

# LAURA STANDLEY

## CURRICULUM VITAE

---

*Fine and Performing Arts - Theatre*  
*Massachusetts College of Liberal Arts*  
*375 Church Street*  
*North Adams, MA 01247*  
*413-662-5486*  
*Laura.Standley@mcla.edu*

*54 Arnold Street*  
*Williamstown, MA 01267*  
*917-570-6771*  
*laurastandley@gmail.com*  
*www.laurastandley.com*

### CURRENT RANK

AND DEPARTMENT: Associate Professor, Theatre: Acting and Directing  
Fine and Performing Arts Department  
Massachusetts College of Liberal Arts

### TEACHING AREAS OF INTEREST/TECHNIQUES

**ACTING:** Beginning through Advanced, including Movement, Voice, Shakespeare, and Period Styles incorporating the techniques of Stanislavski (including active analysis), Alison Hodge, Michael Chekhov, and Robert Cohen.

**MOVEMENT:** Shakespeare and Period Styles, Physical Theatre, Devised Theatre, Period and Social Dance, Theatre Dance, Yoga, Floor Barre, Choreography, Lifts, Intimacy, Sexual Violence, Nudity, Stage Combat (armed and unarmed); Michael Chekhov, Hodge, Laban, Viewpoints, Contact Improvisation, Corporeal Mime, Mask and Clowning.

**VOICE, SPEECH, SINGING:** Vocal Technique and Production, Accents/Dialects (IPA Fluent), Speech, Shakespeare, Difficult Texts in Performance; Catherine Fitzmaurice; Knight-Thompson Speechwork; Linklater; Lessac; Rodenberg.

**DIRECTING:** Collaboration and Leadership, Script Analysis, Form and Composition, Dramaturgy, Choirs and Ensembles; Brook, Bogart, Brecht, Hodges, Mitchell, Stanislavski.

**HISTORY & LIT:** Dramatic Literature (western canon), Female Playwrights, Feminism and Theatre, Shakespeare, Theatre History, Music Theatre History, the theatre of Howard Barker, Caryl Churchill, Maria Irene Fornes, and Charles Mee.

Experience working with: Michael Beresse, Anne Blasdel, Judy Braha, Donald Bristow, James Calleri, Bethany Caputo, Dennis Castellano, Yvonne Choteau, Rhonda Clark, Robert Cohen, Jack Colvin, Kay Creed, Robert Cuccioli, Matthew Cumbie, Myrona DeLaney, Joan Evans, Scott Fielding, Catherine Fitzmaurice, Ragnar Freidank, Keely Garfield, Anne Gottlieb, Marilyn Govich, Uta Hagen, Jared Harris, Richard Harris, Michael Holmes, Jamie Jacobson, Richard James-Neale, Sarah Kane, Sara Katzoff, Dudley Knight, Dennis Krausnick, Kristin Linklater, Annie Loui, Marya Lowry, Deborah Mayo, Kathryn O'Meara McGill, Donald McKayle, John McManus, Joanna Merlin, Bonnie Monte, Elizabeth Mozer, Paul Mullins, Dan O'Driscoll, Barney O'Hanlon (SITI Company), Donald Oliver, Carveth Osterhaus, Lenard Petit, Mala Powers, Ted Pugh, Christopher Reeve, Dana Reeve, Laila Robbins, James Rocco, Mahlon Schazzenbach, Eli Simon, Fern Sloan, Roberta Sloan, Lara Teeter, Tom Truss, Jim Wann, Jessica Williams, Walton Wilson, David Zinder, Joanne Zipay.

## EDUCATION AND TRAINING

### **Master of Fine Arts, Drama, University of California, Irvine, CA., December 1998**

*Thesis:* "Michael Chekhov: A Tool for the Contemporary Actor"

*Courses of Study:* Acting: Stanislavsky and Robert Cohen; Fitzmaurice, Knight, and Linklater Voicework for the Actor; Speech for the Actor (including International Phonetic Alphabet); Acting for the Camera; Musical Theatre; Vocal Technique and Performance for the Singer; Auditioning; Theatre Pedagogy; Dramatic Literature; Script Analysis; Mask; Clowning and Commedia; Movement (including Michael Chekhov, contact improvisation, performance composition, Decroux and Lecoq mime, tai-chi, period dance); Stage Combat (including hand to hand, sword and dagger, broadsword, quarter staff). New York Satellite Program: final quarter spent in intensive study of acting, dance - jazz, tap, and ballet - singing and auditioning for the musical theatre, culminating in performance of new musical at the BMI Lehman Engel Musical Theater Workshop.

### **Bachelor of Arts, University of Central Oklahoma, Edmond, OK, May, 1994. Theater and Communications Major**

*Courses of Study:* Acting (Stanislavsky, Shakespeare and period styles); dance (modern, ballet, jazz, tap); vocal performance, history of theatre, directing, costume design, lighting design, set design, stagecraft, and playwriting.

Michael Chekhov Technique, Michael Chekhov Association, NYC; 2004

Viewpoints and Composition, Shakespeare Theatre of New Jersey, Madison, NJ; 2001

Embodied Techniques, Judith Shakespeare Company, NYC; 2000

Frantic Assembly, Physical Theatre Choreography and Devising, London, UK; 2018

Online Teacher Certificate, Massachusetts College of Liberal Arts, North Adams, MA; 2020

Anti-Racist Theatre: A Foundational Course, Conscientious Theatre Training, Online; 2020

Black Acting Methods: Diversifying Approaches to Acting, Black Acting Methods Studio and Crash Acting, Online; 2020

Intimacy Choreography Best Practices, Theatrical Intimacy Education, NYC Online; 2020

Moment Work, Tectonic Theatre Project, NYC; 2022

## EXPERIENCE

### **Massachusetts College of Liberal Arts, North Adams, MA, fall 2016-current**

*Associate Professor* teaching classes in acting, directing, and theatre studies, directing and choreographing multiple shows per year in the main stage season, co-producer of main stage season, literary management, season planning, auditions coordinator, program administration, curriculum development, recruitment, advising, and college community service. Theatre Program Coordinator 2015-2018.

