

TEACHING AND DIRECTING EXPERIENCE

COLLEGE AND UNIVERSITY PROGRAMS

2008 to Present
1999-00, 2002-05
Spring 92, 94, 98
Summer 2005-06

Ithaca College

Assistant Professor, Acting
Visiting Assistant Professor
Program Coordinator, East Coast Artists' Summer Rasaboxes Training Intensive
Department of Theatre Arts • Ithaca, NY 14850 • (607) 274-3345

Since 2008, I have been teaching under a tenure eligible contract. In addition to my six years (non-consecutive) as a Visiting Assistant Professor, I have taught various levels of acting, voice and movement classes for the BFA Acting, Musical Theatre and the BA Drama programs:

Musical Theatre Workshop: for BFA Musical Theatre juniors and seniors. Co-taught with staff musical director, Joel Gelpe, this course focuses on the performance of musical theatre literature with a special emphasis on acting values.

Styles of Acting I and II: Acting the Greeks, Shakespeare, 17th and 18th century British comedy, Moliere, Wilde, Shaw, Coward.

BFA Freshman Scene Study: focus on basic Stanislavski-based acting technique, improvisation and text analysis work applied to scenes from American realist plays.

BFA Sophomore Scene Study: focus on characterization, text analysis skills and performance composition/scores. Employment of approaches from Michael Chekhov and other contemporary Stanislavski-based ideas about acting, combined with ideas coming from contemporary psychology and emotion research.

BFA Freshman Voice and Movement: focus on basic vocal production techniques (Linklater and Rodenburg) breath and body awareness, anatomy, theatre games, body conditioning and movement technique for the stage including rasaboxes and Laban/Bartenieff work. Performance projects assigned to evaluate integration and application of class material.

BFA Sophomore Voice and Speech: focus on breath work, vocal production and diction toward developing a flexible and revealing voice/body instrument (Linklater, Rodenburg, Berry). Employment of IPA for working toward fully sounded speech for stage work. Attention on individual issues with vocal production and articulation using "American stage standard" as a baseline dialect. Work on basic analysis for working with verse, prose, Shakespeare and other dramatic and poetic texts.

BFA Sophomore Movement For The Stage: focus on applied movement techniques for the developing a sense of ensemble and the embodiment of character based on Lowen's Bioenergetics and Reichian characterology, Laban/Bartineff work, ideas from Lecoq, rasaboxes and other psychophysical, body/mind/emotion integration techniques.

Intro to Acting for non-majors and *Acting I-IV* for BA Drama majors and minors: classes focused on improvisation, scene study and character work.

Directing and Coaching for Main Stage Productions:

Acting coach for *Our Country's Good*, directed by Norm Johnson, 2005.

Stage Director for *Albert Herring*, opera by Benjamin Britten, 2000.

Director for *Jungalbook* (sic); full production toured to local area elementary schools, co-produced by the Hangar Theater, 1994.

Fight choreographer for *Down in the Valley*, directed by Ilona Pierce, 1998.

Vocal coach/Asst. fight choreographer for *Othello*, directed by Earl McCarroll, 1992.

Ithaca Award Fund Grants:

Funding to bring our students a workshop/demonstration of a Beijing Opera Company (2005).

Funding for actor/director Davide Giovanzana to work with commedia dell' arte masks in my Styles of Acting class and to direct a workshop production of Orestes, using Lecoq-based approaches. The grant also covered the cost of making an archival video of his performances of various commedia dell' arte masks. 2004.

Travel Grants to present Rasaboxes Workshops:

Association for Theatre Movement Educators Colloquium, George Mason University, Fairfax, VA, May 2005.

Perform, State, Interrogate: Performance Studies International Conference #10 in Singapore, co-presented with Rachel Bowditch, June 2004.

Inside-Outside-Inside: Emotions, Body and Society Conference at Ege University, Izmir, Turkey, co-presented with Michele Minnick, May 2003.

Faculty Advising for Student Theatre Project:

Faculty Advisor to Karim Muasher for his one-man show, *Hamlet*, 2005.

Ithaca College Service:

Department of Theatre Arts:

Scholarship Committee, 2003-2005, 2008-2010.

Guest Artist Committee, 2005.

Ballet Instructor Search Committee, 2005.

Curriculum Committee, 2008-2010.

Interim Acting Area Coordinator, Spring 2010.

School of Humanities and Sciences:

Ithaca Award Fund Committee, 2003-2004.

Other Contributions:

Colleagues Susannah Berryman, Norm Johnson and I have developed a program in rasaboxes training offered to all freshman BFA Acting and Musical Theatre students each spring semester since 2003.

