

Natasha Lee Martin

SAG-AFTRA

www.natashaleemartin.com

CURRICULUM VITAE

EDUCATION

The New School Actor's Studio Program NYC Attended MFA Program Acting (1998-2000)

Degree Earned: MFA Theatre Pedagogy, Acting Summa Cum Laude Virginia Commonwealth University, Richmond, VA (2003)

Degree Earned: BA Actor Training Program University of New Mexico, Albuquerque, NM (1998)

TEACHING EXPERIENCE / COLLEGES AND UNIVERSITIES

Oxnard College Oxnard, CA Professor of Theatre, Department of Visual and Performing Arts. Fall 2016- 2023

Courses Taught:

- Acting I & Introduction to Theater
- **Directing:** Student Showcase in the PAC

Chapman University Orange, CA. Adjunct, Department of Performing and Visual Arts. Fall 2018- 2020

Courses Taught:

- Acting I (2 sections) Courses in Development: Performance for Standardized Patient Encounters, Acting II

University of California Irvine, UCLA, California University Irvine, Los Angeles May 2016 - Aug 2019

- Standardized Patient Instructor for simulations with medical students in real patient exam scenarios.

MMPR Group Talent Management and FAME Talent Hollywood, CA May 2015- 2020

- Instructor for scene study, cold read and audition technique for the theatrical and commercial.

William Jewell College Liberty, MO Assistant Professor of Theatre, Visiting Guest Artist Department of Communication and Theatre, Aug 2012- 2015

Courses Taught:

- Acting/Directing I & II Beginning and Intermediate, Western Method/ Meisner, Theatre Activism, Reimagining Classical Acting, Modern and Expressionism in Performance, Performers and Authors, Theatre for Social Change
- **Directing** 2 Main-stage shows per year, Jewell Theatre Co. projects. Advising.

New York Institute of Technology NYC, NY Adjunct, Department of Fine Arts, 2011-2012

Courses Taught:

- Acting I and II, Creative Writing and Rhetorical Writing.

Northern Illinois University Dekalb, IL Visiting Professor, Department of Theatre, Summer 2010-2016

Courses Taught:

- Audition Technique, Acting for the Camera, Directing, Playwriting, Adapting Fairy Tales for Stage, Folktales Adapting Inter- Cultural Stories, Improvisation
- **Directing** for Main-stage Summer Shows

TEACHING EXPERIENCE / COLLEGES AND UNIVERSITIES (CONT.)

Rutgers University New Brunswick, NJ Guest Lecturer, Department of Communications/Journalism/Media Studies, Entrepreneurial Program 2009-2010 Curriculum Development 2011/2012

Courses Taught:

- Graduate Semester Long Course- *Improvisation, Innovation & Imagineering* Video Game Design

New Jersey City University JC, NJ Adjunct, Department of Humanities,

Courses Taught:

- Eng Comp and Creative Writing 2009-2012

Middlesex College Edison, NJ Adjunct, Department of Visual, Performing Arts 2009-2010

Courses Taught:

- 100- 300 level Acting, Movement, Voice
- **Directing** for Mainstage season 2009-2011

Virginia Commonwealth University Richmond, VA Adjunct, Department of Theatre 2001-2003

Courses Taught:

- Graduate course -(*Meisner, Method*) 100-400 level Acting, Theatre History 2003-2004

Ocean County College

Ocean County, NJ Adjunct Professor, Department of Humanities/Media Studies 2008-2010

Courses Taught:

- Intro Theatre and Acting.

Camden County College

Cherry Hill, NJ Adjunct Professor, Department of Theatre/Communications 2008-2009

Courses Taught:

- Intro Comm, Intercultural Comm, Interpersonal Comm, Acting

Community College of Philadelphia

Philadelphia, PA Adjunct Professor, Department of Humanities 2005-2008

Courses Taught:

- Introduction to Acting and Intermediate Acting

GUEST ARTIST EXPERIENCE

Oxnard Performing Arts Center

Oxnard, CA Sight Plus Sound Film Festival 2019- 2023

- Workshop Taught: "*H.O.T. Acting! Headshots, Originality, Training – Becoming a Hot Actor!*" Audition workshop and panel for the Sight and Sound Film Festival

Theaterlab

NYC, NY July 2014

- Workshop Taught: Devising techniques from Frantic Assembly, UK. (*Alison Oddey*) various modes of improvisation in order to examine the particular working practices and a number of ways to approach devising.