**Massachusetts College of Liberal Arts, North Adams, MA, fall 2010-2016**

*Assistant Professor* teaching classes in acting, directing, and theatre studies, directing/choreographing multiple shows per year in the main stage season, program administration, curriculum development, recruitment, advising and college community service.

**University of North Carolina - Charlotte, Charlotte, NC, 2008-2010**

*Visiting Lecturer* teaching classes in directing, play analysis, acting and movement as well as directing/choreographing a show per year in the main stage season.

**Stony Brook University, Long Island, NY, 2007-2008**

*Adjunct Faculty* teaching classes in acting, intensive workshops on voice and movement for the actor and directing/choreographing the fall main stage production of Charles Mee's *bobrauschenbergamerica*.

**Ground Up Productions, NYC, 2005 - 2007**

*Associate Artistic Director* and *Founding Member* of New York City theatre company dedicated to the production of "new classics," making them accessible to the widest audience. Responsible for conceiving, developing, and implementing the artistic vision and focus of Ground Up Productions. Responsible for major decisions about the ongoing development of the aesthetic values and activities; hiring of creative/production personnel; recruiting, auditioning and casting company performers; budgeting, fundraising, as well as design and development of promotional, funding, and press materials. [www.groundupproductions.org](http://www.groundupproductions.org)

**Ground Up Productions, NYC, 2005 - 2008**

*Resident Director* responsible for directing at least one production per year for the New York City Company. Shows directed for Ground Up include: *The Shape of Things*, *Pump Boys and Dinettes*, *Lobby Hero*, *The People vs. Mona*, *Burn This*, *Collected Stories*. Taught company workshops on Michael Chekhov Technique and Viewpoints.

**Shakespeare Theatre of New Jersey, NJ, 2000- 2002**

*Company Member* performing on the Main Stage and touring with Shakespeare Live!, the theatre's educational touring company. Shakespeare Live! brought abridged productions of Shakespeare's plays to students across the Tri-State area. Conducted workshops for students on Stage Combat and Shakespeare in Performance.

**Chapman University, BFA Program in Theatre, Orange, CA, 1998**

*Adjunct Faculty* teaching courses on building a character, movement for the actor, acting in Shakespeare and period styles.

**University of California, Irvine, 1995 - 1997**

*Graduate Instructor* teaching assistant serving as primary instructor to undergraduate drama students in acting, improvisation, monologue and scene study, and dramatic literature.

**Putnam City Schools, Oklahoma City, OK, 1995 - 1997**

*Part-Time Visiting Instructor - Artist/Educator* in program designed to bring theater professionals and schoolchildren together in a learning environment. Developed hands-on workshops in acting, improvisation, voice & movement, and audition/marketing techniques. Directed main stage productions of *Johnny Bull* and *Defying Gravity* as entrees into Oklahoma Regional Play Competition.

**Lyric Theatre, Oklahoma City, OK, 1996**

*Assistant to the Artistic Director* assisting in all aspects of running the only professional theatre in Oklahoma dedicated to the production of musical theatre.

**Private Coaching, 2001 - current**

*Private coaching* of students: preparation for professional, graduate school, and undergraduate school auditions.

**Professional Stage Actress, NYC and Regions, 1994 - current**

Affiliated with many professional theatre companies in New York City and the regions.

## COURSES TAUGHT

**Introduction to Acting:** introduces the basic concepts, theories, and methodologies of the practice and history of acting. Explores socio-cultural perspectives on acting and key pioneering practitioners from across the globe. Includes hands on experience acting, including investigations of how actors train, how they work on roles, and how they rehearse both scripted and devised material. For anyone interested in the craft of acting.

**(Beginning Acting) Embodied Acting and Solo Performance:** introduces the aims and principles of embodied acting alongside an investigation of the art of solo performance. Explores actor communication and character building while investigating the relationship between the body, imagination, voice, gesture, empathy, and emotion. Looks at a diverse range of key solo performance artists. Offers hands-on experience with practical acting exercises while conceptualizing, developing, and rehearsing a solo performance work. Reinforces acting vocabulary and theory while developing an actor's creative process and sense of agency over their artistic objectives.

**(Intermediate Acting) Voice, Movement, and the Actor Relationship:** develops awareness of how the actor's experience of self changes in relationship to their world. Utilizes a diverse range of embodied actor training exercises drawn from key performance practitioners including Viewpoints, Hodge, Fitzmaurice, and Contact Improv. Students consider ground and weight, breathing and breath, connecting the voice, working with objects, and working with time, space, and partners. Offers hands on experience analyzing and building character. Develops techniques for improvising, choreographing, and devising scenes from both scripted and original material. Culminates in live performance.

**Advanced Acting Shakespeare:** introduces the aims and principles of an approach to acting in Shakespeare's plays that incorporates original practice research. Explores the unique demands of playing Shakespeare's roles, especially the complex actor/audience relationship. Students consider using speech as action, scansion, and rhetorical tools for building dramatic language. Offers hands on experience making Shakespeare's words the natural language of the actor, in order to build believable characters that take the stage with style, authority and lyricism.

**Advanced Acting Modern Drama:** explores the challenges of acting in the plays of nineteenth century dramatists, while introducing Stella Adler's approach to working with modern material. An environment for the student to refine technical skills with emphasis on delivery of text through intensive study. Includes the world of the playwright, their history and cultural context, the impact of social, familial, and class mores, and questions that come from those

considerations that deepen the actor's work. Offers hands on experience performing in monologues and scenes.

