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The Miracle Worker: The Use of Historical Research in Theatrical Design

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THE MIRACLE WORKER: THE USE OF HISTORICAL RESEARCH IN THEATRICAL
DESIGN

A Thesis Presented

By Jessie Darrell Jarbadan

Abstract

This paper chronicles the research, creative process, and design choices behind the costumes I created for the Rhode Island College production of the play, *The Miracle Worker*, by William Gibson. It is the culmination of my Individualized Master of Arts Program at Rhode Island College.

The program I created focused on the intersection of historiographical procedure with theatrical design practices to create a final design based on a scholarly synthesis of research. My aim was to create a design that was both historically accurate to Boston and Alabama in the 1890s, as well as fulfilling all of the principles necessary for an effective theatrical design. The challenges involved in this project besides strength of design were time management, budget constraints, and the creation of garments that appeared period-appropriate while also functioning in the logistics of live theatre.

In my time working as a freelance designer, I have learned the importance of the text; so, to begin, I approached the script itself as a piece of literature. Once I was fully familiar with the stories being told, and knew where to focus, I began my research into the times, people, and places discussed in the text. My training in historiographical analysis was extremely helpful in sifting through the many secondary sources I encountered.

After briefly researching the general social mores of the period and locations, I focused on the Keller and Sullivan families, and the Perkins School for the Blind in Watertown, Massachusetts. In a National Public Radio interview, Mr. Gibson declared his determination to tell Annie's story because she had been

overshadowed by Helen's greater fame. This meant that Annie's perspective in particular should be my focal point. Because the director's vision incorporated on-stage manifestations of the traditionally off-stage voices of the ghosts of Annie's past, a large portion of my research examined the poor houses and work farms of 1880s Massachusetts.

Image research of the clothing styles of the 1880s and 1890s in both the North and the South in various socio-economic levels was instrumental in the creation of the final design for the remaining characters. I used the Internet extensively for gathering a wide range of image source material. The research skills that I acquired from my history studies proved instrumental in evaluating each picture's accuracy and pertinence to the project. Once I had a thorough knowledge of the story and the historical events behind the story, I investigated the playwright's life as a way to understand his motivation for writing the play.

Meetings with the director, Jimmy Calitri, began as soon as the play was cast, and continued over the summer. Because the production was scheduled early in the fall, I knew it was essential for my designs to be ready for the Studio to start working as soon as the semester started.

My biggest challenges on this production were working within the extremely short build period and delegating projects to others instead of trying to do everything myself. I had ambitious plans for building more items than the Studio could have done in even a standard build period and I had to modify my aspirations to the time allotted. I found it difficult to delegate construction and organizational tasks. Firm guidance from the Shop Manager, Marcia Zammarelli, and Faculty

Costume Designer, Charlotte Burgess, was extremely helpful in overcoming both obstacles.

Assembling the costumes began at the College Costume Studio as soon as the Studio returned when summer break ended in late August. I was fortunate enough to have the option to pull from Trinity Repertory Company's extensive stock, as well as the personal stock of Ron Cesario, designer for 2nd Story Theatre in Warren, RI. With the assistance of the student stitchers, an overhire cutter-drafter, Ms. Zammarelli, and Ms. Burgess, we were able to accomplish a fully realized production in under three weeks.

My largest obstacle in writing this thesis was over-booking myself with work and school, assuming that I would be able to take time later to finish. Looking back, I wish I had borrowed more student loans so that I could have been free to take fewer work opportunities, and finished writing this sooner. When I became pregnant, my ability to keep up with everything was severely compromised. I was in final re-writes when my daughter was born, and with the demands of an infant, as well as returning to work, my progress on this project completely stalled for nearly three months. My mother's health then began to decline rapidly, and I had to make a choice between spending time with her and my other obligations. I have always been able to successfully juggle multiple free-lance design jobs, but pregnancy, motherhood, and then caring for a dying parent, sapped my energy significantly, and the downtime that I had planned for never materialized. Perhaps the greatest lesson I took from this process was to never put off things with the plan that they can be accomplished later.

Table of Contents

Introduction	1
About the Playwright	6
Analysis	9
Expectations of the Process	14
Use of Color and Historical Research	17
Historical Characters in Theatre	21
Design Process by Character	23
The Technical Process	45
Adjudication	48
Conclusion	49
Appendix A: Process Photos	52
Appendix B: Production Photos	93
Appendix C: Synopsis	105
Appendix D: Planning paperwork	110
Appendix E: Wardrobe Run Sheets	112
Appendix F: Show Paperwork	117
Appendix G: Design Sources by Character	147
Appendix H: Drawings	195
Bibliography	

Introduction:

This paper chronicles the research, creative process, and design choices behind the costumes I created for the Rhode Island College production of the play, *The Miracle Worker*, by William Gibson. It is the culmination of my Individualized Master of Arts Program at Rhode Island College.

I had never encountered Mr. Gibson's work before so I began by approaching the script itself as a piece of literature and focused on the text. Almost everything one needs to know is on the page and all concepts, design or otherwise, must be supported by the text or they are mere distractions. After a preliminary reading for story line and characters, I went back and explored it several more times for tone, atmosphere, relationships, motivations, available subtext, and themes. Once I was fully familiar with the stories being told, and knew where to focus, I began my research into the times, people, and places discussed in the text.

As stated in my abstract, after briefly researching the general social mores of the period, I focused on the Keller and Sullivan families, as well as the Perkins School for the Deaf, to understand the particular forces that were at work in their relationships with each other and how they fit into the larger world. One of the enjoyable things about working with a script that addresses real people and events is the opportunity to explore the available primary source material as well as to read other historians' interpretations of these sources. This is especially helpful when attempting to discover why the lives of real people were dramatized and what parts of their real lives can be useful in creating effective portrayals of them for the stage.

Most of the research that I found helpful centered on the life and times of Annie Sullivan. Even though Helen Keller would go on to become the more famous of the two women, she always credited her beloved “Teacher”, Annie, with giving her the gift of language and through it, her very life. The playwright was also determined to focus on Annie’s story because of Helen’s greater fame. The director discussed with me early-on his vision of the ghosts of Annie’s past being very much with her, and that resulted in a large portion of my research focusing on the poor houses and work farms of 1880s Massachusetts. My training in historiographical analysis was extremely helpful in sifting through the many secondary sources that I encountered.

Kim E. Nielsen, a professor of history and women’s studies has written extensively on Helen Keller. Ms. Nielsen’s book, *Beyond the Miracle Worker*, was particularly helpful in reconstructing Annie’s early life and its impact on her adulthood. Ms. Nielsen’s skills as a researcher and familiarity with the time period were evident in her meticulous treatment of the limited surviving materials on Annie’s life before she came to the Keller home. Most of Annie’s own recollections survive in her own unpublished lightly fictionalized accounts of life in an almshouse and other scraps of writings that cannot be verified for accuracy because of the lack of consistency between them and paucity of useful records of Irish immigrants or poorhouse residents. Records exist of Annie and Jimmie’s entrance into the Tewksbury Asylum, for instance, but once behind its gates, they were swallowed up into the general census numbers. Since no records were kept of individuals, Jimmie’s date of death can only be guessed at as one of the hundreds of children that died

each year. Annie finally emerges by name in the records four years later when she was sent to Perkins as a charity case.¹

My research into the almshouse years was especially useful when I created costume and make-up designs for Jimmy and the three Crones. Since many of the lines spoken by the off-stage voices in the play were taken verbatim from Annie's own recollections of the real women that she lived with in the almshouse, I initially thought to base my designs on these women.² My first idea was to make them very poor, but without any aging effects since the almshouse residents on the floor where Annie and Jimmie lived were often young single pregnant women, or other relatively young women who suffered from various physical or mental ailments.³ However, the actors and director chose to make these characters have the voices and physicality of old women, and to give them the name "The Crones" to emphasize the horror factor for Annie in her recollections of her past. Jimmie was already speaking from beyond the grave, as it were, so I decided to have the Crones do the same.

Image research of the clothing styles of the 1880s and 1890s in both the North and the South in various socio-economic levels was instrumental in the creation of the final design for the remaining characters. I used the Internet extensively for gathering a wide range of source material, such as academic articles and material from town historical societies, the American Foundation for the Blind, and the Perkins Institute. In addition, my graduate courses in the History Department gave me a solid foundation for proper researching practices; essential

¹ Kim E. Nielsen, *Beyond the Miracle Worker: The Remarkable Life of Anne Sullivan*

² Nielsen, 21 – 28.

³ Nielsen 16 – 18.

to understanding the underlying reasons for who wore what garments and creating a meaningful, layered, and interesting final design. I also used these research skills to help discover latent biases in the script's portrayal of these very real people and places.

Once I had a thorough knowledge of the story and the historical events behind it, I approached the playwright's life as a way to understand his motivation in writing the play. Mr. Gibson led a rather uneventful, often financially precarious, existence, and his wife, a psychiatrist, was the main source of income for the family. I found a National Public Radio interview with him shortly before his death, where he said that he had no other motive behind writing the play but to tell a story that he found enlightening. I thought it interesting that Mr. Gibson's only other well-known play, *Golda's Balcony*, is about Golda Meir, first female Prime Minister of Israel who managed to bring her fledgling country through a dangerous time.⁴ It seemed to me that Mr. Gibson was at his best when writing about strong women who defied traditional gender roles and broke the barriers of what conventional wisdom deemed possible.

Meetings with the director, Jimmy Calitri, began as soon as the play was cast, and continued over the summer. Because the production was scheduled early in the fall, I knew it was essential for my designs to be ready for the Studio to start working on as soon as the semester started. From the very beginning, Jimmy and I had a similar aesthetic and work style, and the entire process benefited from his easy-going demeanor and quick intellect.

⁴ http://en.wikipedia.org/wiki/Golda's_Balcony

I also was lucky in the actors cast in this production. Our Helen was small and easily passed for a child, our Kate had classic late-Victorian features, the Captain was able to grow the large mutton chops I had in mind, and the girl cast as Annie bore a passable resemblance to the real Miss Sullivan. The rest of the cast was equally malleable and I was fortunate to have been able to enlist fellow students, Michael Dates and Stephanie Harrop, as wig and make-up designers. With their help, we were able to achieve nearly all of my designs without much revision.

My biggest challenges with this production were working within the extremely short build period and delegating projects. I had ambitious plans for building more than the studio could have done in a standard build period, and had to modify my aspirations to the time allotted. I often wanted more than I could accomplish, and found it difficult to delegate construction and organizational tasks. Firm guidance from the Shop Manager, Marcia Zammarelli, and Faculty Costume Designer, Charlotte Burgess, was instrumental in overcoming both obstacles.

With the advice of Ms. Burgess and Ms. Zammarelli, I communicated my ideas to and collaborated with Mr. Calitri and the other Faculty Designers, Chris Abernathy and Alan Pickart, at production meetings to create finished designs for the production. Assembling the costumes began at the College Costume Studio as soon as the Studio returned in late August. I was fortunate enough to have the option to pull from Trinity Repertory Company's extensive stock, as well as the personal stock of Ron Cesario, designer for 2nd Story Theatre in Warren, RI. With the assistance of the student stitchers, an overhire cutter-drafter, Ms. Zammarelli, and

Ms. Burgess, we were able to accomplish a fully realized production in under three weeks.

My largest obstacle in writing this thesis was over-booking myself with work and school, assuming that I would be able to take time later to finish. Looking back, I wish I had borrowed more student loans so that I could have been free to take fewer work opportunities, and finished writing this sooner. I have always been able to successfully juggle multiple free-lance design jobs, but pregnancy, motherhood, and then caring for a dying parent, threw everything into disarray and the downtime that I had planned for never materialized. Even though the experience was valuable as a designer, the greatest lesson I took from this process was that a good plan may help, but sometimes things that occur that even the most careful planner cannot anticipate.

About the Playwright:

William Gibson, an American playwright and novelist, was born in 1938 and died in 2008. He wrote several Tony-nominated works for the stage, including *The Miracle Worker*, *Two for the Seesaw*, and *Golda's Balcony*, the longest running one-woman play in Broadway history. Gibson achieved success as a writer early in his career, when his first novel *The Cobweb* was made into a film by MGM in 1955. However, he chose not to focus on screen writing from a wish for artistic autonomy and went on to write mainly plays. Though many of his following works were not

commercial or critical hits, the success of *The Miracle Worker*, written in 1957, cemented his reputation as an intelligent and skillful writer.⁵

The Miracle Worker was inspired by a published volume of Annie Sullivan's letters that Gibson found at his local library in Stockbridge, Massachusetts when he was between jobs. His second child was on the way, and even though his wife, Margaret Brenman-Gibson, was the main financial contributor to the family through her work as a psychiatrist, they were low on funds and Gibson was worriedly looking for a new paying project. Something about Annie Sullivan's story inspired him to the point that he called up his director friend, Arthur Penn, and pitched the story to him. With only a few quotes from Annie's writings, Penn was able to sell the idea and told Gibson he had better start writing. The television play was written for *Playhouse 90*, and immediately garnered critical acclaim. After it was nominated for an Emmy, Penn urged Gibson to adapt it for the stage in 1959. It went to Broadway, at the Playhouse Theatre starring Anne Bancroft and Patty Duke, and won five Tony Awards in 1960, including one each for Bancroft and Duke. The play ran from Oct. 19th, 1959 to July 1st, 1961, when it closed after 719 performances. Bancroft and Duke reprised their roles for the film in 1962 and each won an Academy Award.⁶

Gibson never took credit for the play's success, saying instead that he merely "served as the scribe" for "an extraordinary story that these two ladies created." In an interview for NPR late in his life, he was clearly still much impressed by the

⁵ Hawtree, Christopher. "Late-blooming author best known for his play 'The Miracle Worker'," *The Guardian*, February 10, 2009.