La MaMa, E.T.C. NYC

Umbria Program, Spoleto, Italy Aug, 2013

- Workshop Taught: Exploring action in *Shakespeare's* scenes and text.
- Comedic vs dramatic movement. Illuminating word to action in the Bard's plays.

The Lost Studio Theater

Los Angeles, CA Nov, 2012

- Workshop Taught: Audition Workshop Actor's Studio NYC, (*Viola Spolin*)
- Vocal and physical warm-up, scene and monologue coaching prepared auditions.

GUEST ARTIST EXPERIENCE (CONT.)

New Jersey City University

Jersey City, NJ, Spring 2010

- **Workshop Taught:** Workshop for Faculty of NJCU Center for Teaching and Learning : *The Theatre Improvisation Toolbox; Using Performance Techniques to Foster Engaged Learning, Community, Literacy and Focus in a Diverse, General Studies Classroom.*

Middlesex College,

Dept. of Visual, Performing and Media Arts Edison, NJ Fall 2009/ Spring 2010

- **Workshops Taught:** *The Modern Actor* Audition Technique for Musical Theatre; Choosing Strong Audition Materials
- Commercial Acting; Successful Marketing for the Actor; How to Ensure a Callback, Cold Reading Technique

Clemente Soto Velez Flamboyant Theatre

NYC, NY 2009

- **Workshops Taught:** Improvisation; *Incorporating Grotowski and Fitzmaurice* (Co-taught with Stanton Davis Head of BFA Program at NIU)

Sycamore Rouge Theatre

Petersburg, VA 2008

- **Workshops Taught:** Acting for the Camera Audition
- Commercials, film, industrial video, television, industry vocabulary, standards in casting. cold reading, audition monologue, scene-work, head-shot and resume.

Mary Anne Claro Talent Agency

Philadelphia, PA 2005

- **Workshops Taught:** Acting for the Camera: Audition Technique, Cold Reading, and Improvisation. Private Coaching: Audition Preparation, Role Preparation

Theatre Virginia New Voices Program

Richmond, VA 2000-2003

- **Workshops Taught:** Character Development
- Stanislavski's "*Building a Character*" and "*An Actor Prepares*" Script Analysis, Selection and Development for Final Performances at Theatre Virginia

CURRICULUM DEVELOPMENT

Oxnard College Beginning Acting I, Introduction to Theatre. 2016- Present

Chapman University, Acting I & II. Los Angeles, CA Department of Theatre. Fall 2017, Spring 2018- 2019

William Jewell College *Developed & Taught New Courses:* Beginning/ Intermediate Acting, Directing, Movement, Devised Theatre, Voice, Classical Styles, Directing, Theatre Activism, Modernism and Expressionism, Performers and Authors. 2012- 2015

Rutgers University *Developed & Taught New Graduate Course* Improvisation & Imagineering, Graduate Department Media New Brunswick, NJ 2011-2012

Thesis Reviewer; William Jewell College 2012-2016

Graduate Thesis MFA Pedagogy Virginia Commonwealth University 2003

PUBLISHED INTERVIEWS AND ARTICLES

An Interview with Robert Blake Whitehill Author of the book adapted to a feature film **Tap Rack Bang** Shelton Interactive.

Howlround; A Center for Theatre Commons at Emerson College. ***Finding the Y; Ideation on Directing "A Murder of Crows" in Real Time Theatre***, An Interview with Mac Wellman.

CONFERENCES AND PANELS

(2021-2022) OPAC @ **Oxnard College - Sight and Sound Festival** Trends in Eco-casting

(2015) MATC Production: ***Confessions of a Synesthetic Sailor; An Interactive Journey Through High Seas*** Written and Performed by Natasha Lee Martin

(2013) MATC Production Presentation: ***Finding the Y; Ideation on Directing "A Murder of Crows" in Real Time Theatre*** including Interview with Mac Wellman.