**Advanced Acting Music Theatre:** explores the process of acting in music theatre while introducing the history of this popular art form. Designed to develop the actor's skills through intensive study of a wide range of music theatre material. Students consider operetta, golden age musicals, and contemporary works. Develops the range of skills needed for music theatre material, including acting the song, vocal performance, and choreography. Offers hands on experience performing in songs, scenes, and ensemble numbers.

**Movement for the Actor:** introduces the fundamentals of movement for performance. Focuses on body awareness, flexibility, sense of ease, and coordination. Develops strength and power, and partnering skills, while expanding awareness of new forms of physical expression. Utilizes a diverse range of movement techniques including Michael Chekhov, Steve Paxton, Anne Bogart, Pina Bausch, Etienne Decroux, and Tadashi Suzuki.

**Voice for the Actor:** Catherine Fitzmaurice's yoga based work in combination with Kristin Linklater's technique and various others used to deconstruct years of ingrained vocal habits. Concentration on freeing the natural voice, culminating in the actor's ability to work in any style.

**Speech for the Actor:** introduces the fundamentals of speech for the performer with universal and inclusive speech training methods for actors from all backgrounds and identities. Offers a sequence of practical exercises from Knight-Thompson Speechwork to develop speech skills for every actor. Focuses on vocal anatomy and processes, International Phonetic Alphabet (IPA) and transcription of sounds, vocal characterization, and accent acquisition.

**Accents and Dialects:** expands the actor's capacity for vocal expression through a systematic approach to acquiring accents and dialects for use in performance. Includes an introduction to International Phonetic Alphabet (IPA) for analysis of the spoken word. Develops listening skills, vocal anatomy awareness, and vocal production techniques. Offers hands-on experience with a series of accents and dialects frequently used by the American actor including: American Southern, NY Brooklyn, Received Pronunciation, Cockney/Estuary, Irish, and German; as well an accent/dialect of the student's choice.

**Audition Technique:** teaches the actor how to prepare audition monologues and songs from a variety of materials and genres. Emphasis on how to market oneself for work in the American entertainment industry. With clear, unambiguous advice on actor training, career positioning, finding an agent, auditioning, interviewing, self-tapes, and making long-range career decisions.

**Audition Repertory:** provides the advanced acting student with the techniques and skills necessary to audition for professional musical theatre, by specifically focusing on refining the actor's book of audition repertory materials and preparing those pieces for performance. One of the most important things a professional actor can own, a well chosen book of audition material that can be called upon at a moment's notice is essential for the actor interested in music theatre. Includes researching, choosing, analyzing, preparing and performing the right cuttings of music that work for any audition that might come an actor's way. Helps prepare well-qualified students who intend to pursue active professional music theatre careers.

**Solo Performance:** explores the creative act of solo performance in depth. Surveys a diverse range of key solo performance artists. Includes hands on exploration of the solo performance

artist's creative process through conceptualizing, developing, and rehearsing a solo performance script. This course will help prepare well-qualified students who intend to pursue active careers or graduate study in the discipline of performance. Culminates in the public performance of student work.

**Introduction to Theatre:** What is theatre and why study it? How is it connected to performance and how is it different? How is theatre made? How has it been shaped by the world and where is it headed next? This course will broaden your understanding of what theatre is by focusing on key ideas and debates that establish theatre as a social and political creative practice. Rooted in the idea that theatre is a way of thinking - that it expresses ideas in ways other forms of human discourse do not. This course will introduce you to the different ways theatre 'thinks' through a study of the means it has at its disposal to do this (space, performance, live art, content, and movement).

**Play Analysis:** focuses on the careful, intensive reading and analysis of plays employing scripts from various periods, genres and aesthetics. Explores theatre as a visual and collaborative art form with emphasis on interpreting a script for performance.

**Dramaturgy:** explores the craft of dramaturgy through the critical examination of theatrical texts. With advanced work in script analysis, research, text adaptation, new play development, devising, and even physical dramaturgy, students learn to identify relevant questions and gain experience suggesting ways to support these questions in production. Looks at one dramatic work in depth (when possible an actual production) through the preparation of a complete dramaturgical casebook. For those interested in directing, dramaturgy, and related fields and those who wish to serve as a production dramaturge.

**Theatre and Social Justice:** an exploration of plays and playwrights focusing on contemporary ideas around race, sexuality, gender, and disability to explore foundational skills for performance practice. Through advanced work in analysis, interpretation, and research this course engages challenges faced by women, LGBTQ people, disabled people, and people of the global majority in mainstream theatre spaces and presents possibilities for inclusive interventions in the field.

**Introduction to Directing:** introduces the mechanics and ethos of directing, including basic principles of staging, script analysis, and planning the rehearsal process, as well as leading a room, working with actors, and developing the director's voice and vision. Focuses on the role of directing in the context of our current social, political, and environmental context. Considers how theatre as an industry needs to change and how theater-makers can transform their rehearsal spaces and institutions. Asks what role directors might play in creating new, more sustainable futures. Does this in part through a social justice lens, using lessons drawn from Adrienne Maree Brown's book, "Emergent Strategy." The various exercises culminate in the direction of a work for public performance.

**Advanced Directing:** advanced work in direction under faculty supervision, with emphasis on preparing for a fully realized production. Includes advanced analysis, coaching actors, communication with designers, and complex staging problems. Considers the role of theatre in contemporary society, the responsibility of the director in that context, and possible interventions to shape the future.

**Collaboration:** practical studio in theatrical collaboration designed for early theatre students. Develops skills in collaboration across artistic disciplines, offering effective strategies for

communication as students create and perform short projects. Offers direct real-world experience in theatrical collaboration and leadership, allowing the individual to test skills, talents and creative ideas in an environment conducive to both individual and collective artistic growth.

