

Education

Master of Fine Arts, Acting

The Actors Studio Drama School at The New School, New York, NY

Bachelor of Arts, *cum laude*, English Literature & Rhetoric, Theatre Minor

State University of New York at Binghamton, Binghamton, NY

Academic Appointments

University of Kentucky	Assistant Professor, Acting	Aug 2019-Present
Oklahoma City University	Assistant Professor of Acting & Voice	Aug 2018-May 2019
	Visiting Assistant Professor of Acting	Aug 2016-May 2018
SUNY Purchase Conservatory of Theatre	Lecturer in Acting	Aug 2015-May 2016
Raritan Valley Community College	Adjunct Instructor of Theatre	Jan 2015-May 2016
Oklahoma Baptist University	Visiting Instructor, Theatre	Winter 2015

Conferences, Workshops & Residencies

University of Kentucky, Gatton School of Business, Lead Designer & Facilitator, *Presence Trumps Polish: Communication & Interview Skills Workshop Series* for Pelissier and Wall Street Scholars, Jan-March 2020

Kentucky Thespians Festival, Workshop Presenter, *Voice & Movement*, Owensboro, KY, October 2019

Statera Foundation, Third National Conference, Workshop Co-Presenter, *Mindfulness & Creativity*, Milwaukee, WI, October 2018

The Arts in Society Research Network, Twelfth International Conference, Workshop Co-Presenter, *Archetypal Gesture for Visual & Performing Artists*, Paris, France, June 2017

Southeastern Theater Conference (SETC), Workshop Co-Presenter, *Chekhov Monologue Workout*, Chattanooga, TN, March 2015

Florida Theater Conference, Workshop Co-Presenter, *Michael Chekhov Technique*, Gainesville, FL, November 2015

Oklahoma Baptist University, Workshop Presenter, *Casting: In and Out of the Box*, Shawnee, OK, January 2015

Texas State University, San Marcos, Guest Artist, *The Macro and Micro of Archetypal Gesture for Actors*, San Marcos, TX, September 2014

Actorfest, Workshop Presenter, *Breaking Through Resistance*, New York, NY, October 2011

Newfield Network TAPOC (The Art & Practice of Ontological Coaching) Conference, Workshop Presenter, *Tableaux, Music & Poetry*, Boulder, CO, May 2011

Queens Theatre in the Park, Teaching Artist in Residence, Centerstage Program, PS 24, PS 46, JHS 185, New York, NY September 2008 – June 2010

Creative Arts Team at City University of New York (CUNY), Actor-Teacher grades 2-12, New York, NY, September 2006 – June 2008

Certifications

Certified Teacher, Phonetic Pillows/Colaiani Speech, January 2019

Certified Teacher, National Michael Chekhov Association, June 2016

Associate Certified Coach (ACC), International Coach Federation, December 2014

Certified Educator, Girls Leadership Institute, September 2014

Certificate in Professional Coaching, Newfield Network, May 2011

Professional Memberships & Affiliations

Actors Equity Association
SAG-AFTRA
Lifetime Member of The Actors Studio
Ignition Arts Associate Artist
BMI (Broadcast Music Inc.) Songwriter
International Coach Federation

Fellowships, Grants & Honors

Associate Professor Research Fund, University of Kentucky, Fall 2019
Faculty Scholarship Committee Grant to attend Statera Conference, Oklahoma City University, Fall 2016
Center for Excellence in Teaching & Learning Grant to attend Statera Conference, OCU, Fall 2016
Woman of the Year, National Association of Professional Women, 2012-2013
Friar Award for Excellence in the Arts, Binghamton University, 1995

Program Leadership - Study Abroad

Oklahoma City University

Co-Director, Study Abroad Program at Rose Bruford College, Sidcup, UK, Summer 2018
Accompanied group of 24 OCU students to London for immersive experience in British theatre and culture.
Taught two sections of Voice Training & Dialects over 5-week residency.

University Directing & Coaching

University of Kentucky

Vocal Coach, *A Midsummer Night's Dream*, Spring 2020 (upcoming)
Dialect Coach, *Cabaret*, Fall 2019

Oklahoma City University

Director, *Picnic*, Spring 2019
Dialect Coach, *Twilight: Los Angeles*, Spring 2018
Dialect Coach, *Miss Bennett: Christmas at Pemberly*, Fall 2018
Dialect Coach, *Silent Sky*, Fall 2018
Mentor, *Modus Operandi* Movement Troup, 2017-2018
Dialect Coach, *Noises Off*, Fall 2017
Dialect Coach, *It's a Wonderful Life*, Fall 2016

Raritan Valley Community College

Director, *The Great God Pan*, Spring 2016
Director, *Wonderful Time*, Spring 2015