Program Coordinator and Instructor for East Coast Artists' *Rasaboxes Summer Training Intensive at Ithaca College*, co-sponsored by the Office of Continuing Education, 2005-2006.

Complementary bodywork sessions offered to performing arts students using the Trager Approach and other modalities to discover how bodywork and somatic education may facilitate and augment the progress of performers-in-training, 2003-2005.

Departmental duties also include individual coaching of voice, movement and acting, student advising and departmental evaluation of students' progress in the area of performance.

Lee Byron, Chairman; Bruce Halverson, (Former Chair)

Spring 2006
Summer 2008-09,
1999-05

New York University, Tisch School of the Arts

Adjunct Instructor

721 Broadway, 6th Floor

New York, New York 10003-6807 • (212) 998-1630

Instructed the performance component for an undergraduate course, *Medieval Stories in Motion/Emotion: Performing Medieval Literature*, with Prof. Evelyn Birge-Vitz. We used rasaboxes, as well as other psychophysical embodiment techniques, to work on the solo performance of stories from the *Jataka*, Ovid's *Metamorphosis*, *Arabian Nights*, French Fabliaux, and Chaucer's *Canterbury Tales*, Spring 2006.

Taught East Coast Artists' annual *Summer Performance Workshop* with colleague Michele Minnick and others. Workshop participants were primarily graduate students from the Department of Performance Studies, and included international students and performance professionals. The course was offered for three credits and had seventy-five contact hours. Rasaboxes training was developed and featured in the workshop. (Please see entry under "East Coast Artists" on page 4 for a brief description).

This year, Richard Schechner was able to teach the workshop for the first time in eleven years. I co-taught the course and was able to facilitate the making of professional video documentary of his work, now being editing for a variety of purposes.

Richard Schechner, Artistic Director, East Coast Artists; Professor, New York University

Spring, 2006

Hofstra University, Department of Dance and Drama

Adjunct Instructor

Hempstead, NY 11549-1000 • (516) 463-6600

Served as a one-semester replacement for two courses: *Advanced Voice and Speech*, a course in applying IPA and character work toward dialect work; *Sophomore Voice and Speech*, a course in vocal production, IPA, and some movement/improvisation work. I served as vocal coach for their production of Shakespeare's *King John*.

Dr. James Kolb, Chairman

Fall 1998

University of Illinois, Champaign-Urbana

Visiting Assistant Professor

Urbana, Illinois 61801 • (217) 333-3538

Taught and directed *Shakespeare Studio* for the BFA acting seniors, focusing on the text and music of *Twelfth Night* and culminating in a workshop presentation of the play.

Taught voice and text to first year MFA's. Served as the text and dialect coach for two productions: *Come Back to the Five and Dime, Jimmy Dean* and for a "Texas" version of *She Stoops to Conquer*. Other duties included private coaching and departmental evaluation of students' progress in the area of performance.

Bruce Halverson, Former Chairman

HIGH SCHOOL AND JUNIOR HIGH PROGRAMS

Summer 2000

Ithaca College

Visiting Assistant Professor

High School Summer Program in Musical Theatre

Department of Theatre Arts • Ithaca, NY 14850 • (607) 274-3345

Instructed a five-week summer intensive in acting and scene study for high school students.

Lee Byron, Chair

Fall 1997, Fall 1996

Governors Magnet School for the Arts

Visiting Artist/ Director/ Instructor

Old Dominion University • Norfolk, Virginia 23529-0556 • (804) 441-2905

Taught courses in dramatic literature, scene study, acting Shakespeare and monologue technique.

Directed a full production of Euripides' *Trojan Women* (1997) and co-composed an original score for the production with Tony Geballe. The production concept integrated contemporary wartime accounts by Bosnian women and soldiers (Serb, Croat and Muslim). In an effort to narrow the gap between these powerful texts and the students' connection to the material, I was assisted by a Bosnian high school student living in Norfolk. He provided vivid accounts of his experiences during the war in Sarajevo.

Michael Tick, Chairman; Current Chair of LSU's Department of Theatre and Dance

Summer 1997

Trollwood Performing Arts School

Visiting Artist/ Director/ Instructor
Fargo, North Dakota • (701) 241-4799

Taught courses in voice and speech, movement, scene study, improvisation and stage makeup.

Created and directed a performance piece, *FLOOD!* with 53 junior high school student incorporating their experiences during the 1997 Red River flood. The thirty-minute, five-act ritual performance combined the use of mask, percussion, dance, song, spoken text compiled from a variety of sources, sand bags, mud, bubbles, microphones and 53 umbrellas.