**Theatre History I:** traces the evolution of theatre in its social/political context from the beginnings to the 18th century. Theatre architecture, styles of staging, and works of dramatic literature are studied in relation to the social and intellectual history of each major era.

**Theatre History II:** traces the evolution of theatre in its social/political context from the 18th century to the Postmodern period. Theatre architecture, styles of staging, and works of dramatic literature are studied in relation to the social and intellectual history of each major era.

**Feminism and Theatre:** detailed study of theatrical works written by women within the context of feminist theory. Examines how feminism has shaped theatre and investigates connections to the past and present. Explores key issues such as lost theatrical traditions of women, problems of representation, the complex definitions of various types of feminisms, challenges posed by organized queer feminists and feminists of color, lessons of intersectionality, and making theatre that responds to the moment. Students consider Angelina Weld Grimké and Susan Glaspell, then read selections from some of the following theorists: Lacan, Cixous, Kristeva, Irigaray, Butler, Hooks, Crenshaw, and Ahmed. Plays might include those by Carol Churchill, Adrienne Kennedy, Maria Irene Fornes, Holly Hughes, Paula Vogel, and Lynn Nottage. By means of advanced work in analysis, interpretation, and research, this course engages challenges faced by women in mainstream theatre and presents possibilities for dismantling patriarchal institutions and misogyny through feminist interventions in the field.

**Theatre Lab:** provides students an additional guided opportunity in the production season where they can experiment with theatrical form. Offers practical, hands-on experience working as part of a collective, challenging assumptions about what's possible in theatre practice. Takes a 'Practice as Research' approach, highlighting artistic process and the 'intellectual adventure' of theatre-making. Students develop a research question, gather sources to investigate, and develop a rehearsal plan that allows them to test their hunches as a community. In rehearsal, students experiment with space and the nature of the event itself. They try out new rehearsal methods and physical theatre choreography techniques. They write original music and incorporate technology. The toppled hierarchy format gives students agency over decision making and allows them to see the research potential connected to creativity. Culminates in the performance of work for a public audience.

## PROFESSIONAL ACTIVITIES:

*Faculty Workshop Facilitator: Compass Diversity, Equity, and Inclusion; Massachusetts College of Liberal Arts. 2021.*

*Curriculum Redesign: Bachelors of Arts in Theatre, Theatre Program, Fine and Performing Arts Department, Massachusetts College of Liberal Arts. 2018-2019.*

*Program Review: Theatre Program, Fine and Performing Arts Department, Massachusetts College of Liberal Arts. 2015-2016.*

*Feasibility Study: Recommended Implementation Strategies for the Creation of a Bachelors of Arts in Theatre, contracted by the administration of Massachusetts College of Liberal Arts, to include recommended course sequence, partnerships and budget. 2012-2013.*

*“Theatre Bachelors Program Feasibility Study,” in depth analysis of national and regional theatre bachelors programs and needs in the Berkshire Massachusetts region, that led to the development of Bachelors in Theatre at MCLA. 2012.*

*“A Concept Paper: MCLA Theatre Major” with Dawn Shamburger of the Fine and Performing Arts Department, presented to college leadership. 2011.*

## **SERVICE:**

### Community

- *Community Works Playwriting Intensive Staged Reading, Organizer and Facilitator in Collaboration with MCLA Theatre and Williamstown Theatre Festival, 2021*
- *IDEA Cohort: Diversity in Education Learning Community, 2019*
- *Berkshire Fringe Festival Honorary Gala Committee, 2014-2017*
- *Berkshire Prevention Policy Board, 2012-2014*
- *V-Day Charlotte Board, 2008-2010*

### Academic Committees

- *International Education and Travel Committee, MCLA, 2022-current*
- *Committee on Promotions, MCLA, 2021 - current*
- *Academic Technology Advisory Group, MCLA, 2021-current*
- *Women, Gender, and Sexuality Studies minor faculty advisory board, MCLA, 2017-current*
- *Curriculum Committee, MCLA, 2012-current (Vice Chair current, Secretary 2019-2022)*
- *FPA Dept. Curriculum Committee, MCLA 2011-current (Chair 2020-current)*
- *Technical Director Search Committee, MCLA, 2021*
- *Costume Faculty Search Committee, MCLA, 2018*
- *Core Curriculum Redesign Taskforce, MCLA, 2017-2019.*
- *Core Re-design Working Group, MCLA, 2016-2017*
- *All College Committee, MCLA, 2016-2017*
- *Technical Director Search Committee, MCLA, 2017*
- *Chair Evaluation Committee, MCLA, 2017*
- *Peer Evaluation Committee, MCLA, 2017*
- *Tenure-track Scenic/Lighting Assistant Professor Search Committee, MCLA, 2017*
- *Tenure-track Costume Assistant Professor Search Committee, MCLA, 2017*
- *Dance Minor Coordinator Search Committee, MCLA, 2017*
- *Scenic/Lighting Assistant Professor Search Committee, MCLA, 2016*
- *Costume Assistant Professor Search Committee, MCLA, 2016*
- *Academic Policies Committee, MCLA, 2011-2014*



- *Arts Administration Assistant Professor Search Committee, MCLA, 2013*
- *Dance Minor Committee, MCLA, 2013*
- *Arts Admin. Assistant/Associate Professor Search Committee, MCLA, 2013-2014*
- *Arts Admin. Assistant/Associate Professor Search Committee, MCLA, 2011-2012*
- *Bachelors in Theatre Curriculum Redesign Taskforce, UNC Charlotte, 2009-2010*

#### Admission Outreach

- *Mock Class Lecturer, MCLA Accepted Students Days, 2018-current*
- *Info Session Leader, Resource Fair Panel, MCLA Open Houses, 2010-current*
- *Info Session Leader, Resource Fair Panel, MCLA Accepted Students Days, 2010-current*
- *Info Session Leader, MCLA Transfer Days, 2010-current*
- *Berkshire County Goes to College, MCLA, 2010-2019*

