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Connecting the Dots: Exploring Social Stigma Through Theatre

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Connecting the Dots: Exploring Social Stigma Through Theatre

A Major Qualifying Project submitted to the faculty of WORCESTER POLYTECHNIC INSTITUTE in partial fulfillment of the requirements for the Degree of Bachelor of Science in Humanities and Arts

By
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Submitted to:
WPI Advisor, Despoina Giapoudzi
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Abstract

This portfolio details the experience of the Director of Proof by David Auburn, produced for WPI’s Little Theatre in B-Term, 2018. This is a record of the complete directing process, including script selection, research, development of a vision, rehearsals, performances, and discussions. A goal of this project was to explore social issues on stage, especially stigma faced by women in STEM and those who struggle with mental health. This project represents the culmination of a student’s years of growth through WPI’s theatre program.
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Introduction and Aims

The root goal of this Major Qualifying Project was to direct a play in WPI’s Little Theatre, and countless more goals arose throughout the process. I initially chose Proof because I wanted to have a small cast and abstract set, but there were so many reasons beyond these that Proof was a good choice. Thematically, dramatically, and educationally, Proof was an excellent experience for me as the director and an important work to bring to WPI.

Themes in Proof are relevant in my life, at WPI, and in the world as a whole. The theme of women in STEM (science, technology, engineering, and mathematics) is especially applicable to me as a female engineer. It is important to me to bring attention to sexism that women experience in traditionally male-dominated fields. I've personally dealt with sexism in engineering internships, so I related to Catherine’s feelings when others doubted her abilities. This sort of experience is far too common, and it’s especially important to acknowledge the issue at a polytechnic university. WPI has made efforts to create equal opportunities for women in technology, and socially relevant theatre such as Proof strengthens these efforts.

Proof is also relevant for its theme of mental health. Many students struggle with mental health and may use resources such as the SDCC (Student Development and Counseling Center). This issue has visibility on campus through Active Minds, a club whose goal is “to destigmatize mental health disorders by promoting open, enlightened discussion of mental health.” Plays like Proof further illuminate the importance of mental health by bringing attention to the issue in public, to be viewed by a diverse group. I hope that the play helps audience members understand the relevance of mental health in our lives, to be more sensitive to those around them, and to seek help for themselves if necessary.

Realization

I decided to set the production in the 1960s as a method of tying technical elements together. This was primarily influential for scenic, sound, props, and costumes (see appendix F). I chose the 1960s for a few reasons. I saw parallels between the civil rights movement and the women's rights movement, and the 60s were an especially notable time for civil rights progress in the United States. This includes historic events such as the March on Washington in 1963, Bloody Sunday in 1965, the Voting Rights Act of 1965, and the assassination of Martin Luther King, Jr. in
1968. Racial equality and gender equality have both been long-fought and culturally vital battles. I wanted audience members to reflect on progress toward equality made in the United States in the past few decades as well as the progress that is still to come.

Finally, through this project I gained experience as a leader on a major production. This was an excellent growing experience and capstone to my time in WPI theatre. I learned to trust myself to make important decisions, such as casting and design choices, that impacted others and the outcome of the show. Through this project, I honed my ability to coordinate between departments to make the show creatively cohesive. I was able to set the tone of the production and take so much pride in seeing my vision shine through in all areas.
Research Journals

I completed preliminary research about the script, themes, and directing process. The research is outlined below, including key points from each piece as well as my thoughts on the content. This research provided a foundation of knowledge that guided me during the production.

Title of Piece: Proof Study Guide
Key points:
- Descriptions of plot and characters
- Description of what mental illness is
- Description of scenic design at the Court Theatre
- Author bio
Thoughts:
It was factual and informative. Their take on the scenic design has similar ideas to what I would like to aim for, using a more abstract idea than just a basic porch. I sent it to my scenic designer in case it would help him.
Looking Back:
I think this was useful as a resource, though I don’t think it directly impacted the design.

Title of Piece: Exploring Mental Illness Through Musical Theatre
Link: https://pulitzercenter.org/reporting/exploring-mental-illness-through-musical-theatre
Key points:
- Focuses more on musical theatre, but principles are still applicable to non-musical
- Good to prompt discussion about mental illness
- Good to not lump together characters with mental illness, they are individuals
- Person’s life is not about their illness, illness gets in the way
- “Art is one of the best tools for social change”
Thoughts:
This article does a good job of describing examples of mental illness in musicals and how those examples can be interpreted socially. It’s not super useful to me because it doesn’t give any tips on how to express mental illness well as a director, but it’s still good food for thought.
Looking Back:
This was good to read to be mindful. It didn’t have tips of how to apply the ideas, which would have been more helpful.

Title of Piece: Portraying mental illness for stage and screen
Link: http://www.mindframe-media.info/for-stage-and-screen/portraying-mental-illness
Key points:
- Important to handle mental illness well or the portrayal can be detrimental
- Keep in mind that the audience will include people impacted by mental illness
- Good to explore character’s management of their mental illness
- Try to avoid stigma and stereotyping
Thoughts:
This has a lot of good points and more specific tips on how to portray mental illness well. This would be good to go back to and maybe discuss with actors.
Looking back:
I didn’t end up sharing this with actors, but it was helpful for my own thinking.

**Title of Piece: Mental Illness through the Lens of Theatre**

Link: https://trace.tennessee.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1
&article=3059&context=utk_chanhonoproj

Key points:
- Summary of history of how mentally ill people have been treated
- Identity vs. stigma
- Section about The Curious Incident of the Dog in the Night-time
- Good to de-stigmatize

Thoughts:
This is not super well written and that detracts a lot from the content. It’s also pretty dense and specific. I probably won’t return to it.

Looking back:
I didn’t return to it.

**Title of Piece: Using theatre to address mental illness stigma: a knowledge translation study in bipolar disorder**

Link: https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4215813/

Key points:
- Uses quantitative data following a study on mental illness in theatre
- Anxiety and self-stigma in mentally ill people
- Theatre can be used to fight stigma
- Uses a scale to measure mental illness stigma

Thoughts:
This is a more scientific approach than most, pretty interesting. I think it’s pretty dense and specific and scientific and not easy to extrapolate into something that’s useful to me, but still cool to see that a study like this has been done.

Looking back:
Interesting, but I didn’t return to it.

**Title of Piece: An Actor’s Approach to Claire in Proof by David Auburn**

Link: https://dc.etsu.edu/cgi/viewcontent.cgi?article=4418&context=etd

Key points:
- Summary and biographical info
- Description of experience acting as Claire
- Stanislavski system- releasing physical stress to think about feelings
- Good analysis of Claire as a character
- Drew emotions from her personal experiences, not from the show itself
- Includes actor journals

Thoughts:
This is a really great analysis of Claire! Would probably be good to go back to and to share with the actress.

Looking back:
I shared this with the actress and it was helpful for her character development.
Title of Piece: A Feminist Criticism Of ‘Proof’
Key points:
- Description of plot and themes
- Claire is vilified as an independent woman
- Catherine is the weaker character and needs more support (often from males) but is also the protagonist
- Play may not be as feminist as it seems at first
Thoughts:
This is not super well edited but still has good points. This info is good to keep in mind, but I’m not sure how to directly differently with it in mind. The issues it calls out are pretty inherent in the script.
Looking back:
Didn’t return to it, but thought about it here and there.

Title of Piece: AN ANALYSIS OF BETRAYAL AND TRUST IN ‘PROOF’
Link: https://essaylab.com/blog/an_analysis_of_betrayal_and_trust_in_proof
Key points:
- Trust vs. betrayal in terms of emotion and logic
- Mentions Hal as a replacement for Robert in Catherine’s life
- Talks about how trust plays a role in Catherine’s relationships with other characters
Thoughts:
Not sure this essay shows very much complexity, it’s a pretty one sided view. Not sure how useful this is. It’s mostly summary and doesn’t look as deeply as some other articles.
Looking back:
Didn’t return to it.

Title of Piece: Notes on Directing
Authors: Hauser and Reich
Key points:
- Tips for different stages in the directing process
- Tips for a director’s mindset and how to work with actors
Thoughts:
This book is not quite as in depth as I would have liked, but it’s a good overview of basic tips and points to keep in mind.
Looking back:
I didn’t think of it too much, but it was good food for thought.
Playwright Background

Mathematician G.H. Hardy wrote that proofs involve, “a very high degree of unexpectedness, combined with inevitability,” (uchicago.edu). David Auburn saw that this was also true of drama and commenced writing Proof, to be published in 2000. Auburn set Proof in Chicago’s Hyde Park neighborhood, which he knew well from his time attending the University of Chicago. This was where Auburn realized his love of writing through working with Off-Off Campus, a university sketch comedy group. Auburn didn’t expect Proof to be so massively successful, with accolades such as a Pulitzer Prize and a run on Broadway. He initially focused on narrative when writing, with themes of mental illness and feminism shining through the plot (playbill.com). Auburn continues to write and lives in New York City with his wife and children.
Production Journals

Show Announcement
4-13-2018

Announced the show today in place of the Masque Meeting! Happy the decision is done and happy with the choice. I have a stage manager and producer and I love them both. New Voices was good. I directed a show for New Voices and I think it came out well, as well as the entire festival. Did AYO inductions and the induction class did great and I didn’t mess up my VP lines. I talked with my producer and caught him up on what I want for the show: in the round with an abstract set. I know there will be bumps in the road but I’m really looking forward to getting started. Hoping to get a scenic designer soon and work with them during the summertime make a cool design.

Actually Starting
9-6-2018

I have a scenic designer! And the design sounds pretty cool and abstract and fills my wants so that’s good. Also had my first meeting about the academic side, need to write a syllabus and keep track of my hours. I have a bit more than 50 hours currently, 250 to go and that will happen easily. Working on more prep with the producer and stage manager, filling roles, etc. We need to get more info from some practicum students about what they would like to do. Also reached out to the play agent today to see if we can get rights to film a performance, which would be awesome. The budget is currently unknown, so I hope that’s worked out soon. As far as directing ideas, I’m thinking a lot of setting it in the 60s, but I need to do more research to be 100% sure. I want really cool 60s chairs, possibly swinging chairs, for the set. On top of disheveled chalkboards. The current design wouldn’t work in the round and that’s too bad but I think it will be more interesting and versatile than the in the round idea. I’m happy everything is going pretty smoothly. I think I’m going in a good direction and need to keep working on deciding more specific ideas. I’m trying to think of particular points of interest/themes to focus on as a director.