(2011) **Panelist on "Sex and Art"** for the Riot Girl; Street Activism & Feminist Expression Underground Howl Organization New York City (2011) **Young Women's Caucus** Presentation of Performance Solo Show "45Th Presidency" NYC

(2009) **ATHE: NYC Acting and LGBT Focus Groups**

(2007) **NEA Historic Philadelphia -Conference Presentation: First Person Interpretation in Curriculum Development for History in Secondary and Higher Education, Philadelphia, PA.**

(2007) **NCHE Historic Philadelphia -Conference Presentation: First Person Interpretation in Curriculum Development for History in Secondary Education, Williamsburg, VA .**

AWARDS/GRANTS RECEIVED

Zero Textbook Cost Grant: Oxnard College, Oxnard, CA

Faculty Innovation Award: William Jewell College Liberty, MO

Excellence in Teaching Award: Middlesex College Edison, NJ

Innovation Grant from the Ewing Marion Kauffman Foundation, Kansas City, MO

Faculty Development Research Grant: William Jewell College, Liberty, MO

JUDGING/RECRUITING

Recruiting for the Theater program at Oxnard College 2016-Present

NIU Northern Illinois University: NYC Unified Auditions Recruiting with Stanton Davis Head of the BFA program 2010/2011/2012

Magner Nichols Monologue and Speech Competition; Monologue and Speech Judge Community College of Philadelphia, PA 2007

Modeling and Acting Judge; Miss Teen New Jersey U.S.A. Pageant, Ocean City, NJ 2006

BOARDS/ COMMITTEES

Oxnard College VPA Program 2016- Present

Greenlight, Non-Profit Los Angeles 2008-Present

William Jewell College Honors Project Committee 2012-2015

TheaterLab, NYC. Artistic Director- Orietta Crispino Board Member 2011-2015

ATHE- LGBT Committee Focus Group 2013

League of Professional Theatre of Women International Committee NYC 2012-2015

SAE Board member Digital Journalism & performance NYC 2011-2014

Pen America Center NYC Prison Writing Committee Mentor 2010

Community College of Philadelphia Speech and Theatre Committee 2007-2009

COMMUNITY SERVICE/MEMBERSHIPS

Member of SAG-AFTRA, MATC

Theater for the 99% Teaching Bavarian Masks with Dr. Helen Richardson Brooklyn College/
Global Theatre Ensemble.

Historic Philadelphia, Inc. Education Outreach Coordinator 2004-2007

Dialogue: Spoken Word which benefits **Doctors Without Borders** 2001-2004

STAGE DIRECTING/UNIVERSITIES AND THEATERS

Stage Kiss Mainstage Production Spring (2017) Oxnard College, CA

Stage Kiss by Sarah Ruhl (2015) Peters Theater, William Jewell College, Liberty, MO

A Murder is Announced by Agatha Christie (2014) William Jewell College, Liberty, MO

Monty Python's Spamalot Eric Idle/ John Du Prez (2014) William Jewell College, Liberty, MO

24 Hour Devised Theater Project (2013) William Jewell College, Liberty, MO

Romeo and Juliet by William Shakespeare (2013) William Jewell College, Liberty, MO

The Princess and the Pea by Hans Christian Andersen (2013) NIU, Dekalb, IL

Arcadia by Tom Stoppard (2013) William Jewell College, Liberty, MO

A Murder of Crows by Mac Wellman (2012) William Jewell College, Liberty, MO

Treasure Island Adapted by Stanton Davis (2012) Northern Illinois University, Dekalb, IL

Rumpus at the Limelight Hotel by Stanton Davis (2011) Northern Illinois University, IL

Recurring by V.E. Kimberlin (2011) Roy Arias Theater, New York City

Echos of the Mind by Marjorie Lewit (2010) Space on White, Tribeca, NYC

Noises Off by Michael Frayn (2010) Middlesex College, Edison, NJ

Dracula by John L. Balderston (2010) Northern Illinois University, DeKalb, IL

Who Gives This Woman by Linda Suzuki (2008) Studio 54 Shetler Studios, New York City

Nickel and Dimed by Joan Holden (2008) Sycamore Rouge Theater, Petersburg, VA

Acts of Sedition (Co-writer) (2007) Society Hill Playhouse, Philadelphia Fringe Festival, PA

Flip The Script (2006) Adrienne Theater Philadelphia, Philadelphia Fringe Festival, PA

