

I'D LIKE TO THANK THE ACADEMY

The fall dance showcase of 2018 has been prepared extensively by the afternoon dance team. Ms. Brianna Bailey, the faculty member leading afternoon dance talks about the preparation for the showcase, what types of dance the showcase entails, and much more.





Q: The dance showcase is coming up soon. Is there a theme for the upcoming showcase?

Yes, the show is called I'd Like to Thank the Academy. A dance concert featuring songs that were nominated or won an academy award.

Q: How many dance performances are in this showcase?

There are 8 dances

Q: How long have the dancers been preparing for this showcase? Are there any specific exercises they've done to make themselves more ready for the showcase?

We have been preparing since the start of afternoon option. We have been working on dance technique, core strength, facial expressions, precision and more! We have also worked with the trainer, Katie Klapprodt, on lean muscle and endurance.

This is a challenging activity; we start working directly at 3:45 and end directly at 5:45. The students work for the full 2 hours without stopping and worked hard to present a great show for everyone.

Q: What genres of dance can we expect to see in this showcase?

We can expect to see Hip Hop, Jazz, Lyrical/Ballet and tap that will make more of an appearance than it has in the past.

Q: Is there anything, in particular, we should anticipate this dance showcase?

Just to come and enjoy a well put together show!

Q: What is the most essential element, that a dancer should possess on stage? Does it differ to an important behavior they should have in the studio during rehearsals?

An essential element to have as a dancer is focus. Focus on technique, focus on training, focus on the task at hand, focus on what's coming next and focus on the body; what it feels like and how that differs from what it could look like to the audience.

Q: Is there a certain message that the audience should receive from this dance showcase?

We want the audience to come in and have a fun experience. We want them to leave the theatre feeling happy that they saw a well put together production. We want them to see the progress the dancers here at EHS are making and dedication it takes to put on a production.

THE POWER OF THE ORGAN





Q: How long have you been playing the organ?

I first played an organ at age 13. I was attending a Catholic school at the time where the community gathered regularly for Mass. Playing for those Masses was my introduction to the organ. I had already been studying piano for several years. Interestingly, I had wanted to play the organ since before I started studying piano, but the organist at my church told me I had to learn piano first. While I enjoyed the organ when I first started playing, I didn't really know much about it other than that I liked the sound and the way it elevates congregational hymn singing.

Both the organs at my home church and the Catholic school I attended were electronic. The first big pipe organ I can remember hearing was at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC. I continued a more serious piano study, and my high school (Gonzaga, in Washington, DC) offered independent piano study as an arts elective, in which I practiced during an entire class period each day.

Each semester, I wrote a proposal of what I wanted to accomplish, kept a daily practice journal, met weekly with the choir director who supervised my study (even though my actual piano teacher was off campus), attended and wrote a paper on a piano concert (often at the Kennedy Center), and performed my own concert during lunch period at the end of the semester. The summer after my freshman year, I went to organ camp and met 40 other teenage organists. Many of them were studying organ with the same or a greater level of structure than I was studying piano. I returned to organ camp every summer for the rest of high school. It was organ camp that inspired me to major in organ in college. I also did my masters in organ. I've been playing the organ for a living for eleven years.

Q: What would you say is your favorite thing about the organ as an instrument?

I'm not sure I could narrow my love the organ down to one thing. Obviously, the sound is one aspect that compels me. Mozart described the organ as the King of Instruments. The organ can overpower a symphony orchestra. It can also mimic a symphony orchestra. I love the variety of sounds the organ offers. As an organist, I can make music with acoustic timbres resembling flute, clarinet, oboe, trumpet, trombone, violin, cello, and many other instruments. The organ also has sounds unique to itself that I find moving. As one organist I know put it, the organ can roar like a lion one moment and sing like a bird the next. One major difference between piano and organ is that organists play the pedal keyboard with their feet. I was very dazzled by the sight of this when I first started attending organ recitals as a teenager.

Q: Is there anything you feel frustrated about the organ?

There are definitely days when I feel frustrated to be an organist. Finding time to practice in a shared space is one of them. I don't have this problem a lot at Episcopal, but over the years there have been many times when I needed to practice and either people were in the space making lots of noise or there was an event happening the only time I was available, and I didn't get to practice at all. Every organ is so different. It can be very exciting to get acquainted with a new organ, but this takes time and patience. On most occasions when I travel to play a concert or choir tour or serve as a guest organist at someone else's church or school, this process is rushed, which isn't particularly pleasant.

Q: The organ is always played whenever the community sings in the chapel. Why do you think this instrument is such a significant part of chapel music?

Having organ music before and after worship services is hardly unique to Chapel at Episcopal High School. It is a practice that has been going on in churches all over the world for centuries. It invites the worshiper to center himself or herself before a service and to take the love of God out into the world afterward. I think whatever one's faith background/experience or lack thereof is, gathering for Chapel three times a week at EHS is an absolute privilege. It strengthens the bonds of community and gives each person an opportunity to pause, breathe, and just be. Our chaplains do a beautiful job of creating an atmosphere in which all are welcome and valued, no exceptions. This way, everyone, not just Christians, can be nourished and grow in that space. The routine of gathering, listening to scripture, reciting psalms and other prayers together is grounding. I see the organ as an extension of our life-enhancing ritual.

Q: What do you hope people will get out from your performances?

The organ music before and after chapel ought to invite the congregation member to center herself or himself at the beginning and to share the peace and joy of the gathering with the rest of the world afterwards. I hope I am able to allow that for at least some people. I also think of organ music as high art, and I try to expose the Episcopal community to a wide variety of composers and styles they might not ever hear outside of our chapel services. Many students and teachers at EHS love the arts, including classical music, and I hope the musical offerings I provide, which are classical, are to their liking. Perhaps someone who had never heard the organ before will hear it in chapel and become smitten with the sound like I did.

“
Creating the
project of Fashion
& Feminism
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Q: What is your independent study about?

My independent study, in a form of an essay, is about comparing the 2nd and 4th waves of feminism and seeing the similarities in fashion during those times due to the issues regarding their body shapes that women suffered during those times.

Q: What is the name of your essay?

The Fashion of the Sixties and the Connection to the Feminist Movement

Q: What is the thesis statement of your essay?

As women fought to reclaim control over their bodies, the right to work, and basic women's rights, fashion followed in the wake adopting styles and shapes that boded better in the workplace and echoing the phases of feminism

Q: What was your process of thinking of this theme for your independent study?

I've always been interested in fashion since I was little and I've also been interested in feminism issues brought up in the news. I've wanted to work on creating something, so that's why I started this independent study. An aspect of fashion that I like is classic fashion. I like color blocking, elements that are very put together in clean lines, in straight pants and shirts. In short, I like clean and simple clothes, where I can simply add patterns to play with afterwards.