Continuing
9-9-2018

Today I wrote the syllabus for the project, which was a nice pre-reflection. I decided some goals expectations of myself and requirements of the project. This is good to get my mindset in the
right place and help me stay on track. I’m feeling pretty ready. A lot is going on with Pippin right now so I’m looking forward to that finishing so I can focus that energy toward Proof. Our scenic designer accepted so that’s good. Going to start working with him more in depth. Jim wanted to hear about the potential design so the designer is going to explain it to him this week, hope that goes well. I need to keep deciding more design directions, probably with graphics being the most relevant right now because the audition poster will happen in the next few weeks. Overall, I’m looking forward to continuing forward and grateful to have such a great project opportunity. I hope to apply what I’ve learned in WPI theatre, using this project as a culmination of years of learning.

Yup
9/12/2018

Everything has continued to go as planned this week. Met with my advisor on Monday and went over the areas of interest and syllabus, which led to good discussions about how to develop characters. My advisor also provided a study guide she found, so I think I will review that to make sure I’m considering the show from a few angles. Today I started the table of contents, basing it on the table of contents from my practicum. I plan to add more sections as needed. Yesterday I met with the scenic designer and director of theatre technology and we discussed the design concept. This went well and it’s good to be on the same page, especially because I’m hoping to build another seating bank and maybe hang chairs from the grid. I’m going to keep looking for cool chairs and moving forward as time progresses toward auditions.

Pippin
9/16/2018

Things are going to be crazy with Pippin all week. It’s crazy that Proof auditions are only two weeks away! I’m really looking forward to only worrying about 4 actors instead of 23. We don’t have a ton to do on Proof right now but I should probably start the audition form and start trying to get a more concrete scenic design, though the scenic designer is producing Pippin and I don’t want to kill him. Also the week of Proof auditions will coincide with some AYO events so that will be hard to plan around, with callbacks probably happening on Wednesday and induction council probably happening on Wednesday and Thursday. We need to have callbacks in Wednesday though so we can send role offers that night and have people accept roles by Friday and have read though
that weekend or Monday. It will all work out, it just a lot. Looking forward to Pippin being done so I have any free time.

**Ugh**
9/20/2018

I’m a bit frustrated. Jim was talking with an HQP and he called me in to talk with her about what roles are available (all of them except scenic designer) and she talked about what she was interested in so I said to tell Jim and Erik because I can’t give out roles. And then later Jim called me back to talk about it more and I told him again that giving out tech roles is not my job. I hope he understands. I’d like to talk with designers before they are offered to make sure they are on the same page with what I’d like, but placing each HQP is not a director’s role. If I was very involved in placing HQPs I would be overstepping and not able to complete my actual duties as director. I know when I was on exec for Formicans, HQP role assignments were between the professor and the producer and I think that makes much more sense than involving the director. When I’m in my role as resource librarian I’m happy to help HQPs, but assigning their roles is still not supposed to be one of my jobs.

**All is Well**
9/23/2018

Erik and Jim met so I think they will be more on the same page now. And Pippin closed last night so I will have much more time now! Erik sent out the tech and acting interest forms yesterday and both have had some people fill them out! So everything is working smoothly. Jim asked me to come to his American Drama class on Monday to talk about the show so I will do that and listen to the class discussion about the show. I’m going to try to do some research tonight, probably focusing on how to portray mental illness on stage, but a bit stressed about everything else that’s fallen behind during Pippin.

**Auditions Soon**
9/28/2018

Everything is going well still. We have a PM and TD and ASM now! I’m planning to spend the weekend researching and continuing to prep for auditions. We also have an audition poster and hung it up around campus, and I think someone on IQP already submitted a video audition. So
that’s a lot going on. I talked to Jim’s class on Monday about the show and it was fine. It was good to hear the discussion and I hope the students want to audition. Ahhhh so much to do to get ready and research.

**We Have a Cast**  
10/4/2018

Auditions went smoothly and we called back seven actors for the four roles. We had them read passages from the script and tested for chemistry between Catharine-Claire, Catherine-Hal, and Catherine-Robert. This was really really helpful to get a feel for how each actor would perform in each role. Everyone we called back was good, but the final decision was not difficult. We sent role offers immediately after callbacks, and all roles were confirmed within about 12 hours. So I think the cast will be very strong and that is all good! We will announce the cast tomorrow at the Masque meeting and we have read-through on Saturday. I have to do a lot of staging and character work prep this weekend!

**Too Busy**  
10/8/2018

This was a super busy weekend with read through and lots of stuff for other clubs. I did a bit of staging on Friday and want to do quite a bit more today before rehearsal. I also have to do an essay to get credit for Pippin. Read through was good, I think three of the actors are super strong and one might need a bit more direction, but that’s okay. It was awesome to hear it out loud at read through. I think especially the actress who’s playing Catherine has an amazing grasp of the character already. We have the first real rehearsal tonight and I need to plan it. I should decide ahead of time what warm ups and character development exercises we’ll do. I also need to figure out more staging because we’ll have about an hour for that.

*Notebook Page for this Rehearsal*
It's Real
10/8/2018

We just had our first real rehearsal and it was awesome. We did warm ups and then sat in a circle and talked about characters for 2 hours, but it did not feel like that long. The cast was all super focused and thoughtful and I felt like I came up with really good questions based on the discussion. I really like all of them and I think they will have great chemistry together. There is talk of cast bonding over champagne this weekend. So I’m super happy because I feel like we are all competent in our roles and I feel confident that rehearsals will be fun and the show will turn out great. Aside from that, I received a draft of the scenic design this afternoon and I’m unsure about it, mainly because it only has seating banks on two sides and I really wanted at least 3. I’m trying to communicate with the scenic designer to adjust it somehow. I have meetings with several designers tomorrow so that will be good, especially to talk with scenic in person. I am a bit anxious because We have a staging rehearsal on Wednesday, and I want scenic to be more complete before I start giving out staging. Besides that, I’m very happy with the cast and happy that the show finally feels real.

Break
10/18/2018

Currently on break, which has been fun. I reviewed designs tonight and I think they’re all coming along well. Also it’s now B-term so that’s exciting!

Not Break
10/23/2018

Staging is done and I’m looking forward to going over it with the actors this afternoon! Also looking forward to introducing myself to Despoina’s page and stage class. Final designs are mostly in and they all look great. My main worry is whether or not we’ll be able to hang the swings from the grid, but it’s not my department to directly handle that, I’ll just find out what’s decided and hopefully it’s good news. Everything is going how it should be!
Rehearsals
10/29/2018

Everything is still going well. We’ve had a bunch of rehearsals over the past week and have continued to tweak staging. I’ve decided I need to push one of the actors a bit more so I’ve been figuring out how to do that. Today we had discussions about the scenes before we ran them and focused on the purpose of each line. I think it helped a bit, but she needs to keep getting her head into the character. Off book is in less than a week, so I think that will help quite a bit with eye contact and physicality. We had a full run in the space yesterday which went well. Scenic drew an outline of the set on the ground, and this was great for adjusting scenic based on the locations of the platforms. The platforms were a bit smaller than I thought they’d be, so it’s good we were able to adjust staging sooner rather than later. I’m really happy with how the actors are doing, they’re all great to work with. The lighting designer also came to rehearsal yesterday and it was good to touch base with him. Publicity is finalizing designs and going slightly slower than would be ideal, but I think they’ll be ready in the next couple days and it will be fine. We have an exec meeting tomorrow so it will be good to check in with everyone. Today I went to the library and they had a surprisingly good selection of directing books. I skimmed some of them and checked one out, Notes on Directing by Frank Hauser and Russell Reich. It seems like it has some good tips and I’m going to read it over the next couple days. Overall, I think everything is going well. My main focus going forward is to keep pushing actors to get more in touch with the characters and figure out how to express that character development on stage. We plan to start having Catherine and Hal actually kiss in rehearsal this Wednesday, so that might help as well. Also my stage manager is so organized and wonderful and I appreciate her so much. The rehearsal schedule she made is working really well. We already got to run everything multiple times and I think it’s really helped with getting in a good spot before off book day. Time is going so fast but I think we will be ready!

Getting There
11/4/2018

Off book day was yesterday and it was not too bad. Some scenes were a little rough, but nothing too worrying and now actors know exactly what they need to work on. There was one scene in particular that felt pretty weak, so we’re focusing on that. It was good to be in the pace to continue to streamline staging. Today we had a run of act 1. We started by running the weak scene from yesterday and finding spots for improvement. Then we moved on to run the act, while the
ASM took line notes and the SM ran lines with actors when they were not in scenes. I think having the SM do this was especially useful and improved the actors’ confidence and knowledge of the lines. The SM also made a chart of her and my availability this week, so actors will know when they can come run lines with us, I hope some come. The run today was quite a bit stronger than yesterday, especially for the scene that we were focusing on. This was the first time I think that scene felt strong, so I’m really relieved and I feel like my input is helping. The actors are getting pretty solid (at least for act 1) and I have fewer and fewer notes at the end of runs. I need to keep trying to come up with tweaks, but it can be hard to know what to change when scenes already feel strong. I feel confident that actors will be ready for Q2Q and show week, they are all working hard and performing well. After rehearsal, I spoke with costumes a bit and then visited scenic build. All the tech looks great and I’m looking forward to everything coming together. I need to figure out transition music in the next couple days. We are running act 2 tomorrow and I hope it is strong like act 1 was today. Act 2 was rougher than act 1 on off book day, but actors should take time tonight to keep running there lines. Overall, everything is going well and I think we are right on track.

Q2Q
11/11/2018

Q2Q was today and it went really well!! The stage manager was extremely prepared and did a great job keeping everything on track. Of course there are things to fix, but nothing I’m really worried about getting done. Everyone was very on top of things and it went just about as smooth as a Q2Q could. I think the show is coming out really well so that’s also a relief. I think everyone will be able to be proud of it on opening night! I really really have to write my director’s note tonight. Also I just saw a draft of the program and it’s pretty rough. That’s the most worried for a department I’ve been, but it hasn’t been printed so it will all be fixed. I set up a meeting with publicity and the PM tomorrow, so I can go through the program with them to make sure everything is caught before it’s printed. The past week has been busy with rehearsals and tech. Lines have come a long way and there was only one small hiccup during the run today. We’ve also continued to refine staging based on what will look the best and work well with tech. I helped with painting crew on Friday which was fun, to be a crew member and not in charge. All of the tech came out pretty neat. I think all the designers and crew heads did really well with doing what I asked for and using some of their own creativity. The actors are also doing great. I think costumes especially help them get into character. Also I got director of directors for New Voices so that will be a cool
new experience! I think that will be a cool way to grow and apply directing and managing skills so I’m really looking forward to it. Now we just have to keep refining Proof a bit more, and I think we are set for great performances thanks to everyone working so hard.