Sharon Round, Program Director

July 1994

The Hangar Theatre's Next Generation Program

Instructor
Ithaca, New York 14850 • (607) 273-8588

Taught scene study and improvisation and directed an open house presentation of scenes for friends and family for this four-week summer program for junior high and high school students.

Lisa Bushlow, Executive Director

Summer 1992

Interlochen National Arts Camp

Acting Teacher
P.O. Box 99, Interlochen, Michigan 49643

Created the *Improv Troupe*, a new program for the Intermediate (junior high) division in which I directed outdoor, "pageant wagon" style street theatre performances. I directed the faculty production of *Independence*, by Lee Blessing, and taught scene study for the high school division.

Cary Libkin, Theatre Division Director

THEATRE ADMINISTRATION AND EDUCATIONAL OUTREACH PROGRAMS

2008-2010

East Coast Artists (ECA)

1999-2005

Director for Education, Performer, Instructor
New York University
721 Broadway, 6th Floor, New York, NY 10003-6807 • (212) 998-1630 • website:
<http://www.rasaboxes.org>

As Director for Education, my duties include developing, administrating and teaching our ongoing training programs in the rasaboxes in New York City, in workshops and residencies at various colleges and universities, and in outreach programs for students and teachers in K-12 education programs. The other certified teachers and I are currently developing advanced training in the rasaboxes, with assistantships leading to teacher certification in this work. I edit and manage communications through our website. I produce and collate valuable archival materials, such as the 2009 video recording of Schechner teaching his work. We are current working on a book project, *The Rasaboxes Handbook*.

I played Ophelia in ECA's production of *Hamlet* (1999) and Natasha in his production of *Three Sisters* (1997), both directed by Richard Schechner.

What are rasaboxes?

Devised by Richard Schechner, the rasaboxes exercises are based on ideas and practices drawn from several sources including: the classical Indian treatise on performance called the Natyasastra, contemporary scientific studies on emotion and on Antonin Artaud's challenge that the actor be "an athlete of the emotions".

The rasaboxes exercises are psychophysical, sensation-based exercises that then leads to sound and movement exercises, relating to objects and others, language and text exercises, and finally to scene work and the layering and scoring of rasas to create complex characters, to explore and compose scenes, to create choreography and entire performances. (See www.rasaboxes.org for more information).

Richard Schechner, Founding Artistic Director, ECA; Professor, New York University

Fall 2009

Phoenix Players

Auburn Correctional Facility
PO Box 618, Auburn, NY 13024 • (315) 253-8401

Volunteered with an inmate organized theatre company, The Phoenix Players, facilitated by teachers Stephen Cole and Peter Wetherbee, using Cornell University's program as a conduit for our participation.

Dave Roth, Volunteer Services

September 2002
April 2003

Introduction to Movement Studies

Program Creator and Curator

Tiamat Studios, Ithaca, NY 14850

Created and coordinated a program with movement education teachers to offer introductory sessions in Alexander Technique, Kinetic Awareness, Authentic Movement, Aston Patterning and the Feldenkrais Method™ to the general public over a ten-week period.

Spring 1999

Chekhov Theater Ensemble

Co-Instructor

138 South Oxford Street, Brooklyn, NY 11217 • (718) 398-2494

The Chekhov Theatre Ensemble's program specializes in bringing Michael Chekhov's acting techniques and Shakespeare to New York City district schools. We worked on *King Lear* with three classes of fifth grade students in Staten Island.

Floyd Rumohr, Artistic Director

June 1990

South Dallas Cultural Center

Volunteer

Dallas, Texas

Assisted the instructor in an acting class for children at a cultural center serving a primarily African American community.

Cynthia Wright, Acting Instructor

1993 to 1998

Arden Party

Associate Director/Actor

New York, NY • (212) 969-0551

Arden Party was a not-for-profit theatre company created by Artistic Director Karin Coonrod, renowned for her innovative productions of forgotten classics. I acted in major roles in several productions and served for a time as interim managing director.

Creator and Program Director for Arden Party's 1995 *Summer Studio Program*, a two-week interdisciplinary arts intensive combining music, visual art, text, movement and voice. I oversaw the design and development of the company web site and I designed and

coordinated the print advertising for our critically acclaimed production of *Victor, or Children Take Over*, by Roger Vitrac.

Karin Coonrod, Artistic Director

1991-1993

Edinburgh Fringe Theatre Festival, Randolph Studio

Public Relations, House Manager

Venue 55, 12 Randolph Crescent, Edinburgh, Scotland • 44-031-256-2355

Served as Public Relations Liaison and House Manager. Work included consultation with the venue's theatre manager in New York in preparation for the festival season. Managed house and box office, facilitated press and public relations communications.