Oklahoma Baptist University

Scene Coach & Consultant, Kennedy Center American College Theater Festival Region 6, 2015

University Service

University of Kentucky

Recruitment, Kentucky Thespians Festival, Fall 2019

Oklahoma City University

Committee Member, University General Education Committee, AY 2018-2019
Faculty Sponsor & Host, Guest Artist Residency with Master Teacher Louis Colaianni, Spring 2019
Recruitment, Colorado Thespians University Scholarship Auditions, Fall 2018, Fall 2017
Search Committee Member & Diversity Advocate, School of Theatre Artist-in-Residence Search, Spring 2018
Recruitment, North Texas Drama Auditions, Fall 2017, Fall 2016
Recruitment, Texas Thespians College Auditions, Fall 2017
Committee Member, Program Review Committee for BFA Acting, Spring 2017-Fall 2017

Committee Co-Chair, Center for Excellence in Classical Theatre Training (CECTT) First International Conference, AY 2016-2017
Performer, OCU School of Theatre Fundraiser, Spring 2017
Judge, Oklahoma State One Act Competition, Fall 2016
Recruitment, Greater Houston Area Auditions, Fall 2016
Recruitment, Greater San Antonio Area Auditions, Fall 2016

Research Interests

Communications Coaching for Business Professionals, Yoga for Artists, Mindfulness, Spirituality and Creative Practice, Voice & Movement for the Non-Theatre Professional, Jungian Archetypes & Dreamwork for Actors, Mental Health and Psychophysical Actor Training

Songwriting & Recording

There – lp of original music, released 2017

Tongue-tied heart – ep of original music, released 2006

Audio

Co-Host, *Fair Play*, an Ignition Arts Podcast, 2018-Present

Volunteer Work

MLK Service Day Coordinator, Skadden/Harlem RBI School, 2012-2014

HousingWorks Used Book Café, Volunteer, 2005-2009

Interfaith Partners, Volunteer Literacy Tutor, 2004-2005

Related Coaching, Facilitation & Corporate Training

Private Coaching Practice for Actors and Non-Theatre Professionals, May 2011–Present

Past and current actor clients have appeared on stage as well as in film and television in projects such as: *Jekyll & Hyde* (Broadway), *Les Miserables* (Broadway), *Death of a Salesman* (Broadway), *Cinderella* (national tour), *She Stoops to Conquer* (American Shakespeare Center), *Troilus & Cressida* (ASC), *The Seagull* (Huntington Theater), *After the Revolution* (Playwrights Horizons), *Law & Order: SVU*, *Veep* and *The Blacklist*, and countless independent films. High school clients have been admitted to the BA, BFA and MFA acting programs at Marymount Manhattan, University of Washington, Temple University, NYU, Santa Fe College of Art & Design and The New School, as well NYC performing arts high schools. Professional clients outside the world of theatre have made successful pitches in publishing, law and the corporate arena, started businesses and navigated job, career and personal change.

Girls Leadership Institute, Certified Educator, Facilitator, Oakland, CA, September 2013 – July 2016

Facilitated parent-daughter workshops to develop and enhance emotional intelligence, assertive self-expression, interpersonal communication, and conflict resolution skills

Tri-Coastal Coaching, Lead Curriculum Designer & Co-Facilitator, Surf City, NJ, October 2011 & 2013

Created curriculum and co-facilitated retreat-based personal development workshop for women focused on empowerment, creative self-expression and overcoming resistance to change

Skadden, Arps, Slate, Meagher & Flom, LLP, Training & Development Specialist, New York, NY, April 2001 – July 2016

Co-designed and lead professional development workshops on a broad range of topics including Communication Style, Assertiveness, Public Speaking, Managing Up, Leadership and Creating Personal Presence, at a major international law firm; Co-wrote and produced interactive, entertaining, educational training videos; Designed and delivered content in traditional classroom and via e-learning platforms

Teaching Specialization & Courses Taught

Acting I/Fundamentals of Acting (TA 126, THRE 1403, ACT 1055, THEA 105)

Acting is approached through a blend of relaxation, concentration, presence, basic vocal and somatic awareness, sensory exercises, use of imagination, ensemble building and improvisation. The exploration of given circumstances and basic text analysis are also employed, with the goal of discovery of playable action that reveals inner life while allowing the actor to remain open and responsive. Regardless of the population and progression of the coursework, the Acting I classroom is often an environment in which much “un-learning” takes place, as students begin to identify long-held, often result-oriented beliefs about what acting is, and are guided towards a new understanding of the craft. And then, *depending* on the population and progression of the coursework, more or less time may be spent in open scenes and the rehearsal and performance of a published scene from the Contemporary American Theatre.

