

During my junior year, I was able to study at the Moscow Art Theater School, the school that Stanislavsky created and thereby the birth-site of modern theater. Part of what was so electric in Russia was the way that I saw the actors relate to each other on-stage, and I soon realized why that was: in class, we were never told that the theater was a “safe space.” There was no mention of a lack of sexuality, or of a “leaving your

recently; many of these will be Russian. I believe that I will learn a great deal from revisiting the written structures of the performances that so moved me a few months ago. I plan to center my research around stories that have interesting female characters, as well as interesting relationships between the genders. I would like to create a piece around these themes: women without men (due to abandonment, death, or disappearance,



in itself a very Russian plight since there are three men for every one woman in Russia); women with men (in relationships that work and in relationship that don't). By “relationship” I mean any type,

emotions at the door.” Our teachers did not want a safe space: they wanted to push us to explore the real relationships that existed between us.

Over the course of this year, I would like to create a piece of theater using both the training that I have received here and the training that I received in Moscow. I would like to work with a small, core group of actors in order to create three “workshop performances” during the second semester. Anyone who wishes to will be able to attend the performances, and then give us feedback afterward (either in a talk-back or anonymously).

For my research, I would like to concentrate particularly on plays that I have seen

not solely romantic. I hope in this way to explore the dynamics and the un-censored electricity that exists on the Russian stage, and to bring some of that energy together in the creation of a piece.

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An Exploration of Energy and Electricity