

## Curriculum Vitae

Passionate leader, teacher, and performer with extensive experience and expertise across theatre, fine arts, and performance arts. Effective educator with experience in mentoring students in theatre programs and curriculum, with an aptitude for supporting students in developing transferable skills to support their passions through performance art. Proven track record of successful leadership, developing programs, courses, and curriculum. Ability to engage students, parents, and communities and further the mission of academic institutions through theatre.

Department Leadership | Student Engagement | Fine Arts & Collaboration | Tailored Teaching Methods  
Strategic Planning/Budgeting | Curriculum Development | Testing & Assessments | Relationship Management  
Project Management | Directing Performance | Acting Modalities/Techniques | Stage Art & Production

## Education

Master of Fine Arts in Acting  
The University of Texas, Austin, TX – 2013

Bachelor of Arts in Theatre and English Literature (Cum Laude)  
The State University of New York, Oswego, NY – 2002

Teacher Training Certificate  
Michael Chekhov Association, New York, NY – 2019

## Career Experience

Christian Brothers High School, Memphis, TN  
Director of Theatre

7/2017 – Present

Direct and align the curriculum of all theatre courses as well as manage academic groups, develop new curriculum and courses, and collaborate with cross-functional teams in implementing curricular development for 9-12 classrooms. Provide financial oversight, budget development, and administration for the department. Ensure student readiness for any school productions and performances.

- Championed the design and launch of an exciting theatre curriculum that caters to both the beginner and advanced students.
- Direct and oversee four mainstage productions annually, including monitoring and supervising rehearsals and production; took students to the Tennessee Theatre Association Festival, Tennessee Thespian Conference, and the Southeastern Theatre Conference.
- Selected to serve on the Faculty Council to the President and participate in the Allies Club that focus on addressing inclusivity and diversity.
- Successfully engage both students and parents through productions; drawn people from local theatre companies to engage with students and significantly grew the theatre program to becoming a community staple.
- Selected by Theatrical Rights Worldwide to do the World High School premier of Million Dollar Quartet.

Christian Brothers High School, Memphis, TN  
Instructor

7/2017 – Present

**Courses:**

**Acting I: Introduction to Theatre:** Dynamically learn about the theatre and technique of acting and introduce fundamental tools for actors.

**Acting II: Playing Theatre History:** A lecture and practical course on theatre history.

**Acting II: Intermediate Acting:** Expand on the basics of the Stanislavski System and explore alternative methodologies of actor training.

**Acting III (Honors): Film:** Develop understanding of tools used in television, film, and video production; conceptualizing ideas, building a script, planning production schedules, acting, directing and editing.

**Acting III (Honors): Collaboration:** A multidisciplinary approach to developing skills in devising theatre through various exercises and training methods.

**Acting IV (Honors): Advanced Acting:** Refinement of physical, vocal, emotional, and imaginative awareness to develop the students as actors and theatre artists.

**Stage Art and Design:** Grow students' abilities in the area of technical theater and theatrical design; mastering design skills in the areas of set, costuming, properties, theatrical lighting and sound.

Prepare lessons on theatre, performance, public speaking, and art to promote student creativity, confidence, and academic success. Collaborate with school leadership to develop initiatives and strategies to promote a positive student experience. Develop activities, assignments, and challenges for students that promote growth and learning in acting and performance arts. Monitor and evaluate student success and progress. Develop and write curriculum, both new and in updating existing. Introduce and engage students in growing key acting concepts by developing their voice, body, and imagination. Support students in their own self-exploration, as well as in discovering theatre history, multiple acting methods and modalities, communication strategies, film making concepts, theatre design and stage art, and cross-functional collaboration as it relates to theatre productions and team environments.

**Southwest Tennessee Community College, Memphis, TN**  
Adjunct Faculty

8/2020 – Present

**Courses:** **THEA1030 Introduction to the Theatre:** Designed course to develop an understanding and critical appreciation for live theater.