Acting II (THRE 1503, THEA 106)

There is a continued focus on the actor’s instrument – self-awareness, use of the body and voice to tell the story – as well as increased efforts in identifying individual habits that prevent free impulses, putting into practice new habits that support a relaxed, responsive instrument, strengthening the connection to acting partners and ensemble members. The world created by the playwright and the responsibility of the actor as storyteller are held in the highest regard. Script analysis skills are enhanced, with a particular focus on how to fully embody and pursue objective and action choices. Most work is based in Stanislavski’s system and the contributions of Hagen, Adler, Strasberg, Meisner and Michael Chekhov, though tools and techniques from other approaches are also utilized.

Scene Study (TA 237, THRE 2103)

Focused on more deeply grounding the actor in the given circumstances, this class is a hybrid of sensory and psycho-physical work coupled with scenes from contemporary theatre. Rasaboxes and Richard Schechner’s Performance Theory may be introduced as an alternate perspective to traditional scene work. If time allows and/or the population or progression demands, the course may also cover the American Master playwrights including Williams, Inge, Hellman, Miller and Odets. Dramaturgical research will be assigned as necessary in order to develop in the actor an appreciation for historical time periods and the impact of place on scene work. An overarching goal is to ignite in the students a thirst for playing the classic American cannon and introducing them to the additional demands and discipline required to do so.

Vocal Production for the Actor (TA 225)

Drawing from Kristin Linklater’s master work *Freeing the Natural Voice*, actors are guided through the foundational aspects of her voice progression, including physical awareness, breath awareness, vibration awareness, touch of sound, freeing the channel, resonance, range and articulation. The intersection of breath, thought and imagery is introduced and developed. Sound and movement exercises are used to deepen the connection between body and voice. Each piece of the progression becomes part of a longer warm-up that the student can use as an actor in rehearsal and performance, as well as in daily life. Heightened text such as poetry, sonnets and Shakespearean verse are the primary materials for the course, though the class allows for exploration of contemporary monologues, scenes and practical speech such as pitches and presentations.

Dialects (THRE 4003)

Phonetic Pillows is the primary method of teaching the International Phonetic Alphabet, though other approaches may be employed. Dialects are then taught via IPA, solo and group assignments with an end goal of providing the student with a wide baseline of hard skills as well as the confidence, curiosity, empathy and grit to undertake future dialect work beyond the classroom. A “donor project” – in which the student selects and interviews a person whose native way of speaking is different from his own – culminates in the performance of a verbatim monologue that is often wholly transformational, including aspects of not just accent pitch, resonance, range and rhythm, but also inner life and soul.

Special Topics in Acting: Michael Chekhov Technique (THRE 3963)

Students are introduced to the psycho-physical exercises of Michael Chekhov including the principles of expansion/contraction, falling/floating/balancing, archetypal gesture, focal points, centers, etc. and later explore more advanced work such as psychological gesture. All work is layered onto text as the students increase their mastery of the tools.

Audition Technique (THEA 1999)

Ms. Adler's concept that "the talent is in the choice" is the foundation and the through-line. Focus is on selecting appropriate, unique material, acknowledging and expanding casting niche, making strong, unexpected choices, honing listening skills and increasing emotional flexibility. On camera auditioning for commercials, tv and film is addressed.

Styles of Acting (THEA 203)

Students prepare monologues and scenes with an emphasis on the speech, manners and movement of the period in which the play was written (Greek, Elizabethan, Restoration, etc.) Understanding the language, structure, rhythm and energy of heightened text is critical, as is developing the breath and body to support the rehearsal and performance of stylized scripts.

Also taught: History of Theatre I: Classical (THEA 107), History of Theatre II: Modern (THEA 108)

Survey courses covering theatre from the ancient Greeks through the post-modern era

Professional Development & Post-Graduate Training**Acting & Directing**

Michael Chekhov Technique with Lisa Dalton and Wil Kilroy, 2012-2015

Improvisation with Holly Mandel (Groundlings alumna), 2014

Viewpoints, Directing & Devising with Dr. Brian Rhinehart, 2013

Applied Theatre & Augusto Boal's Theatre of the Oppressed with Erika Ewing, 2006-2007

Monologue & Audition technique with Paul Fouquet, 2007

On Camera technique with Julia Carey, 2006

Commercial technique with Brooke Thomas and Mary Egan-Callahan, 2005-2007

Dreamwork for Actors with Elizabeth Kemp, 2005

Script Analysis with Andreas Manolokakis, 2005

Process Lab for Actors, Writers & Directors at Ensemble Studio Theater with Kurt Dempster, 2003-2005

Sensory Work with Estelle Parsons, Jacqueline Knapp, Susan Batson, Vivian Nathan, 2001-2008