Q: Does your independent study display a connection to yourself as a person?

I think it does, as I'm a person who cares about fashion, and because I consider myself a creative thinker. I could also link my independent study to interior design as well as fashion, which is another subject I'm greatly interested in.

Q: What struggles did you go through while crafting your independent study?

I went through challenges when realizing how much I had to research. For example, on one day, when I thought I would research about the 60's fashion, I was surprised to see how much historical context I had to cover, like how some fashion were influenced by the battles going on during those times. I also had to look over the 1st and 3rd waves of feminism as well.





EHS SHAKESPEAREIENCE 2018





The Shakesperience has been a project held together by the English department, where each grade is involved with a certain project involving the plays of Shakespeare. Ms. Molly Pugh gives an overview of the whole project.

Q: All grades have been doing Shakespeare projects. Could you explain each of them briefly?

The 9th grade students have presented their Julius Caesar monologues to their classes. 7 representatives are chosen from the classes to perform in front of the entire grade, and a special prize is given to the winner. This event has been a long ongoing tradition at EHS.

The 10th grade students are performing Macbeth as a group, where each English class is in charge of a particular scene of the play.

Due to the nature of electives, not every 11th grade student is reading Othello, but all of them have read a certain Shakespeare play, discussed about the piece, and made directory choices when reviewing it.

The 12th grade students have been doing three projects. The first is a pitch project, where they pitch for a concept of a contemporary Hamlet production. The second is a presentation of a Shakspearean play breaking the 5th wall. For this project, there are a few required elements, such as a woman, supernatural features, a clown or a fool character. The third is performing a Hamlet monologue, which the 9th graders watch.

Q: Why do you think having such an emphasis on Shakespeare is necessary?

Shakespeare has been honored for a long time at our school, and inherits love and reverence. The EHS faculty claims this inheritance on Shakespeare by creating a rigorous, experiential, and accessible experience for all students.

Q: So, the freshmen project is a soliloquy from the play Julius Caesar. What features do you look out from a well-delivered soliloquy?

I would say that a well-delivered soliloquy is one which conveys character's intentions, making the audience feel something.

Q: How do you think delivering monologue will enhance the freshmen's understanding of the play Julius Caesar?

Delivering a monologue is an accumulation of character and language study by looking at the character's rhetoric appeals. By doing so, students can deeply understand the speech.

Q: Last year, the 10th graders were also delivering monologues. What prompted you to change that system to group performances?

Actually, not all 10th graders delivered monologues last year. Not all teachers incorporated in part of their class agenda. Also, as the classes who did present monologues only did it within their classes, we wanted a Collaborative grade level push experience by doing a collaborative system. We wanted to 'up the ante.'

Q: What kind of elements do you look out in a good group performance?

A good group dynamic with thoughtful blocking, and teamwork, even from those who do not possess lines throughout the scene, make up a good group performance. That being said, it is okay to make mistakes, such as missing a certain timing to deliver a line or forgetting the line as a whole. This project is meant to be a big and exciting learning experience, as the English department has a growing mindset, where we learn from our mistakes.

Q: The protest literature junior elective class are doing pitch protest projects regarding the play Othello. How do you see the relation of protest to the play Othello?

Othello has been used by many directors to protest a variety of things. Any literature can be used as a form of protest. The way we perceive literature and our creativity determine what kind of form the protest will take shape in.

Q: There are other junior elective classes who have not done projects regarding Shakespeare. What future performance projects could we possibly expect from them?

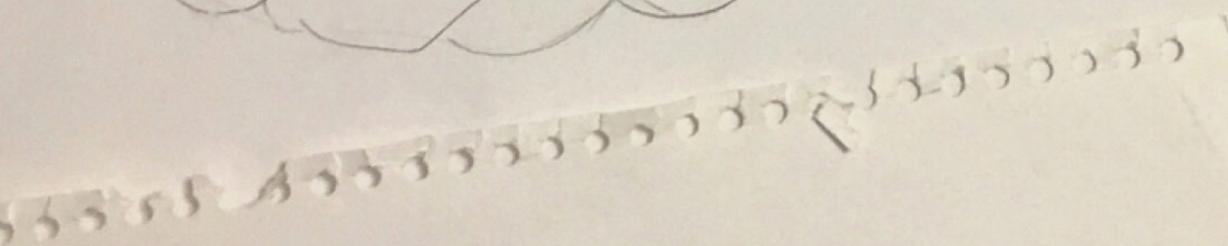
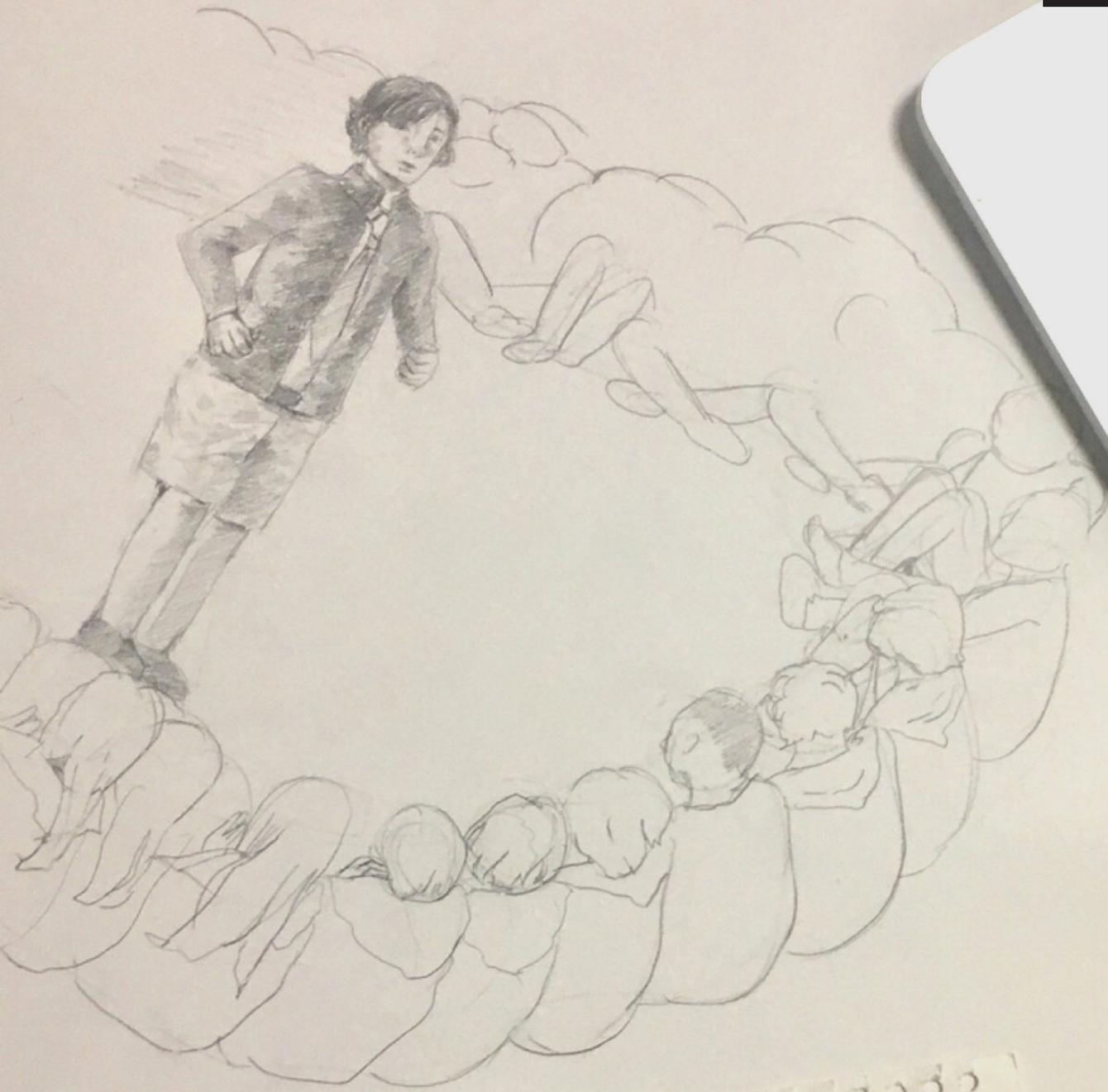
The junior English class electives have made directory choices when reviewing Shakespeare play & movie adaptations of the play in depth, to prepare them for the rigorous 12th grade projects.