Heck
11/13/2018

The past couple days have been pretty stressful with last minute fixes. I worked a ton on the program yesterday to make the formatting correct. Scenic also has more fixes. The floor paint isn’t really done and the scenic artist seems overwhelmed, so I’m going to help with that tonight so it gets done. Besides that, all is well. Tonight is the last night for notes and any changes should be small. I forgot to wear black today but I don’t really need to until tomorrow. My stage manager said she was stressed this morning but I think she is doing better now. I’m going to meet with her soon. Also we are getting carnations for the cast and crew so that will be nice.

That was good!
11/19/2018

All the shows came out really well! Each night was a bit different as far as who came and post-show events. On Wednesday, we had a good discussion on themes from the show. It was mostly attended by production staff and actors, as well as a few members of Active Minds. We talked about events from the show in relation to mental health and women in STEM and it was really interesting to hear everyone’s perspectives. I took notes, so those will make their way into this report somehow. On Thursday we were about half sold out and a couple of my friends came. All the actors and tech did great and everyone enjoyed the show. After that we did induction rehearsal. Friday was great because it was sold out and so many alums came. They were super complementary and inductions and Via were fun. On Saturday my family, as well as the stage manager’s family and actors’ families all came so that was nice too. Strike was a decent amount of work for scenic, but I just helped clean the green room so that wasn’t bad. One bump was that the roof was leaking on Friday and Saturday from melting snow. Squad was able to divert the flow so we could get through the shows, but it will need a more permanent fix soon. Overall, I’m so proud of everyone! They all worked so hard and made the show come out great. I’m super tired now, but can’t stay tired for long, NV36 is coming up fast.
**PPD Coming Up**
11/22/2018

There will be a post-production discussion sometime next week. I don’t think I did anything too bad so hopefully that will be fine. I’ll have to think of some things we did wrong and right to bring up. It will be interesting to hear about everyone’s perspective. I really feel like it was smooth overall and have heard others comment on how drama-free it was, so that’s good.

**Post-Prod**
11/2/2018

The post-production discussion was a few days ago and it went pretty well. It was attended by the program director, stage manager, producer, technical director, assistant master electrician, assistant scenic artist, an actor, and a few crew members. The discussion was generally positive and constructive. Here are some of the main discussion points:

- **Strike**
  - Quick and well-organized
  - There was a miscommunication, possibly about a new trolley
- **Publicity**
  - Tickets could open earlier
  - Use social media takeover
  - Could give out more freebies as publicity items
- **Scenic**
  - Set came out well
    - Abstract sets work well in the LT
  - Squad scenic manager should give MC a tour of studio and make sure MC knows policies
  - Communication between exec and scenic department was sometimes confusing
- **Communication**
  - There should be minutes for production meetings
  - Possibility of working with CS department to develop a VCB alternative
  - Have a Squad rep at every PPD
- **Academic reports**
  - Have a sign-in/sign-out sheet for crew calls
● Sustenance
  ○ Some restaurants may give up free of discounted sustenance in exchange for promoting them in the program

● Theme discussion after preview night
  ○ This was an effective reflection
  ○ Helped actors and tech get a better understanding of the show
  ○ Could have this earlier in the production
  ○ Could publicize this more to get more attendance

● What did we do right?
  ○ It was good to have the theme discussion
  ○ Small cast worked well for short production schedule
  ○ Figured out cues early
  ○ Despoina coming to rehearsals was helpful
  ○ Ten hour minimum for intro students is good
  ○ Filming

So overall, this was a really solid discussion to reflect on the production process. I was happy to hear that production members had generally positive experiences. It was nice to discuss what we all learned from the show and what we look forward to improving for the future.
Appendices

Appendix A: Syllabus

One of my first tasks was to construct a syllabus for this project.

Syllabus Proposal

Holly Gagnon

MQP: Proof

Advisor: Despoina Giapoudzi

To be conducted in the 2018-2019 school year.

Expectations of myself:

● To have a great time doing something awesome with the wonderful people I've met through WPI theatre
● To push myself to do the best job I possibly can
● To learn a ton from the experience, creatively and as a leader
● To grow as a person and a director
● To remember to be grateful to have this opportunity

Requirements for the project:

● Direct the show
  ○ Formulate interesting and creative design ideas
  ○ Develop actors to give powerful performances
● Apply skills and knowledge from previous theatrical positions
● Complete a report to accurately document and reflect on the project
● Complete academic research to enrich the project, the show, and myself

Schedule:

A-Term:

● Preliminary planning with producer/SM/advisor
● Beginning scenic design
● Filling tech roles
● Begin working with designers
● Casting
● Read-through
● Figure out a plan for staging
- Early rehearsals
- Begin report

**B-Term:**

- Finalizing designs
- Scheduling
- Rehearsals
- More concrete staging
- Character development
- Design realization
- Performances
- Continue to document progress in report

**C-Term:**

- Continue report
- Begin poster

**D-Term:**

- Finish report
- Finish poster
- Present on project presentation day

*Syllabus may change to reflect the project as it develops*
## Appendix B: Theatre Resume

### Theatrical Resume

<table>
<thead>
<tr>
<th>Position</th>
<th>Production</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Executive Positions</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Directors</td>
<td>New Voices 36</td>
<td>C19</td>
</tr>
<tr>
<td>Director</td>
<td>Proof</td>
<td>B18</td>
</tr>
<tr>
<td>Director</td>
<td>New Voices 35</td>
<td>D18</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>Almost, Maine</td>
<td>A17</td>
</tr>
<tr>
<td>Dramaturg</td>
<td>The Showcase</td>
<td>D17</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>Tales of the Lost Formicans</td>
<td>B16</td>
</tr>
<tr>
<td><strong>Officer Positions</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vice President</td>
<td>Alpha Psi Omega</td>
<td>C18 to C19</td>
</tr>
<tr>
<td>Vice President, Publicity</td>
<td>Masque</td>
<td>C17 to C18</td>
</tr>
<tr>
<td><strong>Academic Department Positions</strong></td>
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<td></td>
</tr>
<tr>
<td>Interim Peer Learning Assistant</td>
<td>Drama/Theatre Office</td>
<td>D19</td>
</tr>
<tr>
<td>Resource Librarian</td>
<td>Drama/Theatre Office</td>
<td>A18 to D19</td>
</tr>
<tr>
<td>Assistant Resource Librarian</td>
<td>Drama/Theatre Office</td>
<td>C17 to D18</td>
</tr>
<tr>
<td><strong>Other Technical Theatre Experience</strong></td>
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</tr>
<tr>
<td>Puppetry Design and Fabrication Team</td>
<td>Rhinoceros</td>
<td>D19</td>
</tr>
<tr>
<td>Costumes Master</td>
<td>Pippin</td>
<td>A18</td>
</tr>
<tr>
<td>Costumes Coordinator</td>
<td>Cabaret: The 7</td>
<td>D18</td>
</tr>
<tr>
<td>Writing Group: Say It Again</td>
<td>15th Annual AYO Show in 24 Hours</td>
<td>B17</td>
</tr>
<tr>
<td>Mentor to Stage Manager</td>
<td>Harvey</td>
<td>B17</td>
</tr>
<tr>
<td>Master Electrician</td>
<td>Spider’s Web</td>
<td>C17</td>
</tr>
<tr>
<td>Lighting and Scenic Design Team</td>
<td>Spider’s Web</td>
<td>C17</td>
</tr>
<tr>
<td>House Manager</td>
<td>The Addams Family</td>
<td>C17</td>
</tr>
<tr>
<td>Master Electrician</td>
<td>The Taming of the Shrew</td>
<td>A16</td>
</tr>
<tr>
<td>Dog Handler</td>
<td>Legally Blonde</td>
<td>A16</td>
</tr>
<tr>
<td>Vestibule Manager</td>
<td>New Voices 34</td>
<td>D16</td>
</tr>
<tr>
<td><strong>High School</strong></td>
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<tr>
<td>Scenic and Stage Management</td>
<td>Once On This Island</td>
<td>Spring 2015</td>
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<tr>
<td>Scenic and Stage Management</td>
<td>The Crucible</td>
<td>Fall 2014</td>
</tr>
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<td>Scenic and Stage Management</td>
<td>Footloose</td>
<td>Spring 2014</td>
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<td>Scenic and Stage Management</td>
<td>Cinderella</td>
<td>Spring 2013</td>
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<tr>
<td>Scenic and Run Crew</td>
<td>Little Shop of Horrors</td>
<td>Spring 2012</td>
</tr>
</tbody>
</table>
Appendix C: Playlist

The playlist includes theatre that I’ve experienced, whether by watching a performance or reading the script. These plays are relevant because they cultivated my love of theatre and informed my development as a theatre student. They are organized in three sections: full-length plays, one-act plays, and musicals.