⁶ Simonson, Robert. "William Gibson, Author of *The Miracle Worker* and *Two for the Seesaw*, Dies at 94," *Playbill*, Nov 27, 2008.

“genius of Annie Sullivan” and “her ability to insist on herself” in a world that was not willing to respect people of her background. Gibson seemed fascinated by the unlikeliness of both his heroines and thrilled by their ultimate triumph. When asked what could account for the play’s longevity, he attributed everything to Annie and Helen; “two kids together create a miracle in (a) hostile adult environment”.⁷ As for why he wrote the play, “I like to fall a little in love with my heroines, and the title — from Mark Twain, who said, ‘Helen is a miracle, and Miss Sullivan is the miracle-worker’ — was meant to show where my affections lay. This stubborn girl of 20, who six years earlier could not write her name, and in one month salvaged Helen’s soul, and lived thereafter in its shadow, seemed to me to deserve a star bow.”⁸

Later efforts by Gibson met with lukewarm reception from audiences and critics alike, and it wasn’t until the early 2000s with his Off-Broadway production of *Golda’s Balcony*, that Gibson was back in the limelight. The show became a hit and transferred to Broadway for a year-and-a-half run. Arthur Penn, who directed both the Broadway production and the film version, was a close friend with Gibson, and described him as “a remarkable man, perfectly brilliant, but he had a very ironic relationship with his success.” Gibson continued to write until he died in 2008 at the age of 94.⁹

⁷ Gibson, William. Interview with Pippin Ross, *Morning Edition*. NPR, August 10, 2004.

⁸ Simonson, *Playbill*.

⁹ Carr, David. “William Gibson, Playwright, Dies at 94,” *The New York Times*, November 27th, 2008.

Analysis:

The Miracle Worker is well known as a story of the triumph of the human spirit; however, by admission of the playwright himself, it is much more than that. At the time that Gibson wrote this play, Helen Keller was far more famous than her teacher. When Gibson learned of Annie through her letters and autobiography, as he said in a 2004 interview with NPR, he was inspired to write the play as a sort of “love-letter” to Miss Sullivan because he felt that she had been too often overlooked. My research into his other best-known work, *Golda’s Balcony*, inclines me to believe that Gibson’s best work as a writer was often from the perspective of the underdog. Even though he chose to tell the story of Helen’s breakthrough through the eyes of Annie, Gibson’s ability to write about strong, intelligent women, allowed Helen, Annie, and to a lesser degree Kate Keller, to be remarkable and dynamic forces in the play.

I deliberately did not do in-depth research into the real Keller family dynamics, the actual timeline of events, or read past Annie’s time at the Perkins Institute in Nielsen’s book because I wanted to create effective portrayals of the characters written by Gibson rather than the real life Keller family. I think the play works precisely because it is partially a work of fiction. For instance, according to Helen’s autobiography, *The Story of My Life*, the momentous realization that all things have names happened in an unremarkable moment during the daily routine, after she had broken her doll, and Annie had decided to take her on a walk to calm down.¹⁰ The scene as written by Gibson, however, puts it at the pinnacle of a

¹⁰ Keller, Helen. *The Story of My Life*. New York: Doubleday, Page & Co. 1903. Pg. 12.

struggle between Annie and the entire family, just at the point when all forces are conspiring against the small girl and her teacher. Clearly, the dramatic effect of Gibson's version is more effective in gripping the attention of the audience.

The theme of persistence in the face of adversity requires the heightened drama created by Gibson's subtle rearrangement of events that pits his unlikely heroine against the stuffy conservative ways of those in power. Her resulting triumph saves not only herself and her charge, but the entire family, as well. Gibson's admiration for Annie is apparent in the speeches he gives her and his portrayal of her valiant struggles against the terrors that she had endured in her past. Our production focused additional attention to Annie's difficult early years by taking the "Offstage Voices" in the script and giving them form in the fully realized characters of Annie's brother Jimmie and the Three Crones from the poor house that haunt her every doubting moment.

Nothing about Annie or Helen's previous life seemed to have prepared them for success. Helen has no way to meaningfully interact with the world around her and wanders about, alternately a tyrant and solitary prisoner. Annie is also handicapped by her situation in life and struggles against the obstacles of class, physical disability, constricting social conventions, early childhood trauma, and survivor's guilt. The beauty of the play is revealed when the loneliness, stubbornness, and unruly tempers shared by both girls become their strongest assets. Redemption is a powerful secondary theme; Annie's fight to save Helen's life from darkness and isolation parallels her inner battle with the haunting memories of being unable to save her own brother.

Annie as the unlikely hero for the Keller family is set against the shifting dynamics of regional culture, age cohort, gender, ethnic background, and social class. Annie is a “Yankee”, while the rest of the characters are Southern. Annie is also the orphaned product of the poorhouse, daughter of Irish immigrants, and has had to fight for survival from early childhood. The Captain is a pillar of the community, respected for his military service in the Confederate Army, a business owner, and member of the Southern gentry. Kate Keller is the well-bred daughter of a wealthy man, who has married another wealthy man. She has servants, a privileged lifestyle and has never wanted for material comforts. Even Helen, though tragically isolated by her disabilities, has been spoilt and indulged by her loving parents to the point of unmanageability. Further, it is hinted in the flashbacks of Jimmie in the poor house that if Helen had been born into the Sullivan children’s circumstances, there is very little chance that she would have survived.

The role of social hierarchy is most evident in the interpersonal relationships of the Keller family. In a culture concerned with being correct and appropriate at all times, social conventions such as chivalry and patriarchy are integral mechanisms of enforcement that the younger, or less powerful characters often challenge. As the oldest male, the Captain is the head of the household, a position that James, his nearly adult son from his previous marriage, constantly assails. Kate has some status as the Captain’s wife, but due to her age, she is not able to assert much control over the unruly James, or oppose the views of Aunt Ev. While Kate might disagree with the Captain, she resorts to more socially acceptable strategies of soft-power,

gentle persuasion and quiet pleading. Older relative Aunt Ev, has more clout than Kate, though, as a female, she ultimately must bow to the Captain's male authority.

Annie, as a paid employee, outsider and a female, is the lowest member of the white social group. The remaining members of the household are African-American, and, therefore, placed even lower than Annie and her Irish heritage. The African-American servants are no longer slaves but seem to be functioning in the same capacity as before the Civil War emancipated them. Viney is housekeeper and cook, as well as overwhelmed nursemaid to Helen, while her children are Helen's playthings rather than playmates.

The conflict of inter-generational tension is played out between the Captain and James, in James' hostile relationship with his young stepmother, and in Annie's determination to assert her authority as Helen's teacher. Despite being close in age, James' loneliness and bitterness keep him from joining forces with Kate in opposition to the Captain, nor can he openly defy her as an equal since she is his father's wife. Poor James seems to exist in a limbo until Annie arrives. Her lower status finally gives James a safe target for his frustrated feelings and he gleefully begins to tease her. In contrast, Annie does not follow the rules. Since she is a member of the younger generation as well as an employee, she is expected to do as she is told. However, she constantly demands to be respected and obeyed by not just Helen, but everyone else, including the Captain, to his great shock and James' enjoyment.

The gendered perspective to the play is most clearly evident in the conflicts between Annie, the Captain and James. The main power structure of the patriarchy

is portrayed both in the dominant presence of the Captain, as well as Annie's fond memories of and letters to Dr. Anagnos, her mentor and teacher back in Boston. James is vaguely hostile towards the women, taunting Annie, and defying his step-mother, but his behavior toward his father is controlled by the threat of anger. Despite the social and emotional power of the men in the play, including the absent Dr. Anagnos, none of them are able to inflict positive change on the situation. Rather, their presence ranges from ineffectually distant to dangerously disruptive. Even dead Jimmie is a damaging force, his haunting presence discouraging Annie and tormenting her with doubt.

The women are expected to tolerate male power and work within the prescribed boundaries without challenging them. When Annie arrives, she attempts to play within the rules of conduct for a young person and a woman, but immediately begins to chafe against the constraints that they put on her. The added pressure of being a paid employee, being a Yankee, and Irish, lowers her even further on the social ladder and prompts her to vigorously assert her own agency, despite disapproval from those in power. Annie's refusal to act as someone of her status "should" is especially disturbing to the Captain and Aunt Ev. In the play Aunt Ev even remarks to the Captain after Annie publicly questions his judgment, "You let her speak to you like that, Arthur? A creature who *works* for you?"¹¹

The Captain, spurred by his Aunt's rallying cry to uphold the status quo, reasserts his dominance at the end of the play, but by then, the entire power

¹¹ Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988). Act III, pg. 107.

structure has irrevocably begun to erode. Kate tries to support her husband, but doubtfully. Annie vehemently demands to be heard and respected, even as her own fears of failure threaten to swallow her up. It is James that breaks through the familial stalemate and is finally able to have a meaningful interaction with his father by articulating his own desperate need for validation through the context of supporting Annie in her wishes for Helen. The shocked Captain gives Annie the space to act, she does so, and suddenly the miracle occurs.

Annie's rejection of these power structures changes the dynamics of the family. Kate becomes her first ally as Annie's insubordination inspires her own. When both young women unite, the Captain is forced to capitulate to Annie's unconventional education methods. When Annie's methods produce a docile child in the place of a wild creature, the Captain is partially won over. James begins to have a grudging respect for Annie, at first simply because she defies his father as he cannot, and eventually due to her refusal to admit defeat, even as he continues to taunt her. Eventually, Annie's determination to act as she sees fit, despite societal pressures, saves Helen and earns the respect of her staunchest critics.

Expectations of the Process:

Since I am a non-traditionally-aged student, and have been working in theatre for over a decade before returning to school to attain my Masters, my expectations for the design process were perhaps more detailed than other students going through this for the first time. I have worked with many different design teams, directors, and budget constraints, so going into the process I had a baseline for what I expected for production meetings, design discussions, fittings, and

technical dress rehearsal (tech). However, this was the first time I had a professional shop manager and a staffed costume shop working with me, so that required some rearranging of my assumptions as to which duties I would have to attend to personally.

The design discussions with my director were quite productive. I arrived with lots of picture research, both of the actual persons that the play was based on, as well as other images from the time period. The director and I had a lively discussion of the pictures and discovered that we had a similar aesthetic. From that moment on, we continued to communicate with pictures and short emails, and I felt very confident that we were both on the same page for the entirety of the production process.

Production meetings were structurally what I expected. However, the level of engagement from the rest of the team was different than my experience up to this point. Most of my projects have been with other designers who are around my age and also free-lancers. Younger designers often bring a lot of exuberance to the process, even if they might not have the most nuanced reasoning for the ideas they propose. Free-lancers have a sense of urgency to their work that I easily recognize, being one myself, because they know that they are often only as relevant as their last job, and that every new job has the potential to lead to more work. I call this combination the “hustle” mindset. I certainly operate on this level and have spent so much time with others working the same way that it has become my normal.

Working with a team made up entirely of educators in a stable employment situation was a very different experience than I expected. I have worked with

educators in the past, most significantly at Clark University and Brown University, but even in those situations the team was compromised of at least half students or outside contractors, and they brought the “hustle” dynamic. At RIC the entire team was of professors who are settled in their careers and no longer have anything to “prove”. This meant that they had different priorities. While the free-lancers of my age cohort are anxious to show how hard they can work and how innovative they can be, the design team at RIC was concerned with making the process function as an educative tool as well as work within the time and budget constraints of an academic year. They had students with a set schedule of hours to accomplish the various builds, as well as certain skill levels to account for, since projects were learning assignments as well as tasks to accomplish on a deadline. This doesn’t mean that the designers were not open to new ideas, or bringing their own to the table, but they were focused on making the process as rewarding as possible for their students instead of trying to impress the rest of the team.

This made a much more laid-back atmosphere in the meetings and an openness to offering me advice and support on how best to accomplish my designs that I didn’t quite expect. Looking back on the process, I ought to have realized sooner that because I was surrounded by educators, I would find that support. However, at the time it was a pleasant surprise that I did not initially embrace. Once I realized that I had the support of a professional shop manager and design team focused on my success, I had the freedom to examine how I was approaching the design process and make choices that I usually would not have considered.

The support of my production team was called into action when the costume shop flooded a week before we went into tech. Before I even had a chance to panic, Ms. Zammarelli, the shop manager, swiftly rearranged schedules, had her student workers move everything out of harm's way, and commandeered the make-up classroom down the hall as a temporary shop and fitting area so that work could continue. The other designers changed their schedules so that we could start tech later to give us more time to work, and the entire shop staff stepped up to work a little extra to make sure we were ready. What could have been disastrous was instead a wonderful example of teamwork and excellent contingency planning.