Q: The protest literature is also reviewing the 10th grade Macbeth performances. Why do you think it is necessary to have a student group assess another group of student?

Each grade project has a goal of preparing the students for the next grade. By learning how to act & observe more thoughtfully, 11th grades practice how to look more thoughtfully, in preparation for their 12th grade projects that involve many careful decision making skills. The 10th graders are leaning how to move more thoughtfully when acting. The 12th graders are leaning how to develop leadership skills through these difficult projects, and are also growing a sense of dedication from them. The 9th graders are able to stretch their imagination for their upcoming years of more Shakespeare projects.

Q: The senior class are creating artworks regarding Hamlet, of creating a modern interpretation of the play. What do you think is the importance of relating these plays to the modern world?

As it is the case with Hamlet, the gift of good literature is that they allow people to reflect and have insight on the times we lived through and the current time we live in.



Piers Luscombe



Piers Luscombe, one of the runner ups of the Julius Caesar soliloquy, talks about his process in creating his performance.

Q: What character did you choose for your soliloquy? Can you give the context of the soliloquy?

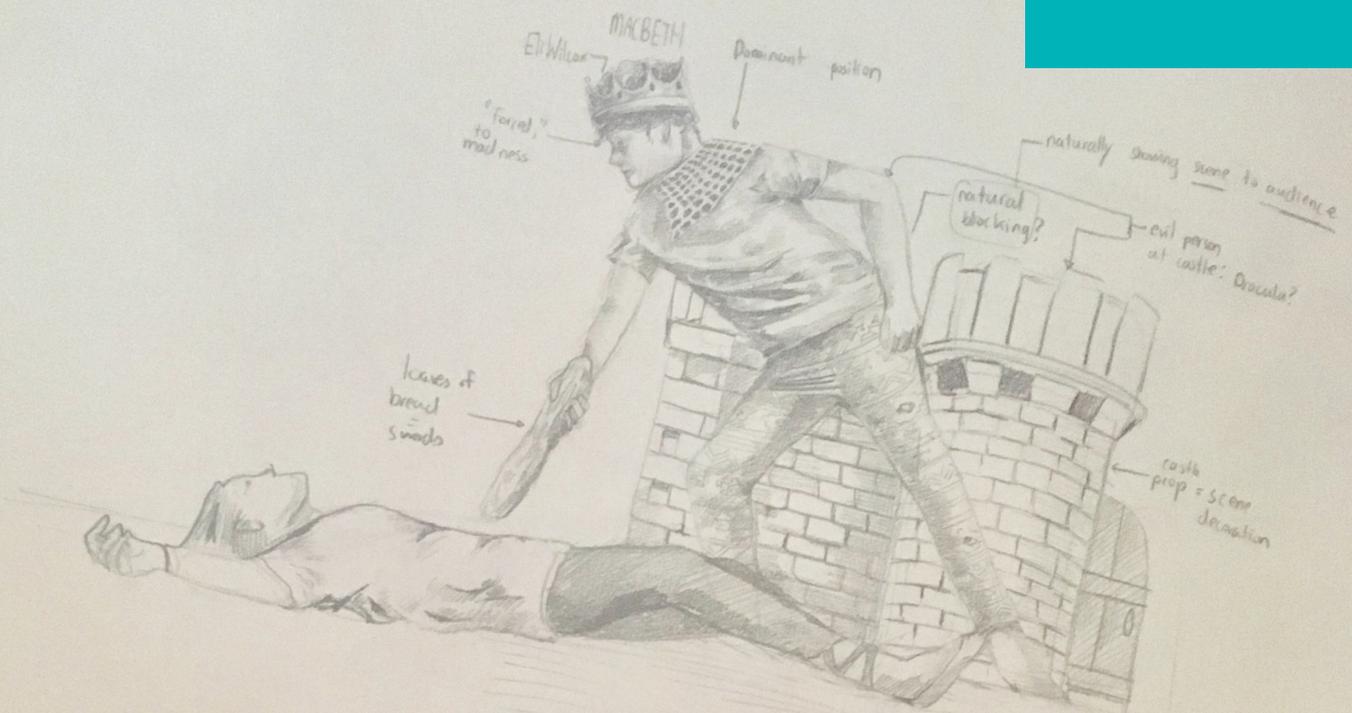
I played Casca, during Act 2 scene 1, when he talks to Cicero regarding the night where bizarre events occur. These events include a lion walking by during the day, women witnessing men walking up and down in fire, and an owl, a nocturnal animal, coming by during the day. I researched what these events mean, and found out that they foreshadow Caesar's death.

Q: Why did you choose to deliver this soliloquy?

There are two reasons as to why I chose this soliloquy. One of them was because I was interested in the hidden message behind the imagery that was hinting about Caesar's death. Another reason is that as majority of the class were doing soliloquies of the three main characters, Antony, Caesar, and Brutus, I wanted to act out a character outside that realm, but still had a fairly big impact on the play. I also like Casca as a character as while he's humble, he still holds power, making him stand out.

