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EDUCATION

Brandeis University, Waltham, MA

Master of Fine Arts in Acting, 2011

Awards and Honors: Full Scholarship

Oglethorpe University, Atlanta, GA

Bachelor of Arts in Acting, 2006

Awards and Honors: Summa Cum Laude, Phi Beta Kappa, Alpha Chi,

Wendall Brown Award for outstanding achievement in Theatre,

Oglethorpe University Playmakers Scholarship and Hope Scholarship Recipient

THEATRE EDUCATION EMPLOYMENT HISTORY

**Northeastern University, Boston, MA, College of Arts, Media, and Design,
Department of Theatre, 2015-Present, Assistant Teaching Professor**

Courses Taught:

- Introduction to Acting and Acting 1: Introduces and illustrates the fundamentals of acting. Through games, exercises, improvisations and practical work on scenes, students strengthen their understanding of being present in the moment, playing an action, pursuing an objective, working against obstacles, collaborating with an acting partner, and analyzing a text. Students then apply these skills to rehearse and perform a variety of scenes from modern theatre. Acting 1 is intended exclusively for theatre majors and minors, whereas Introduction to Acting is offered to non-majors across all disciplines.
- Movement for the Actor: The goal of this course is to bring awareness to the body as an essential part of the actor's training. This awareness begins to create an actor who is easeful and empowered in their body; an actor who can recognize and make strong choices about the information their body brings on stage. As the individual develops their own instrument, the group will be creating and strengthening their ensemble as well. This course centers on training the actor to strengthen and free the body, enliven the imagination, and maximize onstage physical presence. In order to accomplish this, students explore various methods of established movement training techniques, synthesize what they learn from those explorations, and ultimately create

their own ensemble-based movement performance piece.

- Improvisation for Entrepreneurs: Introduces students to theatre improvisation principles, games and exercises. The course provides a playful and demanding environment for students to recognize and develop their 'soft skills', which will, hopefully, enhance their overall ability to succeed as entrepreneurs. Sessions are comprised of a series of cumulative group and individual exercises to explore and practice spatial awareness, physical presence, mental agility, creativity, adaptability, risk-taking, intuition, and teamwork.
- The Professional Voice: This course is designed to help students across disciplines to enhance the quality of their spoken voice as well as the clarity and urgency with which they express themselves. Students are presented with practical tools to improve their voice and speech in interpersonal and professional interactions following the methodology known as Freeing the Natural Voice devised by Kristin Linklater, Roy Hart's voice training method, and elements of the Alexander Technique. Students learn how to free the habitual tensions, holding patterns and inefficient uses that block the clear communication of thoughts and feelings.

Departmental Service:

- Assists department chair with all facets of student recruitment, hosts "First Friday" events, represents the department at all off-campus recruitment fairs, reviews prospective student portfolios and recommends .
- Hosts inter-departmental "Epilogue" series allowing student actors, designers, and directors to discuss their work following every department production.
- Hosted visiting guest artist Tim Miller and helped to facilitate "Body Maps," a student-devised piece of original performance art.
- Collaborated with colleagues and implemented a plan for students to take part in "New York Now!," a unique, immersive weekend-long experience allowing participants to see live theatre, interact with industry professionals, and make valuable contacts with alumni living and working in the New York City theatre community.
- Proudly served as a faculty marshall at commencement 2016.

Brandeis University, Waltham, MA, Theater Arts Department, 2010-2015, Adjunct Instructor

Courses Taught:

- THA 15b Public Speaking: Students explore the principles of human communication

and apply them to various situations and forms of spoken discourse. Students develop a process for analyzing the audience and situation; for choosing, limiting, and researching a subject; for developing effective habits of vocal delivery; and for writing their own speeches. Students write, rehearse, and present a variety of formalized speeches with an emphasis on partner work and collegial feedback. Students develop a strategy for managing fight or flight responses through breath control and a comprehensive bodily warmup. The work of Patsy Rodenberg, Albert Mehrabian, Ann Cuddy, and Daniel Goleman is used to supplement in-class discussions and exercises. This class also incorporates a strong element of improvisation and an emphasis on extemporaneous speaking.