Use of Color and Historical Research:

I wanted to use light and dark colors in the actors' garments to show the gradual transition of the mood of the play from despair to hope. This was complicated by my other plan to use color and fabric texture to highlight the socio-economic differences between Annie Sullivan's Boston world and the realm of slightly decayed Southern gentry occupied by the Keller family. I knew that I wanted to use darker, more utilitarian garments for Annie and the other blind girls at the school in Boston, and lighter, cooler-looking, more fashionable garments for the Keller family members. Not only did my research point me in that direction, but aesthetically it just felt right. (Appendix G, Fig. 44 - 46, 54 - 59) I also had to take into account the dream/nightmare world occupied by Jimmie and the Crones, and the lower social status of the Keller servants, while coming up with a serviceable, dramaturgically effective, unified, and aesthetically pleasing palette. In the end I

chose to use a progression from darkness to light in the garments worn by Annie and Helen, with the other members of the family undergoing subtle changes in their outfit palettes that echoed the overall shift of mood.

This allowed me to use contrasting colors and textures to heighten the story telling. For instance, I contrasted most heavily the colors for Annie and Kate Keller in their first scenes together to more clearly show the different regional and socio-economic backgrounds of the two women. As they began to become friends and allies in the fight for Helen's education, I introduced some subtle color-echoing between the two women to underscore that they were becoming united in their love of Helen. However, I was careful to keep them very far apart, style wise, because they were very different people; as Annie progressed from black to a patterned skirt as her confidence grew, Kate remained a frothy confection of lace, silk, and floral patterns. (Appendix H, Fig. 88-93)

It was tempting to start Helen's journey out of darkness in black garments, but that was not historically accurate for the time of year the play was taking place. (Appendix G, Fig. 49, 51 - 53) I was already using black on Annie and Aunt Ev, so it also was not a sophisticated enough use of color to appeal to me, since the three characters could not be more different. I chose to start Helen in drab brown, a color easily overlooked. (Appendix B, Fig. 29) Brown also is able to hide stains, which was important since her character was always getting dirty. As she fought Annie's attempts at discipline, she became more visible through the use of different pinafores in lighter colors. (Appendix A, Fig. 3, Appendix B, Fig. 30 & 32) By the time she has been "tamed" she is transformed into the image of a Victorian doll in a white

ruffled dress. (Appendix H, Fig. 96. Appendix A, Fig. 4.3) However, even though the color might have indicated that she'd found her way out of her prison, the subsequent showdown at the dinner table proves otherwise. I chose to use the white dress to indicate how she was being perceived, even though it did not accurately reflect her inner life. I felt this was a good choice because it allowed the reversion back to her old ways to be more dramatic, but also foreshadowed her breakthrough later that evening by the water pump.

Aunt Ev was a less dominant character but she also had a color story. To make her more interesting I chose to limit shade progression in her costumes and to use Late Victorian mourning attire to add depth to her journey. At first, she was dressed in deep mourning, in heavily trimmed black silk garments, to convey that she was a widow of means as well as that she had no hope for Helen's recovery, almost as if she was already in mourning for her niece. (Appendix A, Fig. 14, Appendix B, Fig. 28) By the final scene, when the family is celebrating Helen's "taming", she has transitioned into reduced mourning, purples instead of black, as an indication that she is part of the rejoicing. (Appendix A, Fig. 16)

The Keller men always needed to look like correct Southern gentlemen. Most of their conflicts were over power and control in the patriarchal structure of the household, so I played with the stereotypical image of the gentleman in immaculate linen suit, polished shoes, and silk tie. (Appendix H, Fig. 86. Appendix G, Fig. 75) Even though neither was as intimately tied up in Helen and Annie's journey as the two lead women, I still subtly nudged their outfits into a lighter palette towards the

end. I also wanted them to look different from each other because they are different generations and are often at odds.

The nightmare world inhabited by Jimmie and the Crones was determined from the second design meeting with the director to be shades of grey with elements of the horror aesthetic. The real women of Annie's almshouse years were described in Annie's writings with remembered fondness so the images of kind-faced young women surviving brutal poverty that I had in my mind from the research had to be discarded. I had to find a way to make them horrifying instead. When I found some period photographs of actual inmates of an English workhouse, sepia-toned, old, hollow-eyed and gaunt, I knew I had found all the imagery I needed. (Appendix G, Fig. 83) It was important that the audience understand that Jimmie and the Crones are Annie's own private nightmare; they symbolized her memories of real people, and though they tortured her, she was aware that they were not real. To indicate this and also keep them visually separate from the "real" world of the Keller home, I decided to use a gray-scale color palette for their world. We created grey/blue garments and a slightly ghoulish makeup look for these four characters that remained constant and clearly differentiated them from the rest of the world of the play.

The final group that needed to be brought into harmony with the others in the play was that of the Keller servants. The play took place after Reconstruction, when the social and economic roles for African-Americans in the American South were becoming more restricted, therefore, it seemed appropriate to dress the servants according to those constraints. (Appendix G, Fig. 76) For our play, these

characters' garments were worn and faded, but not raggedy, since that would reflect badly on the family who employed them. I chose an earth-tone palette to signify their lower social status, and to avoid any correlation between them and the blind girls or Jimmie and the Crones.

Historical Characters in Theatre:

Putting on a play about real people has its own set of special challenges, some of which have already been discussed above; however there are also some advantages. Because the main characters of the play left behind historical evidence of their real lives, I was able to begin my design research with actual images of the real people and places. This gave me clear benchmarks against which to judge the historical accuracy of the ideas I had come up with upon reading the script. It was also important to keep my understanding of these characters as real people from confusing the stories of their dramatic equivalents. Since I was dealing in the realm of theatrical costume design and not historical costume replication, I had to make sure that I was taking the specific requirements of a theatrical production into account when designing and putting together the outfits for the various characters. Completely replicating one of Helen's dresses from a photograph might have been the perfect course of action for a museum display; however, doing so was not practical for the production due to time, budget, and the physical constraints of quick-changes and blocking.

The time period of the play was also a positive factor in the type of historical research I was able to use. By the 1880s photography had become a widespread

technology, so instead of having to rely on a few formal paintings where I was viewing the people and places through an artist's interpretation, I was able to find accurate representations of the clothes, hairstyles, and living conditions for each character in the script. This meant that I had almost a surfeit of information to work with, an enviable situation for a researcher, but also a source of much distraction. I had to focus my attention on what was pertinent for the project. Discarding a picture or text from the period that I liked, but was not appropriate for the production or the chosen palette was difficult because all of it was interesting. With the added tool of the Internet, what would have meant travel to and several days cloistered in various libraries, became months of roaming the digital archives of the Tewksbury Almshouse, Irish emigration, the post-Reconstruction American South, early deaf education, and any organization even remotely affiliated with the Kellers. This was where the history portion of my degree became extremely useful, as it helped me weed out the sources that were of lower quality or dubious origin.

The existence of photographic evidence for my research period and subject matter also meant that I was able to have a better idea of what the lesser characters might have looked like. In earlier time periods, only the very rich or powerful were able to commission an artist to recreate their likenesses. With the improvements in photography, now anyone able to afford the modest fee of a sitting was able to obtain a portrait. Additionally, with the rise in public interest in progressive education and social welfare projects, even the poor and marginalized were suddenly subjects for documentation. I found many images for African Americans in this time period, as well as middle-class and poor school children, two categories of

society that would not have been previously well documented. Also, the ability to see what life was like for a resident of an almshouse of the period gave me an abundance of material to draw upon for the Crones and Jimmie. All of these factors made fleshing out images for characters originally intended as voice-overs alone much easier.

Design Process by Character:

I wanted my final designs to be as true to the historical research as possible. Luckily, the director shared that aesthetic and the pool of actors that he had to choose from was made up of the types that happened to have good looks for the roles. There were no gender swaps or color-blind casting, and body types ended up correlating well with character age. I had very few problems making an actor fit the silhouette I intended. This sort of good luck for the costumer is not a regular occurrence and made the process much simpler.

Once I had one round of fittings, I set up scenes in the Costume Studio on the mannequins to gauge how well the looks that I had created went together as a picture. This also helped me choose accessories and assess the effectiveness of each outfit without the time constraints of a fitting. The lack of stage lights in the Costume Studio meant that I was not quite able to tell how colors would look on stage. This affected Kate Keller the most, since she had the most outfits and the largest range of colors and textures. I was also unable to see how hair and make-up and individual actors' real proportions would work together. Despite these drawbacks, the chance to see outfits together, even under florescent lights, was still a highly valuable tool in

creating cohesive stage pictures and making sure the clothing story was being conveyed.

Annie Sullivan/Samantha Acompara

Annie Sullivan left behind both published and unpublished autobiographical writing, and photographs, so finding information on which to base the actor's looks was not difficult. As interesting as I found reading the words of the real Annie, I only used that information to help me with the recreation of her almshouse memories. It was important to use the script as my base instead of historical research for the same reason that the garments used could not be museum-style reproductions.

The actor cast as Annie had a passing resemblance to Ms. Sullivan in facial structure and coloring, though she was very petite. (Appendix G, Fig. 41, Appendix A, Fig. 1) She and the actor playing Helen were nearly the same size, therefore I had to make sure that Annie's garments very clearly showed her to be an adult. Luckily the time period aided me immensely with this endeavor. Children in the 1880s were not dressed like little adults. They wore drop-waist, loose-fitting garments, flat boots, and undressed hair. (Appendix G, Fig. 52 & 53, 84 & 85) This was a direct contrast to adult women of all but the lowest classes who were tightly corseted, with a full pigeon-breasted bosom, long skirts, heels, and coiffed hair. (Appendix G, Fig. 60) Using these very different silhouettes, I was able to make a clear distinction between the actors playing Annie and Helen. I believe that I even made Annie appear to be rather larger than Helen, despite both women having exactly the same measurements.

The actor playing Annie had shoulder length hair, so she required a wig to be period-appropriate. Her hair was a similar shade to Annie's and my wig designer was able to create a convincing look for her with a $\frac{3}{4}$ fall and separate braid piece. (Appendix A, Fig.1) The make-up designer created a very simple look, again working off photographs of the real Annie Sullivan from the period. This was a challenge for the actor to replicate. She was so used to seeing herself in modern eyeliner that she resisted going without. This distrust of the designers is, unfortunately, more common than one might expect, even among professional actors. It took much cajoling and patience to get her to stop heavily lining her eyes. In the end I was forced to compromise on a lightly smudged look because she simply refused to go on stage without it and it was not worth it for me to police her actions.

I sent rehearsal pieces over as soon as possible after fittings for all the adult women, including corsets, to give them a chance to learn how to move and breathe in unfamiliar garments. Luckily, the actor playing Annie was familiar with wearing heels and corsets, and once she had the use of a rehearsal skirt, had no problem maneuvering in the costumes as designed. She had also worn wigs on occasion, so knew how to remove a hat without ruining the style, which was another helpful skill.

I wanted Annie to look as different as possible to Kate Keller when she arrived in Alabama to highlight how out-of-her-element Annie was, and to emphasize the widely disparate cultural and economic backgrounds of the two women. Annie's silhouette was the slimmer skirt-and-shirtwaist look of the working woman, with only the barest of accessories, to illustrate her role as

employee in the household. She was dressed in black, with a dark bag, hat, and gloves. Her use of dark glasses to protect her eyes from the sun was also essential, and helped to make her look like she had stepped from another world, which in a way she had. (Appendix B, Fig. 24)

I also wanted Annie's inner life to be reflected in the colors used in her garments. As she grappled with her past and the challenges of her present situation, Annie's dominant color palette, reflected in her skirt material, shifted from the black of heaviest mourning to purples and blues, paired with a lighter-colored blouse, finally ending in her only patterned garment, a striped skirt, in the final scene of the play. I didn't use the convention of full mourning with her, because it would not have been appropriate for her station in life or for her character. Annie is always attempting to project the appearance of being emotionally and physically "fine", so to present her in full black would have been incongruous. The cream-and-red-sprigged full apron worn by her in the summerhouse symbolized the lightening of her spirit and growth of hope toward a final success with Helen. (Appendix B, Fig. 32) When the time in the summerhouse is up, Annie replaces the lighter blouse with one in a wine color worn previously, to show her dejection at not being able to succeed in reaching Helen and her sense that she is "back to the drawing board". (Appendix B, Fig. 37) This change to a darker color makes for a good contrast with the lighter, more celebratory mood of the other characters' garments and illustrates their different perspectives on Helen's progress.