Q: Can you describe the directing choices you made to during the soliloquy?

I started my monologue by running into the stage from the side, with great volume in my voice, to give a sense on how shocked and horrified Casca is. After that entrance, I lowered my volume, and slowed down my pace to imply the tension in Casca's tone describing the events he witnessed. Overall, my tone and volume throughout my monologue was varied.



Q: Can you describe the directing choices you/your group made to deliver your scene?

So the thing with Shakespeare is that blocking is rather easy to do with his plays, due to that the vast majority of his plays are of words than of specific blocking directions. Most of the scenes were just simply recitations of poetry on stage, where actors simply walked on stage, said their lines, and walked off. There were instances when we chose different levels, such as Janil's fall to the ground upon hearing Lady Macbeth's death, but personally, for me, there weren't many scenes where I felt compelled to go to the ground, and most of my blocking came naturally.

Q: What prompted your group to use loaves of bread for swords?

Well, we thought that it would be funny to add it. When it got suggested I said "That's the most genius I've heard in my entire life," and simply went on with it. I like humor, and I think for every sad moment, there's another funny moment. The toy castle on stage was also another idea we suggested, but it ended up serving as a simple background that was hard to carry and spilled lots of mud and water. I guess, for every good idea, there's a bad idea.

Eli Wilcox



Q: What character were you playing as? Can you give the context of the scene your character was acting in?

I was playing as Macbeth, during his moments at the last scenes of the play, where he is completely driven to madness due to the feelings of insanity he brought upon himself, and the burden brought to him by others. This burden was brought to him by various characters, including the three witches, cursing and blessing him with the prophecy, and lady Macbeth forcing him and tricking him into malicious plans until it became his true intentions.

Q: How do you want the audience to perceive the character and personality of Macbeth you were acting?

Macbeth is one of the worst people in Shakespeare's plays. He does have a motive that makes him descend to madness, but without context, he is a hatable character, as he kills his wife, servants, and other children. Simply put, he ruins Scotland in a short amount of time. In the earlier scenes, when he was hesitant about his desires, he may have been more likable, but in the final scenes, I was trying to display him as a despicable character. Some of the inspiration I got to play Macbeth was from Dracula actually, as I thought he's a cool, evil guy.

Q: What character were you playing as? Can you give the context of the scene your character was acting in?

I am playing the character Macbeth, during the scene of his feast commemorating his new position as king, where other lords come to his castle. At this point, Macbeth has killed Duncan, and told three murderers to kill Banquo, as he believed Banquo to realize Macbeth as the culprit due to the fact that they listened to the witches' prophecy together. As Fleance fled from the murderers, and as Macbeth has shed lots of blood recently, he is currently in an anxious state, fearing the threat of revenge.

Q: Was there a certain variation of Dracula that inspired you to play out Macbeth?

Actually, I just took inspiration from the concept of Dracula, not specifically a certain version of Dracula. One of my inspirations came from Castlevania.

Q: There was a memorable scene where you told Seyton to "Take thy face hence," and blocked his face using your hand. What prompted you to make such choices to deliver this scene?

It actually just fitted in. "Take thy face hence," means "I don't want to see your face anymore," and I blocked Seyton's face using my hand to literally display the lines, so I don't see his face anymore. This gesture just came to me naturally.

Q: What prompted your group to transition the scenes using posters & music?

Well, the transition of scenes using posters was inspired by Spongebob, and the music, while heavily debated and controversial at first, we ended up going with it. I was one of the people who wanted the music from the start, as I think the music does add an element of entertainment and humor in it. I think humor is the core of life.

Q: Any other comments?

We didn't have a lot of time to prepare for these performances, and we even had some characters get replaced by other characters last minute. Seyton, played by Jake Lee, and Stern Cohen were from another class, and we didn't rehearse with them until the final moment on stage. In terms of the preparation process, I spent about 2 weeks memorizing my lines, and our group practiced in class for one week. We practiced in various locations like Blackbox, in our classrooms, and in a basketball gym. That wasn't

Helen Chen



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Q: What message were you trying to bring to the audience with your acting of Macbeth?

I interpreted Macbeth, during this scene to be completely insane, wrestling with his inner self. He is uncertain and extremely paranoid, as he is concerned with the threat of revenge. While he regains sanity during the feast, the presence of ghost Banquo shifts him to once again be anxious.

Q: Could you tell us the reason why you transformed the scene to a modern day New York setting, and why you had the phone messages up at the background?

The main reason we transformed this scene to modern day New York, was because of our lack of costumes and props to perfectly re-create the settings back then. We decided to cover this issue with the creative choice of setting in on a modern setting. We chose New York because it is a big, metropolitan city. If I was a king, I would definitely want to be at a setting like that.