Price of Pleasure by Alex Dilks-Pandola (2006) Mum Puppettheatre Philadelphia, PA

New Light Series (2006) Shubin Theater, Philadelphia, PA

Night of a Thousand Plays (2006) Adrienne Theater Philadelphia, PA

Pinstripe Suite by Constance Alexander (2003) Barksdale Theater Richmond, VA

Hidden in this Picture by Aaron Sorkin (2002) Shafer St Playhouse Richmond, VA

The Big Bang by Alan Quinn *Assistant Director (1997) Riverside Repertory Abq, NM

DIRECTING/COMMERCIALS

Martell X Cognac Commercial (2021) Frictions TV, Paris Players

VANS Off The Wall (2022) Frictions.TV

ACTING COMMERCIAL/THEATRICAL

Candid Conversations S1 Ep 6 (Principal) AOL

The Boris and Nicole Show S1 Ep (Featured) FOX

The World's Astonishing News S3 Ep 14 Lindbergh Kidnapping/Betty Gow (Principal)

M.Wakabayashi/ Nippon TV JAPAN

The Fallen (Pilot) /Sydney (Principal) /Hiland Productions

TLC- Trading Spaces Movie /Practical Joker (Featured)/ The Learning Channel (TLC)

FOX- The Simple Life Season 3 Ep 2 /Bus Passenger (Featured)/ FOX Network

Seance (Short film)/ Charlene (Principal) Verone Duchamp's/ Trippleverse

Productions **Home Free** (Short film) Darlene (Featured) Alex Dilks Pandola

ACTING COMMERCIAL/THEATRICAL (CONT.)

St Cecilia (Feature film)/ Gloria (Principal)/ John Welsh Productions
The Audition (Best Comedy App Film Fest)/ Veronica (Principal) /The Production Company
Annapolis (Feature film)/ Plebe (Featured) /Justin Lynn//Disney Productions
Against The Wind (Short film) Psychiatrist (Principal) /Ken Ryzner/After School Specialists
Posse (Best Comedy Phila Film Fest) /Narcoleptic (Featured)/Ken Ryzner/After School S
Scared To Death (Short film)/ Renee (Principal) /Brian Simon/Friday Night Productions
Summer of Sam (Feature film)/ Prostitute Protest (Featured)/ Spike Lee/ Spike Lee Productions

STAGE ACTING / REGIONAL- OFF BROADWAY

Martin & Shaw/ Director Hal Fuller (Del Close- Paul Sills) **The Creek the Cave, NYC**
Martin & Shaw / Director Scottie Watson (2nd City Toronto)/**The PIT, People's Improv, NYC**
Martin & Shaw / Director Scottie Watson (2nd City Toronto)/ **The Producer's Club, NYC**
Martin & Shaw / **The Living Theater NYC Gotham Comedy Club NYC** *Coached by Keisha Zolar (*Upright Citizen's Brigade, NYC*)
Confessions of a Synesthetic Sailor; An Interactive Journey Through High Seas Solo Show (Funded by Kauffman Center for the Performing Arts Grant) Theaterlab/NYC
The Coarse Acting Show Various Paul Plunkett/ Sacred Fools Theater/ Los Angeles/CA
Kong A Thirty Foot Goddamn Gorilla Damsel/ Jaime Robledo/ T.U.Studios, Skypilot Theater/ Los Angeles, CA
Theater for the 99% Dr. Helen Richardson/ Theatrelab/ Bryant Park/ Union Square/NYC
Loose Women of Low Character (Lead) Shauna Horn/Gene Frankel Theater/NYC
The 45th President Sarah Palin (Solo show) Alex Dilks Pandola/Raandesk Gallery/NYC
The Sugar Plum House Trish (Lead)/Celia Bressack/Roy Arias Theater/NYC
Drawing the Line Margaret (Lead)/Gary Ray Bergarcic/Roy Arias Theater/NYC
Holding On Solo Piece/ The Tea Lounge/NYC
Who Gives This Woman/ Director /Theatre 54 Shetler Studios/NYC
Acts Of Sedition /Weather woman (Lead)/ T. McQueen/Society Hill Playhouse/Phila
NIK Festival /Alien Conspiracist/ Aaron Oster/Adrienne Theatre/Phila
Moby/Streetcar/Macbeth (Leads) Michelle Pauls/Mum Puppet Theatre/Phila
Darkomedy /Pewter(Lead) /Steve Lippe/Old City/Phila
Sueno Rosara / (Lead) Bill Roudebush/Raymond Hodges Theatre/VA
Hidden A Gender /Kate Bornstein (Lead) /Pat Acheson/Richard Newdick Theatre/VA
Twilight /LA Times Reporter(Lead) /Joan Grinde/Richard Newdick Theatre/VA
The Well Of Horniness /Garnet(Lead) /Joan Grinde/Barksdale Theatre/VA