#### Domestic and International Student Trip Organizer and Leader

- *New York, New York, USA, MCLA FPA Department, 2022*
- *London, United Kingdom, MCLA FPA Department, 2018*
- *Prague, Czech Republic, MCLA FPA Department, 2015*

#### Student Organizations

- *Women in Theatre, lead faculty advisor, UNC Charlotte, 2008-2010*

## **LECTURES AND PRESENTATIONS:**

*Michael Chekhov: Tools for Characterization*; workshop instructor, Oklahoma Shakespeare, Online; November 2020

*Conscious Casting: Race, Gender, Sexuality, and Disability on Stage and Screen*; featured presenter, Day of Dialogue: Educating a Diverse Community: Inclusive Teaching & Learning; Massachusetts College of Liberal Arts, North Adams, MA; November 2019

*Introduction to Stage Combat*; invited presenter, Yorick Shakespeare, Massachusetts College of Liberal Arts, North Adams, MA; March 2017

*Michael Chekhov: An Introduction*; featured presenter, Millbrook School Artist in Residency Program, Millbrook, NY; July 2015

*Michael Chekhov: Tools for Characterization*; featured presenter, Region 1 Festival 47 ; KCACTF (Kennedy Center American College Theatre Festival), Hyannis, MA; January 2015

*Adapting the French Farce*; invited panelist, MCLA Berkshire Cultural Resource Center, North Adams, MA; November 2014

*What Stories to Tell*; featured presenter, The Future of Theater; MICHA (Michael Chekhov Organization), New London, CT; July 2014

*The Disenfranchised in Angels in America*; featured presenter, Creating Equality: Conversation on Civil Rights; MCLA Berkshire Cultural Resource Center, North Adams, MA; April 2014

*Directing Shakespeare*; featured presenter, Shakespeare Symposium; MCLA Berkshire Cultural Resource Center, North Adams, MA; November 2013

*Tricks of the Trade*; invited panelist, MCLA Berkshire Cultural Resource Center, North Adams, MA; October 2013

*Howard Barker in Performance*; featured presenter, Conversations on Catastrophe Symposium; MCLA Berkshire Cultural Resource Center, North Adams, MA; November 2012

## CREATIVE ACTIVITY

*Riot: An Epic Tale of Greed, Violence and Cheap Sofas*; Movement and Fight Choreography Director, Taconic High School, Pittsfield, MA Jun 2022

*Theatre Lab: Stockholm*; Creative Facilitator, Choreographer, Sound and Media Designer; Massachusetts College of Liberal Arts, North Adams, MA Apr 2022

*Falling and Loving*; Director, Choreographer, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2021

*Re-written*; Actor and collaborator; at Herman Melville's Arrowhead; with Tom Truss and Mathew Cumbie, Pittsfield, MA Aug 2021

*Mr. Fullerton*; Intimacy Director; Great Barrington Public Theatre, Great Barrington, MA Jul 2021

*Art as Action: Reading of the Universal Declaration of Human Rights*; Day of Dialogue; Performer/Collaborator; Massachusetts College of Liberal Arts, North Adams, MA Oct 2020

*Three Sisters*; Zoom Benefit Reading; Masha, Director, Sound Designer; Oklahoma Shakespeare, Online; Jul 2020

*Sweet Charity*; Director, Choreographer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2019

*Particularly in the Heartland*, Fight Choreographer, Bazaar Productions, The Foundry, West Stockbridge, MA Aug 2019

*Cloud 9*, Director; Intimacy Choreographer, Massachusetts College of Liberal Arts, North Adams, MA Mar 2019

*Macbeth*, Co-Director, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2018

*She Kills Monsters*, Director, Choreographer, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Oct 2018

*Sense and Sensibility*, Director, Choreographer, Sound Designer; Oklahoma Shakespeare in the Park, Oklahoma City, OK Jul 2018

*Into the Woods*, Witch, Cinderella's Mother, Music Director and Vocal Coach; Massachusetts College of Liberal Arts, North Adams, MA Apr 2018

*Rhinoceros*, Acting Coach/Intimacy Choreographer; Massachusetts College of Liberal Arts, North Adams, MA Mar 2018

*Tartuffe*, Director, Choreographer, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2017

*Passing Strange*, Music Director and Vocal Coach; Massachusetts College of Liberal Arts, North Adams, MA Oct 2017

*Or*, Director, Sound Designer; Oklahoma Shakespeare in the Park, Oklahoma City, OK Jul 2017

*Our Country's Good*, Director, Sound and Media Designer; Massachusetts College of Liberal Arts, North Adams, MA Apr 2017

*Henry V*, Director, Choreographer, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2016

*The Liar*, Director, Choreographer; Oklahoma Shakespeare in the Park, Oklahoma City, OK Aug 2016

*Scenes From An Execution*, Director, Sound Designer; Oklahoma Shakespeare in the Park, Oklahoma City, OK July 2016

*A Dolls House*, Director, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Mar 2016

*Passage* (staged reading), Dale; Kickwheel Ensemble Theater, Shire City Sanctuary, Pittsfield, MA Dec 2015

*Romeo and Juliet*, Director, Choreographer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2015

*Scenes From An Execution* (staged reading), Director; Oklahoma Shakespeare in the Park, Oklahoma City, OK Aug 2015

*Passage* (premiere of new work), Creative Consultant and Choreographer; Kickwheel Ensemble Theater, Millbrook Residency, Millbrook, NY Jul 2015

*The Reckless Season* (stage reading), Director; 7th Annual New Works Reading Festival, Ground Up Productions, New York, NY Feb 2015