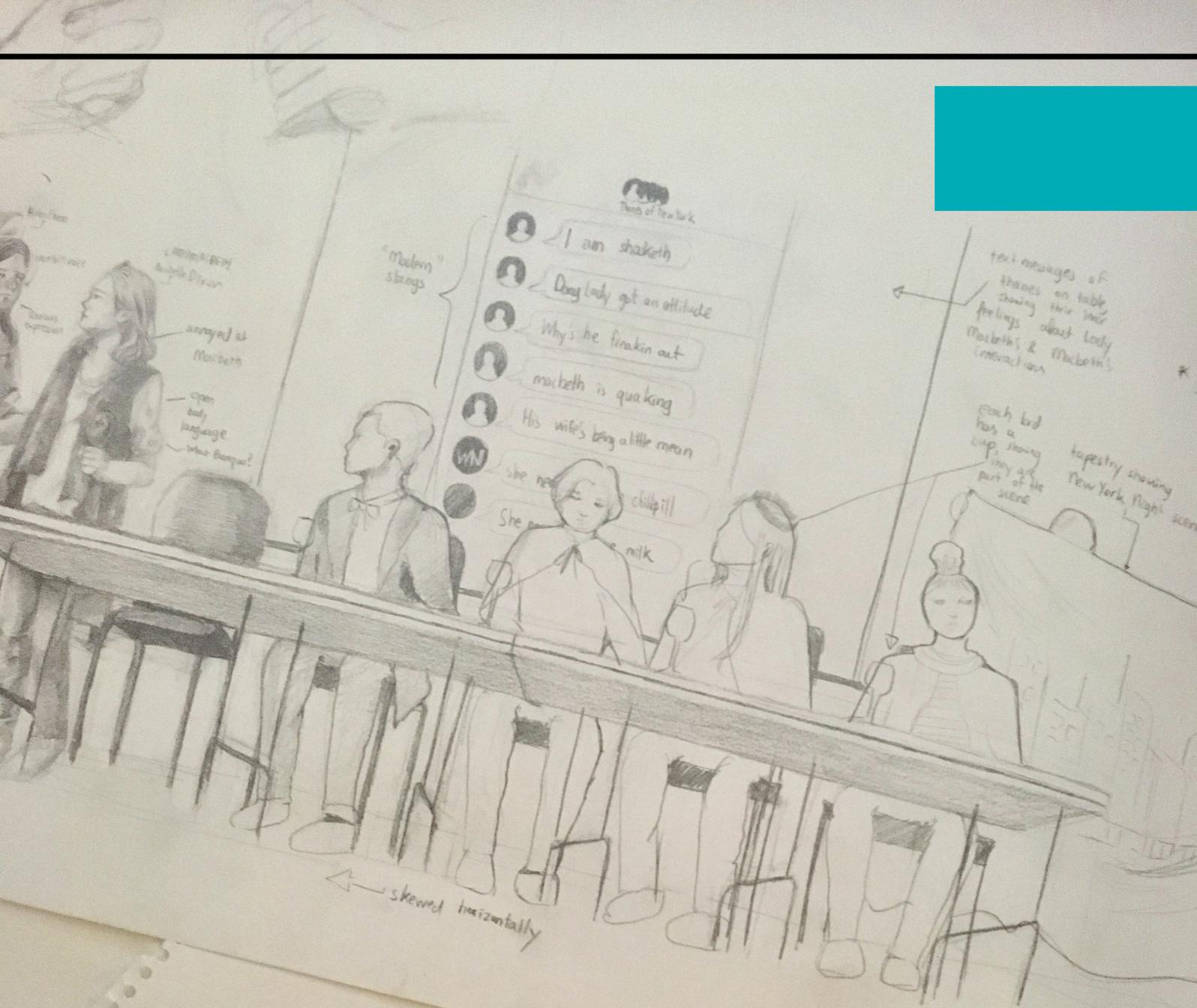
The phone messages were inspired by the horror movie, *Black Web*, where there is an extensive amount of screen recording that is utilized to deliver the story. I found it cool that technology was being incorporated into storytelling methods, so I wanted to do something similar. The text messages serve as the inner thoughts the lords are going through while Macbeth has his fit with ghost Banquo in the 'Thanes of New York' group chat. We originally wanted to use airplay to actually show the lords messaging using airplay, but due to technical difficulties, we ended up having a screenshot of the messages instead.

We wanted to make sure that we were able to deliver everyone's thoughts and emotions than just highlighting Lady Macbeth and Macbeth so that we can show everyone's presence on stage. We feel that Shakespeare did not incorporate this feature into his play of *Macbeth*

Q: Your interactions with ghost Banquo often involved moving around and chasing ghost Banquo. There was even one scene where ghost Banquo was behind Lady Macbeth. Could you describe the reasons as to why you made these choices in setting up this scene?

Banquo moving quite a lot was a choice we made as we believed that if, in the original play, Banquo's ghost was enough to cause so much stress for Macbeth, her must have been doing a rather intimidating action. Banquo moving around, chasing Macbeth, and being chased by Macbeth emphasizes on the confusion and panic Macbeth feels. Banquo being chased by Macbeth brings light on his mindset where he wants Banquo, to simply cease and go away. Overall, ghost Banquo being kinetic adds a layer of threat to him, as it provokes Macbeth.

he already is.



Q: Can you describe the directing choices you/your group made to deliver your scene?

The scene of this feast was placed in modern day New York, as we thought that by doing it would be a more interesting experience. We added a screenshot of the lords texting in the background, to give their characters more depth instead of having no lines. This interpretation related to the daily situations of modern day society, as if the scenario was simply moved from the old times of Shakespeare to the current times.

Q: Could you tell us the reason why you transformed the scene to a modern day New York setting, and why you had the phone messages up at the background?

We chose New York as we wanted to build a relationship with the audience, so that they could understand better of what exactly was going on in the scene. For the Lords' messages, it was so that they could interact more, and show their thoughts regarding Macbeth and Lady Macbeth during the meeting. The lords thought both Lady Macbeth and Macbeth to be crazy, and we wanted to show their feelings by including texts such as "She needs milk."

Arabella Dixon



Q: What character were you playing as? Can you give the context of the scene your character was acting in?

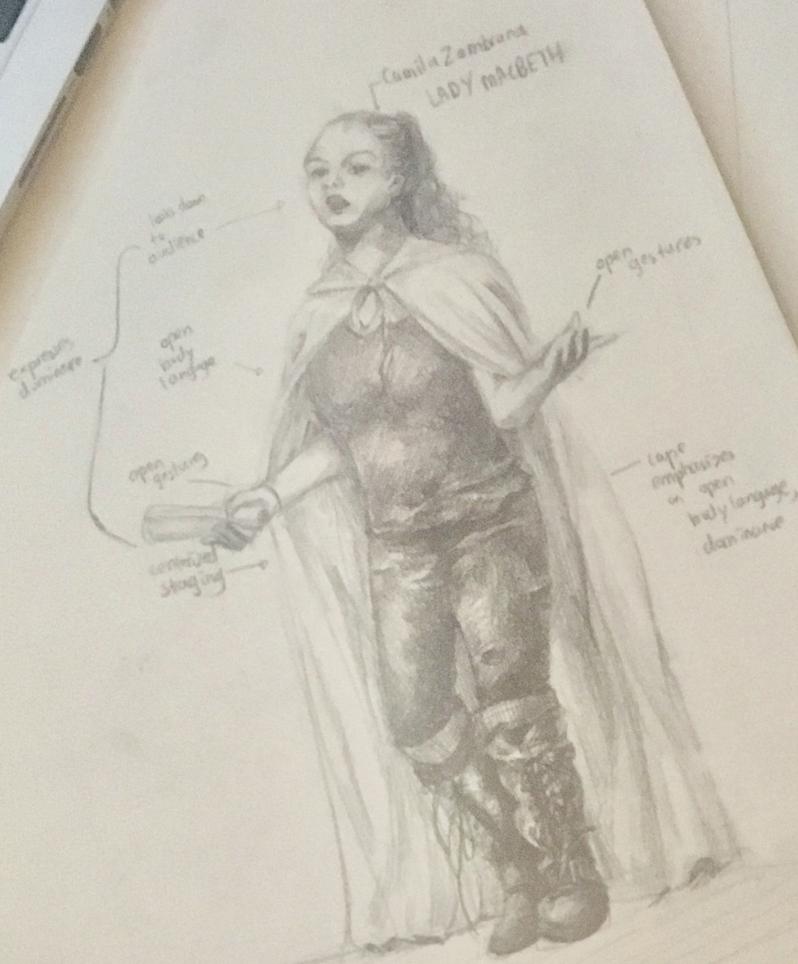
I played as Lady Macbeth during the scene where Ghost Banquo appears during the feast celebrating Macbeth's newly gained position as King. My character's role is to try to calm Macbeth's panicked attitude down, and to prevent the other guests from suspecting of something sinister to have happened. This showed the motif of paranoia.