One-Act Plays

<table>
<thead>
<tr>
<th>Title</th>
<th>Playwright</th>
<th>Show</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are There Trees In Heaven?</td>
<td>Victoria Loehle</td>
<td>New Voices 34</td>
</tr>
<tr>
<td>Awkward</td>
<td>Victoria Loehle</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>Bearing Sweet Phantom</td>
<td>Alex Miller</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>Conformity</td>
<td>Anish Nakahara</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>Criminal Misintent</td>
<td>Jake Lee Brown, Amy Castonguay and Michael Hyde</td>
<td>14th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Do Your Worst</td>
<td>Despoina Giapoudzi, Dylan Shields, and Mark Swanson</td>
<td>15th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Double, Double</td>
<td>Michael Ciaraldi</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>Forward and Back</td>
<td>Michael Gagliano</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>Foxtrot Delta Romeo</td>
<td>Nicholas C. Cyganski</td>
<td>New Voices 34</td>
</tr>
<tr>
<td>Fur Heaven’s Sake</td>
<td>Dan Murray</td>
<td>New Voices 34</td>
</tr>
<tr>
<td>Here be PIRATES!</td>
<td>Maeve McCluskey</td>
<td>New Voices 34</td>
</tr>
<tr>
<td>House Haunters LTD,</td>
<td>Ryan Keough, Angela Simpson, and Carol Sutherland</td>
<td>15th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Human</td>
<td>Michael Gagliano</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>It Could Have Been Anybody</td>
<td>Braden Foley</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>Me, Myself, and Ivan</td>
<td>Anish Nakahara</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>Milk</td>
<td>Emily Aldrich</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>My Crazy Stupid Brain</td>
<td>Kathleen Peter</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>Nature's Perversions</td>
<td>Jacob Bortell</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>OOPS I SMOKED CRACK AGAIN</td>
<td>Emily Cafarelli</td>
<td>New Voices 34</td>
</tr>
<tr>
<td>Paralel [sic]</td>
<td>Ryan Keough, Carol Sutherland, and Andrew Wilkins</td>
<td>14th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Psych 117</td>
<td>Casey Browslawski</td>
<td>New Voices 34</td>
</tr>
<tr>
<td>Psychopomp Daydream</td>
<td>Dennis Bergsman and Kyra Bresnahan</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>Red Hair, ext.</td>
<td>Despoina Giapoudzi</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>Reflections</td>
<td>Ari Nitzel, Emma Raymond, and Alicia Weber</td>
<td>15th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Say it Again</td>
<td>Rhiannon Chiacchiaro, Rick Desilets, and Holly Gagnon</td>
<td>15th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Title</td>
<td>Authors</td>
<td>Year</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>-----------------------</td>
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<tr>
<td>Scamily</td>
<td>Kelly McCauley</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>Secrets, Lies, and Scented Hosiery</td>
<td>Doug Davis and Angela Simpson</td>
<td>13th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Silence Speaks for Me</td>
<td>Kimberly Stanway</td>
<td>New Voices 34</td>
</tr>
<tr>
<td>Spell Casting</td>
<td>Despoina Giapoudzi, Angela Simpson, and Mark Swanson</td>
<td>14th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Surprise Party</td>
<td>Jake Lee Brown, Amy Castonguay, and Michael Hyde</td>
<td>13th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Tell Me in the Morning</td>
<td>Olivia Lattanzi</td>
<td>New Voices 35</td>
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<tr>
<td>The Apathy Fairy</td>
<td>Mark Swanson</td>
<td>New Voices 34</td>
</tr>
<tr>
<td>The Bradbury Diner</td>
<td>Kyra Bresnahan</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>The Bunker</td>
<td>Walt Gallati</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>The Cleanse</td>
<td>Michael Ciaraldi, Michael Gagliano, and Lindsey Prudent</td>
<td>14th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>The Head and the Heart</td>
<td>Alicia Weber</td>
<td>New Voices 36</td>
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<tr>
<td>The Importance of Being Specific</td>
<td>Ian Maitland and Dylan Shields</td>
<td>13th Annual Show in 24 Hours</td>
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<tr>
<td>The Pull</td>
<td>Gavin MacNeal</td>
<td>New Voices 36</td>
</tr>
<tr>
<td>The Review</td>
<td>Sarah Gardinier, Arianna Nitzel, and Lena Pafumi</td>
<td>14th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>The Route</td>
<td>Paul Raynes and Christian Roberts</td>
<td>New Voices 35</td>
</tr>
<tr>
<td>Three Drinks Deep</td>
<td>Shannon Healey, Dan Murray, and Timothy Jones</td>
<td>14th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Trippin’ Through “Wonder”land</td>
<td>Rhiannon Chiacchiaro and Maeve McCluskey</td>
<td>13th Annual Show in 24 Hours</td>
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<tr>
<td>True Meaning</td>
<td>Michael J. Ciaraldi and Taymon A. Beal</td>
<td>13th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Where There’s a Will</td>
<td>Jake Lee Brown, Amy Castonguay, and Michael Hyde</td>
<td>15th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>Wine Time</td>
<td>Shannon Healey, Dan Murray, and Timothy Jones</td>
<td>15th Annual Show in 24 Hours</td>
</tr>
<tr>
<td>You Are All Alone</td>
<td>Fay Whittall</td>
<td>New Voices 36</td>
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# Full-Length Plays

<table>
<thead>
<tr>
<th>Playwright</th>
<th>Title</th>
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<tbody>
<tr>
<td>Edward Albee</td>
<td>The Goat, or Who is Sylvia?</td>
</tr>
<tr>
<td>Almost, Maine</td>
<td>John Cariani</td>
</tr>
<tr>
<td>boom</td>
<td>Peter Sinn Nachtrieb</td>
</tr>
<tr>
<td>Constellations</td>
<td>Nick Payne</td>
</tr>
<tr>
<td>Dark Play for Boys</td>
<td>Carlos Murillo</td>
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<tr>
<td>Death of a Salesman</td>
<td>Arthur Miller</td>
</tr>
<tr>
<td>Dog Sees God</td>
<td>Bert V. Royal</td>
</tr>
<tr>
<td>Exit the King</td>
<td>Eugene Ionesco</td>
</tr>
<tr>
<td>Hamlet</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>Harvey</td>
<td>Mary Chase</td>
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<td>How I Learned to Drive</td>
<td>Paula Vogel</td>
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<tr>
<td>Improvable Fiction</td>
<td>Alan Ayckbourn</td>
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<tr>
<td>Julius Ceasar</td>
<td>William Shakespeare</td>
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<tr>
<td>Macbeth</td>
<td>William Shakespeare</td>
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<tr>
<td>Oedipus</td>
<td>Sophocles</td>
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<td>Our Town</td>
<td>Thornton Wilder</td>
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<tr>
<td>Proof</td>
<td>David Auburn</td>
</tr>
<tr>
<td>Rhinoceros</td>
<td>Eugene Ionesco</td>
</tr>
<tr>
<td>Romeo and Juliette</td>
<td>William Shakespeare</td>
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<tr>
<td>She Kills Monsters</td>
<td>Qui Nguyen</td>
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<tr>
<td>Spider's Web</td>
<td>Agatha Christie</td>
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<tr>
<td>Spider's Web</td>
<td>Agatha Christie</td>
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<tr>
<td>Tales of the Lost Formicans</td>
<td>Constance Congdon</td>
</tr>
<tr>
<td>Taming of the Shrew</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>The Crucible</td>
<td>Arthur Miller</td>
</tr>
<tr>
<td>The Goat, or Who is Sylvia</td>
<td>Edward Albee</td>
</tr>
<tr>
<td>The Importance of Being Earnest</td>
<td>Oscar Wilde</td>
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<tr>
<td>The Laramie Project</td>
<td>Moisés Kaufman</td>
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<tr>
<td>The Play that Goes Wrong</td>
<td>Henry Lewis, Jonathan Sayer, and Henry Shields</td>
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## Musicals

<table>
<thead>
<tr>
<th>Title</th>
<th>Composers and Writers</th>
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<tbody>
<tr>
<td>A Civil War Christmas</td>
<td>Daryl Waters and Paula Vogel</td>
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<td>Bare</td>
<td>Damon Intrabartolo and Jon Hartman</td>
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<tr>
<td>Beauty and the Beast</td>
<td>Alan Menken, Howard Ashman, Tim Rice, and Linda Woolverton</td>
</tr>
<tr>
<td>Book of Mormon</td>
<td>Trey Parker, Robert Lopez, and Matt Stone</td>
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<tr>
<td>Bye Bye Birdie</td>
<td>Charles Strouse, Lee Adams, and Michael Stewart</td>
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<tr>
<td>Cinderella</td>
<td>Richard Rodgers and Oscar Hammerstein II</td>
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<tr>
<td>Come From Away</td>
<td>David Hein and Irene Sankoff</td>
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<tr>
<td>Dear Evan Hansen</td>
<td>Ben Pasek, Justin Paul, and Steven Levenson</td>
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<tr>
<td>Footloose</td>
<td>Tom Snow, Dean Pitchford, and Walter Bobbie</td>
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<tr>
<td>Fun Home</td>
<td>Lisa Kron and Jeanine Tesori</td>
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<tr>
<td>Hamilton</td>
<td>Lin-Manuel Miranda</td>
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<tr>
<td>Into the Woods</td>
<td>Stephen Sondheim and James Lapine</td>
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<tr>
<td>Legally Blonde</td>
<td>Laurence O’Keefe, Nell Benjamin, and Heather Hatch</td>
</tr>
<tr>
<td>Les Miserables</td>
<td>Claude-Michel Schönberg, Alain Boublil, and Herbert Kretzmer</td>
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<tr>
<td>Little Shop of Horrors</td>
<td>Alan Menken and Howard Ashman</td>
</tr>
<tr>
<td>Matilda</td>
<td>Tim Minchin and Dennis Kelly</td>
</tr>
<tr>
<td>Mean Girls</td>
<td>Jeff Richmond, Nell Benjamin, and Tina Fey</td>
</tr>
<tr>
<td>Newsies</td>
<td>Alan Menken, Jack Feldman, and Harvey Fierstein</td>
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<tr>
<td>Next to Normal</td>
<td>Tom Kitt and Brian Yorkey</td>
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<tr>
<td>Once on this Island</td>
<td>Stephen Flaherty and Lynn Aherns</td>
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<tr>
<td>Phantom of the Opera</td>
<td>Ken Hill</td>
</tr>
<tr>
<td>Pippin</td>
<td>Stephen Schwartz and Roger O. Hirson</td>
</tr>
<tr>
<td>Putnam County Spelling Bee</td>
<td>William Finn, Rachel Sheinkin, and Rebecca Feldman</td>
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<tr>
<td>Rent</td>
<td>Jonathan Larson</td>
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<td>Songs for a New World</td>
<td>Jason Robert Brown</td>
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<td>Spring Awakening</td>
<td>Duncan Sheik and Steven Sater</td>
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<tr>
<td>The Addams Family</td>
<td>Andrew Lippa, Marshall Brickman, and Rick Elice</td>
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<tr>
<td>Last Five Years</td>
<td>Jason Robert Brown</td>
</tr>
<tr>
<td>Waitress</td>
<td>Sarah Bareilles and Jessie Nelson</td>
</tr>
<tr>
<td>Without You: A Musical Memoir</td>
<td>Anthony Rapp</td>
</tr>
</tbody>
</table>
Appendix D: Actor Packet

I worked with the stage manager to create this informational packet to distribute to actors at the first rehearsal.

Proof
By David Auburn

Performances
Thursday, November 15th, 2018 - 7:00 PM
Friday, November 16th, 2018 - 7:00 PM
Saturday, November 17th, 2018 - 7:00 PM
An open preview performance will be held on Wednesday, November 14th, at 7:00 PM.
Strike follows the Saturday performance.

Executive Staff
Producer Erik Langberg Email Phone
Director Holly Gagnon Email Phone
Stage Manager Katharine Edel Email Phone
Assistant Stage Manager Julia Davenport Email Phone
Production Manager Alisa daSilva Email Phone
Technical Director Ben Schade Email Phone

You can reach exec at any time by emailing gr-proof-exec@wpi.edu.

The rest of the crew can be viewed on Virtual Callboard by logging in at littletheatre.vcallboard.com.

Consent Agreement
During auditions, all auditionees were asked to sign a consent agreement:
“By auditioning, I understand that I accept the role that I am given and will be respectful to all members of the production. In addition, I understand that this show is an academic commitment (even if I am not taking it for credit). If I am cast, I understand that I have an obligation to this production for the duration of production week (November 11th through 17th).”
**Cast**

<table>
<thead>
<tr>
<th>Character</th>
<th>Name</th>
<th>Email</th>
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</thead>
<tbody>
<tr>
<td>Catherine</td>
<td>Mason Kaye</td>
<td>Email</td>
</tr>
<tr>
<td>Robert</td>
<td>Dan Corwin</td>
<td>Email</td>
</tr>
<tr>
<td>Hal</td>
<td>Joey Genga</td>
<td>Email</td>
</tr>
<tr>
<td>Claire</td>
<td>Chloe Melville</td>
<td>Email</td>
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</tbody>
</table>

**Rehearsal Schedule “Key”**

Under “Material to cover” on the rehearsal breakdown, every scene is indicated by its act and scene number, such that Act 1 Scene 1 would be written as “1.1”. For every rehearsal, it is stated which characters are called. Please don’t worry if you see that you are not called to a rehearsal for a scene that you are in; some scenes have extended sections with only two characters in them, and at some rehearsals we will be focusing only on those sections of the scene.