- THA 130a Suzuki: A class exploring the training techniques of Japanese theater director Tadashi Suzuki. Students are asked to examine their own physical and vocal presence through a series of exercises developed by Suzuki, members of his acting company, and the instructor. Students focus on developing breathing techniques for control and ease, accessing the "total-body voice" through the engagement of language on deep breath, and awakening the actor consciousness by bringing the body to a complete awareness of performance-level energy and learning to harness that energy for creative purposes. I have taken great care to tailor this course to best serve young actors by focusing on tension release, ease, and economy of movement.
- Communication and the Business of Show Business: Designed, proposed, and was approved to team-teach an 8-week, 12-credit Justice Brandeis Semester program in Communication and The Business of Show Business. This summer intensive weaves together courses in Public Speaking, the Collaborative Process, and the Business of Show Business. Business professionals, like actors, must be able to connect authentically with a wide range of co-workers and audiences, communicate effectively with them, and inspire the results for which they strive. This program is a virtual manual of practical skills coupled with emotional intelligence and a working knowledge of how to employ these skills in order to successfully manage a theatre company or other artistic enterprises, either for profit or not. This JBS helps students to identify and fortify their communication and collaboration strengths, and then translate those qualities into action.
- THA 98a Independent Study in Theater Arts: Led a semester-long workshop for seniors preparing for professional auditions following graduation. Areas of study included audition technique, personal marketing, and professional etiquette.
- Senior Festival: Coordinator for Brandeis Theater Company's Senior Festival. Now in its fourth year, the Senior Festival is an opportunity for graduating theater arts students to showcase their original work. Students take on a variety of roles, from writing their own play to acting, adapting and composing. Duties include scheduling

and conducting weekly meetings, facilitating technical rehearsals, and working with faculty and staff to ensure that student artists have the opportunity to fully experience every facet of theatre-making.

- THA 21b Acting: Language in Action and THA 132a The Collaborative Process: Assisted Professor Adrienne Krstansky in teaching during the Fall 2012 term. In Acting: Language in Action, students were taught basic acting preparation and performance techniques using Stanislavski's system as a foundation for scene study and monologue development. In the Collaborative Process, students devised and presented original pieces using the work of Anne Bogart, Diane Arbus, and Anna Deavere Smith as inspiration.

Departmental Service:

-Served on Faculty Advisory Committee for Leonard Bernstein Arts Festival (Spring 2015).

-Served on Faculty Advisory Committee for Senior Commencement Speaker (Spring 2015).

-Represented the Theater Arts department at the Network of Ensemble Theaters' Intersection//Ensembles and Universities symposium in October of 2014.

-Serving as an assistant director, violence designer, and movement consultant on seasonal productions with the Brandeis Theatre Company.

-2013 Kindness Day award recipient.

Boston University Summer Theater Intensive, 2014-Present, Instructor

-Teaching morning classes in Stage Combat in a five-week conservatory experience for highly motivated high school theatre artists. Designed to mirror the freshman BFA experience within the College of Fine Arts School of Theatre at Boston University, the Institute allows all participants the opportunity to test their interests and abilities in a professional training environment. Students in Stage Combat learn unarmed fight technique, communication skills for safety, and storytelling narrative for combatants. The class culminates in a showing of a fully-choreographed fight showcasing the techniques required for the American Society of Fight Directors skills test.

Berkshire Theatre Group, Stockbridge, MA 2011-2012, Head of Apprentice Training

-Taught daily Suzuki and stage combat classes to an apprentice company comprised of 23 collegiate actors from programs including Yale, Northwestern, and New York University. Aided in selecting the apprentice company from a rigorous audition and interview process. Over three months of intensive training, taught apprentices advanced Suzuki techniques, developed group performances, and honed solo classical

monologues. Also designed violence for productions of *Finian's Rainbow* and *Dutch Masters*. Daily activities included mentoring undergraduate actors, overseeing training and rehearsal schedules, and communicating with Artistic Director Kate Maguire on the progress of the group. The summer of training culminated in a professional showcase for casting directors, agents, and the general public.

-2013: Taught a two-day workshop in unarmed stage combat culminating in students presenting a fully choreographed fight. Designed violence for the main stage production of *Anna Christie* directed by Pulitzer prize-winner David Auburn.

-2014: Designed violence for the main stage production of *A Hatful of Rain* directed by Greg Naughton.

Trinity Repertory Company: Young Actors Summer Institute, Providence, RI, 2016

Led a one-day master class in Suzuki training technique introducing basic principles and exercises.

Concord Academy, Concord, MA, 2015

Led an evening intensive in Suzuki and Body Imaging for Actors with students at Concord Academy and Marin Academy (Marin, CA).

Harvard University: ART MXAT Program, Cambridge, MA, 2011, 2015

Assisted instructor in teaching unarmed stage combat to graduate actors at Harvard University's Moscow Art Theatre Actor Training Program. Choreographed and taught a fight which students later used to earn certification with the Society of American Fight Directors.