Helen Keller/Maria Corsino

The challenge of doing a play featuring a child under the age of 12 is two-fold. First it is necessary to find an actor with the ability to play the role effectively, however, that actor must also be able to physically portray a believable child. Successfully changing an actor's appearance to fit the look of a child is often dependent on costumes. I was extremely lucky to have an actress cast who, while a college freshman, was of sufficiently small stature and build to be child-like in relation to those cast as her parents. All that was required to make her into a passable child was to provide her with a good sports bra to bind down her chest and ensure that no garments she wore accentuated her waist. The styles for children of the period aided with this, as the drop-waist, shorter-skirted silhouette had become an established look for children under 14. (Appendix G, Fig. 52)

In the script, there were many references to Helen being dirty and unable to keep herself clean, despite the efforts of her caregivers. Even though she is the daughter of a respected and rather well-to-do family, I wanted to convey the realities of her situation. Darker colors and simpler garments than might be chosen for a hearing and seeing child, as well as a multitude of pinafores to protect the garments as much as possible, were what I imagined as the family's solution to Helen's behavior. (Appendix H, Fig. 97. Appendix A, Fig. 3) As the lessons in the Summer House began to have an effect, I added lighter garments to Helen's

wardrobe, showing both that her world is expanding and that she is learning how to remain tidy. (Appendix B, Fig. 34)

When Annie's two weeks with Helen are up what most surprises the Keller family is that Helen can "look normal". I wanted the audience to see Helen through her parents' eyes, so I dressed her as closely as possible to what they might have been dreaming for their daughter. Helen's white, ruffled dress of delicate fabric and her hair neatly brushed and arranged showed the external transformation quite effectively. (Appendix A, Fig. 4.3) Here I no longer used the shade of her garments to illustrate her inner life. The fact that internally, Helen was still "in the dark", was more effectively conveyed by the script and acting, and made the contrast between what Annie was trying to explain to Kate and the Captain, and what they wanted to see, that much more stark. The meltdown at the dinner table when Helen completely reverts to her former feral behavior made a much more compelling illustration when the actor still looked "civilized". It also showed how little was actually accomplished internally between Annie and Helen without the understanding created by language. This made the final breakthrough at the pump that much clearer; when Helen finally connected to the other humans around her through language her inner life was finally as bright with possibility as her garments.

While doing research for Kate Keller, I found text descriptions, but no photographic evidence of her at this age. Luckily, my written research told me that she grew up as member of the upper classes, became slightly less affluent when she married the Captain, and she was actually closer in age to James, her stepson, than her husband. Pictures of women in her socio-economic bracket were plentiful and gave me many options for her outfits. (Appendix G, Fig. 54 – 62) Using my research, the director and I decided that she would be the best-dressed as well as most fashionable character to heighten the initial visual contrast between Annie and Kate. This contrast was an important element to the director's vision; he wanted to show how two younger women, both with limited power and from widely disparate backgrounds, could become friends and allies. Annie's looks focused on the deep psychological scars of someone in a marginalized social group, while with the designs for Kate, I was able to display the high fashion of the day. The challenge with Kate was to not become too enamored with the aesthetic possibilities of the actor's physical potential, but rather to use them to show the emotional life of someone who had also experienced a tragedy and loss, though of a very different sort than Annie.

Kate is a correct Southern gentlewoman, so I wanted to play up her femininity as much as possible through the use of a palette dominated with cream and pastels, and the liberal use of lace. The different climates of Boston and Alabama also allowed me to use completely different fabrics for Kate, lighter, airier, and more

delicate. Kate's position in society would be important for both her and her husband. It was crucial to make her clothes and accessories appropriate to her position. (Appendix H, Fig. 92 & 93)

Again, a wig was necessary to give her the correct hairstyle for the period. Because period hairstyles were heavily elaborate, with details that not only would be lost in a theatrical environment, but would make the wig difficult to maintain, the wig designer did not copy exactly from a research photo. (Appendix G, Fig. 63-65) Instead, he used several research images to create a hairstyle that had the correct silhouette with enough details to look appropriate for Kate's status, but would also work within the confines of a theatrical production. (Appendix A, Fig. 5)

Like Annie, Kate's silhouette also required a corset. The actor accomplished this movement adaptation quickly with the aid of a rehearsal corset and skirts. Unlike the actor playing Annie, Kate's character make-up was designed with more of a beauty style, which the actor clearly enjoyed applying, and I had no issues with her not following her chart, or distrusting the hair and make-up team.

Kate's emotional journey was not as clearly reflected in her clothing because I wanted the focus to remain on the story of Annie and Helen. The dramaturgical conversations that I had with the director about Kate's character helped me decide that attempting to do more than subtly aid the direction with costumes would have been visually confusing. There were only two instances where I used visual cues to heighten the action for Kate. The first was at the end of Act I when Kate is alone in the house with baby Mildred after leaving her older daughter with Annie, when I added a grey and cream shawl to show her sadness at missing Helen. (Appendix A,

Fig 9) The second was at the end of Act II for the triumphal welcome-home dinner when Kate wore a cream and pink polonaise dress. (Appendix A, Fig. 6.5) In my mind this was something slightly out-of-date from her debutante days before her marriage, a garment with sentimental meaning that she would have kept for special occasions.

Throughout the design process I had been very clear to change outfits for every character each day to accurately convey the passage of time, but Kate's final look threatened to confound this technique and confuse the visual story. At first I had her wearing it from the beginning of the day, as had been my rule, but after discussions with Marcia and Charlotte, I realized that my backstory wasn't coming across effectively. For a few agonizing hours, I feared that I would have to cut the garment entirely. After much discussion, I articulated my reasons for the dress to my advisors and was able to see how I needed to adjust its placement in the action for it to become an effective statement. Instead of starting the act with her wearing this piece, I had her change into the dress right before the dinner, which made it clear that there was purpose and a personal meaning to her character, and allowed it to no longer clash against the clothing worn by the other characters.

Captain Keller/Nathanael Lee

As with Kate Keller, there was enough surviving written material on Captain Keller to deduce his general appearance. The Captain, as Mr. Keller was constantly referred to by the entire family, was a respected former Confederate officer who went on to run the local newspaper after the war. He was significantly older than his second wife, and also very much old-fashioned in regards to how he thought of society, privilege, and gender roles. I was unable to find any photographs of him, but found enough of his contemporaries to have good source material. (Appendix G, Fig. 68 & 69)

I decided to focus on creating appropriate outfits that would reflect how the Captain saw himself in his world that also fit into the over-all look of the production without spending too much time worrying about his inner emotional journey since he is not the focus of the story. As tempting as it was to use research to construct backstories for each character, I learned that once one ceases to base one's design choices on the text, one has entered a very murky world where the audience is uninvited and can be left extremely confused. This was one of those times when restraint on the part of a designer is essential to maintain the clarity and emotional impact of the resulting production, and as fascinating as I found the research into the social history of the time period that I did for this production, once I had used it for Annie and Helen, I had to step away. The only other characters that I used that research for was in the dream world of Jimmie and the Crones, where there was

very little text to go on, and the director had already indicated that he wanted them to be fully-realized entities.

To convey the Captain's social status and love of the South, I wanted to make him as close to the stereotypical Southern Gentleman as possible. (Appendix H, Fig. 102) It was important that he look masculine, but Southern; commanding, but also genteel. His clothing would be the way he showed the world his status, so I made sure that all of his looks were finished, tailored, and properly accessorized. (Appendix A, Fig. 11, 12.1, 12.2, Appendix B, Fig. 33, 34) His palette was slightly darker than Kate's, with more masculine colors, but still not as dark as Annie's. Even when informally dressed, or with his jacket off, the Captain always had a vest and cravat, polished shoes, and crisp collar and cuffs. His inflexible manner and domineering personality had to be reflected in the actor's physical carriage, and I was lucky to have someone who understood correct posture and how to wear a suit.

The challenge of making a college-aged actor look like a man of over 40 was easily handled by my make-up designer, who created a believable middle-aged look for him. The actor had experience wearing make-up, so there was very little learning curve required for him to master his older look. The actor was also able to grow facial hair, which helped create the look I wanted without the use of prosthetic muttonchops. A little hair whitener at his temples was all that was needed to complete his transformation into a man twice his age. (Appendix A, Fig. 12.2)

Aunt Ev/Taylor Demoranville

The secondary character of Aunt Ev, Captain Keller's elderly widowed aunt, was created from photographic research of women in her age group from the period. She has enough text to indicate that she does not live with the family, even though the actual Aunt Ev did, and also that she is somewhat of the family matriarch, bossing around her nephew and second wife in their own house. She is even more old-fashioned than the Captain and is shocked by nearly every action or speech made by Annie.

Even though Queen Victoria and Aunt Ev were very far apart in the over-all social hierarchy of the day, I couldn't help but think of the equally old-fashioned, domineering British queen when I read Aunt Ev's lines. (Appendix G, Fig. 70) Many of her conversations with the Captain call up past glories of the Confederacy, though her willingness to side with Kate on the subject of ways to help Helen indicates that she doesn't find everything modern to be completely terrible. Using the pictures from my research of elderly Southern ladies as well as the strong impression of Queen Victoria, I created a look for Aunt Ev that was opulently trimmed, yet severe in line and color. I based the silhouette from a decade or so before the play was set and manipulated it so that it managed to turn my young actor into a woman of around 60.

It was again necessary for the actor to be wigged, this time for period accuracy as well as old age. My wig designer created a simple look with bun that accommodated wearing a hat and had strong echoes of the Queen. (Appendix A, Fig

13.1) Old age make-up was again handled by my make-up designer, and since the actor already had experience applying theatrical make-up and was completely on board with looking as old as possible, the make-up was soon exactly as I hoped it would look. (Appendix A, Fig. 13.2 & 13.3) Since this was a corseted period, and since the other leading ladies were wearing corsets, I was planning to corset Aunt Ev, too. However, during fittings, I realized this actor's figure was too youthful-looking even without a corset. I cut the corset and had her wear an unlined bra instead. Because she had been wearing a corset in rehearsal, the actor was able to incorporate the stiff-backed physicality of a corset into her movement, which allowed the clothing to fit her properly even without a foundation garment.

Aunt Ev's palette was nearly all black, but in contrast with Annie, the material and construction was much more costly. At the beginning of the play, I put Aunt Ev in black taffeta with very full skirts, black lace, a brooch, and lots of black trim. She is not only in mourning for her dead husband, other deceased family members, and Helen's affliction, but quite possibly the South itself. (Appendix A, Fig. 14) This mourning look is carried through her other two looks, though it is slightly lessened for the final dinner scene to shades of violet, in the spirit of celebration. (Appendix A, Fig. 15.1, 15.2, 16)

James Keller/Neil Jeronimo

James Keller had a prickly demeanor and contentious relationship with his father and stepmother. In my analysis of the script I decided that he is probably angry at his father with remarrying after his own mother died, but also quite possibly angry with himself for being attracted to his stepmother, since she is far closer to his age than to his father. Now, this is pure extrapolation from what I know of young men in general, nowhere in the script is there any indication that James is experiencing these feelings towards his new mother. However, his constant hostility towards both his parents, as well as a similar attitude towards Annie, another attractive woman who is also not in his sphere of possibility, has to stem from something more than simple early-twenties angst. I didn't use this suspicion to do more than make James as interesting a character to look at as possible, leaving the dramaturgical decisions to the director and actors; however, I did find it helpful when using research to create ways to make James look unlike his father while still belonging to the same social world. (Appendix G, Fig. 74 & 75)

James wants to be taken seriously as a man, but keeps acting out like a child, causing trouble merely to get attention, and generally not being much better-behaved than Helen, though he can keep himself clean and doesn't climb all over the dinner table. I wanted to show these warring emotions by dressing James in a correct, Southern Gentleman look that emulates his father, while adding elements of youthful braggadocio in his accessories and the way he wore the garments.

Where the Captain would be in a suit, I put James in his shirtsleeves or a Norfolk jacket, a look just coming into fashion right then that was eagerly adopted by young men who wanted to look sporting. The Captain wore a bowler hat but James wore a snap-brim cap. The Captain's color palette was staid and masculine, made up mostly of browns, muted gold, and greys. James' had more color and pattern, incorporating bright gold, sky blue, pink, two-toned shoes, seersucker, and paisley. (Appendix A, Fig. 17- 19)

In the final scene, when James stands up for Annie against his father, discarding his personal quest to be the dominant male in the championing of a servant because he thinks she is right, I put him in a loudly striped purple and gold vest. (Appendix A, Fig. 20) I wanted him to look festive, because the dinner is to celebrate the "taming" of Helen, but also somehow noble, because he finally does something difficult for another weaker than himself, in this case the servant and his mute sister, for no reason other than he thinks it's right. In the secondary plot line of the play, this moment shows the shift in the father-son relationship that has been an underlying conflict of much of the other action, as well as sets up an atmosphere of heightened drama for the climax of the story.

Viney/Brandy

Viney is the main servant in the Keller household. She acts as the housekeeper, cook, nursemaid to Helen, lady's maid to Kate, and director of the other, un-named servant and children that hang about. She has few lines, mostly in response to what other characters say to her, and is indicated in the script to be African-American. There were no photographs of the actual Keller servants that I could find in my research, so I instead looked for other African-American women in this time period to use for costume ideas. Most of the women I found were living in the North, some were at colleges or other institutions of higher learning, or working in shops or coming from church. None of these socio-economic groups were quite right for the working class Southern African-Americans to which Viney would have belonged. (Appendix G, Fig. 76 & 77)

After doing a little research on the situation for African-Americans in the South during the 1880s, I found that most of the progress towards equality and reparations made during Reconstruction had almost completely been swept away by the newly revitalized racist Southern Democratic Party, paramilitary organizations such as the KKK, and the implementation of the first Jim Crow laws. This led me to conclude that the circumstances of life for someone in Viney's position was probably not very different than before emancipation, so I dressed her accordingly.