Introduce students to the performance and technical components of theatre with focus on the theater's designation as a 'collaborative art.' Develop lesson plans, syllabi, and select course materials. Support students' understanding and comprehension in alignment with the department's curriculum. Facilitate group instruction and discussions; created all assignments with intention of growing an understanding and critical appreciation for live theater. Evaluated and assessed students' progress and comprehension in lessons. Advise and counsel students as needed.

**The University of Texas at Austin, Austin, TX**  
Assistant Instructor of Record (AI)

1/2012 – 5/2013

**Courses:** **TD303 Fundamentals of Acting** Created and facilitated an undergraduate course introducing students to fundamental acting principles. Shaped important exercises to develop acting skills, and planned lectures focused on utilizing body, voice, and imagination in acting drawing from the influence of Sanford Meisner, Uta Hagen and Practical Aesthetics.

**TD303C Training the Speaking Voice** Spearheaded the development of an undergraduate introductory course revolving around appreciation for effective communication through public speaking and performance. Drawing from the influence of master voice teachers Cicely Berry, Patsy Rodenburg, and Barney Hammond, course taught healthy breath support, muscularity of speech, use of pitch in speaking, resonance, forward sound placement, and emotional commitment.

Selected as Instructor of Record to review and evaluate student written work and performances. Developed lesson plans, syllabi, and select course materials. Supported students' understanding and comprehension in alignment with the theatre department's curriculum. Facilitated group instruction and discussions; created all assignments and chose literature and performances to utilize and engage students with. Evaluated and assessed students' progress and comprehension in lessons. Advised and counseled students as needed.

## Additional Teaching Experience

**Freelance, New York City & Memphis**  
Private Acting Coach

5/2016 – Present

**Coaching:** Grounded coaching in the principles of Stanislavski and heavily influenced by Sanford Meisner, Uta Hagen, and Michael Chekhov. Understanding acting as "living truthfully under imaginary circumstances" and coaching sessions designed to tap into the actor's unique authenticity and to empower their artistic mind, body, and spirit through the expression of individual needs, audition prep, monologues, cold readings, career consultation, voice and speech, etc.

**Courses:** **Advanced Acting - American Classics:** Explore character analysis, physicality, and vocal production as you hone your acting skills while studying some of the great Classics of the American Stage from Tennessee Williams, Arthur Miller, Lillian Hellman, and more  
**Acting with Inspiration - The Michael Chekhov Acting Technique:** A three session masterclass introducing adult actors to the Michael Chekhov Acting technique.

Acrobatics of the Heart Workshop, Plainfield, MA  
Guest Teaching Artist

6/2016

**Courses:** **Seven Levels of Tension Workshop:** Part of a seminar in pedagogy led by Stephen Wangh. The content was based on exercises developed by Jacques Lecoq and focused on the use of physical tension in scene work and how it applies to character creation and improvisation.

State University of New York at Oswego, Oswego, NY  
Guest Teaching Artist

4/2015

**Courses:** **Suzuki and Viewpoints Workshop:** The workshop focused on the physical awareness of the actor's body and ensemble-based composition. Exercises developed from the teachings of Tadashi Suzuki and Anne Bogart used to awaken the actor's body, breath, and imagination.

The University of Texas at Austin, Austin, TX  
Graduate Teaching Assistantship

8/2010 – 5/2013

**Courses:** **Acting II:** Served and assisted Associate Professor of Acting Stephen Gerald in an acting class exploring the fundamental techniques of character analysis and portrayal.  
**Introduction to Theatre:** Theatre History course for undergraduate students.

**Lectures/ Workshops:** **Introduction to Theatre:** Lectures on "The History of Musical Theatre" and "Brecht/Epic Theatre."  
**University Interscholastic League Super Conference:** Co-Taught a Stage Combat Workshop.  
**Introduction to Viewpoints Workshop:** Led a workshop on the "Exploration of Ensemble Building and Character Relationships through Movement".