Nia Schooler, Producing Director

Summer/Fall 1986

Phone Booth Theatre Company

Actor/Teacher

62e Boerhaverstraat, Amsterdam, The Netherlands

The company conducted three-day workshops for high school students and community groups in Cabaret-style theatre. Each workshop culminated in a public performance. I acted in several productions that toured Germany and the Netherlands.

Tony Maples, George Isherwood, Joe Siracusa; Company Directors

OTHER PROFESSIONAL PRACTICE

Oct. 2006-June 2008

Mandarin Oriental Spa

Licensed Massage Therapist

80 Columbus Circle at 60th Street, New York, NY 10023 • (212) 805-8904

Worked with a variety of modalities including Swedish and deep tissue massage, foot reflexology, Ayurvedic inspired therapeutic bodywork treatments and Thai Yoga massage. The hotel and spa had a Mobile Five-Star record of service.

Denise Vitiello, Spa Director

April-July 2006

The Paul Ekman Group

Casting Director, Project Coordinator

4096 Piedmont Avenue, PO Box 367, Oakland, CA, 94611 • www.paulekman.com

Casting Director and Project Coordinator for a still photography shoot for Ekman's training materials: Micro Expression Tools (METT) and Subtle Expression Tools (SETT). The materials provide "self-instructional training to improve the ability to recognize facial expressions of emotion." Over 85 actors were cast and photographed for this phase of the project at CyberExtruder, NJIT, Newark, NJ.

Paul Ekman, Author and Director of the Paul Ekman Group, LLC (PEG)

2001-2005

Bodyworks Massage Therapy

Licensed Massage Therapist (Independent Contractor)

402 N. Cayuga Street, Ithaca, New York 14850 • (607) 277-2593

Bodyworks is a therapeutic massage center where I offered a combination of massage modalities (deep tissue, connective tissue, Swedish, etc) tailored to meet each client's individual needs.

CONFERENCES, WORKSHOPS AND PRESENTATIONS

August 2009

Association of Theatre and Higher Education Conference, New York, NY:

Co-presented a lecture/demonstration of rasaboxes with colleagues Richard Schechner,

Michele Minnick, Rachel Bowditch and Marcia Moraes.

- June 2009 The Hangar Lab Company, Ithaca, NY:
Taught a four-session workshop in rasaboxes for Lab Company students.
- March 2009 *Performing the Body in Theory and Practice*, New York University, NY:
Conference attendee and Guest Speaker about rasaboxes in a class preceding the conference.
- February 2009 *24-Hour Arts Marathon*, George Mason University, Fairfax, VA:
Invited Special Guest/Instructor for Rasaboxes Workshop.
- 2007-2010 The Actor's Movement Studio, New York, NY:
I regularly teach rasaboxes training programs, available to the general public, in several different formats: Introduction to Rasaboxes weekends and two-week Rasaboxes Intensives and to students participating in their annual summer intensive in physical theatre and period styles.
- 2008-2009 Central Washington University, Graduate Studies in Theatre, Ellensburg, WA:
One-week rasaboxes training intensives to students participating in their graduate program in theatre for K-12 educators.
- 2005-2008 Dell' Arte International School for Physical Theatre, Blue Lake, CA:
Training for second year MFA students in rasaboxes, (2005) and taught summer Rasaboxes Training Retreats.
- Nov. 2006, Jan. 2008 University of Tennessee, Graduate Program in Theatre, Knoxville, TN:
Introduction to Rasaboxes Workshop and a three-week performance and rasaboxes intensive to second-year MFA students.
- January 2007 *American College Theatre Festival, Region II Conference*, Milwaukee, WI:
Invited Special Guest to conduct Rasaboxes Workshops for festival participants.
- September 2005-2007 Cornell University, Ithaca, NY:
Class sessions in basic Laban/Bartenieff and Bioenergetic work for actors in Stephen Cole's Advanced Acting Classes.
- 2004-2006 New York University Medical School, New York, NY:
Five mini-sessions in non-verbal communication for first year residents with Michele Minnick.
- May 2005 *Association for Theatre Movement Educators Colloquium*, George Mason University, Fairfax, VA: Presented Rasaboxes training technique for colloquium attendees.
- March 2005 Rutgers University, New Brunswick, NJ:
One-session Rasaboxes Workshop for students enrolled in Jeanette Haviland-Jones' *Emotion and Acting* course.
- January 2005 *Introduction to Rasaboxes Weekend Workshop*, East Coast Artists, New York, NY.
- October 2004 Laban Institute for Movement Studies, New York, NY:
Assisted Michele Minnick in performance workshop for the LIMS Mosaic weekend conference.
- July 2004 *International Society for Researchers on Emotion Conference*, New York, NY:
Rasaboxes lecture and demonstration presentation with Michele Minnick, Marissa Copeland, moderated by Paul Ekman.
- June 2004 *Perform, State, Interrogate: Performance Studies International Conference #10*: Singapore. Presented "Rasaboxes: The Actor As Athlete of the Emotions" and rasaboxes workshops for conference attendees with Rachel Bowditch.
- August 2003 *Performance Techniques for Teachers*, Cornell University, School of Education:
Two-session workshop for graduate students in math, science and agriculture.
- May 2003 *Inside-Outside-In: Emotions, Body and Society Conference*: Ege University, Izmir, Turkey. Presented the rasaboxes training technique at a cultural studies symposium as well as workshop for students of Ege University with Michele Minnick.