I chose to dress Viney and all of the other servants in earth-tones to differentiate them from the Kellers and Annie. (Appendix B, Fig. 39) I also gave

Viney minimal clothing options, because she probably did not have the means to provide much for herself, and anything nice would have been saved for her day off or church. The actor playing Viney was full-figured, which made her more believable as a mature woman. (Appendix A, Fig. 21) We chose not to do age make-up on her because it would have ended up aging her too much. Instead I chose garments that fit a little loosely and did not show off her figure too much. She wore a head-wrap to disguise her more modern hair and also because it worked with her bone structure to age her just a little.

Percy, Martha, and the other Keller Servant/ James, Monique, Yemi

I grouped the remaining Keller household members together as auxiliaries to Viney because they functioned together as a social group. Percy and Martha were African American children of one or more of the Keller house servants, exactly whom was never specified, and the un-named servant existed to move props and costumes around, and facilitate Viney's tasks. Percy and Martha's characters were supposed to be children around the same age as Helen, which again raised the challenge of dressing nearly full-grown adults in such a way as to make them believable as children. (Appendix H, Fig. 109) The actor playing Martha was petite enough to only require some bust minimizing, however the actor playing Percy was at least six feet tall, though thankfully with a very youthful face. I did the best I could with proportion to make Percy seem shorter, but movement and speech work did the bulk of the task of creating the illusion of youth. Both actors playing Percy and

Martha were very game to attempt to look as childlike as possible and followed the hair and make-up directions faithfully.

As is often the case with theatrical productions, the actor with smallest part, that of the unnamed servant, demanded the most attention from the dressers and myself to make sure she was wearing her garments correctly, even though she only had one costume. There were constant questions regarding the hem on her skirt because no matter how many times we tried the hem in a fitting, it was never the same when she walked on stage. It turned out that the actor required a dresser to check her every time she was about to make an entrance to make sure the skirt was sitting evenly at her waist and that her shirt was tucked in. This particular actor was very absent minded, though good-willed, so despite our best efforts, there were several occasions when there was nothing to be done but accept that she would look rather windblown and askew while onstage. I found this particularly difficult during the first part of tech, but by final dress I had learned to accept that some things were simply out of the realm of human control.

Dr. Anagnos/Josh

Unlike the other minor characters in the play, I was able to find several photographs of Annie's mentor, Boston School for the Blind director, Dr. Anagnos. (Appendix G, Fig. 79 & 80) A dapper, middle-aged man of Greek heritage, he looked quite serious and respectable in his portrait. Further research indicated that some scholars suspect a more than platonic relationship between him and his young protégé, however, this side plot was not addressed in the script, nor did the director want to include it in the story. This was fine with me, Annie had enough going on in her head, with Jimmy and the Crones; one more fraught relationship would have made her come off as more unbalanced than driven, and not done anything towards the clarity of the story.

Anagnos' presence is mostly used as mentor and parental figure at the School for the Blind, and then receiver of the letters that Annie writes detailing her observations and struggles with Helen's disabilities, so I wanted to make him look as fatherly and wise as possible. (Appendix H, Fig. 111) I looked for a picture that could blend the real Anagnos and the features of the actor cast in the role to help come up with a unique look for him. (Appendix G, Fig. 78) To make him part of Annie's Boston world, I dressed him in dark colors with a reserved style. This with the addition of age make-up was sufficient to turn our college-aged actor into the Greek doctor. (Appendix B, Fig. 27)

Jimmie and the Crones/Ryan Field, Colleen, Sophia, and Corinne.

These are four separate characters played by four actors, however, as a group they encompass the dream/nightmare world that haunts Annie as she tries to move through life, so I addressed them as a unit. To create their looks, I relied heavily on my research into the Work House, Almshouse, and Asylum Institutions of the late 19th century. The reform movement that allowed young Annie to escape the workhouse for the Perkins School for the Blind also resulted in lots of photographic evidence that was taken as part of studies done by social reformers who wanted to make sure they were using the most modern scientific methods to aid and rehabilitate the inmates. These photographs were very helpful towards understanding the inhabitants of such places and how they might look. (Appendix G, Fig. 81-83)

Poor children, either orphaned or abandoned by their parents, made up a large segment of the population, and the aged, infirm, or mentally challenged made up the rest.¹² I used images of both groups to create the looks for Annie's dead, crippled brother and the three Crones. They needed to look unlike the rest of the play, so I used a stylized make-up with hollowed-out eyes conveyed their misery and a costume palette of cool grey. (Appendix H, Fig. 100 & 101. Appendix A, Fig. 22.5)

¹² Kim E. Nielsen, *Beyond the Miracle Worker: The Remarkable Life of Anne Sullivan Macy and Her Extraordinary Friendship with Helen Keller* (Boston: Beacon Press, 2008), 29-56.

Jimmie was played by a college-aged actor with an athletic physique who had to look like a spindly and sickly eight-year-old boy. Hiding his shoulders and other marks of maturity was partially accomplished with oversized clothes and makeup to soften his facial features, and further aided by movement work done in rehearsal, where the actor learned how to hunch his body into an asymmetrical pose that mimicked skeletal deformities referenced in the script.

There was one specific photograph of inmates of a workhouse in Britain, elderly before their time, and grimacing with various maladies, that both the director and I responded to very strongly. (Appendix G, Fig. 83) I used this image as my main inspiration for the Crones, and dyed fabric and had the shop construct smocks inspired by the clothing worn by those women. (Appendix A, Fig. 22.1, 22.2, 22.3) I added a grey-scale make-up and matching ragged headscarves to complete the look. (Appendix A, Fig. 22.4 & 22.5) The rest of the aging was accomplished by actor movement work similar to that done by that actor playing Jimmie, accompanied by voice modifications created by the sound designer which gave them a spooky, crabbed, and otherworldly appearance. (Appendix B, Fig. 31)

The Blind Girls

The look for this ensemble was taken from photo research of school children of the period. (Appendix G, Fig. 84 & 85) The same style difference between children and adults that aided me in my differentiation of Helen and Annie helped me transform a group of college-aged women into children ranging from six to late teens. I had existing garments in mind from the Trinity warehouse that I knew were in the correct color palette and silhouette, so costuming the large number of actors was not an issue. (Appendix H, Fig. 110) Muted earth tones combined with pinks, darker greys and blues gave the blind girls their own distinctive look as a group, but still kept them in the background for the scene between Dr. Anagnos and Annie. (Appendix B, Fig. 25 & 26)

The Technical Process

I had been involved with professional theatre as part of the costume staff for almost a decade by the time I arrived at this particular show, so there were many events and challenges that I expected to occur during the process. I have years of experience as a wardrobe supervisor and assistant to the costume designer, both of which were very useful in writing the dressing lists and coming up with the show dresser tracks. My previous practical experience allowed me to quickly solve logistical problems during the tech process, which in turn gave me more time and energy to focus on refining my design.

There were several costume changes for Annie that had to occur on stage which required me to shuffle around some of her original outfits to make the color story still make sense without sacrificing the flow of the story. This wasn't too difficult to accomplish, once the director joined the conversation and changed some blocking. The real challenge was to teach the actor playing the servant how to set the clothes and help with the change as inconspicuously as possible. This was something that I have done before, so I was able to quickly decide on the best way to accomplish the costume change and then devote my attention to what garments to shift around in my design for Annie's outfits.

Aside from the logistical challenges described above, there were several design problems that became apparent once we entered the space. The looks for the

men required some refining in the accessories once I saw them under the lights as items that looked well together in the shop changed tone and hue. Once I saw the wig for Kate Keller with the rest of the actors on stage, it needed to be scaled back because it was too big. Fortunately, after a brief conversation, my wig designer was able to quickly make these adjustments to the design. The make-up looks took a bit longer to hone because of the range of application skills, especially for Jimmie and the Crones, but again, I had the capable assistance of my make-up designer, who took my notes and solved the problems easily on her own.

For the most part, nearly every member of the team worked well together, and the actors were compliant to the notes I gave them. The actor playing Annie did pose somewhat of a challenge when it came to her make-up; as stated earlier she did not believe me or the make-up designer when we told her she would look well if she followed the chart as written. In the end, we had to compromise the original design, allowing her to wear some eyeliner, even though the entire creative team agreed that look was incorrect. This is the sort of thing that I have encountered with professional actors in the past, most often women in their prime who have a specific look that they have settled on as the most attractive for their face. I did not expect to find such an attitude of resistance in a college-aged actor. Frankly, I found it ridiculous, but since there was no way of making her obey, short of applying it myself every night and then putting her under an armed guard, I let it go.

The largest design challenge that I encountered was the placement of Kate Keller's polonaise dress. It was one of my original designs, I had purchased the fabric, the shop had built it, and it was one of the few looks that I was able to create

in its entirety. (Appendix H, Fig. 114) I intended it to be worn by Kate as a vestige from her former life as a young debutante, to symbolize her joy at the celebration of Helen's homecoming. The entire play I had stuck very closely to making sure costume changes synced with the passage of time, and since there was a previous scene to the dinner that took place the same day, I originally had Kate in the polonaise dress starting with that scene.

That device became problematic as the entire look made no sense, a situation that Marcia, one of my mentors, pointed out to me after the first day of tech. Annie and the Captain, the other two adults in the scene, were at a different level of formality, which made Kate look terribly overdressed and out of place. I struggled with how to make the dress fit into the look, while knowing that I had a good reason for it being there that wasn't being conveyed. As much as I was attached to the motivation I had created behind Kate's outfit, I had to come to terms with the fact that it just wasn't being communicated to the audience. For a terrible moment I thought I might have to cut the outfit altogether, however, once I managed to break out of my rule that costume changes only happened at the change of day, I realized that Kate could still wear the dress while also conveying the original meaning.

I added a new costume for Kate in the earlier scene in the summerhouse that blended well with the Captain and Annie, and then had Kate change into the polonaise dress for the dinner scene. This followed the rules of changing for events, which would apply to Kate more than anyone else since she had adhered to social dress conventions the most closely throughout the play, and also allowed the dress to be used to heighten the celebratory atmosphere of the final scene. Aunt Ev and

James were wearing their most dressy outfits, and I added a new tie look for the Captain to take him up to the level of the others. This resulted in a cohesive look based around the motivation of a celebratory dinner, while also allowing the polonaise dress to make dramaturgical sense. This solution was arrived at for final dress, and if I had been busy solving logistical problems, I would not have had the time to solve this issue. My previous experience served me very well in this process and I felt lucky to have it.

Adjudication:

The Kennedy Center American College Theatre Festival sent two adjudicators to our Saturday evening performance, Linda and Dan Sutherland. After the audience had left, the entire cast and crew sat down with them in the hall to hear their feedback. Most of their impressions and advice were geared toward the actors, which made sense because many of them were planning on competing in the upcoming Festival. Once the actors and undergraduate crewmembers began to leave, however, the adjudicators took me aside and gave me some concrete analysis, which I really appreciated. Dan Sutherland is a set designer, so he had specific things he had noticed about the colors and textures I used that he could comment on, as well as the historical accuracy of the garments. His partner, Linda, was able to give me a little more particular response on the use of clothing to help with the story. It was very rewarding to have outside feedback on my work, especially of such a complementary nature.

Conclusion:

From my experience as a free-lance designer, the process of communicating with the director and the other designers was not that daunting. However, as a free-lancer, I am much more than just the designer; I have to shop, pull, borrow, style, alter, and often sew everything required for a production on my own. Because of this, I function as a true a “multi-track” thinker most of the time. I initially expected this to be an asset when I had the power of a costume shop to aid with the creation of the production. I anticipated being able to focus on the big picture while juggling the details. However, since I often didn’t have any help, I found that I did not have very effective communication or delegation skills. My largest challenge in designing this show was learning how to communicate and delegate control of aspects of the build to others.

We were fortunate enough to hire a professional cutter draper, Yvonne, to realize my designs for Helen, and my advisor, Charlotte Burgess, also stepped in to sew one of my most difficult construction pieces. In my teaching position at Clark, and also in my shop position at RIC, I am often in an instructor position where I must mentor the student stitcher throughout the project. Because Charlotte and Yvonne are professionals, I was able to step away from the necessarily supervisory role that I was used to and simply communicate as a designer. This was the first time that I had this experience and, while a little unnerving at first, because I had to trust that I had communicated my ideas adequately at our meetings without being

able to watch each stage of the construction process to guard against mistakes, it was ultimately very rewarding.

Marcia Zammarelli, our shop manager, was instrumental in keeping me on track. She made me stick to the role of designer, instead of getting bogged down by building garments or structuring tasks for the shop workers. After years of going it alone, I was at first hesitant to leave things to others, though once I embraced the process, it was such a gift to be able to rely on a shop manager and staff. The freedom to focus on only the big picture, the design, rather than the minutia of how to get everything done, allowed me to more fully think through my design choices and have the time to evaluate those choices and make changes to hone my vision throughout the tech process.

The director, Jimmy Calitri, was a very friendly and open communicator. I was lucky in that we have a very similar aesthetic and visual vocabulary. From the first meeting, we were very much in sync with our imagery and concept for the show. The other designers, also faculty at RIC, Alan Pickart and Chris Abernathy, did the sets and lights, respectively. They were equally easy to communicate with. Chris came down to the shop to look over the garments selected for the show on several occasions to make sure his lights were going along with the color palette. Alan was also very helpful in discussing paint choices for the set and helping me make sure the costumes stood out enough against it without being too overpowering.