<table>
<thead>
<tr>
<th>Act 1, Scene 1</th>
<th>Night</th>
<th>Robert, Catherine, Hal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 1, Scene 2</td>
<td>The Next Morning</td>
<td>Claire, Catherine</td>
</tr>
<tr>
<td>Act 1, Scene 3</td>
<td>Night</td>
<td>Catherine, Hal</td>
</tr>
<tr>
<td>Act 1, Scene 4</td>
<td>The Next Morning</td>
<td>Hal, Catherine, Claire</td>
</tr>
<tr>
<td>Act 2, Scene 1</td>
<td>Four Years Earlier</td>
<td>Robert, Catherine, Hal</td>
</tr>
<tr>
<td>Act 2, Scene 2</td>
<td>An Instant After Act 1</td>
<td>Hal, Catherine, Claire</td>
</tr>
<tr>
<td>Act 2, Scene 3</td>
<td>The Next Day</td>
<td>Hal, Claire</td>
</tr>
<tr>
<td>Act 2, Scene 4</td>
<td>Three and a Half Years Earlier</td>
<td>Catherine, Robert</td>
</tr>
<tr>
<td>Act 2, Scene 5</td>
<td>A Week after Scene 3</td>
<td>Catherine, Claire, Hal</td>
</tr>
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</table>
## Rehearsal Schedule

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Material to cover</th>
<th>Location</th>
<th>Who is called</th>
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<tbody>
<tr>
<td>Oct 6</td>
<td>4:00-6:00 pm</td>
<td>Read through</td>
<td>Little Theatre</td>
<td>All</td>
</tr>
<tr>
<td>Oct 8</td>
<td>6:00-8:00 pm</td>
<td>Character Work and Staging</td>
<td>Little Theatre</td>
<td>All</td>
</tr>
<tr>
<td>Oct 10</td>
<td>4:30-5:30 pm</td>
<td>Staging</td>
<td>Little Theatre</td>
<td>All</td>
</tr>
<tr>
<td>Oct 23</td>
<td>5:30-6:00 pm</td>
<td>Staging</td>
<td>Little Theatre</td>
<td>Claire, Catherine, Robert, Catherine, Hal</td>
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<tr>
<td></td>
<td>6:00-6:30 pm</td>
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<td></td>
<td>6:30-7:00 pm</td>
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<tr>
<td>Oct 25</td>
<td>7:00-9:00 pm</td>
<td>1.2, 1.4, 2.2, 2.3, 2.5</td>
<td>AHGR</td>
<td>Claire, Catherine, Hal</td>
</tr>
<tr>
<td>Oct 27</td>
<td>2:00-4:00 pm</td>
<td>1.1, 1.3, 2.1, 2.4, 2.5</td>
<td>AHGR</td>
<td>Robert, Catherine, Hal</td>
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<tr>
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<tr>
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<td>4:00-5:00 pm</td>
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<tr>
<td></td>
<td>5:00-6:00 pm</td>
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<td>Performance</td>
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<td>Nov 16</td>
<td>6:00-9:30 pm</td>
<td>Performance</td>
<td>Little Theatre</td>
<td>All</td>
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</table>
Expectations from the Stage Manager and Assistant Stage Manager:

1. Be respectful to other actors and show staff.
2. Check your email frequently and read any emails or handouts you receive relating to the show.
3. Please arrive 10 minutes early to rehearsal. If you’re running late, even by a minute, please text or call Katharine or Julia.
4. If you have to miss part or all of rehearsal, email Katharine at least 24 hours in advance, the sooner the better.
5. Always bring your script and something to write with to every rehearsal.
6. Questions are always welcomed.
7. Work hard on memorization outside of rehearsal so we can focus on character work, character chemistry, and staging inside of rehearsal.
8. If you’re having trouble with lines, tell us! We’re available to run lines with you and we would love to help. Both Holly and Katharine will have posted office hours starting in B term, available on the Drama/Theatre website.
9. Don’t bring guests to rehearsal.
10. Keep your phone in your backpack.
11. Remember you’re a student. Be sure to keep up with classes among the busy rehearsal schedule. Let us know if you’re having a hard time.
12. Your health comes first, physical and mental. Please let us know if you are not feeling well!
13. Have fun! Rehearsal is the time to forget all your other worries and immerse yourself in your character.
14. Our hard work will pay off when we put on a great show!

How to Get Class Credit for Acting

Students are able to obtain ISP credit for work on Masque shows. Actors may obtain 1/6 credit (half of a regular class) for 60 hours of work on the show. As many ISPs as fit in the student's course load (typically 2 per semester, if taking a full course load and not already overloading) are permitted to be scheduled per term.

In order to apply, students should join the Drama/Theatre Academic Program Campus Labs/TechSync page. Under documents, there is a document titled "ISP Application and Safety Form.xlsx." Students should fill out this document (both tabs are required) and submit it to the PLA through the TechSync form titled "Application and Safety Form Submission." The deadline to do this for Proof is November 2, 2018 at 5 PM. After applying and being enrolled in the ISP, students should keep track of their hours worked on the show. By the end of strike, the hours form (under Documents as "ISP Hours Form.xlsx") should be submitted to the PLA through the "ISP Hours Form Submission" form on TechSync.

If there are any questions about this process, please email gr-dtisp@wpi.edu.
Appendix E: Emails

This section includes screenshots of emails used throughout the production, such as emails related to tech role offers, casting, and Q2Q.

---

**Tech Role offer email**

Hello ____!

I would like to offer you the position of _____ in Masque’s B-term production of *Proof*.

As part of your position, ____________________________

To accept your position, please respond to this email by this time tomorrow, accepting the position and sending me your cell phone number (or other important contact information). By accepting this position, you are agreeing to attend any production meetings, calls, and other events relevant for your role. If you have any further questions, don’t hesitate to contact me via phone or email.

---

**Callback Email**

Hello,

Congratulations! You have been invited to callbacks for *Proof!* Your callback will take place on Wednesday, October 3rd from 5:00pm-6:00pm in the Little Theatre.

Please reply to this email to confirm that you’re able to come to callbacks for the full time.

I would appreciate if you could send me (kedel@wpi.edu) a screenshot of your calendar and class schedule for B-term, and let me know any scheduling conflicts that you think may arise.

---

**No Callback Email**

Hello,

Thank you so much for coming out to audition for *Proof!* At this time, we are not asking for you to come to callbacks. This is not meant to indicate that you are or are not being offered a role.

I hope you have a wonderful night, and if you have any questions please let me know.

---
Acting Offer Email

Congratulations, you have been cast as Catherine in Proof! Please confirm that you accept your role by replying to this email by Friday, October 5th at 8:00pm, or as soon as possible!

Our read-through will be on Saturday, October 6th from 4:00pm to 6:00pm in the Little Theatre. More information, such as a rehearsal schedule and actor scripts will be handed out at the read through. Thank you for sending your schedule when you auditioned! If your schedule has changed, please reach email me your updated availability when you accept your role.

We will be using Slack and email as primary forms of communication for this production. Please sign up for Slack [here](#) and you will be added to the actor channel. Please check Slack regularly, as there will be frequent updates for actors once the show has started. There is also a Slack mobile app if you would like a more convenient way of accessing group messages on your phone.

Congrats again, and I look forward to working with you!

Not Cast Notification

Hello,

Thank you so much for auditioning for Proof! We have decided not to offer you a role, but this is not due to a lack of talent. There were four times as many auditions as available spots in the cast, so we are turning away many great actors. You are highly encouraged to audition in the future.

If you would like to stay involved in Proof in a tech role, feel free to email our producer, Erik Langberg, at eilangberg@wpi.edu. There are still opportunities if you wish to work on crews!

Thank you again for your audition!

Q2Q Information Email

Hello everyone!

[Here](#) is the schedule for Sunday’s Q2Q, and the second sheet has the schedule for tech week laid out. Ben and Alisa will be reaching out to individual departments to let them know what portions of Q2Q they need to attend. In general, people will be allowed to enter the space at 9am (when we will have bagels), and before lunch we will do a stop and go cue to cue. Even if the stop and go ends earlier than anticipated, we will still reconeve after lunch at 2pm. After lunch, we will do a run with cues, including costumes and props, followed by notes.

For tech week, general call is at 5pm unless otherwise specified, and that is when sus will be happen at 5pm as well. (If you need sus and haven’t signed up yet, do so [here](#)) Again, Ben and Alisa will be in contact with their departments about specifics of when they need to be there.

If you have any questions, feel free to reach out to me, any member of exec, or all of us at qr-proof-exec@wpi.edu. You have all put amazing work into this show already, and I can’t wait to see it all come together this coming week!

Schedule: [https://docs.google.com/spreadsheets/d/1Vs9U8E64Kq-NMcpBvrCiV669UtChh8Q9J3WPTY8/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1Vs9U8E64Kq-NMcpBvrCiV669UtChh8Q9J3WPTY8/edit?usp=sharing)
Appendix F: Design Documentation

1. Scenic

Write-Up By the Scenic Designer

The set consists of four main components that will be built/dealt with in a unique way.

