

# Graduate Student Activity Report

Name

## Classes

(Tab between entries and Tab between lines)

Classes Taken

Semester

Expected  
Grade

[Example] Style & Collaboration	Fall 05	A

## Artistic Accomplishments

(Direction, Design, Performance, Technical Direction, Playwriting, Stage Management, etc. **Include outside work**)

**Term: Accomplishment**

[Example] Fall 05: I directed two lunchboxes with scenes from *Time of Your Life* and *The Three Sisters*. I was sound designer for *Hamlet*.

## Production Contributions

(Assisting, Crew work, volunteer calls etc. **Include outside work**)

**Term: Contribution**

[Example] Fall 05: I was an assistant stage manager for *Much Ado*. I attended light hang for *The Clearing*.

## Competencies

(List those you addressed in the past semester — and those to plan to address in the coming semester)

**See the *Graduate Handbook: Professional Competencies* for guidelines.**

**Term: Competency**

[Example] Fall 05: Organizational Skills [Director]— “*...In addition to devising a plan for rehearsals, time management became a major focus while scheduling weekly rehearsals. Each Sunday, as I made the weekly rehearsal schedule, I spent hours trying to find the best way to use the actors' time and mine.*”

[Example] Fall 05: Knowledge of the Art and Craft of Theatrical Design [Director]— “*...Every time the designer brought me the 'answer' to our problem with the set design, I had to explain why the 'answer' was not yet reached. These explanations forced me to articulate what about the set was not working, and to provide specific, textual examples to reinforce my opinion.*”

[Example] Fall 05: Design Conceptualization: Articulate a Point-of-View toward idea(s) in the script. [Designer]— *In the Collaboration and Style class I led a production collaboration session in which I developed and presented the point-of-view which I wanted the collaboration team to respond to.*

[Example] Fall 05: Develop a design, which supports and defines the stylistic approach to a production. [Designer]— *In costume class I did a design project which involved producing *Much Ado About Nothing* as an Art Nouveau romance.*

[Example] Fall 05: Craft Skill: Optically align a lamp in an instrument [Lighting Design]— *This semester I learned the proper alignment procedure for an ellipsoidal fixture and then aligned all the ellipsoidals in the inventory.*

## Bibliographies

✓	Directing	✓	Design
	American Set Design		Music and the Art of Theatre
	The Theory of the Modern Stage		Looking Into The Abyss: Essays on Scenography
	Theatre of the Oppressed		American Set Design
	A Director Prepares: Seven Essays on Art and Theatre		A Director Prepares: Seven Essays on Art and Theatre
	The Viewpoints Book		The Empty Space
	The Empty Space		The Scenography of Joseph Svoboda
	A Practical Handbook for the Actor		The Mask of Reality: An Approach to Design for Theatre
	Directors in Rehearsal: A Hidden World		Stage Design
	Sculpting Space in the Theater		Sculpting Space in the Theater
	Impro: Improvisation and the Theatre		World Stage Design Digital Catalog
	The Dramatic Imagination		World Stage Design 2013
	The Director's Craft: A Handbook for the Theatre		World Scenography 1990-2005
	Collaboration in Theatre		British Theatre Design: The Modern Age
	The Alchemy of Theatre: Essays on Theatre and the Art of Collaboration		Mielziner: Master of Modern Stage Design
	Speaking Shakespeare		What is Scenography
			The Dramatic Imagination
			Looking at Shakespeare: A Visual History of Twentieth Century Performance
			The Director's Craft: A Handbook for the Theatre
			The Business of Theatrical Design (2 <sup>nd</sup> Edition)
			Late & Great: American Designers 1960-2010
			Collaboration in Theatre
			The Alchemy of Theatre-Essays on Theatre and the Art of Collaboration

## Scripts

	Medea		Waiting for Godot
	Oedipus		A Raisin in the Sun
	Hamlet		Who's Afraid of Virginia Woolf?
	King Lear		The Homecoming
	Hamlet		Glengarry Glen Ross
	Tartuffe		Top Girls
	The School for Scandal		Piano Lesson
	A Doll House		Angels in America, Part One: Millennium Approaches
	The Importance of Being Earnest		Topdog/Underdog
	Cyrano de Bergerac (Michael Hooker, trans.)		The Rover
	The Cherry Orchard		Last Summer at Blue Fish Cove
	A Long Day's Journey into Night		Phaedra's Love
	Mother Courage		Ruined
	A Streetcar Named Desire		Clean House

	Death of a Salesman		Death and the King's Horsemen
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√	Lighting Focus	√	Sound Focus
	The Speed of Light: Dialogues on Lighting Design and Technological Change		The Sound of Theater
	Light Fantastic		Mixing a Musical
	The Designs of Jules Fisher (USITT Monograph)		The Designs of Abe Jacob [USITT Monograph]
	The Designs of Tharon Musser (USITT Monograph)		The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects Michael Wiese Productions
	The Automated Lighting Programmer's Handbook		
	The Assistant Lighting Designer's Toolkit		

√	Scenery Focus	√	Costume Focus
	Scenic Art for the Theatre: History, Tools, Technique (3 <sup>rd</sup> Edition)		Fashion Theory: A Reader
	Ralph Koltai: Designer for the Stage		Sex and Suits: The Evolution of Modern Dress
	American Set Design 2		Costume Design: Screen Craft
	George Tsypin Opera Factory: Building in the Black Void		Costume Design

√	Technical Production Focus		
	Mechanical Design for the Stage		
	Structural Design for the Stage (2 <sup>nd</sup> Edition)		
	Basic Machines and How They Work		

<b>Term: Title</b> (List the each text that you engaged during the semester with an accompanying annotation) <b>Annotation</b>
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[Example] Fall 05: *The Dramatic Imagination* (Robert Edmond Jones)

I have the “poetic attitude” of which Robert Edmond Jones speaks; my only problem is learning how to focus it. As a theatre artist I strive to develop my poetic attitude that “gives expression to the essential quality of the play rather than to its outward characteristics.” My poetic attitude relies on choosing and using the best metaphor to suggest place, evoke emotion and to provide the essence of the play’s theatricality. I read *The Dramatic Imagination* shortly after developing a solo performance entitled “Woman & River.” The metaphor in my piece was fabric; I used it to denote location, distinguish character and to create theatricality. It was the combination of Jones’ discussion of poetic attitude and my performance that finally made me realize the power and potential of metaphor.

[Example] Fall 05: *M. Butterfly* (David Henry Hwang)

*M. Butterfly* is one of the most beautiful plays I have read. Each time I read it I am engaged from the very start, and truly mesmerized by its rich language, layered scenes, and sense of magic. I would love to see a realized production, but I would love to direct it even more. The theatrical, design and research possibilities seem endless! The play is full of paradox; it juxtaposes Eastern and Western tradition, male and female roles, and reality and fantasy. In addition, it offers comedy and metatheatrical qualities. As I re-read *M. Butterfly* I realize – having taken an Asian theatre course – Hwang’s Chinese references blend Beijing Opera and Kabuki, as the story is so dependent on the role of the onnagata. Furthermore, Eiko Ishioka’s original set design, which is stunning, provides the essence of the traditional hanamichi runway found in Kabuki. Because the play is centered in Chinese culture, I wonder how Hwang made the decision to combine traditions from different Asian cultures.