I could not have asked for an easier group of people to work with on this project. The RIC faculty and staff clearly were invested in my success, even while they prodded me to stretch beyond my comfort levels. Chris asked me to evaluate

the effect of the lights on the costumes for myself, rather than simply let him go about adjustments without any input. During tech, Jimmy brought me into the discussion of how to facilitate some tricky onstage partial costume changes, as well as fight choreography and blocking. Marcia and Charlotte made me defend nearly all of my costume choices, and in doing so, I was able to discover clearer ways to tell the story. By putting me in situations that I had not been in before, questioning me, and allowing me time and space to think more deeply about the larger picture, my advisor, director, fellow designers, and shop manager created an environment where I was able to grow as a designer and create a successful final result.

Appendix A: Process Photos by Character

Annie Sullivan

Fig. 1 – Wig fitting with Samantha/Annie.

Fig 2 – Costume fitting with Samantha/Annie.

Fig. 3 – Final fitting of dress and pinafore with Maria/Helen.

Fig. 4.1 - Muslin fitting with Maria/Helen.

Fig 4.2 – Final fitting of final dress with Maria/Helen.

Fig. 4.3 Maria/Helen in finished final look.

Fig 5 – Wig fitting with Kelsi/Kate.

Fig 6.1 – Muslin fitting for final look with Kelsi/Kate.

Fig 6.2 – Final fitting for final look with Kelsi/Kate.

Fig 6.3 – Side view of final fitting for final look with Kelsi/Kate.

Fig. 6.5 – Close up of neck detail on Kelsie/Kate final dress during construction.

Fig. 6.5 – Finished final look for Kelsi/Kate.

Fig. 6.6 – Close up of the lace detail and makeup and jewelry for Kelsi/Kate.

Fig. 7: Kelsi/Kate Keller's 1st look.

Fig. 8: Kate Keller's 3rd and 4th looks.

Fig. 9: Kate Keller's 5th look.

Fig. 10: Kate Keller's breakfast table look.

Fig. 11 – First fitting with Nate/Captain Keller.

Fig. 12.1 – First fitting with Nate/Capt. Keller.

Fig. 12.2 – Nate in Captain Keller look, complete with make-up.

Fig. 13.1 – Wig fitting for Taylor as Aunt Ev.

Fig. 13.2 – Final look for Taylor/Aunt Ev, close up on wig and jewelry.

Fig. 13.3 – First look for Taylor/Aunt Ev. Complete with wig, make-up, and jewelry.

Fig. 14: Aunt Ev's first look in the studio.

Fig. 15.1: Aunt Ev's 2nd look, in the studio.

Fig. 15.2 – Taylor/Aunt Ev's complete second look.

Fig. 16: Aunt Ev's final look for celebration dinner.

Fig. 17 – First fitting for Neil as James Keller.

Fig. 18.1: James' first look. Mannequin set up.

Fig. 18.2 – Neil/James complete look.

Fig. 19: James' tentative 2nd look. Mannequin set up.

Fig. 20: James' final look. Mannequin set up.

Fig. 21 – First fitting with Brandy as Viney.

Fig 22.1: Crone fabric before dying.

Fig. 22.2: Crone fabric after dying, constructed into smocks.

Fig. 22.3 – Final crone fitting with Sofia.

Fig. 22.4 – Crone make-up test.

Fig. 22.5 – Complete Crone look on Sofia.

Fig. 23.1 – Ryan before Jimmie make-up application.

Fig. 23.2 – Ryan after make-up application, complete final look as Jimmie.

Appendix B: Production Photos

Fig. 24: Samantha as Annie and the youngest Blind Girl (Corrie Ilorio).

Fig. 25 – Annie consoles the youngest Blind Girl as the others look on.

Fig. 26 – Annie, Dr. Anagnos, and the Blind Girls.

Fig. 27 – Josh as Dr. Anagnos.

Fig. 28 – Taylor as Aunt Ev and Neil as James Keller, Annie's arrival at the Kellers'.

Fig. 29: Annie watches Maria as Helen explore her trunk.

Fig. 30: Keller family dinner with servants looking on.

Fig. 31 – Jimmie, center, and the Crones.

Fig. 32: Annie and Helen's first night in the Summer House.

Fig. 33 – The Captain and his son have an altercation as Kate watches helplessly.

Fig. 34 – Helen asks for her mother, but Annie demands they follow her rules.

Fig. 35 – Back at the main house, Kate cradles Mildred and sings a lullaby.

Fig. 36 – When Helen is dragged outside after failing to truly be 'tamed', her parents share a moment of despair.

Fig. 37 – Helen is made to pump water by Annie.

Fig. 38: Annie and Helen by the pump as Helen experiences her language breakthrough. The Kellers are in the background.

Fig. 39: Full cast shot.

Appendix C: Synopsis of the Play

The play opens in Tuscumbia, Alabama, with parents, Captain and Kate Keller, discovering that infant Helen has been rendered blind and deaf by a childhood illness. The next scene is six years later, with Helen trying to interact with two servant children, Martha and Percy, with her usual lack of success. Helen's frustration is vented in a violent outburst and Kate must swoop in to save Martha from a scissor-wielding Helen. This sort of behavior is quickly shown by the remainder of the action to be habitual. James, Helen's much older half-brother, suggests sending her to a home, which the rest of the family sharply rejects but it's clear that no one knows what to do with her. Kate and Aunt Ev have heard of a doctor in Baltimore who they think might help. Finally they convince the Captain to write to him.

The action then moves to Boston, where the director of the Perkin's School, Dr. Anagnos, councils Annie Sullivan before her departure for Alabama and the Keller home. She's been hired, freshly graduated and partially blind herself, to be the teacher to reach Helen. It's implied that Annie has as determined and stubborn a temper as Helen but Anagnos is not telling her new employers anything about Annie's difficult past in hopes that she'll have a fresh start. The other pupils of the school, girls in a variety of ages, come to bid Annie goodbye and give her a new pair

of eyeglasses and a doll for Helen. It is evident that Annie is more comfortable with children than adults.

As Annie departs for her new adventure in Alabama, there is a flashback/supernatural scene where the disembodied voices of a man and boy haunt her from her past. Anagnos's voice brings her out of her reverie, which overlaps on Kate Keller's reality as she waits for the train that will bring the new teacher for Helen.

Kate evades Helen's demands she remain home and beats a hasty retreat with James as her sardonic chauffer. Viney bribes Helen with a teacake, but then rebukes the Captain when he does the same with some stick candy. Helen kicks her father, retains her candy and hides away, spoilt and alone, waiting her mother's return.

At the station, a nervous Annie and Kate size each other up, but soon form a tentative friendship, while James continues his saucy one-liners. Once they return home, Annie's no-nonsense way of doing things comes right up against the Captain's more formal code of manners, though she manages to get Helen to come upstairs with her. Kate is cheerfully optimistic, but the Captain is not impressed. "Here's a houseful of grownups can't cope with the child, how can an inexperienced half-blind Yankee schoolgirl manage her?" (pg 28). James is similarly pessimistic, but the Captain refuses to allow him the satisfaction of agreeing with him.

Upstairs, Annie presents Helen with a key to her suitcase and, after festooning herself in Annie's glasses and bonnet, Helen goes through Annie's things until she finds the doll. Annie takes this opportunity to begin teaching Helen

fingerspelling. Helen catches on to the movements right away, but, as James remarks from the doorway “She imitates everything, she’s a monkey.” (pg 31) Annie tries to get Helen to repeat the word “doll” to get the doll back, but it swiftly disintegrates into a wrestling match between the two while James looks on in amusement, taunting Annie.

For a moment, it seems that Annie has made a break through with the addition of a cake-bribe, but as soon as Helen gets her doll back, she clocks Annie right in the mouth and flies from the room. By the time Annie has recovered, Helen is outside, locking Annie in, and then heading down the stairs with the key. James witnesses the entire thing, but refrains from intervening and instead he taunts Annie from the garden when, in desperation for a way out of her room, she looks out the window. Annie cleans up her now bloody mouth and has another flashback to her early days with her brother Jimmie in the Tewksbury asylum.

By now, the family is waiting for Annie to show up for dinner, and when the Captain hears what has happened, he is furious. Dinner is late and the house thrown into an uproar as the Kate tries to discover what Helen did with the key and James heads off to get a ladder, enjoying every minute of everyone else’s discomfort. Helen throws the key down the well and the Captain is forced to take a ladder and retrieve Annie through the window, much to her dismay and James’ glee. Despite such an inauspicious start, Annie can’t help but admire Helen’s spirit. “You think I’m so easily gotten rid of? You have a thing or two to learn, first.” (pg 40)

The next act begins with Annie writing a letter to Dr. Anagnos while Helen putters about Annie’s room, causing mayhem and destruction in her wake. Kate

hovers in the doorway, questioning Annie when she finger spells into Helen's hand. Annie explains to Kate that even though Helen is mimicking the spelling, she doesn't yet know that the hand movements mean anything. Kate asks to learn finger spelling, too. The two women share a moment of united purpose, and Annie gains her first real ally in her fight to reach Helen. This becomes especially useful later when, after a pitched battle over breakfast the next morning, Annie decides that she needs complete control over Helen's environment in order to begin to undo years of the Keller's well-meant but ill-advised parenting. Kate supports Annie's demand to be placed in the garden house for two weeks with Helen, much to the Captain's surprise.

When the two weeks are up, with persistence and patience, Annie has managed to teach Helen discipline, but has still failed to reach the breakthrough of language. The Kellers refuse to grant her any more time and despite Annie's misgivings, Helen is returned to the house and a celebratory family dinner. Much to Annie's frustration, Helen returns to her old behavior, and the family falls back into indulging her. Amazingly, James rallies to Annie's side and supports her against his father, finally making a stand after an entire play of passive-aggressive asides.

His maturing role in the family allows Annie the space to assert herself once again and be heard. The Captain and Aunt Ev stand aside and allow Annie to discipline Helen for dumping the water pitcher. Grimly Annie drags a protesting Helen out to the pump to make her refill the pitcher, as she finger-spells the word "water" into the young girl's palm. As the combined sensations of cold water and

Annie's repeated fingerspelling hits Helen's hands, the miracle happens, and Helen makes the connection between shapes and language.

Helen suddenly stops struggling and begins to communicate with Annie, asking her the names of everything, and runs to her mother to "speak" for the first time since her illness. After going over to her family, Helen returns to Annie and asks her name. Annie replies with "teacher". The play ends with the entire family looking on as Helen and Annie share a special moment of connection at the water pump.

Appendix D: Planning paper work, charts, etc.

Measurement Cheat Sheet:

Name	Shoe	Waist	Outseam W-7F	Bust BWA	Sleeve	across back	length
Annie/Sam	6½-7	25¼	41 wf	33→34	31	11	
Kate/Kelsi	7½-8	28-27½	42 wf	35→36	32	14½	
Telen/Maria	5½-6	24	38 wf	31	30	13	
Ant Ev/Taylor	7½-8W	38→34	40 wf	43½	33	14½	
Jane/Brandy	9	38	44 wf	43½	34½	16½	
Larkha/Monique	8½	26	41 wf	33→34	32	13	
Marant/Yemi	7½/8 ^{Feet}	31	38 wf	37½	32	13½	
apt/Nate	11	29½	44	38	35	15½	
ans/Neil	10½	31	42	38½	35	16	
eray/Janus	14	30	43	36	35	15½	
Blz/Hollie	7½	29	40 wf	38	30	13½	
GrC/Colleen	6	31½	44 wf	38½	30½	14½	
c/Cornie	7½	32	39 wf	36	30	13½	
GrC/Sophia	8	32	43 wf	39½	32½	12½	
Gr/Jackie	7½	27½	40 wf	33¾	31	13½	
Gr/Rachael	7½	25½	39 wf	34½→35	30½	13½	
Gr/Sarah	9½	31	45½ wf	37	33½	16	
GrC/Corinne	8½	30	41 wf	37¾	31	17½	
mie/Ryan	11	32½	41	42	35	16	
gnus/Josh	9½/10	39	43	45	34	18	
us/Andrew	11	30	43	38	36	17	
oicus/David	9	42	42	43	36	17	
eUS/Amber	7	31½	43 wf	40¼	32½	15	

Preliminary Build List:

Build List

Sam/Annie - Blouse for outfit #3 - ^{buy 2}~~build 2~~ (1 distressed)
Skirt for outfit #3 - copy & distress
apron for outfit #4

4 items

Kelsi/Kate - pink & cream bodice & skirt
(outfit #7)

2 items

Maria/Helen - pinafore (1) - build 2 (1 distressed)
pinafore (2) - build 1
dress for outfit #3 - build 2 (1 distressed)
dress for outfit #5 - build 1

6 items

Colleen/Crone - smock & headscarf

2 items

Sophia/Crone - smock & headscarf

2 items

Corinne/Crone - smock & headscarf

2 items

18 items

Appendix E: Wardrobe Run Sheets

SR= stage right SL=stage left UC= up center behind the set
DRms= dressing rooms QC= quick change QQC= super fast quick change

Top of Show presets>

UC: Kate's pink/rust skirt and matching bolero
Capt. Keller's med grey with brown pinstripe jacket

Act 1 GO>>

Act 1, Sc. 1: Baby Helen goes deaf, Keller House 1880

Doctor (David) exits down SR escape stairs to DRms

Capt. Keller (Nate) and Kate (Kelsie) exit down SR escape stairs

QQC> UC behind set

Nate/Capt. Keller – add med grey with brown pinstripe jacket

Kelsie/Kate – add pink/rust skirt over pink and white skirt and add pink/rust bolero

*Capt. Keller and Kate enter UC set door for Sc. 2

Act 1, Sc. 2: 5 years later, Keller House

At end of scene: Capt. Keller, James (Neil), Kate, Aunt Ev (Taylor) exit to DRms.