Voice, Speech & Singing

IPA, Dialects, Phonetic Pillows, Linklater speech with Louis Colaianni, 2016-Present (ongoing)

Linklater Master Class with Kristin Linklater, SETC, 2015

Broadway Musical Audition technique with Ron Melrose, 2004

Private voice instruction with Dr. Jan Prokop, 2001-2010

Somatics & Movement

Bikram Yoga, ongoing dedicated practice

Rasaboxes & Performance Workshop with Dr. Michele Minnick, Summer 2017-Present (ongoing)

Feldenkrais, Awareness Through Movement with Jill Van Note, 2015-2016

Gabrielle Roth's Five Rhythms, The Moving Center, NYC, 2014

Working with the Body: Somatics for Healers, Teachers and Trainers with Mark Walsh and Curtis Watkins of Integration Training, 2014

Alexander Technique with Tom Vasiliades, 2001

Horton with Tina Bush, Graham with Maxine Sherman (Alvin Ailey), 2001

Meyerhold's Biomechanics with Vicki Hirsch, 2000

Mindfulness, Meditation & Leadership

Emotional Freedom Technique with Wendy Frado, 2015-2016

Inner Resource Focusing with Lucinda Hay, 2012-2013

Ontological Coaching with Julio Olalla, 2011-2012

Vipassana Meditation, Insight Meditation Society with Rebecca Bradshaw and Annie Nugent, 2007-2012

Selected Professional Credits

Acting

Film/TV

<i>The Sopranos</i>	Jen Fazio	HBO/Dir. Dan Leiner
<i>She's Wild Again Tonight</i>	Kristine	Indie/Dir. Fiastina Sandlund
<i>A Momentary Loss</i>	Laura	Escapist Prod./Dir. Michael Voyer
<i>Prom Queen</i>	Ramona	Hot Pink Tux Prod./Dir. David Simpatico

Theater

<i>Alien8</i>	Erica	Ignition Arts/Oklahoma Contemporary, OKC
<i>Hazard County</i>	Quintin/Jessica/Cherylinne	Wellfleet Harbor Actors Theater, MA
<i>365 Plays/365 Days</i>	Various	Berkshire Fringe Festival, MA
<i>War</i>	Semira	The Actors Studio, NYC
<i>Big Love</i>	Thyona	WHAT at Willy's, MA
<i>Peter Pan</i>	Peter Pan	Theatreworks USA, National Tour
<i>Kaboom!</i> (NYC Fringe Festival)	Judy Freedman	Cherry Lane Theatre, NYC
<i>The Workroom</i>	Marie	Manhattan Theater Source, NYC
<i>Spring Storm</i> (NY Premiere)	Hertha Neilson	Theatre at St. Clements, NYC
<i>Within the Skins of Saints</i>	The Woman	The Actors Studio, NYC
<i>A World With Snow</i>	Katherine Greer	Peter Jay Sharp Theater, NYC
<i>Beaver</i> (US Premiere)	Beatrice "Beaver" Jersey	Red Room Theater, NYC
<i>Talk to Me Like the Rain...</i>	Woman	78th Street Theater Lab, NYC
<i>Earth Mothers</i>	Emma	Manhattan Theater Source, NYC
<i>The Bradleys</i>	Babs Bradley	Ensemble Studio Theater, NYC
<i>Twelfth Night</i>	Viola	Duality Playhouse, NYC

Directing & Casting

<i>Accommodation</i> (staged reading)	Director	Ignition Arts/Lyric Theatre of OKC
<i>Fold, A Devised Theatre Piece</i>	Director	Duality Playhouse, NYC
<i>Harlem Aria</i>	Casting Assistant	Denise Fitzgerald Casting, NYC
<i>The Singing Biologist</i>	Casting Assistant	Denise Fitzgerald Casting, NYC

Producing (New York City)

<i>Dailies and Rushes</i>	Producer	The Producer's Club
<i>Talk to Me Like the Rain...</i>	Co-Producer	Babydoll Productions
<i>Last Days of Cops & Robbers</i>	Script Supervisor	Theater for a New City
<i>Chicks Rock</i>	Producer	The Bitter End

Special Skills

Songwriting, Piano, Guitar, Oboe, Intermediate Spanish, Yoga, Licensed Driver, Great with animals and kids, Strong Dialect skills: RP, Cockney, Irish, Italian, Canadian, Russian, American Regional – New York, Plantation South, Texas, Boston, Philly

Original Music Performance (New York City)

Joe's Pub, Kenny's Castaways, The Bitter End, The Baggot Inn, Parkside Lounge, Underground Café

References

Kate Brennan, Associate Professor of Acting & Voice
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Dennis Russo, Professor of Theatre
Raritan Valley Community College
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