MUSICALS/ V.O.

A Soldier's Tale by Stravinsky (Leads) Liberty Symphony Orchestra/MO
How I Became A Pirate Millicent Skeeter (Lead) /Stephen Fredericks/Palace Theater/NJ
Rent (Jonathan Larson Performing Arts Foundation) /Adriana Roze/Hiland Theatre/NM
Christmas Carol/ Towns person (Ensemble) /Patricia Tulli-Hawkrige/RIC/RI
While Reason Sleeps (Series 3) /Sylvia (Principle) /Lion's Den Studios/VA
Hosanna Books on Tape (The Bible) Hosanna Productions/ NM
The Man In The Snow/ Kathy (Principal) /WSAR Radio/MA
Franklin Square/ Voice of Carousel/ Historic Philadelphia, Inc.

WRITING/PRODUCING

Frictions TV Co-owner (2020- Present) Teleplays, Film, Commercial: Pitches to Production
Eight VFX Productions (2018-2020) Teleplays, Films; Pitches, Treatments Development
Loose Women of Low Character, The Gene Frankel Theater, (2011) New York City
Camden County College Script In Hand Reader's Series, CCC, (2007-2009) NJ
Northsix Films and Print; (2007) NYC Teleplays, Film, Commercials: Pitches, Treatments
Acts of Sedition Philadelphia Fringe Festival, Society Hill Playhouse, Philadelphia, (2007)
Confessions of a Synesthetic Sailor; An Interactive Journey Through High Seas (2013-2015) Jack Space & Theaterlab, NYC
Loose Women of Low Character (2011) Planet Connections/Gene Frankel Theater/NYC
Gertrude Squared (2008) Virginia Commonwealth University (Workshop Production 2009)
Acts of Sedition (2007) Philadelphia Fringe Festival Society Hill Playhouse Philadelphia, PA
Loose Women of Low Character (2006) Sol Arts Theater Albuquerque, New Mexico
Frictions TV (2020- Present) Film, Commercial Pitches. Development & Production
Seance (SAG) (2019) Verone Duchamp's/ Trippleverse Productions
Geena Davis Institute, Bentonville Film Festival (2016) Producer/PR Coordinator
Northsix/ Films and Print; (2007-2008) NYC Assistant Executive Producer
Acts of Sedition/ Philadelphia Fringe Festival, Society Hill Playhouse, Philadelphia, (2007)

STAGED READINGS

Artistic New Directions, Selected new works, **Theater 54 Shetler Studios, NYC** (2009) Do's and Don'ts of Time Travel by Nick Wardigo, **Theatre Exile, Phila, PA** Deb Block (2007) All of Us One by Olga Dugan, **Adrienne Theater Phila, PA** Dir: Alex Dilks-Pandola (2006) The Do's and Don'ts of Time Travel by Nick Wardigo, **Actor's Center, Phila, PA** 2005 PDC Series/ Drive to a Departing Flight, **CEC Phila, PA** Dir: Jeremy Chacon (2006) Annie & The Virgin Mary, **New York University, NYC** Dir: Jessica Clark (1999)