## Select Acting Experience

### New York Theatre

Poe	Edward S.T. Grey	The Navigators Theatre Company
Summertime	Bob	Columbia Stages
Welcome to the Kingdom of Saudi...	Dick	59e59/Monk Parrots
The Merchant of Venice	Arragon/Duke	The Shakespeare Forum
Bum Phillips: All-American Opera	Dad/Bud Adams	La MaMa/Monk Parrots

### Regional Theatre

Urinetown	Lockstock	Theatre Memphis
Evil Dead: The Musical	Ash	The Warehouse Theatre
Ragtime	Ens./u.s. Conklin	ZACH Scott
Henry and Mudge	Mudge	TheatreworksUSA
Forever Plaid	Smudge	New Provincetown Players
She Loves Me	Sipos	Mount Washington Valley
The Full Monty	Dave	Mount Washington Valley
A Funny Thing...Forum	Protean	Mountain Theatre

*I Love You, You're Perfect...*  
*Forever Plaid*  
*The Wizard of Oz*  
*Oliver*

Man 2  
Smudge  
Scarecrow  
Bill Sykes

Downstairs Cabaret  
Mount Gretna Theatre  
Star Productions  
Waterman Summer Theatre

## Graduate School Theatre

*Intimate Apparel*  
*Love's Labour's Lost*  
*The Cherry Orchard*  
*Clybourne Park*  
*The Threepenny Opera*  
*Rivers of January*

Mr. Marks  
Don Armad  
Lopahkin  
Russ/Dan  
Money Matt  
Nate

University of Texas  
University of Texas  
University of Texas  
University of Texas  
University of Texas  
University of Texas

## University Theatre

*The Apple Tree*  
*The Beat and the City*  
*Macbeth*  
*The Grapes of Wrath*  
*Brigadoon*  
*Raised in Captivity*

*Sanjar*  
*Jack Spicer*  
*Malcolm*  
Tom Joad  
Tommy  
Kip Dixon

SUNY Oswego  
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SUNY Oswego  
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SUNY Oswego

## Film

*An Opportunity*  
*9 Actors*  
*Ol'Daddy*  
*Revenge*

Supporting  
Supporting  
Supporting  
Supporting

SIUCarbondale  
UT RTF  
UT RTF  
Galt Productions

## Theatre Experience

### Director

*Importance of Being Earnest*  
*All My Sons*  
*A Christmas Carol*  
*Kafka's Metamorphosis*  
*Million Dollar Quartet*  
*Twelfth Night*  
*The Seagull*  
*Oliver!*  
*Peter/Wendy*  
*The Lion, The Witch and the Wardrobe*  
*The Tempest*  
*Death of a Salesman*  
*Little Shop of Horrors*  
*Eurydice*  
*West Texas Beehive*  
*Things We Want*  
*The Enchanted Pig*  
*Grease*  
*Graceland*  
*POE*  
*Photographers Nightmare*  
*Dracula*

Oscar Wilde  
Arthur Miller  
Jacqueline Goldfinger  
Steve Moulds  
Escott/Mutrux  
Shakespeare  
Anton Chekhov  
Lionel Bart  
Jeremy Bloom  
C.S Lewis/J. Robinette  
Shakespeare  
Arthur Miller  
Menken/Ashman  
Sarah Ruhl  
Alexa Kelly  
Jonathan Marc Sherman  
Charles Ludlam  
Jacobs/Casey  
Ellen Byron  
Mark Cole  
Mark Cole  
Stephen Dietz

Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
DeSoto Family Theatre  
Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
Christian Brothers HS  
University of Texas  
University of Texas  
Downstairs Cabaret Theatre  
Oswego Players  
SUNY Oswego  
SUNY Oswego  
Oswego Players  
SUNY Oswego