1. The platforms. There will be platforms that look like chalkboards stacked on top of each other.
   a. Each board will appear to be 4ft x ~6.5 ft (golden ratio) and made out of 1/2 in ply
      i. All of the boards will actually be this size so as to simplify cuts and make them reusable for studio shelving
      1. Except for one that will be more custom
   b. Each board will be 2 inches tall with the height painted to look like molding (but not actually to avoid tripping hazard), the height (and support provided by 2x4’s)
   c. These things will be built like normal platforms and basically stacked. Some additional support will need to be provided, but as of 10-18, I need to clear an aesthetic thing up with the director, but the basics are set
   d. The boards will be painted to look like crazy math equations and well used chalkboards

2. The back wall. There will be a back wall that stretches from the staircase to the light switch on the north wall. The wall will curve. It will not be a solid wall, rather it will consist of three parallel "curtains" that are made of chalkboards hanging from the grid with heavy duty fishing line.
   a. The chalkboards
      i. will be 4ft x ~6.5ft (golden ratio) pieces of luan
      ii. None of the individual boards will be curve, just the collective unit will appear to be curved
      iii. The boards will have moulding around the border so they look like chalkboards
      iv. The boards will have ridiculous math equations written all over them and look well used
   b. Some additional features of the wall are that there will be a "window" that consists of a back panel that can be lit and appear to be a different level then the foreground panels
   c. There will be one place (behind the I-beam, between the two seats), where characters can walk behind the wall safely to abstract a “door”

3. The bench and chair. There will be a bench and a chair suspended of the platforms. They will be suspended from the grid seeing as the approval from that goes through, otherwise there is a backup plan I am looking at with Jim. I also have a backup backup plan that is less ideal but could still work. And then there is the backup backup backup plan that is least ideal but still exists.
   a. The bench and chair will be constructed out of 2x4 and ply (leftovers) and look like this
      i. They will probably have skimpier arm rests to preserve maximum sightlines but roughly that and hanging
      ii. They will be painted so those rectangle shapes look like separate panels (white) and the rest like a mint green (subject to change)
   b. The bench and chair will be suspended with chains and hung as shown below
   c. http://www.ana-white.com/2013/06/plans/shanty2chic-porch-swing
1. The only change here is that it is being faced with ply instead of 1x4 and the height and depth are adjusted to fit the square pattern that will be painted on shown below.

4. The floor
   a. The floor will be painted to look like a freshly erased chalkboard
Diagram of Hanging Chalkboard Layout
2. Lighting

Write-Up by the Lighting Designer

Pre-show Ideas:
House light + Math Gobos onto the floors

Act 1 Scene 1:
Night: Emphasize using blue seladors, leaf gobo
Flashback: from “you died a week ago” (Catherine): Seladors focused up from floor
Transition from Robert and Hal: Floor lights out, window light on
Police: Seladors behind chalkboard
Ending: Fade onto Catherine (cold)

Act 1 Scene 2:
Morning: probably all pools, warmer, no leaf gobo

Act 1 Scene 3:
Night: see above
Party: source four backlight (we gonna try it out and decide which colors we want, probably red, green, and blue, (or more solemn looking funeral party), colors keep changing until “she was trapped in the house” (time freeze), ends after the second chunk of monologue (Catherine)

Sophie Germain: add spot on Catherine, dim the pools a bit so Hal remains visible, returns to normal during dialogue, stronger spot during the memorization of the letter, return to normal during the first kiss (right after the memorizing thing)
Kiss: pool —> spot onto the 2 characters

Act 1 scene 4:
Morning: see above, warmer than first morning (because Cat is happy), back to normal warmth when Claire says “I’d like you to move to NY”, colder when Cat says “you think I’m like dad”, back to normal warmth when Hal enters
Suspension: From Cat’s “yes”, taking side pools out, “I wrote it” fade general + math gobo on the chalkboard

Intermission
House light on + math gobo on the boards

Act 2 Scene 1
Night: See above, no math gobo, window light behind chalkboard
Flashback: Seladors focused up from floor
Ending: narrow down to single pool on Robert, fade out

Act 2 scene 2:
Beginning: exactly how act 1 scene 4 ends, math gobo on boards
  - If 3 gobos: the board: on from beginning, 2nd on on page 49, 3rd on at “because they are”. All 3 flash at “Katie?”, during the ripping of the book. Slow fade when the book hits the floor.

Act 2 scene 3
Beginning: colder daylight, leaf gobo

Act 2 scene 4
Night: super cold night setting, window light
Flashback: see above
Ending: a mix of cold and warm onto Cat, using 2 spots, Rob stays visible enough, all seladors go blue.
Act 2 scene 5:
Daytime: same as a2s3, leaf gobo
Ending: when he offers the book back to Cat, side pools out
Dramatic ending: fade out general pools, fade in spot on special chalkboard, sudden out.
3. Sound

I worked with the sound designer to create a sound cue list. It includes transitional music as well as other necessary sounds for the show.

<table>
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<tr>
<th>Name</th>
<th>Act</th>
<th>Scene</th>
<th>Page</th>
<th>Line</th>
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<td>6</td>
<td>You're lucky I didn't lose an eye</td>
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<td>23</td>
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<td>8</td>
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<td>??</td>
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<td>6</td>
<td>83</td>
<td>Whenever after everyone left</td>
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Sound Cue List
Transition music

Start of show:
Lights down
House music on while cast enters.

1.2: Instrumental of the Pianist of the Seasons by Van

1.3: Party music up

2.1: Instrumental of "All I Have to Do is Dream" by the Everly Brothers

2.2: Last instrumental bit of Both Sides Now by Judy Collins

2.5: More instrumental from "Fly" by Nick Drake

Start like 3 seconds before we sing:
I wish I knew how it would feel to be free.

End of performance:
Song of House music

Transition Music Notebook Page
4. Costumes

I worked with the costume designer to make costuming decisions for the four characters. These designs are intended to reflect character traits as well as the 1960s time period. This realization of this design is documented in Appendix K: Show Photos.
Robert

Act 1 Porch Look
- Loose fitting stacks should look relaxed
- Comfy looking sweater for the shirt
- Brown, old looking shoes
- Old looking jacket

Act 2 Porch
- Add a tie and hat to the outfit from act one, orange pants if you have time

Act 2 Scene 4
- Button down with sleeves rolled up
- Pajama pants

Claire

Scene 2 Porch & Act 2 Scene 3
- Her clothes should be a little bit darker since she's in mourning, maybe a dark purple
- I want her in a slightly brighter version of this for act 2 scene 3
- This style of shoes. Also please add a watch

Scene 4
- Pajama looking outfit when she comes out onto the porch

Scene 5
- The one on the far left is great, put something suitable for travel
Hal

General
I definitely want
him in a different
type of suit... maybe
different time
passing, maybe a
different pair of
pants... or a
suit. This type of
pants

Post Funeral

Act 2 Beginning - Flashback

Post Funeral would be
fun, but just a general
3-piece suit is fine too,
he should have a tie
until around his
next. For scene 4,
have him in the pants
with the shirt sorta
buttoned, like he’s
putting it on still as he
walks out - show why
what he has as we
don’t have to do the
fitting thing

Sweater on over
his act one clothes,
so he can change
out of the flashback
quality
5. Props

I worked with the props designer to formulate a list of necessary props. The props are styled to reflect the 1960s period.

- **Props**
  
  - **Leah Steigerwald**

  - **Proof Props**
    
    - *Bottle of Champagne*
      - Cheap looking bottle
      - Should just have the shape
      - Corkscrew should be made to take off easily

  - **Hal’s Backpack**
    
    - Brown leather satchel
    - Should have a young professor look

  - **Hal’s Backpack Contents**
    
    - Old, broken in converse
      - Preferably red, but other colors are fine
    - Short basketball shorts
    - University of Chicago t-shirt
    - Pens
    - Math textbooks
    - Number 2 pencil
    - Loose papers
    - Paper clipped papers

  - **Composition Notebook**
    
    - Basic composition notebooks
    - Buy them in bulk
    - Should be worn in
      - Dog-eared
      - Coffee stained
      - Writing all over

  - **Phone**
    
    - Black rotary phone

  - **Mugs**
    
    - 1960s mugs
    - Matching mug
    - Brown ceramic mugs
    - Not too decorative
    - Should be simple, classic
    - Should look like they have been in the house for years

  - **Claire’s Bag**
    
    - Needs to be large enough to have a bagel and banana in it
    - Classic leather with short straps
    - Should look professional
    - Bright color
Breakfast
- Banana
- Bagel
- Paper bag for food
- Goes in Claire's bag

Beer Bottles
- 2 beer bottles
- Already opened w/ water
- Just need the shape
- Preferably the time period
- Just need to have the shape of classic beer bottle

Key
- Long chain necklace
- Key should be old and
  - smaller than someone
  - it is for a desk

Manila envelope
- Basic manilla envelope that should have staples in side
- The cover of the papers should reflect a math thesis

Bottle and glasses
- 3 glasses
- Decanter

Plane Tickets
- Two plane tickets
- Something that has to be made

To go coffee cups
- Thermos
  - Paint with a cup for a cover
  - Used for coffee
  - Only need one

Luggage
- Old brown luggage
  - Should be worn and used
  - Luggage looks like it once belonged to dad
6. Graphics

I discussed ideas with the graphic designer and he created images for the T-shirt, ticket, poster, and program. The shirt design includes an artistic representation of prime numbers and the ticket, poster, and program include edited photos of chalkboard supplies.
MASQUE AND THE WPI DEPARTMENT OF
THE HUMANITIES AND ARTS PRESENTS

Proof

DAVID AUBURN

Free Admission: Reserve your tickets at www.users.wpi.edu/~masque
The Little Theatre: November 15th, 16th, and 17th at 7Pm
2018

Poster
MASQUE AND THE WPI DEPARTMENT OF THE HUMANITIES AND ARTS PRESENTS

Proof

DAVID AUBURN


Program Cover
Appendix G: Preview Night Discussion

Proof Preview Night Theme Discussion Minutes

- Reactions from people who haven’t seen the show before?
  - It just grabs your heart- the feelings when people think less of you because of your sex. In this case, it’s just all the more tragic, you don’t know if it’s going to go horribly
- Catherine may not be believed not only because of her sex but also because of her innate genius. Had she been a male with no formal instruction how would she have been received?
  - Hal’s world-no one in his generation who could have done that. If someone could have done that then they would have been at the conferences...elitist
  - First scene has a reference to another isolated mathematician. Interesting parallel- “taxi cab number”- a number with a story
  - Could have also been set in present day
- There are versions of the show where they make it seem like Catherine didn’t write the proof
- Who is the villain? Hal? Claire?
  - Connecting to personal experience, sibling was there for a parent, this was hard for the away sibling
  - Claire is so defensive
  - Claire is analytical, knows what she wants
  - Claire thinks she’s helping, knows she should have been there more, but wants her own life
  - One of the first things we talked about was why does Claire want Catherine in a home? Is this what’s best for Catherine or easier for Claire?
  - I think Claire is good to seek professional care
- Is Catherine crazy?
  - Hallucinating, depression
- Active minds people?
  - Feel like ending was tidy- could have fallen apart
  - Other characters don’t empathize with Catherine
    - Claire is doing what she has to, not necessarily what is most helpful
  - Claire did sacrifice, but was more removed
- Not hard to see why Catherine reacted so strongly to Hal’s betrayal
  - Catherine giving Hal the key was a big emotional opening
- Robert was delusional but not depressive
- Mason is glowing when Hal runs in with the proof- a clue that she wrote it
  - She’s so excited for someone to see her proof
  - Like Sophie Germain overcoming
    - Hal loves Sophie Germain’s story but doesn’t believe Catherine despite the similarities
    - She basically gives Hal a script of how she wants him to react
  - From Joey’s face- he wants it to be Catherine’s but the scientist in him can’t see it like that
    - He’s worked so hard and hasn’t done anything like this
Trying to make sense of it, find reasons that Catherine can’t have written it, defending why he has never done something so historic.