Q: What message were you trying to bring to the audience with your acting of Lady Macbeth? Could you describe your relationship dynamic with Macbeth during this scene?

What I tried to convey with my acting of Lady Macbeth was that she is trying to calm the guests and the audience down from Macbeth's attitude. Towards Macbeth, I acted annoyed and mad at him for potentially blowing their cover. Her annoyance of Macbeth can be vividly visible as I stood in front of Macbeth, frustrated, and I sometimes even took out my anger on the audience. An example of showcasing such frustration was the instance I said the line "Think of this, my peers," as I pushed myself in front of Macbeth towards the audience to show more dominance than Macbeth, to say that Macbeth is simply out of it, so just listen to me instead.

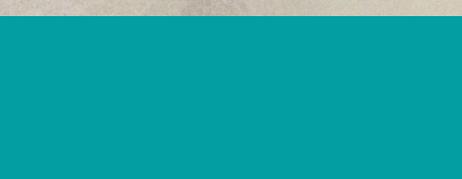
Q: Your group had an extensive amount of props on stage. What do you believe the significance of having such props to be?

Most of my props were simply things we needed, such as wine glasses. The two important props, which were the wine glasses Lady Macbeth and Macbeth held. These two wine glasses' significance were because them clinking each other was almost a signal for Banquo to appear, as if that clinking noise was only a sound Macbeth could hear rather than Lady Macbeth. I also think, in general, a scene with an abundance of props gave a different feel to the other scenes, as if the audience was also at the dinner table. For instance, when this scene was performed in our classroom, the whole class were the lords sitting at the dinner table. We wanted to make the audience understand what it was like to be yelled by Lady Macbeth and have Macbeth acting crazy at the dinner table.



Q: Can you describe the directing choices you/your group made to deliver your scene?

In the first scene, where Lady Macbeth walks out to the stage, she is center staged to the audience and walks diagonally while reading the letter. Macbeth comes out to the stage after Lady Macbeth, to show how at this moment, Lady Macbeth is superior to Macbeth.



Camila Zambrana



Q: What character were you playing as? Can you give the context of the scene your character was acting in?

I was playing as Lady Macbeth, in Act 1 Scene 5, when she is reading a letter that describes the prophecies Macbeth heard from the witches. She is worried that Macbeth is too innocent to go through the necessary procedures, of killing Duncan and other enemies, to take over the throne. Later she becomes mad at Macbeth for backing up on the plan

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Q: What prompted you to slap Macbeth? What message or feeling did you want to be delivered to the audience from that?

Lady Macbeth's slap of Macbeth signifies more control for Lady Macbeth over Macbeth and shows how he is stepping down in his manliness. This slap was prompted, as I wanted to show how Lady Macbeth was belittling Macbeth and his masculinity. It shows how Lady Macbeth is stripping Macbeth of his manliness, and his confidence, implying the shift in gender roles present in Macbeth, where often the female is more superior to the male.

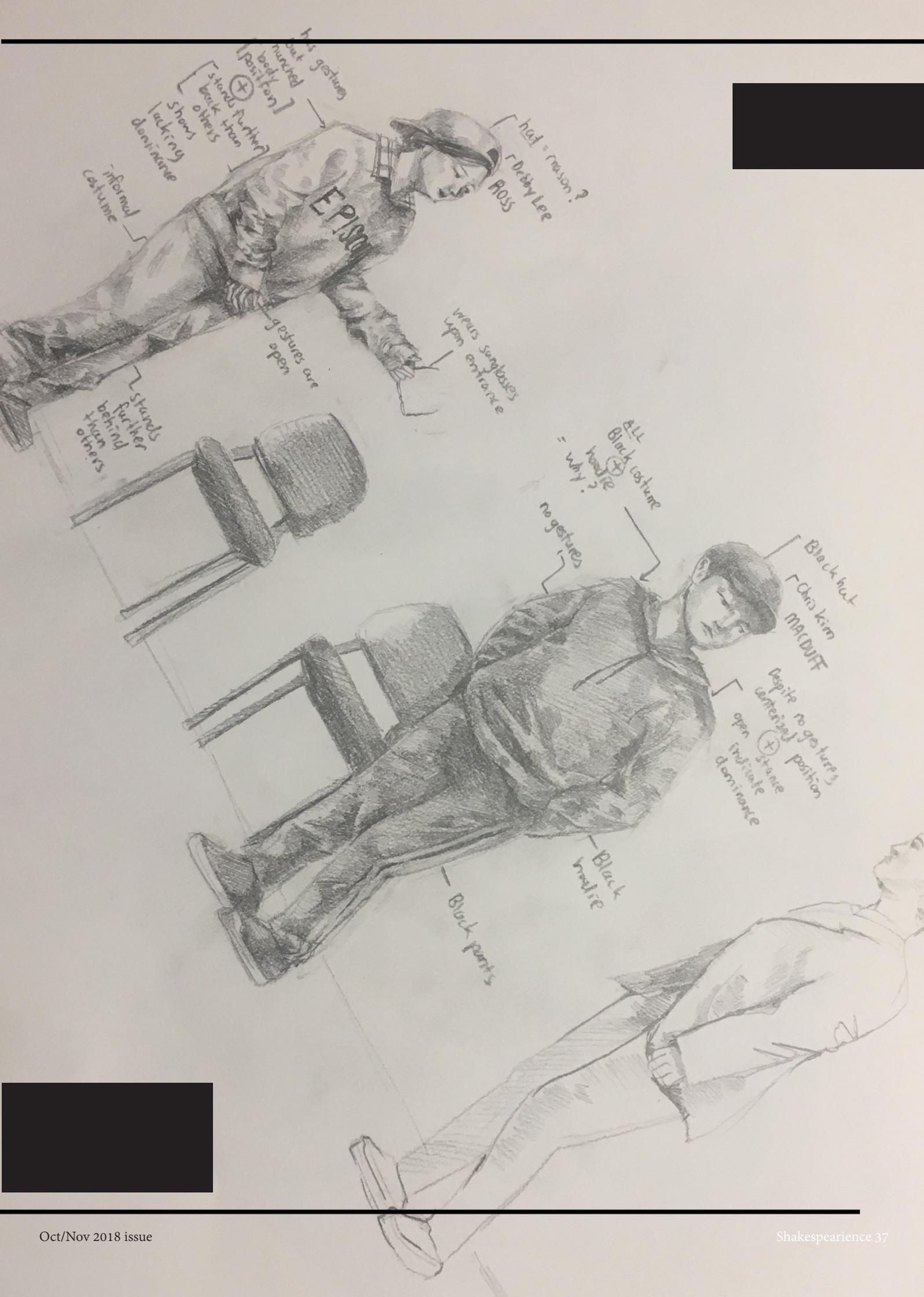
Q: What do you believe the gender dynamic to be in Shakespeare's Macbeth? Do you think the female is superior to the male? Or is it otherwise?