*Venable 8: 3 Plays on Gun Violence; Trofimov, A Student*, Professor Kirkland; Massachusetts College of Liberal Arts, North Adams, MA May 2015

*Mud and The Successful Life of 3*, Director, Choreographer, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA April 2015

*The Liar*, Director, Choreographer, Music Director; Massachusetts College of Liberal Arts, North Adams, MA Nov 2014

*Angels in America: Millennium Approaches*, Director, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Apr 2014

*Twelfth Night*, Director, Choreographer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2013

*Spring Awakening*, Director, Choreographer; Massachusetts College of Liberal Arts, North Adams, MA Oct 2013

*Agamemnon*, Director, Choreographer, Music Supervisor; Massachusetts College of Liberal Arts, North Adams, MA Apr 2013

*Scenes From an Execution*, Director, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2012

*Cabaret*, Director, Choreographer, Music Director; Massachusetts College of Liberal Arts, North Adams, MA Oct 2012

*Hedda Gabler*, adapted by Christopher Shinn, Director, Sound Designer; Massachusetts College of Liberal Arts, North Adams, MA Apr 2012

*Urinetown: The Musical*, Director, Choreographer; Massachusetts College of Liberal Arts, North Adams, MA Nov 2011

*Threepenny Opera (concert staged-reading)*, Director; Massachusetts College of Liberal Arts, North Adams, MA Oct 2011

*Fefu and Her Friends (staged reading)*, Director; Massachusetts College of Liberal Arts, North Adams, MA Apr 2011

*As You Like It*, Director, Choreographer; Massachusetts College of Liberal Arts, North Adams, MA Oct 2010

*Down and Out*, Director; University of North Carolina, Charlotte, NC Mar 2010

*Tales of the Lost Formicans*, Judy; University of North Carolina, Charlotte, NC Nov 2009

*[sic]*, Director; University of North Carolina, Charlotte, NC Oct 2009

*Lysistrata*, Director, Choreographer; University of North Carolina, Charlotte, NC Nov 2008

*Collected Stories*, Director; Ground Up Productions, in association with Manhattan Theatre Source, New York, NY, Jul 2008

*bobrauschenbergamerica*, Director, Choreographer, Sound Designer; Stony Brook University, Long Island, NY, Nov 2007

*Burn This*, Director; Ground Up Productions, in association with Manhattan Theatre Source, New York, NY, Mar 2007

*The People Vs. Mona*, World Premiere Reading, Director; Ground Up Productions, in association with Manhattan Theatre Source, New York, NY, Nov 2006

*Lobby Hero*, first NYC revival, Director; Ground Up Productions, in association with Manhattan Theatre Source, New York, NY Sep 2006

*Pump Boys and Dinettes*, first NYC revival, Director, Choreographer; Ground Up Productions, in association with Manhattan Theatre Source, New York, NY May 2006

*The Shape of Things*, first NYC revival, Director; Ground Up Productions, at American Theatre of Actors; New York, NY, 2005

*Our Country's Good*, Assistant Director & Dramaturge; University of California, Irvine; Irvine, CA, 1998

*Baltimore Waltz*, Director, Choreographer, Sound Designer; University of Central Oklahoma; Edmond, OK, 1994

*All's Well That Ends Well*, Helena; Theatre Ten Ten; New York, New York; Lynn Marie Macy, dir., 2004

*Carnival*, Gladys and Gloria Zwyci, Bluebird Dancer; Shakespeare Theatre New Jersey; Madison, New Jersey; Bonnie J. Monte, Jan Rosenberg, dirs., 2002

*The Crucible*, Mary Warren; Shakespeare Theatre New Jersey; Madison, New Jersey; Bonnie J. Monte, dir., 2001

*Tartuffe*, Flipote; Shakespeare Theatre New Jersey; Madison, New Jersey; Paul Mullins, dir., 2001

*Three Days of Rain*, Nan, Lina; Shakespeare Theatre New Jersey; Madison, New Jersey; Kelly Gillespie, dir., 2001

*A Midsummer Night's Dream*, Helena; Shakespeare Live Tour, Shakespeare Theatre New Jersey; Madison, New Jersey; Jason King Jones, dir., 2001

*Hamlet*, Gertrude; Shakespeare Live Tour, Shakespeare Theatre New Jersey; Madison, New Jersey; Brian Crowe, dir., 2001

*Taming of the Shrew*, Kate; Shakespeare Live Tour, Shakespeare Theatre New Jersey; Madison, New Jersey; Brian Crowe, dir., 2001

*Julius Caesar*, Caska, Octavias; Judith Shakespeare Company & The Mint Theatre; New York, New York; Joanne Zipay, dir., 2000

*Electra*, Electra; HERE Arts Center; New York, New York; Heather De'Michelle, dir., 2000

*Northanger Abbey*, Catherine; The Flatiron Theatre & Distilled Sprints; New York, New York; David Scott, dir., 2000

*The Lovers*, Clarissa; The Jean Cocteau Repertory, Staged Reading Series; New York, New York; David Scott, dir., 2000

*The Comedy of Errors*, Luciana; Theatre Ten Ten; New York, New York; Lisa Juliano, dir., 1999

*Romeo and Juliet*, Juliet; Southampton Festival; Southampton, England; Ron Short, dir., 1999

*Measure for Measure*, Isabella; Knightsbridge Theatre; Pasadena, California; Tiger Reel, dir., 1999

*The Mousetrap*, Miss Casewell; Long Beach Playhouse; Long Beach, California; Warren Davis, dir., 1998

*Merry Wives of Windsor*, Anne; Shakespeare Orange County; Orange, California; Carl Reggiardo, dir., 1998

*Merchant of Venice*, Jessica; Shakespeare Orange County; Orange, California; Tom Bradac, dir., 1997