PROFESSIONAL ACTOR TRAINING

- **La MaMa, E.T.C. NYC Umbria Program, Spoleto, Italy Linklater, Real Time Theatre and Open Theatre** Vocal training with **Kristen Linklater**; classical text, poetry and imagery, **Nancy Gabor**; Joseph Chaikin's Open Theatre and presence work, **Paul Binnerts**; Real Time Theatre form and Brecht's Epic Theatre.
- **Improvisation; 2nd City, PIT and UCB, NYC: Artistic New Directions** Spolin technique, long/short form improvisation, herald, sketch comedy, physical comedy, short story, stand-up. Using **2nd City Chicago** techniques of Spolin/Gellman- **Scotty Watson** (2nd City Toronto), **Upright Citizens Brigade NYC, People's Improv Theatre, NYC.**
- **Actor's Studio Program; NYC Director: James Lipton, Paul Newman; Acting: Susan Aston, Arthur Penn, Estelle Parsons** (Method; Stanislavski/ Strasberg, Shakespeare, Group Theatre (Sanford Meisner, Stella Adler Techniques); **Playwriting: Andreas Manolikakis.** Dialects, Speech: Susan Aston; Directing: Andreas Manolikakis; **Alvin Ailey Dance Company; Ballet, Martha Graham and Modern Dance; Voice and Singing: Liza Minnelli**

ADDITIONAL AREAS OF TEACHING SPECIALIZATION

Acting in Lamama Umbria

- Students explore Learning how actors and directors approach rehearsal, character work and script analysis using the process. **Techniques acquired through training with Kristen Linklater and Paul Binnerts at LaMama Umbria, ITALY.**

Acting/Directing: Activism

- This course offers tools not only to communicate about an issue, but also to brainstorm new strategies for action through Applied Theatre. Explore how performance artists use a wide array of techniques and strategies to address oppression and create action for individual and social change. Plays by social and political artists of the last decade and selected readings from **Augusto Boal's "Theatre of the Oppressed", Anna Deveare Smith, Moises Kaufman** provide background in the history, theory, and methods of creative activism. Students of all majors as activists, artists, social justice workers, educators, community leaders—anyone who seeks to use this training to further their pedagogical, social justice and organizing or creative palate.

Classical Acting/Directing

- Styles of **Shakespeare, Restoration, Farce and Melodrama.** This course is both a historical and cultural perspective to a variety of different theatrical styles as well as a practical methodology for researching a role. Being an actor is a little like being a time traveler--who else gets to go back to a different land, a different time, a different culture--and live in it? One of the world's great actors, John Gielgud, once defined style as "knowing which play you're in," but theatrical style is also simply the behavior of a given culture. **This course helps students to recognize cultural dissonance.**

Performers and Authors

- From the creation of **the Federal Theatre Project to Hamlet Machine**, this course is based on the revolutionary theatrical precepts of various performers and writers over the past few decades. Through scripted scenes, readings of selected plays and techniques we explore acting as **an essential social art, a tool for social change, a channel for personal transformation, and a means of artistic liberation. Texts include Animal Acts Performing Species Today; Encounters between the species in an anthology of lively solo performances and commentary.**

Improvisation

- **2nd City Chicago techniques of Spolin/Gellman Scotty Watson (2nd City Toronto), Upright Citizens Brigade NYC, People's Improv Theatre, NYC.** Introductory and intermediate; open scenes, short and long form, object narratives, impulse and action through improvised monologues, scenes and media. Herald, Long & Short Form, Sketch, Slapstick, Physical Comedy, Improvisation using stage combat.

Auditioning

- **The art of introduction and the interview. Making a first impression last.** Specific choices in cold-read scenario, selection and fine tuning of monologue pieces, Dressing professionally and appropriately for auditions for both theater and commercial acting, constructing an appropriate resume and effective industry standard head-shot.

Introduction to Acting I; Auditioning, character work and script scoring.

- **Fundamentals of acting.** Basic skills of an actor: the ability to craft a character, the ability to fulfill the sense of drama that exists in a monologue, analyzes the dramatic structure of a monologue, and the capacity to express this.

ADDITIONAL AREAS OF TEACHING SPECIALIZATION (CONT.)

Intermediate Acting II; Rehearsal, scene work, technique for emotional preparation (*Strasberg, Hagen, Stanislavsky, Bogart*)

- Script analysis, character development). Layering of agendas while learning to listen and respond truthfully in the given circumstances. Beginning script analysis using units and beats. Developing the senses and imagination. Circle of concentration and focus. Laban exercises and improvisation with text. Creating a role in a scene. Stanislavsky based on given circumstances, text and subtext, objectives and obstacles.