ALL in DRms>>

Kate changes into: Yellow/green jacket with gold watch pin, cream silk skirt with plaid pink and cream flounce, cream blouse with lace detailing and lace jabot, pink straw hat, pearl hatpin, tan gloves.

James changes into: Pink with pale blue pinstripe shirt, blue and white seersucker striped suit jacket and trousers, gold shawl collared vest (2), gold cravat (2), pale pink striped shirt, tan and cream two-toned oxford shoes, snap brim linen cap, tan gloves.

Capt. Keller changes into light brown with black and white pinstriped trousers with brown suspenders with blue and grey stripe (2), grey and light brown narrow striped white shirt (2), dark blue pinstripe vest (2), pocket watch, cream and brown striped cravat (2), linen jacket, two-toned brown wing-tipped shoes, grey hat.

**Changes continue during Sc. 3 & 4

Act 1, Sc. 3: Boston, a week later, Perkins School for the Blind

Annie gets her glasses **OnStage**.

Blind Girls and **Anagnos** exit SL to DRms.

DRms>>

Corrine changes into: Crone Grey long underwear bottoms and top, striped grey smock, grey striped headscarf with hair tucked up inside, heather grey rag socks with grips, Ghoul make-up.

Colleen changes into: Crone, same as above.

Sophia changes into: Crone, same as above.

Act 1, Sc. 4: Perkins/memory space

At the end of the scene: **Annie** exits Down SL.

Act 1, Sc. 5: Alabama, Keller House, the next day

There are no changes between this scene and the next besides the Crones already in progress in the dressing rooms.

Act 1, Sc. 6: Train Station, that afternoon

There are no changes between this scene and the next. Helen gets a little disheveled on stage. Crones should be nearly done, they must be in place by the end of this scene.

Act 1, Sc. 7: Later that afternoon, the Keller House

At the end of the scene, Helen exits UC to DRms.

Crones and Jimmy ready to enter by SR escape stairs.

Act 1, Sc. 8: Annie's room/memory space

During scene: Annie removes her hat, hatpin, jacket ONSTAGE. They are struck during intermission 1 shift by Monique.

Act 1, Sc. 9: Dinnertime, Keller House

During scene: Annie Exits her room via the window and re-enters USL.

There are no changes during this scene.

Intermission

OnStage Presets>

Monique: Bring Annie's brown skirt, brown belt, rust shawl, and tan striped blouse ONSTAGE to Annie's room. Put skirt, belt, and blouse on the bed. Take jacket off the chair, drape shawl over the back. Remove jacket, hat, and hat-pin from the stage, bring them to the dressing rooms, and hang up/put away.

ALL in Dressing Rooms:

Aunt Ev should be nearly done changing into: cream blouse with jabot and cameo, black silk bolero jacket, checked black, grey, and cream silk skirt, black belt

with mother of pearl buckle, black parasol with fringe, black bonnet, black gloves, black beaded reticule.

Kate changes into: cream bodice with attached belt, blue, grey and cream shawl, cream silk skirt with polonaise and pleated ruffled over skirt, OVER pale blue walking skirt.

Annie changes into: Wine blouse, blue skirt.

Capt. Keller changed into: Brown with white multi-pinstripe trousers with red suspenders (3), white with grey stripe shirt (3), dark rust vest (3), pale gold cravat (3), natural linen jacket (3), dark lace-up boots.

James changes into: fine blue pinstriped cream trousers with cuff (3), taupe and charcoal striped shirt (3), light grey vest (3), pale gold wide stripe with navy paisley cravat (3), black pull-on boots.

Viney changes into: dark green plaid shirt.

Helen changes into: golden brown dress (non-distressed version) with red hair ribbon, keeps same boots.

Act 2 presets: Annie's tan/cream striped blouse with eyelet trim at the neck, brown skirt, dark belt **OnStage** in her room. Rust shawl on the back of chair.

SL: Annie's apron. Carried OnStage by Monique during Garden House creation.

UC: Helen's distressed pinafore.

Act 2 GO>>

Act 2, Sc. 1: Annie's room, next evening.

At the end of the scene: Helen and Kate exit UC set door.

QC >> UC

Kate changes: Remove grey and cream shawl & cream polonaise skirt. Revealing pale blue skirt under-dressed from top of the act.

Helen changes: Add tan pinafore.

Annie remains in her room, adds her belt herself OnStage.

Act 2, Sc. 2: The next morning, Dining Room, Breakfast Battle

Kate and Helen enter UC door.

During the scene: Capt. Keller exits SR. (He enters SL for Sc. 5)

SR>> Kate exits SR. **Ads shawl behind set UC.** Enters for next scene SR, holding Mildred.

At the end of the scene:

Helen and **Annie** exit UR set door.

QC>>UC>> Helen and Annie both add distressed items. Annie is spritzed with water and her wig is disheveled.

Both enter next scene from UC set door.

Act 2, Sc. 3: Later that day.

Close to the end of the scene: **Annie** exits up stairs on set and enters her room where she changes out of distressed clothing **OnStage** with **Monique's** help.

Annie changes into: tan/cream striped blouse with eyelet trim at the neck, brown skirt, dark belt, smoked glasses.

At the end of the scene:

Kate and **Helen** exit SR to DRms.

DRms>> Kate make sure she retains the cream and grey shawl for next scene.

Helen changes into: dark brown dress, retrieve hair ribbon from one of the **servants** after they finish set change.

Act 2, Sc. 4: Immediately after, Annie's room/memory space

Annie changes OnStage during this scene, exits down stairs on set and out UC door.

After her exit: tidy wig behind set.

Act 2, Sc. 5: Later that afternoon in the Garden House

No changes

Act 2, Sc. 6: creation of the Garden House/Garden House

Monique brings Annie her apron and helps her into it OnStage.

Act 2, Sc. 7: Later that evening, Keller home

No changes

Act 2, Sc. 8: Later that night, Keller Home/Garden House

No changes

2nd Intermission

Monique collects Annie's clothes from OnStage, blue skirt, wine blouse and shawl, and returns them to the Dressing Rooms.

All in DRms>>

Kate changes into: cream bodice from Act 2, green silk skirt, cream shoes.

Capt. Keller changes into: gold windowpane trousers (4), blue and cream striped shirt (4), taupe textured vest (4), pale gold linen jacket (4), purple/cream paisley cravat, two-tone brown shoes, grey hat

Annie changes into: 2nd wine blouse, purple and brown striped skirt, brown belt from Act 2

Aunt Ev changes into: black taffeta gown with lace at the neck, black lace mitts, purple embroidered silk shawl.

Helen changes into: white dress, tan shoes, blue hair ribbon bows, curls her hair.

Viney changes into: pale tan checked shirt, striped apron, headscarf.

James changes into: white with pale pink stripe shirt, gold linen trouser with wine red suspenders, gold and purple wide striped double-breasted vest, blue paisley and tan striped cravat (worn previously), grey jacket, tan and cream two-toned shoes.

No presets for Act 3

Kate changes during Sc. 3 in the Dressing Rooms. She requires assistance.

Act 3 GO>>

Act 3, Sc. 1: Keller Home, two weeks later, Breakfast Time.

No changes

Act 3, Sc. 2: Garden House, later that morning.

No changes

Act 3, Sc. 3: Garden House/Keller Home, later that afternoon.

DRms: Once **Kate** leaves Garden House with **Helen**,

Kate changes: remove cream bodice, add cream and pink polonaise bodice/jacket .

Act 3, Sc. 4: Keller Home/Memory space

No changes

Act 3, Sc. 5: Dinner time, Keller Home

The **Miracle**.

Curtain.

Post Show:

Track all costumes back to Dressing Rooms.

Hang costumes.

Help Taylor, Kelsie and Sam remove their wigs. Make sure they are on the wig heads correctly.

Collect Laundry.

FE-breeze.

Helen's Act 3 dress will always be a mess, must be washed every night and then pressed before the next show.

Appendix G: Design sources by Character

Annie Sullivan

Text sources

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

Nielsen, Kim E. *Beyond the Miracle Worker: The Remarkable Life of Anne Sullivan Macy and Her Extraordinary Friendship with Helen Keller*. Beacon Press, Boston: 2009

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McGinnity, B.L., Seymour-Ford, J. and Andries, K.J. (2004) "Perkins History; Anne Sullivan." Perkins History Museum, Perkins School for the Blind, Watertown, MA.

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<http://www.perkins.org/vision-loss/helen-keller/sullivan.html>

American Foundation for the Blind. "Annie Sullivan: Miracle Worker" Last modified, 2009.

www.afb.org

<http://www.afb.org/annesullivan/asmbiography.asp>

"Anne Sullivan," *The Famous People*

[website, /www.thefamouspeople.com/profiles/johanna-mansfield-sullivan-macy-733.php](http://www.thefamouspeople.com/profiles/johanna-mansfield-sullivan-macy-733.php) (accessed Dec 28, 2014).

Photo sources:

Fig. 41: <http://www.afb.org/asm/asmgallery.asp?GalleryID=11> Annie as a young girl.

Fig. 42: http://www.perkinsmuseum.org/gallery_lrg.php?id=134&pid=228 Annie's Perkins Grad portrait

Fig. 43: www.perkinsinternational.org

Helen reading Annie's lips

Fig. 44: <http://blog.findmypast.co.uk/2011/family-photos-what-are-they-wearing/> Carte de visite

Fig. 45: <http://whowerethey.wordpress.com/2010/12/09/mantilla-comb/>
This image was made by Tho. Barnes & Son of London, at 422 Mile End Road E & 9 Cornhill E.C.

Fig. 46: <http://freepages.genealogy.rootsweb.ancestry.com/~fgriffin/mystery7.htm>

The photographer is C. E. Orn, Sandwich, IL. Probably taken around 1880.

Fig. 47: Match girls – Britain c.1888 match girls' strike.

<http://www.marxist.com/britain-matchgirls-strike.htm>

Fig. 48: <http://maggiemayfashions.com/sewingblog/category/fabric/page/2/>

Antique 1880s Victorian Bustle Print Cotton Dress This 2 pc dress is c. 1885 – 88. The fabric is brown on ochre cotton print with an overall leaf pattern.

Fig. 41 Annie Sullivan as a young girl.

Fig 42. Annie Sullivan's graduation portrait.

Fig. 43: Annie and Helen c. early 1890s. Helen is reading Annie's lips.

Fig. 44: Carte de visite c. 1880 – 83.

Fig. 45: Portrait of middle class woman c.1880s

Fig. 46: Upper middle class woman, Sandwich, IL, c. 1880.

Fig. 47: London Match girls 1888.

Fig. 48: c. 1880s Cotton print dress with bustle. Tentatively dated 1885-1888.

Helen Keller

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

Keller, Helen. *The Story of My Life*. New York: Doubleday, Page & Co. 1903

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Helen Keller Birthplace Foundation, Inc. "Helen Keller Biography", "Photos", "the House". Last modified, 2013.
www.helenkellerbirthplace.org

Photo sources:

Fig. 49: <http://www.afb.org/MyLife/book.asp?ch=P1Ch4>
http://www.helenkellerbirthplace.org/helenkellerbio/helen_keller_birthplace2_bio.htm Helen as a child

Fig. 50: http://www.perkinsmuseum.org/gallery_lrg.php?id=134&pid=230 Helen spelling into Annie's hand.

Fig. 51: Helen and Annie on Cape Cod, 1888.

http://commons.wikimedia.org/wiki/File:Helen_Keller_with_Anne_Sullivan_in_July_1888.jpg

Fig. 52: <https://www.etsy.com/listing/101968955/1880s-sisters-in-matching-dresses-cdv>

<http://www.pinterest.com/pin/465489311456531797/>
1880s two sisters matching plaid dresses.

Fig. 53: <http://www.wichitaphotos.org/searchresults.asp?txtinput=Education>
Carleton School, class of 1890, along with the teachers. The school was located at the corner of Lewis and Lawrence (Broadway).

Carleton School, class of 1890, along with the teachers. The school was located at the corner of Lewis and Lawrence (Broadway).

Fig. 49: Helen Keller as a young girl.

Fig. 50: Helen and Annie soon after Helen first learns language. Helen is spelling into Annie's hand.

Fig. 51: Annie and Helen, on vacation on Cape Cod. 1888
Source: New England Historical Genealogical Society

Fig. 52: Two sisters in matching plaid outfits, c. 1880s.

Fig. 53: Schoolchildren 1890, Wichita KS.