*Sugar Dumpling*, Sugar (lead), BMI Lehman Engel Musical Theater Workshop; New York, NY; Cheryl Davis and C. Colby Sachs, dirs., 1997

*Road*, Brenda, Claire, et al., University of California, Irvine; Irvine, California; Roger Smart, dir., 1997

*Misanthrope*, Celimene; University of California, Irvine; Irvine, California; Robert Cohen, dir., 1997

*Duet for One*, Stephanie; University of California, Irvine; Irvine, California; Roger Smart, dir., 1996

*Six Women With Brain Death (or Expiring Minds Want to Know)*, Woman; Carpenter Square; Oklahoma City, Oklahoma; Ron Martin, Rhonda Clark, dirs., 1996

*Man and Superman*, Violet; University of California, Irvine; Irvine, California; Keith Fowler, dir., 1996

*Fefu and Her Friends*, Cecilia; University of California, Irvine; Irvine, California; Danielle Bedau, dir., 1996

*City of Angels*, Oolie/Donna; University of California, Irvine; Irvine, California; Eli Simon, Dennis Castellano, dirs., 1995

*Secret Garden*, Martha u.s.; Summer Repertory Theatre; Santa Rosa, California; Peter Hughes, dir., 1995

*Jesus Christ Superstar*, Woman by the Fire, Ensemble, Swing; Summer Repertory Theatre; Santa Rosa, California; Peter Hughes, dir., 1995

*King Stag*, Clarice; University of California, Irvine; Irvine, California; Sasha Zubitov, dir., 1995

*Camelot*, Guenevere; Jewel Box; Oklahoma City, Oklahoma; Kate Hammet-Leader, dir., 1994

*Romeo and Juliet*, Juliet; Shakespeare in the Park; Edmond, Oklahoma; Kathryn O'Meara McGill, dir., 1994

*Hamlet*, Gertrude; University of Central Oklahoma; Edmond, Oklahoma; Roberta Sloan, dir., 1994

*The Seagull*, Nina; University of Central Oklahoma; Edmond, Oklahoma; Donald Bristow, dir., 1993

*Noises Off*, Brooke/Vicki; University of Central Oklahoma; Edmond, Oklahoma; Roberta Sloan, dir., 1993

*She Stoops to Conquer*, Miss Neville; Shakespeare in the Park; Edmond, Oklahoma; Doug Getzoff, dir., 1993

*Twelfth Night*, Maria; Shakespeare in the Park; Edmond, Oklahoma; Kathryn O'Meara, dir., 1993

*You Can't Take It With You*, Alice; University of Central Oklahoma; Edmond, Oklahoma; Roberta Sloan, dir., 1993

*Hatful of Rain*, Celia; University of Central Oklahoma; Edmond, Oklahoma; Donald Bristow, dir., 1992

*Quilters*, Jenny, et al.; University of Central Oklahoma; Edmond, Oklahoma; Roberta Sloan, dir., 1992

*Three Poets*, Komachi; University of Central Oklahoma; Edmond, Oklahoma; Matt Aston, dir., 1992

*Bonjour La Bonjour*, Nicole; University of Central Oklahoma; Edmond, Oklahoma; Roberta Sloan, dir., 1991

*The Tempest*, Ariel; University of Central Oklahoma; Edmond, Oklahoma; Donald Bristow, dir., 1991

*A Man for All Seasons*, Margaret; Theatre A La Carte; Edmond, Oklahoma; Richard Lemin, dir., 1991

*On the Razzle*, Mrs. Fischer; University of Central Oklahoma; Edmond, Oklahoma; Donald Bristow, dir., 1991

*Uncommon Women and Others*, Celia; University of Central Oklahoma; Edmond, Oklahoma; Roberta Sloan, dir., 1990

*Marriage of Bette & Boo*, Joanie; University of Central Oklahoma; Edmond, Oklahoma; Roberta Sloan, dir., 1990

## **CONFERENCE & WORKSHOP ATTENDANCE:**

*MCLA Day of Dialogue: No Longer An Afterthought: Toward Disability Awareness, Inclusion and Justice On Campus & In Society*, Massachusetts College of Liberal Arts; October 2021.

*Making Feminist Theatre (and Making Theatre Feminist)*, Digital Theatre+ with Katie Mitchell, Candice D'Meza, Keziah Serreau, Katie Pearl, Lisa Peck, Talia Rodgers, Online; October 2021

*Diversity and Inclusion: Anti-Racist Action Bootcamp*, Black Acting Methods Studio, Hosted by Dr. Sharrell D. Lockett, Online; June 2021

*Community Conversation To Move Toward Antiracism in the Arts: Wendy Red Star's Indian summer - Four Seasons* (2006), with the North Adams Artist Impact Coalition, Berkshire Cultural Resource Center (BCRC); November 2020

*State of the Arts: Anti-Racist Pedagogy in Theatre and Dance Programs, A Webinar*, Hosted by Khalid Y. Long, Ph.D. Assistant Professor, Theatre, Columbia College Chicago; August 2020

*Teaching in Crisis: A Panel Discussion with Master Acting Teachers*, National Alliance of Acting Teachers, Hosted by Jane McPherson, David Warshofsky, Peter Jay Fernandez, Joanna Merlin, Ron Van Lieu, Mel Shapiro, Online; June 2020

*TCG (Theatre Communications Group) 2020 Virtual Conference - Black Lives Matter, If Not Now, When? If Not Us, Who? Anti-Racist Resources, An Anti-Racism Working Session*, Online; June 2020

*MCLA Diversity, Equity, and Inclusion Conference: Catalyzing 21st Century Discourse and Engagement on Race*, Massachusetts College of Liberal Arts, North Adams, MA; June 2019