I don't think there's a set gender that is always more superior to the other gender. It's usually dependent on which scene the characters are present

In this particular scene, the female character, Lady Macbeth is shown to be mentally superior to the male character, as Lady Macbeth removes Macbeth of his pride verbally, using words. Macbeth, on the other hand, is the character who usually does the physical deeds necessary, such as murdering Duncan and getting murderers to kill Banquo. That being said, she isn't exactly a puppeteer in every scene, as the power dynamic shifts throughout the play.

Q: Any other comments you'd like to add?

There is a certain element I wanted to add in the scene that I didn't get to add in the end. When she claims Macbeth to be an innocent flower, but a serpent inside, persuading Macbeth to be more evil and cunning, welcoming Duncan dearly when he comes, I wanted to add more physical contact between Macbeth and Lady Macbeth, to add a bigger sense of power dynamic between the two characters, to show Lady Macbeth's superiority in her evilness, and her mental strength over Macbeth.



hat gesture
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[position]
stands further
back than
others
Shows
lacking
dominance
informal
costume

hat = reason?
Deby Lee
ROSS

gestures are
open
wears sunglasses
upon entrance

stands
further
behind
than
others

ALL
Black costume
= why?
hat
no gestures

Black hat
Chris Kim
MACDUFF

Despite no gestures
unhinged position
open stance
indicate
dominance

Black
hoodie
Black pants

Debby Lee



Q: What was your character?

I played Ross, which is a Thane acting as a messenger role. My scene is the only scene where he actually talked a lot, which is about 40 lines. In all the other scene, he has only 1 line or something...So he is kind of irrelevant.

Q: Can you give us the context of your scene?

Malcolm aka Duncan's son ran away to England after he was being framed for the murder of his dad. Macduff went to convince him to come back to take over the throne, but during their conversation Malcolm thought I don't know if I can trust this dude, so he said all a lot of stuff like I get really horny or I'm really greedy, and Macduff was like Okay, bye.

When Macduff was about to leave, Ross comes in and talks about how bad the country is and how much they need Malcolm. Oh, he also tells Macduff all his family are dead so...

Q: Can you remind us of the costume you chose to wear?

To be honest, I didn't really have a costume until five minute before I had to be in Pendleton to perform. I just asked one of my guy friends to give me their khakis and a collared shirt to look like a guy, although we did plan ahead to have the hat and the sunglasses.

Q: What about other people on your group? What was their costume?

For Andrew, we wanted him to wear a blazer because he was supposed to be the future King.

And Chris...Well, I don't really know what was going on for him since he was sick the day we discussed our costume choices, so we didn't communicate with him that well.

Q: Why did your group change the scene to a modern setting?

Ha ha! We originally was going to interpret the scene as if we were in Starbucks, so we were going to be holding Starbucks drinks. We planned to throw them on the ground when our characters got mad in the scene, so that would obviously make more sense of the modern clothing...Then we kind of just got lazy and agreed, like, let's just not dress up. Plus, there were only three of us working on the performance, unlike other classes where they have like ten or more people, so we didn't spend as much time on it.



Gabin Lee

Q: Can you describe the Hamlet project prompt you were given to do?

I was asked to make a modern interpretation of Hamlet. Each group had four people: the director, scenic designer, the marketing director, and the actor. Together, we had to make a modern interpretation of Hamlet, and then do our own parts of the production.

Q: How did you respond to the prompt?

I was the scenic designer; I designed the set, lighting, and costumes of the play using textual analysis.

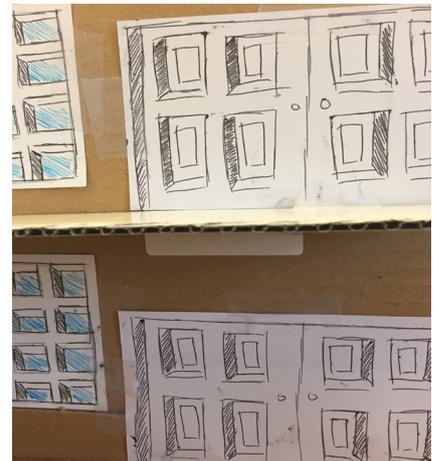
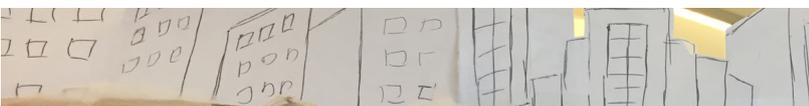


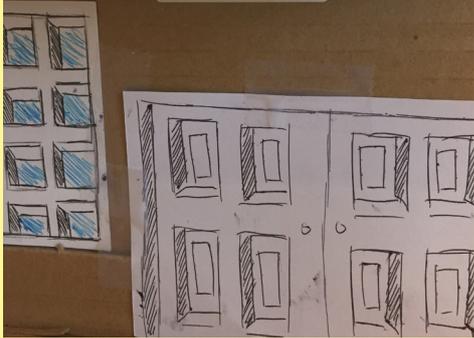
Q: Can you describe the choices you made to create your project?

