sutman, and Andrew Wilkins	Frank Castle's Hyundai Castle
Carlson, Tofer	A Prayer for Rain
	A Spy by Any Other Name
	Land of the Living... Living?
	The Experiment, or, Let Them Eat Cake
	Out of Time

	To Thine Spy Self Be True
Carlson, Tofer, and Michael J. Ciraldi	The Hundred Years War, The Musical
Carlson, Tofer, Michael J. Ciraldi, Cat Darensbourg, and Holly Fletcher	What the Heck
Carlson, Tofer, Sara Gouveia, and Steven Vessella	Birds of a Feather
Carmichael, Fred	Any Number Can Die
Castonguay, Amy, Sarah Gouveia, and Smriti Shrestha	Cardboard Castle Caper
Castonguay, Amy, Mike Hyde, and Smriti Shrestha	That's the Way the Cookie Crumbles
Castonguay, Amy, Mike Hyde, and Smriti Shrestha	The Promotion of Deputy Pete
Celesia, Cathy	Anything for You
Chekhov, Anton	The Cherry Orchard
Chiacchiaro, Rhiannon	A Lesson on Trolls
Churchill, Caryl	A Number
Ciaraldi, Michael	Get Me to the Church on Time
Ciaraldi, Michael, and Elizabeth Dawson	PGI: Playground Investigations
Ciaraldi, Michael, Richard Pavis, and Sarah Pavis	Nos Morituru Ambulabimus or: Zombie Rome!
Collard, Jeffery	Growing Pains
Connick, Robert, and Andrew Wilkins	Everybody Poops but You
Cook, Pat	How Does a Thing Like That Get Started
Coward, Noel	Blithe Spirit
Darensbourg, Catherine	Behind Clothes Doors
Dawson, Elizabeth	Happily Ever After
Desilets, Rick	The Party Train
DiGiovanni, Dominic, Daniel Morehouse, and Carol Wood	Anatomy of Doubt
Donnelly, William	Strangers on a Playground
Durand, Christopher	Canker Sores & Other Distraction Sister Mary Ignatius Explains It All for You
Faulkner, Megan	A Shot in the Dark
Fischer, Laura, and Erin Saari	Jake
Fletcher, Holly	The Golden Apple

	New England Weather
	The Beacon
Gilbreath, Daniel, EJ Massa, and Christopher Osborn	In the Cards
Gilbreath, Daniel, and Christopher Osborn	Immoral Dilema
Gray, Isabel McReynolds	A Mad Breakfast
Hansberry, Lorraine	A Raisin in the Sun
Henley, Beth	Crimes of the Heart
Holmes, Rupert	Drood
Huang, David Henry	M. Butterfly
Ives, David	Sure Thing
	Words, Words, Words
Jones, LeRoi	Dutchman
	the Slave
Jones, Rolin	Short Stack
Kan'ami, Kanze Kiyotsugu	Matsukaze
Kaufman, George S.	The Still Alarm
Kaufman, Moises	The Laramie Project
Keough, Ryan, and Carol Wood	Plaything Story
King, Louisa	Barbecue Chicken Pizza
Kopit, Arthur	Wings
Lindsay-Abaire, David	Rabbit Hole
Long, Adam, Reed Miller, and Austin Tichenor	The Complete History of America - Abridged
Mamet, David	American Buffalo
Massa, EJ, and Christopher Osborn	As Seen On TV
Massa, EJ, and Christopher Osborn	Scientific Method
McDonough, Jerome	Roomera
Medeiros, Nick	All The Truth
Miller, Arthur	The Crucible
	A View from the Bridge
Miller, Chelsea Ross	In Times Like These, I Choose Love
Miller, Mary	Ferris Wheel
Mowatt, Anna Cora	Fashion

Murillo, Carlos	Dark Play, or Stories for Boys
Micholas, Mike, and Elaine May	More Gauze
O'Donnell, Dean	Mother of Invention
Osborn, Christopher	Lumberknight
Parks, Suzan-Lori	The America Play
	The Death of the Last Black Man
Pavis, Richard	The Secret of Water
Pirandello, Luigi	Six Characters in Search of an Author
Ripps, N. Harrison	Searching for Something
	Retrain (Protocol)
Rock, Alex	Grave Intentions
Royal, Bert V.	Dog Sees God
Ruhl, Sarah	In The Next Room (or The Vibrator Play)
Shakespeare, William	A Midsummer Night's Dream
	The Comedy of Errors
	Hamlet
	Henry V
	Macbeth
	Much Ado About Nothing
	Twelfth Night
Silver, Nicky	Raised in Captivity
Simpson, Angela	Yellow Jacket
	Overkill
Smith, Andrew	Color The Sky Orange
Smith, Anna Deavere	Twilight: Los Angeles
Sophocles	Oedipus Rex
Vessella, Steven	The Change
Willard, August	Radio Golf
Williams, Tennessee	Cat on a Hot Tin Roof
Wolfman, Judy	Red vs, The Wolf
Zacarias, Karen	Legacy of Light
Zagone, Nick	Smoke Scenes
Zeder, Suzan	Wiley and the Hairy Man

Zinn, Jeff

The Agony and the Ecstasy of Mike
Daisey (from The Agony and the Ecstasy
of Steve Jobs by Mike Daisey)

A.3 Musical Playlist

A Christmas Carol: The Musical
Alice in Wonderland
Annie Get Your Gun
Anything Goes
Beauty and The Beast, Disney's - On Broadway
Chicago – On Broadway
Cinderella
Crazy for You
Evita
Footloose
Grease
Guys and Dolls
High School Musical, Disney's
How to Succeed In Business without Really Trying
I Love You Because
Into the Woods
Peter Pan
Pirates of Penzance
Seussical Jr. the Musical
Sister Act – On Broadway
South Pacific
Stomp - On Broadway
You're a Good Man Charlie Brown

A.4 WPI Theatre Courses

Term	Course	Title	Units
C10	EN 3222	Forms in World Drama	1/3
	TH 1225	Theatre Production Practicum	1/6
D10	EN 2222	Theatre Workshop	1/3
	TH 2225	Acting	1/6
A10	EN 2221	American Drama	1/3
	TH 2229	Advanced Theatre Production Practicum	1/6
B10	EN 1221	Introduction to Drama: Theatre on the Page and on the Stage	1/3
	TH 4225	Theatre Technology Design	1/6
C11	TH 2227	Advanced Acting	1/6
	TH 4227	Advanced Theatre Technology Design	1/6
D11	HU 3910	HUA Practicum: Acting, Directing, Dramaturgy	1/3
A11	TH 3225	Directing	1/6
B11	TH 3911	Playwright's Workshop	1/3
D12	TH 3229	Dramaturgy	1/6
	TH 4229	Advanced Dramaturgy	1/6
B12	TH 3331	Playwriting Colloquium	1/3
	EN 4233	Technical Design	1/6
	TH 3227	Advanced Directing	1/6
C13	EN 3223	Forms in Modern Drama	1/3
	EN 4331	Technology Performance	1/6
	EN 4427	Creative Acting	1/6
D13	EN 4327	Creative Directing	1/6
		MQP in HUA	1
Total Units			6