Kathleen Laundy

2014-15 Professional Development Plan

**PROFESSIONAL DEVELOPMENT GOALS:**

My professional development goal was to attend the USITT conference in Ft. Worth and I received funding to do so. It was wonderful. I went to many informative sessions where I both learned about new techniques and products and was able to discuss current theories of education with other costume designers who are also educators. The highlight of the conference was meeting Ann Roth, a well-respected Broadway and Hollywood costume designer, and hearing her talk about her work and her experiences. I also bought her biography and read it at the conference. I met Sharon Sobel and bought her *Draping Period Costumes* book. I got the chance to have lunch with Rebecca Cunningham, respected author of many costuming textbooks and the Costume Designer at Brooklyn College CUNY. I had dinner with Clariemaire Verheyen, Costume Designer at U of H, and Elizabeth Lewandowsky, Costume Designer at Midwestern and Interim Head of Department. Besides being a great educational opportunity for me, it was a renewing experience. I came back totally refreshed and ready to go back to work; to design more shows; to build more costumes; and to find ways to better teach the material to new students.

For this year I have two professional development goals. The first one is to finally make my own website. Caleb has one that he made when he was in graduate school. That has become the standard of technology now. Our students must have their portfolios on a website in order to look professional. Fortunately new technology has made this process ridiculously easy. I have chosen weebly website creator to host my costume portfolio website and I have already started working on it. I’m very pleased with my progress so far and I just found out that in its first week it’s already had over 200 site visits! I think it will be a great recruiting tool.

My second goal is to do another project for step credit. Kelly Parker is attending a workshop in Canada this summer in which he will learn about working with masks for his acting classes. He has realized that if he is to implement what he will learn in that workshop, he is going to need a classroom set of masks for his students to use. As he quickly discovered, buying them from an online source is cost prohibitive. He then asked me if I could make them for him and so I began to discuss with him what exactly he needed and then research materials and methods for doing it. What he wants is three different types of masks for his class: Classical Greek or Roman, Italian Commedia, and Larval. I had never even heard of Larval masks before. We estimate his maximum enrollment for DRAM 2351 Acting III is 15 students so that would be a total of 45 masks. Acting III is only taught in the Fall semester, so I would only have this summer to do all the work. Right now I know that I will need to do a lot of research before I can begin to design them. Then I will need to purchase some materials. Fortunately I found out about some great new materials at USITT (Wonderflex and Fosshape) that will be perfect for what he wants and I got to watch a demonstration of how they work from the manufacturer. Then I will need to sketch out my designs for them and build the clay forms on which they will be molded. My last step credit project *Clay, Metal, and Foam* will now come in very handy since my work with clay was for just this purpose. Then I will mold each mask on a clay form, paint them, and line them with felt to make them more comfortable for the actor to wear. It’s going to be a long process that I estimate will take me at least 60 hours but when I am done, our sophomores will be able to learn about acting in a completely new way.

**ARTISTIC GOALS:**

*1940’s Radio Hour:* $1346.87.

My first show with our new scenic/lighting designer, Caleb Stroman. Jerry only added 2 extra people to the cast so that was good. The build went smoothly for the costume shop. Most of the costumes were pulled. We bought a few suits, hats, and shoes for the men and had Jason Sanchez build one lady’s suit to match one we already had in stock. I was very happy with the way the costumes turned out.

*Beaux Stratagem*: $1756.47.

We bought one corset for the show. Everything else was made from scratch. The students did a wonderful job of patterning in this period and the stitching was particularly neat and tidy. I designed the costumes to be both bright and funny and I think that came across well on stage.

*Spamalot*: $1831.83.

Yes, Kelly and I chose this show. We really wanted to do it. It’s all our fault, yes. We had no idea what we were getting into. However, there ended up being 258 costumes in this show when it started out as 64. That’s down to Jerry adding in more and more chorus people in every single number. There were 17 people in the 2 minute Finland number. I worked an extra 9 hours per week outside of class and crew time to get all the costumes made. My students suffered in terms of not having time enough to get a proper foundation in basic sewing skills before they were asked to tackle this monstrosity. Yes, it turned out wonderfully, spectacularly, awesomely great. Everyone loved it. The costumes were fantastic. But….it almost killed me. We cannot do this to ourselves again.