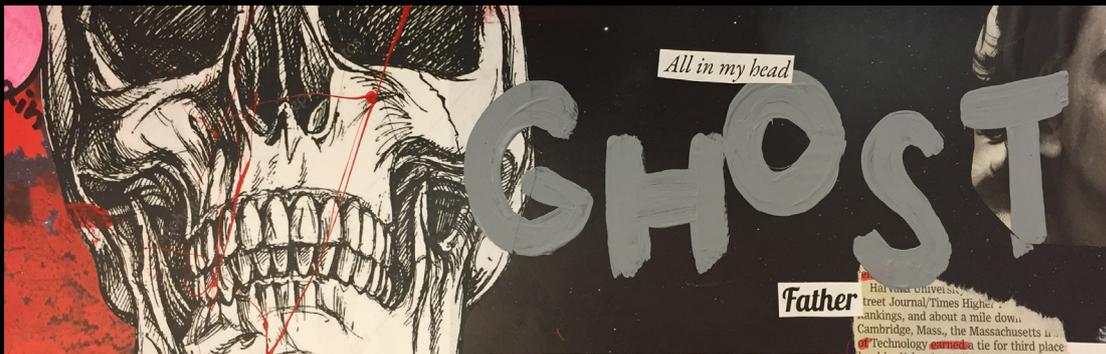
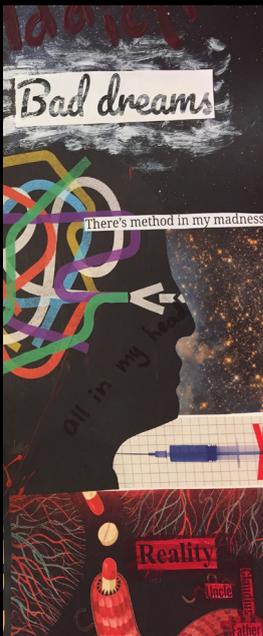
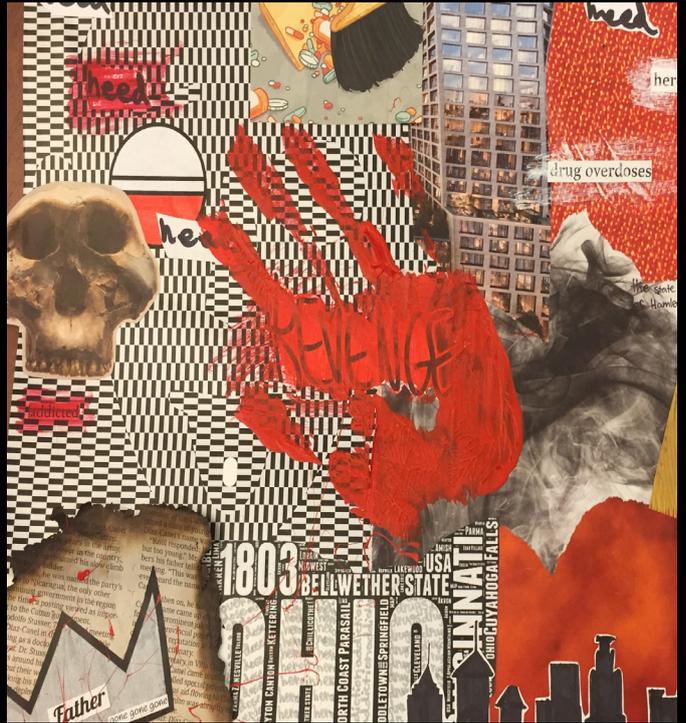
The several doors are an allusion to the theme of secrecy in Hamlet. During Act 1, Hamlet states that Denmark is a prison; henceforth, the set was designed to be an area that wouldn't change. The inside would change with the sets, lights, and costumes but the essential nature of the set wouldn't change to indicate the idea of an ever-unchanging prison.

Q: How do you want the audience to perceive your project?

Our play is set in a small Blackbox theater. We would like our audience to notice the complicated themes of family relations, power dynamics, secrecy, and competition which are highlighted in Hamlet as well as the business world.









Margo Cahill

Q: Can you describe the Hamlet project prompt you were given to do?

Instead of the traditional Shakespeare exam, the class was split into groups of 4, where the roles of the 4 members were scene director, director, actor, and marketing. Then we had to pitch to the class our interpretation of the play. Our group's interpretation was that the play, Hamlet was set in the modern age, struggling with drug issues with heroin, specifically in Ohio, as it is the state with a high opium addiction rate.

Q: How did you respond to the prompt?

I took the marketing role in my group, as it had the art aspect that I most liked. I had to create a lobby display of the play online. I created a poster, which was a mock of the posters advertising for the play.

Q: Can you describe the choices you made to create your project?

I wanted to do a collage, with elements overlapping one another, as I wanted to imply Hamlet's jumbled mindset. I first overlapped pieces cut from 30-40 magazines for the background, with color schemes of red, grey, black

In the foreground, I focused on the motif of fire, as the fire was an important element in our play, where Claudius burns down a building. I also put down text on the collage, repeating the word "heroin," and "drugs," and put white paint over it. I also found images of skull online and colored them in. I then put more magazines on top of it. I also burned newspaper and painted more layers on top of it too.

Q: How do you want the audience to perceive your project?

There isn't a particular way I want the audience to perceive my poster. If you pay attention to the intricate details of the poster, you can see representations of our group's interpretation of Hamlet, and perceive Hamlet in the modern age, struggling with the modern issue of drugs.



— PLAY REVIEW

WHO IS AFRAID OF VIRGINIA WOLF?

PLOT SUMMARY: The play *Who's Afraid of Virginia Woolf?* is set on the campus of a small university in New England. It starts its opening scene with the two main characters, George and Martha coming home from a party at her father's house. The couple shows signs of general caring for each other, but the following events shows that life has turned their marriage, a romantic relationship into a nasty battle between two disenchanted, cynical enemies. Even though George and Martha arrive home at two whole hours past midnight, they are still expecting guests: the new math professor and his wife...

PLAY REVIEW:

The play who is afraid of Virginia Woolf has its setting take place in the house of two college professors, George and Martha. Later two more character joined george and Martha in their house after school celebration party. The two visitors are the new science department biology professor Nick and his wife, Honey.

This play does not establish a great significance between reality and illusion, The play starts out with the former but leans to the latter. More specifically, George and Martha have weaved many illusions to fulfill their expectations of their life, to cover up the ugliness of their marriage and their discontent of their past choices.

The whole play seems to develop as a game played between Martha and George. Not having a clear bond between life and the delusional game, Martha and George seems to be playing the game all the time in their life, even when guests visit. The game is invented to satisfy the



disappointment in their life, to make up each failure they made which together leads to the bitterness between them. Having no real bond, or at least none that either is willing to admit, they become dependent upon a fake child. The fabrication of a child, as well as the real impact has on Martha, questions the difference between deception and reality. The couple also tries to bring the negative effect to other people too. In the play, they used their visitors to satisfy their own discontentment. They reveal their guests' most inner secrets and use the words as knives to hurt the guests and try to make the guests' life as miserable as theirs.

In addition to the delusional lies the game brings the character, all character's non-stop-drinking action also brings the delusions more to the reality. Honey, the young professor's wife seems to gone wild after drinking too much, but George only tells the truth of his miseries to Nick when he drinks too much.

Another difficulty that Martha and George experience in their marriage is his apparent lack of success at his job. The power of this failure is shown through George's cynical disgust with young, ambitious Nick. Through George, the play questions the reason behind the desire for success, and demonstrates how this desire can destroy one's self-esteem and individuality. Not only the unsuccessful careers seem to affect the characters, but the contrast between their life and the wives' fathers success also make their life even harder.