Middlesex Community College, Lowell, MA, 2014

Led a daytime intensive on connecting Shakespeare's language with expressive gesture for collegiate actors rehearsing *The Tempest*.

Salem State University, Salem, MA, 2012

Served as movement consultant on a production of *Big Love* featuring a cast of undergraduate actors.

Actors' Shakespeare Project, Boston, MA, 2010-Present

- Taught weekly classes to the Youth Advanced Acting Ensemble at Charlestown Working Theater in preparation for an upcoming production of *Macbeth*.
- Taught master class in stage combat to high school students at Boston Arts Academy.
- Assisted instructor in teaching an introductory stage combat workshop at the Boston Arts Academy to middle and elementary students.
- Coached students in a production of *Twelfth Night* at the Charlestown Working Theater
- Designed violence for a production of *Twelfth Night* at the Boston Arts Academy and a

production of *Henry V* at Charlestown Working Theater.

Cambridge Rindge and Latin School, Cambridge, MA, 2014

Designed violence for a production of *Anon(ymous)* by Naomi Iizuka directed by Brett Cramp

Wheelock Family Theater, Boston, MA, 2014

Co-led a week-long Suzuki and Viewpoints workshop for young performers.

Kaiser Permanente Educational Theatre, Atlanta, GA, 2007-2008

Led workshops in healthy eating habits and physical fitness to elementary school students following performances of their touring show, *Give Peas a Chance*.

Georgia Shakespeare Touring Company, Atlanta, GA, 2006

In addition to acting with Georgia Shakespeare's touring production of *A Midsummer Night's Dream*, I conducted Shakespeare workshops on text analysis and characterization in the classroom for high schools throughout the Southeast.

ADVANCED TRAINING AND RESEARCH

Areas of Intensive Study

Suzuki Actor Training

Trained for three years under the instruction of Eric Hill, a member of Tadashi Suzuki's touring company, and Adrienne Krstansky, a former member of the SITI Company. Currently training with Robyn Hunt and Steve Pearson of the University of South Carolina and the Pacific Performance Project East.

Public Speaking, The Business of Show Business

Jen Cleary, Robert Walsh.

Stage Combat

Studied "Extreme Acting" for two years with Robert Walsh; SAFD certified in unarmed, quarterstaff, and short sword. Black belt in karate. Boxing with George Foreman III.

Movement for the Actor, Clown, Period Styles

Clown creation, development and performance, movement for the actor, Susan Dibble

Michael Chekhov Technique

Extensive work in body centers, psychological gesture, and emotional atmosphere with Janet Morrison.

Roy Hart Voice Work

Ecstatic voice, Piano voice exploration, Feldenkrais, Laban, and lamentation with Marya

Lowry who studied with the Roy Hart Theatre in Maleraragues, France.

Shakespeare

Studied text analysis, scansion, and body/voice text integration with Marya Lowry, founding member of Actors' Shakespeare Project, and Richard Garner, artistic director of Georgia Shakespeare.

Speech and Dialects

International Pronunciation Alphabet (Skinner technique), North American, European, and African dialects, dynamics, and relaxation technique with Elizabeth Terry.

Acting for the Camera

Process work for commercial, TV, and film acting with former casting agent Nancy Doyle.

Ensemble Building, Viewpoints, Improv, the Collaborative Process

Adrienne Krstansky, David Gammons

Text Analysis and Theatre History

Ryan McKittrick

Singing

Three years of musical theatre singing training with award-winning soloist Nancy Armstrong.

Workshops

Solo Performance - Katie Pearl

Roy Hart Voice Work - Carol Mendolsohn

Shakespeare and the Vocal/Physical Connection - Ethelyn Friend

Feldenkrais - Devon Jencks

Fitzmaurice Technique - Phil Timberlake

Movement and the Humours - Merry Conway

Performance Art - Tim Miller

Michael Chekhov Technique - Ragnar Friedank

Rapier and Cloak - J. Allen Suddeth

Acting Internship

Georgia Shakespeare, 2003-2004

Appeared in mainstage shows, Theatre for Young Audiences productions, and understudied veteran actors at a LORT Equity theater.

PROFESSIONAL ORGANIZATIONS

Actors' Equity Association

Society of American Fight Directors
Actors' Shakespeare Project Resident Acting Company Member

REFERENCES

Adrienne Krstansky

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Brandeis University
PO Box 9110, Mail Stop 072
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