*KCACTF (Kennedy Center American College Theatre Festival) 2017 Region 1 Conference: Attendance, Coach - Irene Ryan Acting Scholarship Auditions*; Western Connecticut State University, Danbury, CT; 2017

*KCACTF (Kennedy Center American College Theatre Festival) 2016 Region 1 Conference: Attendance, Coach - Irene Ryan Acting Scholarship Auditions; From Page to Stage: Adapting Literature Into Plays; Exploring Projection Surfaces; Reflecting Diversity on Your Stages; Women in Theatre*; Western Connecticut State University, Danbury, CT; 2016

*PQ (Prague Quadrennial of Performance Design and Space) 2015 13th Annual Conference: How are Nations Created With Scenography?; Stages of Utopia; Space-shifter: Jerzy Grotowski and the Architecture of Theatrical Space; Section of Countries and Regions, Student Section; SpaceLab/Zlomvaz Festival*; Prague, CZ; 2015

*KCACTF (Kennedy Center American College Theatre Festival) 2015 Region 1 Conference: Attendance, Responder, Coach - Irene Ryan Acting Scholarship Auditions*; Cape Cod Community College, Hyannis, MA; 2015

*KCACTF (Kennedy Center American College Theatre Festival) Irene Ryan Acting Scholarship Auditions, Responder Training*; Western Connecticut State University, Danbury, CT; 2014

*MICHA (Michael Chekhov Association) 2014 International Workshop and Festival: Acting* Bethany Caputo, Jessica Cerullo, Anne Gottlieb, Joanna Merlin, John McManus, Ted Pugh, Fern Sloan and David Zinder; *The Ecstatic Voice* Marya Lowry; *Directing with the Chekhov Technique* David Zinder; Connecticut State College, New London, CT 2014

*KCACTF (Kennedy Center American College Theatre Festival) 2012 Region 1 Conference: Attendance, Playing the Space Beyond the Groundplan* Anita Gonzalez; *Thumbnail Models for Scenic Design Development* Luke J. Sutherland; Fitchburg State College, Fitchburg, MA; 2012

*APAP (Association of Performing Arts Presenters) 2011 Conference*; New York, NY 2011



*MICHA (Michael Chekhov Association) Summer Intensive*; Joanna Merlin, Ragnar Freidank, Jack Colvin, Mala Powers; New York University; New York, NY; 2004

*MICHA (Michael Chekhov Association) January Teacher Training Workshop*; Lenard Petit, Ragnar Friedank, Scott Feilding, Joanna Merlin; Hudson, NY; 2003

*ViewPoints and Composition*; Paul Mullins; Shakespeare Theatre of New Jersey; Madison, NJ; 2001

*Em-Bodying the Text*; Joanne Zipay; Judith Shakespeare Company; New York, NY; 2000

*Connecting With the Voice*; Walton Wilson; Judith Shakespeare Company; New York, NY; 2000

*Three Legs or Two: Gender Specific Movement*; Joan Evans and Elizabeth Mozer; Judith Shakespeare Company; New York, NY; 2000

*The Living Voice*; Donna Germain; Judith Shakespeare Company; New York, NY; 2000 Stage Combat; Dan O'Driscoll; Judith Shakespeare Company; New York, NY; 2000

*Expanding the Presence of Women in Shakespeare Performance*; Kristin Linklater; Judith Shakespeare Company; New York, NY; 2000

*Fitzmaurice Voicework: Five-Day Workshop (Shakespeare)*; Catherine Fitzmaurice; University of California, Irvine; Irvine, CA; 1997

*Fitzmaurice Voicework: Five-Day Workshop*; Catherine Fitzmaurice; University of California, Irvine; Irvine, CA; 1995

## HONORS AND AWARDS

Sabbatical Research Grant, Massachusetts College of Liberal Arts, Theatrical Intimacy, 2020

Cultural Portfolio Grant, Massachusetts Cultural Council, Guest Artist Fellowship, 2019

Winner, five BroadwayWorld Regional Awards, including Best Play (Equity) and Best Ensemble in a Play (Equity), *SENSE AND SENSIBILITY - Oklahoma Shakespeare in the Park*, 2018

Local Cultural Council Grant, Massachusetts Cultural Council, Guest Artist Fellowship, 2018

Local Cultural Council Grant, Massachusetts Cultural Council, Guest Artist Fellowship, 2017

Critics Choice for Outstanding Shakespeare Production Concept and Outstanding Text Analysis, *Romeo and Juliet*, KCACTF (*Kennedy Center American College Theatre Festival*), 2016

Local Cultural Council Grant, Massachusetts Cultural Council, Guest Artist Fellowship, 2016

Local Cultural Council Grant, Massachusetts Cultural Council, Guest Artist Fellowship, 2015

Critics Choice for Outstanding Physical Comedy, *The Liar*, KCACTF (*Kennedy Center American College Theatre Festival*), 2015

MCLA Faculty Creative Project Award for *Theatre Lab's Agamemnon*, 2013

Keynote Speaker, Department of Theatre Arts Commencement, Stony Brook University, 2008

OOBR Award 2000 (Off-Off Broadway Review), Critics Choice for excellence in Off-Off Broadway Theatre *Northanger Abbey*, playing the leading role of Catherine, 2000

Humanities Research Grant, University of California, Irvine, 1997

Delivered Commencement Address, College of Liberal Arts, University of Central Oklahoma, 1994

Dean's Arts Achievement Award, College of Liberal Arts, University of Central Oklahoma, 1994

UCO Outstanding Theatre Student Award, Department of Oral Communications, University of Central Oklahoma, 1994

Finalist in Acting, University Resident Theatre Association, 1994

## **MEMBERSHIPS & AFFILIATIONS**

Stage Directors and Choreographers Society

Voice and Speech Trainers Association

Michael Chekhov Association

Association of Theatre Movement Educators

Theatre Communications Group