- April 2000 *Uncommon Senses: An Interdisciplinary Conference In Art and Culture*: Concordia University, Montreal, Canada. Co-presented and a rasaboxes demonstration with Michele Minnick and Richard Schechner.
- March 2000 Cornell University, Ithaca, NY: A two-session rasaboxes workshop.
- June 1999 Dartmouth College, Hanover, NH:
Three-hour East Coast Artists Performance Workshop with Michele Minnick.
- May 1994 *South Carolina Playwrights' Conference*, Beaufort, SC: Guest Director for first annual conference. Assisted six of the twelve invited playwrights in three-week workshop.

EDUCATION AND TRAINING

- 1989-1991 **Southern Methodist University, Meadows School of the Arts**
MFA in Acting, 1991
Full three-year scholarship plus teaching assistantship. Representative faculty: Patsy Rodenburg, Cecily Berry, Peggy Loft, Jim Hancock, Ron Eyre, James DePaul.
- 1982-1987 **Ithaca College**
BFA in Acting, 1987
Jane Woods Werly Scholarship recipient; Teaching Assistant for Voice and Movement.
Representative faculty: Susannah Berryman, Greg Bostwick, Arno Selco, Earl McCarroll.
- 2000-2001 **Finger Lakes School of Massage, Ithaca, NY**
Certificate in Massage Therapy, 2001
New York State Licensed Massage Therapist, registered since 2001
Program in Massage Therapy in preparation for New York State Board Exam.
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- 2003-05, 2008 The Trager Approach Training, Ithaca, NY.
Professional Certification Program Level I and II. Instructor: Roger Tolle.
- October 2006 Facial Action Coding System (FACS) Training, New York, NY. Instructor: Erika Rosenberg.
- 2004-2005 Certification Program in Reflexology, Ithaca, NY. Instructor: Sharon Round, LMT.
- May-June 2004 Alba Emoting Training, Kutztown University, Kutztown, PA. Instructor: Roxane Rix.
- May 2002 Cranial Sacral Therapy Training, Level I: Milne Institute at Nature's Song, Ithaca, NY.
- 1999 Laban Institute for Movement Studies, New York, NY.
Introduction to Bartenieff Fundamentals Weekend Intensive. Instructor: Jackie Hand.
- 1998, 1999, 2006 Richard Schechner, Professor, New York University, New York, NY.
Audited his graduate courses: Schechner Summer Performance Workshop, Ritual, Play and Performance and Cultural Studies India: Traditional & Modern.
- 1987-1988 Tina Sharp Young Company Apprentice Program, The Alley Theatre, Houston, TX.
Jim Martin, Alan Ayckbourne, Piper Laurie, Charles Nelson-Reilly, Annalee Jeffries, Bob Strane.
- 1985 Chautauqua Summer Theatre Program, Chautauqua, NY.
Michael Kahn, Rebecca Guy, Pierre LeFevre, Nancy Lane.
- 1978 Interlochen National Arts Camp, Interlochen, MI. Junior high school theatre, dance and music student.

PUBLICATIONS

"The Actor as Athlete of the Emotions: The Rasaboxes Exercises", Michele Minnick and Paula Murray Cole in *Movement For Actors*, edited by Nicole Potter; Allworth Press, 2002.

“Rasaesthetics”, by Richard Schechner with contributing writers Michele Minnick and Paula Murray Cole; *TDR* (Tulane Drama Review), Fall 2001, and subsequently published in *Performance Theory* by Richard Schechner, Routledge Classics, 2004.

CURRENT PROFESSIONAL AFFILIATIONS

Actors Equity Association, International Society of Researchers on Emotion, Theatre Communications Group, New York State Licensed Massage Therapist.

References available upon request.