*Alice in Wonderland*: $853.37.

Easy peasy. We just did this show two years ago. I pulled everything out of stock and we only had to re-make two costumes due to opera actresses being a larger size than theatre actresses. I got Jason to build the Queen of Hearts and it turned out lovely. My only issue with the whole process is that I had to leave during dress rehearsals for USITT and didn’t get to see the show once it opened. I was worried that there might be costume problems once I was gone, but Lise had Jason on speed dial in case of emergency and since Jessamyn Page was the makeup and hair designer I knew we were OK on that point. And, fortunately, nothing bad happened while I was gone.

*Little Black Box Play Festival*: $ dry cleaning

Easiest and cheapest of the season. We made this show the responsibility of our stagecraft II students. Eventhough they got off to a slow start, their designs turned out just fine. I was particularly happy with Zack Lyon’s designs for both *The Fatted Calf* and *The Jar*.

Next season we are doing a new adaptation of *Dr. Jeckyll and Mr. Hyde*, *A Midsummer Night’s Dream*, *George M*, and *Proof*. It should make for an interesting season in terms of costume periods: Victorian, Elizabethan, Vaudeville, and Contemporary.

**INSTRUCTIONAL GOALS:**

Kelly and I agreed to switch the semesters that Makeup and Design were taught so that there would be students in Makeup class at the beginning of the year to facilitate our productions’ Makeup Designer. It just made more sense this way. That has really worked out well. Emily Seely designed makeup for both shows in the fall and she did a great job. Moving the class made her job much easier since the other sophomores were also in the class and could help her out by helping the freshman with their makeup. In terms of course work, SyFy’s Face Off premiered season six in August so I was able to again use the show as a teaching tool during the semester. That show has really helped my students understand makeup concepts and design.

Stagecraft II (formerly Intro to Design) was team taught with Caleb. He is a very good instructor, but we had bad students this semester. I am looking forward to better students next semester. It is really nice to be teaching that class with an actual designer. Kelly was a great teacher, but he wasn’t as knowledgeable about period architecture and lighting design as Caleb, for obvious reasons. Kelly was never going to be a transformational Scenic/Lighting Designer, like Caleb, but he is going to be a transformational Director and Acting teacher.

**COLLEGIAL/MANAGERIAL/RECRUITING GOALS:**

Collegial: After sifting through a much larger pool of candidates than we usually get, we hired our transformative scenic/lighting designer, Caleb Stroman, and he’s great! We are getting along very well, he’s got good ideas for doing things in a new way, and he’s a strong designer. Having Cindy be not our coordinator from now on, is going to really help as well with both the stress level of our work environment and the efficiency of our meetings and other departmental procedures.

Managerial: I’m now looking to replace the Singer sewing machines with Berninas. They have turned out to be cheaply put together and continue to break all the time. In fact it’s costing us more to keep fixing them that it would be to just buy new ones. Rob Page has promised that if there’s any money left in the budget at the end of the year that I can buy Berninas. I have a feeling that there won’t be any money left, but since all our sewing is done for the year, I can certainly wait until fall to buy new machines.

Recruiting: Recruiting is going well. Last summer I watched Kendra Tasch’s China Spring theatre camp and helped them with their costumes for Wild Strawberries, which was directed by Kelly Parker. We recruited some kids from there: Lauren Lowe and Mitchell Voorhies. I saw all three local OAP that made it to State Meet—Abbot, Connally, and China Spring-- and got kids from all three to come to MCC. I succeeded in getting two kids from Rous High School in Leander and one kid from Socorro High School in El Paso to accept scholarhips and come to McLennan. In May I will be visiting Rapaport Academy for the 9th year in a row to talk about costume designers for their career day. I will also visit Valley Mills High School and Clifton High School to talk to their theatre classes (Clifton doesn’t have a theatre class but they do participate in OAP) about being a theatre major at McLennan.