- Catherine has been working on this for 3.5 years and tells no one until her father dies- why?
  - Hal screws Catherine over - she finally has a reason to show someone, finally has attachment
  - “What would prove it” “Nothing, you should have trusted me”
    - Faith is important to Catherine
    - Looking for someone to trust her
    - People have a need to be believed
  - “Prove” means something specific in math
    - She can’t mathematically prove that she wrote it
  - There is a stereotype that women are emotional. Catherine is an emotional wreck, but she can do this math
  - She doesn’t care so much about the proof, more about the connection and being trusted

- How Robert felt when Catherine said she’s going to Northwestern?
  - Maybe she’ll start working with him? But she doesn’t, and he breaks
  - Robert tries to invalidate her going away. He brings up reasons he’s scared for her to go away, but really he’s scared for himself.
  - He falls apart bad - how could she ever go away again?
  - Surprised Robert didn’t want her to leave
    - He’s being honest. Their family is honest with each other
  - Calls it good news in his journal entry
  - Robert’s long monologue about bookstores being full - explaining away why he isn’t working, but this ramble is insane
    - He’s not doing anything right now

- Being a tech person
  - Faith vs. proof
  - Hal tries to be a scientist but is messy
  - How much of Hal’s interest in Catherine is from his worship of her father?

- What happens with Catherine and Hal after the show?
  - Could he handle her being smarter?
  - Does Hal understand that Catherine is fragile?
    - Her dad just died
  - Hal might not even know how crazy Robert was
    - Admires his brilliance
    - Going through the gibberish hoping for genius

- Hal might develop a bit of an “I can fix this” complex
Appendix H: Program

MASQUE AND THE WPI DEPARTMENT OF THE
HUMANITIES AND ARTS PRESENTS

Proof

DAVID AUBURN

Subsequently produced on Broadway by Manhattan Theatre Club
(Lynne Meadow, Artistic Director; Barry Grove, Executive Producer)
Roger Berlind, Carole Shorenstein Hays, Jujamcyn Theatres,
Ostar Enterprises, Daryl Roth and Stuart Thompson on October 24, 2000.
Proof is presented by special arrangement with Dramatists Play Service, Inc., New York.
Director’s Note

Proof creates an imaginary world to examine the world we experience. There’s something different for everyone to take from the story. To me, the central conflict in Proof involves Catherine’s simultaneous struggles with her mental health and with finding support as a woman in mathematics. The play starts this conversation but does not finish it. I hope that Proof can influence audience members to search for ways to address these issues in real life. Find ways to support those with mental illness, encourage women to recognize their own strengths and pursue their preferred fields, and go through daily life with a little extra thought to the invisible internal struggles of others.

It’s an honor to have been able to direct this show for my Major Qualifying Project. I’m so grateful for the support of the Humanities and Arts Department, Masque, and the Drama/Theatre faculty members. Thank you to the entire cast and crew for making this show a joy to work on and for creating such a beautiful performance. Thank you to the WPI theatre community for being my home for almost four years. Thank you to my family and friends for encouraging and inspiring me. Thank you all so much, from the deepest part of my heart, for making this possible.

Tonight we get to visit September 1965 on a University of Chicago Professor’s porch. We also get to step into Catherine’s perspective, to feel with her as she fights for a truth she might not even know.

Thank you for coming and enjoy the show!

Holly Gagnon, Director of Proof
Production Members

Cast

Robert  Daniel Corwin
Catherine  Mason Kaye
Hal  Joey Genga
Claire  Chloé Melville

Technical Staff

Producer  Erik Langberg
Director  Holly Gagnon
Stage Manager  Katharine Edel
Assistant Stage Manager  Julia Davenport
Production Manager  Alisa DaSilva
Technical Director  Ben Schade
Squad Liaison  Caroline Warchol
Assistant Squad Liaison  Madelyn Milsark
Scenic Designer  Ryan Herrmann
Lighting Designer  Jacob Pickett
Assistant Lighting Designer  John Do
Sound Master  Collin Touchette
Assistant Sound Master  Caleb Farwell
Technical Staff Continued

Costumes Designer  
Fiona Doyle
Properties Designer  
Leah Steigerwald
Graphic Designer  
Donnie Dione
House Designer  
Dennis Bergsman
Master Carpenter  
Zahava Preil
Scenic Artist  
Josiah Boucher
Assistant Scenic Artist  
Emily Baker
Master Electrician  
Elizabeth Walling
Assistant Master Electrician  
Gavin MacNeal
Costumes Coordinator  
Alia Brown
Assistant Costumes Coordinator  
Catherine Masiello
Properties Coordinator  
Ari Trey-Masters
Assistant Properties Coordinator  
Talya Feldman
Hair and Makeup Artist  
Elizabeth Callahan
Publicity Coordinator  
Michael Antonelli
House Manager  
Kylie Sullivan
Box Office Manager  
Madison Brown
Backstage Manager  
Talya Feldman
Lighting Board Operator  
Jack Waterman
Sound Board Operator  
Vivek Wong
Crews

Scenic

Zachary Fitzgibbon
Harry March
Cat Schneck
Becca Markowitz
Nicholas Szczegiel
Kathryn Stovall
Lokesh Gangaramaney

Madison Brown
Maylee Gagnon
Sarah Hamdan
Jane Cohen
Brigitte Lefebvre
Olivia Lattanzi

Meghan Hendry
Braden Foley
John Do
Vivek Wong
Veronika Karshina
Luca Ialongo

Kyra Bresnahan
Adrian Reddick
Rakesh Veetekat
Noble Kalish
Talya Feldman
Jack Waterman

Lighting

Alexandra Webb
Ava Karet
Kyra Bresnahan

Luca Ialongo
Vivek Wong
Braden Foley

Jon Cohen
Sarah Hanundan
Zachary Fitzgibbon

Meghan Hendry
Tena Rubiera
Talya Feldman

Publicity

Ava Karet
John Do

Vivek Wong
Lokesh Gangaramaney

Nicholas Szczegiel
Adrian Reddick

Sarah Hamdan

Ushers

Sarah Hamdan
Noble Kalish
Rakesh Veetekat
Veronika Karshina

Adrian Reddick
Luca Ialongo
Meghan Hendry
Kaitlyn Morrison

Xavier McLean
Kyra Bresnahan
Becca Markowitz

Scout Berry
Jenna Charron
Jane Cohen

Please Note

There is no food or drink allowed in the Little Theatre.
Please shut off all mobile devices before the performance.
Camera use is prohibited.
Do not move the center pieces in Riley Commons.
Stay clear of the aisles during the performance.
Latecomers will be seated at the discretion of the House Manager.
The cameras you see in the theatre are not being used to record the performance. They are being used to show a feed of the performance to our overflow audience in Riley Commons.
This play includes brief and subtle flashing lights at the end of Act 1 Scene 1.
This play deals with challenging subjects such as mental illness and may not be suitable for all audiences.
Masque Officers

President
Treasurer
Vice President of Scenic
Vice President of Lights and Sound
Vice President of Props and Costumes
Vice President of Publicity and Graphics
Secretary
Masquot

Jacob Pickett
Kyra Bresnahan
Kate Rosivach
Gavin MacNeal
Leah Steigerwald
Ben Schade
Olivia Lattanzi
Collin Touchette

Drama Theatre Office

Visiting Instructor/Director of Theatre
Director of Technical Theatre
Peer Learning Assistant
Resource Librarian

Despoina Giapoudzi
Jim Eddy
Kyra Bresnahan
Holly Gagnon

Little Theatre Squad

Squad Leader and Lighting Manager
Sound and Projections Manager
Scenic Design Studio Manager
Green Room Manager
Facilities Manager

Josiah Boucher
Caroline Warchol
Ryan Herrmann
Madelyn Milsark
Katharine Edel
Alpha Psi Omega Inductions

President       Ryan Herrmann       Vice President  Holly Gagnon
Business Manager  Erik Langberg   Advisor         Riky Hanlan

The Rho Kappa Cast of Alpha Psi Omega is pleased to announce the inductees of the B-term 2018 class:

Ryan Choate     Olivia Lattanzi    Bailey Sostek    Collin Touchette
Donald Dione    Madelyn Milsark   Kylie Sullivan

The induction ceremony will be held after Friday night’s performance. All are invited to attend and recognize this class of ΛΨΩ. Alpha Psi Omega (ΛΨΩ) is the national dramatic honor society. WPI houses the Rho Kappa cast of ΛΨΩ. Members are chosen twice each year, at the end of B and D term.

Coming Soon

Kilroy? I Just Met Roy
December 7th in Fuller Upper

Alpha Psi Omega’s 16th Annual Show in 24 Hours
December 8th at 7:00 pm in the Little Theatre

Guerilla Improv
December 8th

{Empty Set} Presents: A Table
December 10th at 8:00 pm

VOX: A Gentleman’s Guide to Love and Murder
January 9th, 10th, and 11th in Alden Memorial Hall

New Voices 36
February 13th, 14th, 15, and 16th at 7:00 pm in the Little Theatre

Masque President’s Show
April 11th, 12th, and 13th at 7:00 pm in the Little Theatre
Special Thanks

Despoina Giapoudzi
Jim Eddy
Susan Vick
Riky Hanlan
Dean Jean King
Dean Arthur Heinricher
Kristin Wobbe
Natalie Fox
Mary Cotnoir
Karen Hassett
Margaret Brodmerkle
Kristin Boudreau
Dean O’Donnell
Andy Forgit
Althea Danielski

WPI Chapter of Alpha Psi Omega, Rho Kappa Cast
WPI Department of Humanities and Arts
WPI Facilities
WPI Office of the President
WPI Office of the Provost
WPI Student Activities Office
WPI Office of the Dean of Arts and Science
WPI Facilities
WPI Active Minds
proof

Stage Manager Script
Katharine Fedel
(314) 637-0016
Night. CATHARINE sits in a chair. She is exhausted, haphazardly dressed. Eyes closed. ROBERT is standing behind her. He is CATHARINE’s father. Rumpled academic look. CATHARINE does not know he is there. After a moment:

ROBERT: Can’t sleep?
CATHARINE: Jesus, you scared me.
ROBERT: Sorry.
CATHARINE: What are you doing here?
ROBERT: I thought I’d check up on you. Why aren’t you in bed?
CATHARINE: Your student is still here. He’s up in your study.
ROBERT: He can let himself out.
CATHARINE: I might as well wait up till he’s done.
ROBERT: He’s not my student anymore. He’s teaching now.
Bright kid.
(Beat.)
CATHARINE: What time is it?
ROBERT: It’s almost one.
CATHARINE: Huh.
ROBERT: After midnight . . .
CATHARINE: So?
ROBERT: So: *(He indicates something on the table behind him: a bottle of champagne.)* Happy birthday.
CATHARINE: Dad.
ROBERT: Do I ever forget?
CATHARINE: Thank you.
ROBERT: Twenty-five. I can't believe it.
CATHARINE: Neither can I. Should we have it now? (5)
ROBERT: It's up to you.
CATHARINE: Yes.
ROBERT: You want me to open it?
CATHARINE: Let me. Last time you opened a bottle of champagne out here you broke a window.
ROBERT: That was a long time ago. I resent your bringing it up.
CATHARINE: You're lucky you didn't lose an eye.
*(Pop. The bottle foams.)*
ROBERT: Twenty-five!
CATHARINE: I feel old.
ROBERT: You're a kid.
CATHARINE: Glasses?
ROBERT: Goddamn it, I forgot the glasses. Do you want me to—
CATHARINE: Nah.
*(Catharine drinks from the bottle. A long pull. Robert watches her.)*
ROBERT: I hope you like it. I wasn't sure what to get you.
CATHARINE: This is the worst champagne I have ever tasted.
ROBERT: I am proud to say I don't know anything about wines.
I hate those kind of people who are always talking about "vintages."
CATHARINE: It's not even champagne.
ROBERT: The bottle was the right shape.
CATHARINE: "Great Lakes Vineyards." I didn't know they made wine in Wisconsin.
ROBERT: A girl who's drinking from the bottle shouldn't com-
plain. Don't guzzle it. It's an elegant beverage. Sip.
CATHERINE: *(Offering the bottle)* Do you—
ROBERT: No, go ahead.
CATHERINE: You sure?
ROBERT: Yeah. It's your birthday.
CATHERINE: Happy birthday to me.
ROBERT: What are you going to do on your birthday?
CATHERINE: Drink this. Have some.
ROBERT: No. I hope you're not spending your birthday alone.
CATHERINE: I'm not alone.
ROBERT: I don't count.
CATHERINE: Why not?
ROBERT: I'm your old man. Go out with some friends.
CATHERINE: Right.
ROBERT: Your friends aren't taking you out?
CATHERINE: No. ☺
ROBERT: Why not?
CATHERINE: Because in order for your friends to take you out
you generally have to have friends.
ROBERT: *(Dismissive)* Oh—
CATHERINE: It's funny how that works.
ROBERT: You have friends. What about that cute blonde, what
was her name?
CATHERINE: What?
ROBERT: She lives over on Ellis Avenue—you used to spend
every minute together.
CATHERINE: Cindy Jacobsen?
ROBERT: Cindy Jacobsen!
CATHERINE: That was in *third grade*, Dad. Her family moved to
Florida in 1983.
ROBERT: What about Claire?
CATHERINE: She's not my friend, she's my sister. And she's in
New York. And I don't like her.
ROBERT: I thought she was coming in.
Catherine: Not till tomorrow.
(Beat.)
ROBERT: My advice, if you find yourself awake late at night, is
to sit down and do some mathematics.
Catherine: Oh please.
ROBERT: We could do some together.
Catherine: No.
ROBERT: Why not?
Catherine: I can't think of anything worse. You sure you don't
want any?
ROBERT: Yeah, thanks. You used to love it.
Catherine: Not anymore.
ROBERT: You knew what a prime number was before you could
read.
Catherine: Well now I've forgotten.
ROBERT: (Hard) Don't waste your talent, Catherine.
(Beat.)
Catherine: I knew you'd say something like that.
ROBERT: I realize you've had a difficult time.
Catherine: Thanks.
ROBERT: That's not an excuse. Don't be lazy.
Catherine: I haven't been lazy, I've been taking care of
you.
ROBERT: Kid, I've seen you. You sleep till noon, you eat junk,
you don't work, the dishes pile up in the sink. If you go out
(it's to buy magazines. You come back with a stack of maga-
zines this high — I don't know how you read that crap. And
those are the good days. Some days you don't get up, you
don't get out of bed.
Catherine: Those are the good days.
ROBERT: Bullshit. Those days are lost. You threw them away.
And you'll never know what else you threw away with
them— the work you lost, the ideas you didn't have, discov-
eries you never made because you were moping in your bed
at four in the afternoon. (Beat.) You know I'm right. (Beat.)
Catherine: I've lost a few days.
Robert: How many?
Catherine: Oh, I don't know.
Robert: I bet you do.
Catherine: What?
Robert: I bet you count.
Catherine: Knock it off.
Robert: Well do you know or don't you?
Catherine: I don't.
Robert: Of course you do. How many days have you lost?
Catherine: A month. Around a month.
Robert: Exactly.
Catherine: Goddamn it, I don't—
Robert: How many?
Catherine: Thirty-three days.
Robert: Exactly?
Catherine: I don't know.
Robert: Be precise, for Chrissake.
Catherine: I slept till noon today.
Robert: Call it thirty-three and a quarter days.
Catherine: Yes, all right.
Robert: You're kidding!
Catherine: No.
Robert: Amazing number!
Catherine: It's a depressing fucking number.
Robert: Catherine, if every day you say you've lost were a year,
it would be a very interesting fucking number.
Catherine: Thirty-three and a quarter years is not interesting.
Robert: Stop it. You know exactly what I mean.
Catherine: (Conceding) 1729 weeks.
Robert: 1729. Great number. The smallest number expressible— (?
CATHERINE: expressible as the sum of two cubes in two different ways.
ROBERT: 12 cubed plus 1 cubed equals 1729.
CATHERINE: And 10 cubed plus 9 cubed. Yes, we've got it, thank you.
ROBERT: You see? Even your depression is mathematical. Stop moping and get to work. The kind of potential you have—
CATHERINE: I haven't done anything good.
ROBERT: You're young. You've got time.
CATHERINE: I do?
ROBERT: Yes.
CATHERINE: By the time you were my age you were famous.
ROBERT: By the time I was your age I'd already done my best work.
(Beat.)
CATHERINE: What about after?
ROBERT: After what?
CATHERINE: After you got sick.
ROBERT: What about it?
CATHERINE: You couldn't work then.
ROBERT: No, if anything I was sharper.
CATHERINE: (She can't help it: she laughs.) Dad.
ROBERT: I was. Hey, it's true. The clarity—that was the amazing thing. No doubts.
CATHERINE: You were happy?
ROBERT: Yeah, I was busy.
CATHERINE: Not the same thing.
ROBERT: I don't see the difference. I knew what I wanted to do and I did it.
If I wanted to work a problem all day long, I did it.
If I wanted to look for information—secrets, complex and tantalizing messages—I could find them all around me. In the air. In a pile of fallen leaves some neighbor raked together. In box scores in the paper, written in the steam com-
ing up off a cup of coffee. The whole world was talking to
me.

[If I just wanted to close my eyes, sit quietly on the porch
and listen for the messages, I did that.

It was wonderful.

(Beat.)

Catherine: How old were you? When it
Robert: Mid-twenties. Twenty-three, four
you're worried about?

Catherine: I've thought about it.

Robert: Just getting a year older means nothing, Catherine.

Catherine: It's not just getting older.

Robert: It's me.

(Beat.)

Catherine: I've thought about it.

Robert: Really?

Catherine: How could I not?

Robert: Well if that's why you're worried you're not keeping
up with the medical literature. There are all kinds of fac-
tors. It's not simply something you inherit. Just because I
went bughouse doesn't mean you will.

Catherine: Dad . . .

Robert: Listen to me. Life changes fast in your early twenties
and it shakes you up. You're feeling down. It's been a bad
week. You've had a lousy couple years, no one knows that
better than me. But you're gonna be okay.

Catherine: Yeah?

Robert: Yes. I promise you. Push yourself. Don't read so many
magazines. Sit down and get the machinery going and I
swear to God you'll feel fine. The simple fact that we can
talk about this together is a good sign.

Catherine: A good sign?

Robert: Yes!

Catherine: How could it be a good sign?
ROBERT: Because! Crazy people don't sit around wondering if they're nuts.
CATHERINE: They don't?
ROBERT: Of course not. They've got better things to do. Take it from me. A very good sign that you're crazy is an inability to ask the question "Am I crazy?".
CATHERINE: Even if the answer is yes?
ROBERT: Crazy people don't ask. You see?
CATHERINE: Yes.
ROBERT: So if you're asking . . .
CATHERINE: I'm not.
ROBERT: But if you were, it would be a very good sign.
CATHERINE: A good sign . . .
ROBERT: A good sign that you're fine.
CATHERINE: Right.
ROBERT: You see? You've just gotta think these things through. Now come on, what do you say? Let's call it a night; you go up, get some sleep, and then in the morning you can—
CATHERINE: Wait. No.
ROBERT: What's the matter?
CATHERINE: It doesn't work.
ROBERT: Why not?
CATHERINE: It doesn't make sense.
ROBERT: Sure it does.
CATHERINE: No.
ROBERT: Where's the problem?
CATHERINE: The problem is you are crazy!
ROBERT: What difference does that make?
CATHERINE: You admitted—you just told me that you are.
ROBERT: So?
CATHERINE: You said a crazy person would never admit that.
ROBERT: Yeah, but it's . . . Oh, I see.
CATHERINE: So?
### Appendix J: Hours Log

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<td>3</td>
<td>Reading and searching for plays</td>
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Appendix K: Show Photos

Act 1 Scene 1: Robert and Catherine

Act 1 Scene 1: Robert
Act 1 Scene 1: Robert and Catherine

Act 1 Scene 1: Hal and Catherine
Act 1 Scene 1: Hal and Catherine

Act 1 Scene 2: Claire
Act 1 Scene 2: Catherine

Act 1 Scene 3: Catherine and Hal
Act 1 Scene 3: Hal

Act 1 Scene 3: Hal and Catherine
Act 1 Scene 4: Claire

Act 1 Scene 4: Claire and Catherine
Act 1 Scene 4: Claire and Hal

Act 1 Scene 4: Claire, Hal, and Catherine
Act 2 Scene 1: Hal and Robert

Act 2 Scene 1: Robert and Hal
Act 2 Scene 2: Catherine, Hal, and Claire

Act 2 Scene 3: Hal and Claire
Act 2 Scene 4: Catherine and Robert

Act 2 Scene 4: Robert and Catherine
Act 2 Scene 4: Catherine

Act 2 Scene 5: Hal and Catherine
Bows

Cast and Crew
Appendix L: Works Cited


Patterson, Kathryn. “An Actor ’s Approach to Claire in Proof by David Auburn.” Digital Commons @ East Tennessee State University, East Tennessee State University, May 2016, dc.etsu.edu/cgi/viewcontent.cgi?article=4418&context=etd.