Advanced Acting III Scenes and Cold reading, Actor's Body as the Instrument, Imagination, Stimuli

- Shakespearean Monologue, Meisner with text, Script Analysis; Interpretation and Direction, Self-esteem and the performer.

Acting and Directing Fundamentals

- Students will learn an introduction **to how actors and directors approach auditioning, character work and script analysis.** Text by William Ball and Robert Cohen.

Scene Study

Effective listening skills, responding truthfully and affecting change on stage.

- Emotional transference using objects in a scene (Meisner). Objectives and obstacles as they apply to given circumstances. How this type of preparation colors and informs text. **Modern works such as *Kramer, Nelson, Mamet.***

Beginning Theatre Styles

- Applying character in style to text. Emphasis on the physical and vocal elements of acting as they apply to period and form.
- **Modern Classics such as Shaw, Chekhov, Ibsen.**

Naturalism, Modernism and Expressionism

- Both a historical and cultural perspective to a variety of different theatrical styles as well as a practical methodology for researching a role. (dissonance) between “then” and “now” in a way that they can use for any play in any production. ***Beckett, Labute and Ionesco***

Advanced Theatre Styles

- Styles of acting, exercises and theory, (*Adler, Strasberg, Grotowski, Artaud, Bogart*) Exploration of genres such as Commedia Dell'Arte, Comedy, Serio-Comic, Farce, Tragedy, Melodrama, Restoration Comedy (*Wilde, Coward, Shaw*)
- **Restoration, Farce and Melodrama** This course is both a historical and cultural perspective to a variety of different theatrical styles as well as a practical methodology for researching a role. **Styles of Acting and Directing are applied using scenes from works such as *Oscar Wilde, Michael Frayn and Edward Fitzball.***

Shakespeare First Folio

- Overview of understanding verse and form, application of voice and speech work to heightened text and extended thought. Understanding of theatrical style of the Medieval and Elizabethan era and the behavior of a given culture. Sonnets, monologues and scenes from Shakespeare.

First-person Interpretation

- Creating theater specifically to educate. The relationship between performer and audience in a first-person setting. Exploration of excerpts from living history text and science theater. Research for development of scripts of this genre. **Performance technique using text for first-person interpretation based on the model from “Historic Philadelphia”**

The Art of Audition/ Musical Theatre

- **Audition Technique** and finding strong material for the Musical Theatre Actor, successful callbacks and lasting impressions. Acting for arias and sound.

ADDITIONAL AREAS OF TEACHING SPECIALIZATION (CONT.)

Playwriting I & II

- **Explore the elements and vocabulary of playwriting.** Analyze selections and excerpts from classical to contemporary writers. Workshop the modern play through extensive table readings and scene work in class. Developing the dramatic idea for the stage using the conventions/selections of various contemporary playwrights **such as *Shepherd, Labute, and Ruhl***.

Adapting Fairy/Folk Tales and Urban Legends in Performance

- Adapting folk tales for the stage. Clarity of story, narrative as dramatic dialogue, discovering theme, finding action, focusing on short stories using the “Reader's Theatre Series” model from various academic institutions using text **from *H.C. Anderson, Kipling and various Indigenous sources***.

Experimental Solo Performance

- **Creating original solo performance primarily with the voice and body** through exploration of abstractions, extremes, and the relationship between the solo-voice, ensemble voices and story. Analysis and viewing of texts and **performers such as *Holly Hughes, Eric Bogosian, Kestutis Nakas and Karen Finley***.

Directing Intermediate

- **Understanding the director's role as interpreter of the play** and facilitator of the audience's experience. Discovering the main idea of the production and how to communicate it. The actor-director relationship-coaching vs directing. The rehearsal and production process. Design and collaboration..

Introduction to Theatre

- A basic overview of the advancement and history of theater. Script analysis and exploration of all aspects of a play text: plot, character, setting, theme, language, title, time, metaphor, repetition, variation and discussion of direction and design as it applies to mood and theme. **Texts from Greek Tragedy, Restoration Comedy, Naturalism, Realism.**

Movement

- Developing an expressive and responsive body and an awareness of how one appears and moves on stage. Blocking and character choices; **Laban, Alexander, and Bogart. Experimentation of the neutral mask. *Commedia Dell'arte, Clown, Stage Combat, Dance; Martha Graham, Alvin Ailey, Suzuk***