### Assistant Director

*1984 (Memphis, TN)*

Orwell, Icke, Macmillan

Playhouse on the Square

## Vocal Coach

*Bacha Bazi (Boy Play)*  
*The Transition of Doodle Pequeno*  
*Emergency Prom*

Gabriel Jason Dean  
Gabriel Jason Dean  
Steve Moulds

University of Texas  
University of Texas  
University of Texas

## Fight Choreography

*The Pillowman*  
*The Lion, the Witch and the Wardrobe*  
*Peter/Wendy*  
*Oliver!*

Martin McDonagh  
C.S. Lewis/J.Robinette  
Jeremy Bloom  
Lionel Bart

SUNY Oswego  
DeSoto Family Theatre  
Christian Brothers HS  
Christian Brothers HS

## Professional Training

### **Foundations of Intimacy Level Two – Intimacy Directors and Professionals – 2020**

Led by Clare Warden and Alicia Rodis, the philosophy and theories that underpin all of IDC's recommended best practices; develop understanding of complexities of consent and power dynamics, advocacy, and communication.

### **Foundations of Intimacy Level One – Intimacy Directors and Professionals – 2020**

Solidify the foundations of intimacy work in performance. Workshop led by Clare Warden and Maya Herbsman and conducted through Intimacy Directors and Professionals

### **Rapier and Dagger – Humble Warrior Movement Arts – 2020**

Rapier taught in combination with a long parrying dagger in an exploration of styles including Capo Ferro, Fabris, Giganti and Others for stage combat. Class qualified for SAFD certification hours.

### **Rapier and Companion – Humble Warrior Movement Arts – 2020**

Taught by Siobhan Richardson, the course provided foundational instruction to Rapier and Companion, with drills and movement forms to practice weapons including dagger, buckler, cloak, and second sword. Qualified toward FDC training hours.

### **Teacher Training Workshop – Michael Chekhov Association (MICHA) – 2019**

Led by Craig Mathers, Dawn Arnold, Sol Garre, and Joanna Merlin, was a basic Teacher Training Workshop. Participants studied the elements of the Michael Chekhov technique in a focused small group learning environment.

### **International Workshop and Festival – Michael Chekhov Association (MICHA) – 2019**

Workshop participants were professional actors, teachers, directors and choreographers from around the world. The workshop lasted a full week and attendees were completely immersed in the teaching, training, and technique of Michael Chekhov.

### **Teacher Training Workshop – Michael Chekhov Association (MICHA) – 2018**

Led by Ted Pugh, Lenard Petit, and Joerg Andrees; participants studied the elements of the Michael Chekhov technique in a focused small group learning environment.

### **International Workshop and Festival – Michael Chekhov Association (MICHA) – 2018**

Workshop participants were professional actors, teachers, directors and choreographers from around the world. The workshop lasted a full week and attendees were completely immersed in the teaching, training, and technique of Michael Chekhov.

### **Imaginary Classes – Ragnar Freidank – 2017**

Exploration of different elements of Michael Chekhov's acting approach with active scene work dedicated to the development of the actor's instrument and application of technique.

### **Teacher Training Workshop – Michael Chekhov Association (MICHA) – 2017**

A four-day Michael Chekhov Technique intensive led by Ted Pugh, Joanna Merlin, and Jobst Langhans. The workshop focused on the pedagogy of the Michael Chekhov Technique and the exploration of psychophysical acting.

### **Creating Through Serendipity – Drama League Theatre Center Workshop– 2016**

Led by Kirk Lynn, students learned techniques for mastering artistic inquiry, manipulating pace, personalizing structure, honoring live moment, collaborating through difficulty, and using performance to serve individual desires and collective good.

### **Acrobatics of the Heart – Stephen Wangh – 2016**

Twelve-day immersion in Grotowski-based training with master teacher Stephen Wangh. Students engaged in Grotowski's highly physical actor training with exercises in: Corporels, Plastiques, Image Work, Presence Work, and Impulse-channeling.