Kate Keller

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

McGinnity, B.L., Seymour-Ford, J. and Andries, K.J. (2004) "Perkins History; Helen Keller." Perkins History Museum, Perkins School for the Blind, Watertown, MA. <http://www.perkins.org/about/history/helen-keller>

Helen Keller Birthplace Foundation, Inc. "Helen Keller Biography", "Photos", "the House". Last modified, 2013.
www.helenkellerbirthplace.org

Photo sources:

Fig 54: <http://www.maggiemayfashions.com/secondbustle.html>

Dress for day wear c. 1885-87 (Manchester City Galleries)

Fig. 55: <http://www.powerhousemuseum.com/insidethecollection/category/the-australian-dress-register/>

Mary Napier's wedding dress 1880s. Collection: Grenfell Historical Society. Image courtesy Kate Chidlow - See more at:

<http://www.powerhousemuseum.com/insidethecollection/category/the-australian-dress-register/#sthash.KVD1iwny.dpuf>

Fig. 56: Charles Frederick Worth | Afternoon Dress | c. 1880

<http://defunctfashion.tumblr.com/post/808821470/charles-frederick-worth-afternoon-dress-c>

Fig 57: <http://whattheywore.tumblr.com/post/450697992/gorgeous-gorgeous-dress-1880-anna-karenina>

Fig. 58: http://www.metmuseum.org/collection/the-collection-online/search/173958?rpp=90&pg=10&rndkey=20140622&ft=*&when=A.D.+1800-1900&what=Costume&pos=821

Date: 1875

Culture: American

Medium: Silk

Credit Line: Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Louise Jacobs, 1956

Accession Number: 2009.300.6952a, b

Fig. 59: Goody's Lady's Book Nov, 1880

<http://www.duckminifarm.com/fashion4.html>

Fig. 60: <http://www.cartes.fsnet.co.uk/date/a1885.htm>

roughly dated at 1885

Fig. 61: <https://www.flickr.com/photos/37578663@N02/6967035291/80s>

Found photograph, photographer and location unknown, it's probably from Austria-Hungary. c. 1880s Cabinet card.

Fig. 62:

http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=222

Clara McCarty becomes first person to graduate from the Territorial University (of Washington) in June 1876.

Fig. 63: <http://www.pinterest.com/source/gallery.villagehatshop.com/>

From R. Turner Wilcox's THE MODE IN HATS AND HEADDRESS, pub. 1945

Women's hat and hairstyles 1870-1880

Fig. 64: Eliza Green Daggett 1880s. cubs scorer 1880s Eliza Green Daggett

http://sports.yahoo.com/mlb/blog/big_league_stew/post/this-woman-e-g-green-worked-as-cubs-official-scorer-in-1880s%3Furn%3Dmlb,wp12488

Fig. 54: Day dress, 1885-87.

Fig. 55: French shoes, 1870-80.

Fig. 56: Wedding dress from the 1880s.

Fig. 57: Charles Frederick Worth Afternoon Dress, c. 1880.

Fig. 58: c. 1880s evening dress.

Fig. 59: Silk evening dress, 1875, American.

Fig. 60: Godey's Lady's book, Nov. 1880.

Fig. 61: Portrait of upper class woman, c. 1885

Fig. 62: c. 1880s cabinet card

Fig. 63: Portrait of Clara McCarty, Washington Territory, June 1876.

Fig. 64: Women's hair and hat styles 1870-1880

Fig. 65: Eliza Green Daggett 1880

Captain Keller

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

McGinnity, B.L., Seymour-Ford, J. and Andries, K.J. (2004) "Perkins History; Helen Keller." Perkins History Museum, Perkins School for the Blind, Watertown, MA. <http://www.perkins.org/about/history/helen-keller>

Photo sources:

Fig. 66: Men's victorian fashion 1880-1890

<http://www.victoriana.com/Fashion/victorianclothing/howtodressvictorianman.html>

Fig. 67: <http://www.victoriana.com/Mens-Clothing/mens-clothing-1868.html>
Harper's Bazaar fashion illustrations 1868

Fig. 68: Sir Harry Smith Parkes (Traditional Chinese: 巴夏禮; Simplified Chinese: 巴夏礼, 1828 - 1885) was a 19th century British diplomat who worked mainly in China and Japan. Parkes Street in Kowloon, Hong Kong is named after him.
<http://historyofchristianityinjapan.wordpress.com/2010/05/10/persecution-18671873-part-2/>

Fig. 69: <http://postcardsandphotos.blogspot.com/2011/08/frederick-gutekunst-cabinet-photo-of.html>

The photo was taken by "Gutekunst, 715 Arch Street, Philadelphia", or at least in his studio. Frederick Gutekunst lived from 1831 to 1917, and became a famous and popular photographer in Philadelphia, beginning in the 1850s.
Cabinet card, unknown subject, Philadelphia, c. 1870-1890.

Fig. 66: Men's Victorian fashions, 1880-1890.

Fig. 67: Harper's Bazaar, men's fashion illustration, 1868

Fig. 68: Sir Harry Smith Parkes, British diplomat, c. 1880

Fig. 69: Cabinet card, unknown subject, Philadelphia, c. 1870-1890.

Aunt Ev

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

Photo sources:

Fig. 70: Queen Victoria at her Diamond Jubilee, 1897.

http://motherboard.vice.com/en_ca/blog/queen-victoria-likes-opera-pretty-men-dislikes-slavery-ugliness-tories

Fig. 71: <http://www.metmuseum.org/about-the-museum/press-room/exhibitions/2014/death-becomes-her>

Mourning Ensemble, 1870-1872. Black silk crape, black mousseline. The Metropolitan Museum of Art, Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Martha Woodward Weber, 1930 (2009.300.633a, b). Veil, ca. 1875. Black silk crape. The Metropolitan Museum of Art, Gift of Roi White, 1984. Photo: © The Metropolitan Museum of Art, by Karin L. Willis.

Fig. 72: <http://world4.eu/cul-de-paris-german-turnure-fashion-in-1880/>

Fig. 73: Item from RIC stock used for research, c. 1880-1900 women's bodice, black silk with jet beaded trim.

Fig. 70: Queen Victoria, at her Diamond Jubilee, 1897.

Fig. 71. Mourning attire, 1870-1872.

Fig. 72: Portrait of unknown woman, Germany, 1880.

Fig. 73: Item from RIC stock used for research, c.1880-1900. Women's Victorian bodice.

James Keller

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

Photo sources:

Fig. 74: <https://cabinetcardgallery.wordpress.com/category/men/page/6/>

A handsome and well-groomed young man poses for his portrait at the studio of Cornell and Saunders, in Rochester, New York. References to Cornell and Saunders were found in photographic journals of 1893 and 1894.

Fig. 75: Cabinet Card of Young Man, ca 1876-1880.

This cabinet card shows a handsome young Pennsylvania man in sack coat suit with vest and cravat, ca. 1876-1880. The suitcoat is shorter than the longer ones of the 1860-1870 period, but is made of an interesting homespun appearing fabric. The card measures 6-1/2 inches tall by 4-1/4 inches wide.

<http://gallimauphry.blogspot.com/2010/09/vintage-photograph-cabinet-card-of.html>

Fig. 74: Portrait of a young man, taken in Rochester NY, c. 1893-4

Fig. 75: Portrait of unknown young man, Pennsylvania, c. 1876-80.

Viney, other Servants

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

Photo sources:

Fig. 76: <http://fineartamerica.com/featured/african-american-slave-family-everett.html>

African American slave family representing five generations all born on the plantation of J. J. Smith, Beaufort, South Carolina. Timothy O'Sullivan, photographed the slaves in their plantation environment after Union Army occupation of Beaufort in 1862.

Fig. 77: AFRICAN AMERICAN FAMILY POSED IN FRONT OF JOHN BROWN HOMESTEAD Torrington, Connecticut, circa 1890s-1900 Paper and cardboard
http://www.chs.org/finding_aides/afamcoll/photos.htm

Fig. 76: African American slaves soon after Union occupation of Beaufort, South Carolina. 1862.

Fig. 77: African American family posed at the John Brown Homestead, Torrington CT, c. 1890-1900.

Dr. Anagnos

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

Photo sources:

Fig. 78: Charles Stuart Parnell – c. 1880

<http://republican->

[news.org/current/news/2011/06/charles_stuart_parnell.html#.U6egaRa4nII](http://republican-news.org/current/news/2011/06/charles_stuart_parnell.html#.U6egaRa4nII)

Fig. 79: Dr. Anagnos and Helen

http://www.perkinsmuseum.org/gallery_lrg.php?id=131&pid=244

Fig. 80: Dr. Anagnos. <http://www.perkinsarchives.org/anagnos.html>

Fig. 78: Charles Stuart Parnell, c. 1880. Land reform agitator, founder and leader of the Irish Parliamentary Party in Ireland, and influential political figure from 1875 until his death in 1891.

Fig. 79: Dr. Anagnos and Helen Keller

Fig. 80: Dr. Anagnos portraits and smaller image of his portrait with Helen.

Jimmie and the Crones

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

Nielsen, Kim E. *Beyond the Miracle Worker: The Remarkable Life of Anne Sullivan Macy and Her Extraordinary Friendship with Helen Keller*. Beacon Press, Boston: 2009

Photo sources:

Fig. 81:

<http://www.environmentalhistory.org/revcomm/photography/photography-2/>
Lewis Hines "Breaker Boys" photo helped illustrate pamphlets and books for the campaign to end child labor in the early 1900s. These children worked 14 hour days in the coal mines of Pennsylvania.

Fig. 82: <http://www.victorianchildren.org/wp-content/uploads/2013/03/Victorian-Child-Labor-Farm.jpg>

Children at a Labor Farm, a variation of a Poor Farm, Almshouse, or Workhouse, all of which incarcerated entire families to work off the debts of the head of the household.

Fig. 83: Workhouse women from Leeds, England c. 1900.

Looking at History. Richard Brown, Dec. 17 2010.

<http://richardjohnbr.blogspot.com/2010/12/operating-poor-law-1847-1914.html>

Fig. 81: "Breaker Boys", coal workers in Pennsylvania. Photo by Lewis Hine. Part of a campaign to end child labor in the United States in the early 1900s.

Fig. 82: Children at a Labor Farm, a variation of a Poor Farm, Almshouse, or Workhouse, all of which incarcerated entire families to work off the debts of the head of the household. C. 1870-1900.

Fig. 83: Workhouse women from Leeds, England c. 1900.

Perkins Schoolgirls

Text sources:

Gibson, William. *The Miracle Worker*. Scribner, New York: 1956 (renewed 1988)

Photo sources:

Fig. 84: Victorian school children and teacher. C. 1880-1900

http://www.bbc.co.uk/schools/primaryhistory/victorian_britain/victorian_schools/teachers_resources.shtml

Fig. 85: <http://www.worcestershire.gov.uk/cms/archive-and-archaeology/news-and-features/featured-collections/victorian-exhibition/victorian-education.aspx>
Cotheridge School Children (1890-1912)

Fig. 84: Victorian school children and teacher. C. 1880-1900.

Fig. 85: Cotheridge School, Worcestershire, UK. C.1890-1912

Appendix H: Drawings

Fig. 86 Thumbnails for Captain Keller

Fig. 87 Thumbnails for Kate Keller

Fig. 88 Annie Sullivan - traveling look

Fig. 89 Annie Sullivan - working look

Fig. 90 Annie Sullivan – another working look

Fig. 91 Annie Sullivan - in the Summer House

Fig. 92 Kate Keller – at-home look

Fig. 93 Kate Keller – another at-home look

Fig. 94 Blind Girls – color and detail thoughts

Fig. 95 Helen Keller – meeting Annie look

Fig. 96 Helen Keller – after “taming” look in the Summer House

Fig. 97 Helen Keller – learning look in the Summer House

Fig. 98 Helen Keller – possible meeting Annie look

Fig. 99 Jimmie – color and texture and mood study

Fig. 100 Crone mood and color study

Fig. 101 Crone design sketch – entire look built by the Studio.

Fig. 102 Captain Keller – Mood and detail study

Fig. 103 Aunt Ev - wig sketch

Fig. 104 Annie – wig sketch

Fig. 105 Annie – wig sketch 2

Fig. 106 First scene group: Kate, Captain, and doctor.

Fig. 107 Annie and Dr. Anagnos in Boston, their first scene.

Fig. 108 Keller family - scene 2 group study

Fig. 109 Helen and her playfellows, Percy and Martha, group study.

Fig. 110 The Blind Girls – group details

Fig. 111 Dr. Anagnos – character and silhouette

Fig. 112 Annie and Helen – before the miracle

Fig. 113 Helen – sketches for the draper, with color and detail notes for both dresses built entirely by the Studio.

Fig. 114 Kate Keller – sketch to supplement pattern for final look. Built entirely by the Studio.

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http://www.nytimes.com/2008/11/28/theater/28gibs.html?_r=0

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<http://www.playbill.com/news/article/123790-William-Gibson-Author-of-The-Miracle-Worker-and-Two-for-the-Seesaw-Dies-at-94>

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August 10, 2004 12:00 AM

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THESIS APPROVAL SHEET

THE MIRACLE WORKER: THE USE OF HISTORICAL RESEARCH IN THEATRICAL DESIGN

A Thesis Presented

By Jessie Darrell Jarbadan

Approved:

Adviser and Committee Chair

12/18/2015
Date

Committee Member

12/7/2015
Date

Committee Member

12/18/2015
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Department Chair

12-8-15
Date

Dean of School

12/10/15
Date

Graduate Dean

12/10/15
Date