### **Voice-Over Coaching and Demo Reel Creation – Shelly Shenoy – 2015**

Advanced monthly workshop led by professional voice-over artist and actress Shelly Shenoy, focused on voice-over career development with topics spanning across auditioning, cold reading, personal brand development, and demo creation.

### **Alexander Technique and Coaching – Jessica Santoscoy – 2015 – 2017**

Private Alexander Technique study with Alexander certified Jessica Santoscoy. Sessions focus on the principles of the Alexander Technique and their application to daily life and acting.

### **Advanced Scene Study for Chekhov, Ibsen, Shaw & Strindberg – The Pearl Theatre Company – 2015**

Taught by Dan Daily and focused on techniques for utilizing the text to support speech and define characterization.

#### **Grotowski's Theories in Actor Training – The Lab New York – 2015**

The workshop focused on awakening the physical and emotional life of the artist through individual and ensemble centered exploration using Grotowski's theories in actor training.

#### **Shakespeare Workshops – The Shakespeare Forum – 2015**

A once-a-week open workshop where artists work and play with the words of Shakespeare.

#### **Workshop – tg STAN – 2015**

Instruction on placing the actor at the center of their creative process and work without a director. The workshop focused on examining the group's methodology and practice and exercises covered acting, text, and functioning as a collective.

#### **Summer Session – Pig Iron Theatre Company – 2015**

The Summer Session is based on the pedagogical approach of Jacques Lecoq. Led by Pig Iron co-founder Gabriel Quinn Bauriedel the workshop explored neutral mask, character mask, and red-nose clown.

#### **The Rude Mechs – Fusebox Festival – 2015**

Served as a production intern on the 2013 Fusebox Festival workshop production of Sibyl Kempson's *River of Gruel, Pile of Pigs: The Requisite Gesture(s) of Narrow Approach*.

#### **Acting for the Camera – Sally Allen – 2015**

Acting for the camera class led by Sally Allen of the Austin, Texas based casting company Brock Allen Casting.

#### **Entrepreneurship in the Performing Arts - 2013**

Audited a course taught by Kirk Lynn, one of six co-producing artistic directors of the Austin, Texas theatre collective Rude Mechs. The course explored contemporary strategies for sustaining a life in the arts.

#### **Acting for the Camera – David Rotenberg – 2012**

Acting for the camera workshop led by Toronto, Canada based David Rotenberg. David is the Artistic Director of the Professional Actors Lab in Toronto.

## **Awards**

#### **Best Director (Nomination) – 2018**

The Lion, the Witch, and the Wardrobe – Community Theatre Mississippi Allie Award

#### **Best Production (Dramatic) – 2018**

The Lion, the Witch, and the Wardrobe – Community Theatre Mississippi Allie Award

#### **Best Supporting Actor in a Play (Nomination) – 2014**

“Mr. Marks” – Central Texas Excellence in Theatre Awards

#### **Best Featured Actor in a Play (Nomination) – 2014**

“Mr. Marks” – BroadwayWorld Austin Awards

#### **Best Lead Actor in a Drama (Nomination) – 2011**

“Lopahkin” – Austin Theatre Examiner Awards

#### **Fellowship – 2010 - 2012**

Virginia L. Murchison Regents Fellowship in Fine Arts - The University of Texas at Austin

#### **Scholarship – 2012**

Elizabeth McGoldrick Surginer Endowed Scholarship - The University of Texas at Austin

## **Affiliations**

#### **Actors Equity Association – 2007 – Present**

Member

#### **Society of American Fight Directors – 2020 – Present**

Member

#### **Michael Chekhov Association – 2017 – Present**

Member

#### **Educational Theatre Association – 2019 – Present**

Troupe Leader

#### **Tennessee Theatre Association – 2017 – Present**

West Tennessee Representative