Theatrical Intimacy Education Workshop: 
Understanding and Respecting Consent within Occupational Physical Touch

A guided workshop for people who may work in a field that requires interpersonal physical touch.

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SEEDS You Choose Leadership Award Application
1. Abstract
This SEEDS application is seeking funding to implement a workshop that will establish guidelines and offer tools for building a safe and trusting environment for participants who work in a profession that requires physical touch and/or discussion of the human body. As theatre directors realize the special attention that should be paid to scenes requiring physical touch, violence, or intimacy, theatrical intimacy choreographers are more employed than ever. These professionals equip groups of theatre practitioners with the skills to create a body-positive, safe, and consensual environment in a time when building a culture of consent is at its most crucial. These skills are applicable to people in occupations outside of the film and theatre arts (e.g. opera, dance, athletic coaches, personal trainers, nutritionists, the medical field, etc.) This one-day interactive workshop and panel discussion is open to faculty and graduate students seeking to develop awareness of on-stage consent and practical skills for staging intimacy.

2. Activity
The goal of this workshop is to generate safe and constructive working environments for students and academics whose work requires physical touch or discussion of the human body. The workshop’s participants will build a body-positive vocabulary that does not objectify an individual. Instructors will lead participants through interactive exercises to practice implementing the principles of guiding physical contact, as well as how to notate and document the process.

I have been developing a pedagogical method and rehearsal process for theatrical intimacy over the past four years. Early in my career as an actor, a reckless actor physically assaulted me on stage. The responsibility for this rests ultimately on the shoulders of the reckless actor; however, as I matured into a career in the professional theatre, I realized that the environment created in the rehearsal process and the tools the actor receives in training contribute greatly to preventing such events. When I began my career in higher education I used my knowledge of stage movement pedagogy to develop a system for students in my acting class to safely prepare scenes that involved physical touch. This system gives them a process that helps them communicate and negotiate consensual touch in the creative process, how to respectfully discuss one another’s physical attributes, and how to establish boundaries without judgment or commentary.

As a professor, I surmise my work in the rehearsal room isn’t entirely different from my colleagues in other areas of our diverse academic life at the University of Miami. The members of our community who would benefit from knowing more about how their classrooms and labs could become safer, more supportive environments are not limited to theatre arts. For people who struggle with social interaction, this work will help develop skills, confidence, and empathy when communicating with others about the body and how to respectfully guide physical interactions.

This will be a one-day, five-hour workshop with a twenty-minute coffee break. This workshop can serve a large number of interactive participants and observers depending on the space for housing the event. The workshop will feature two guest speakers. The outline for the event is as follows.

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<th>Hour 1</th>
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<tr>
<td>• Introductions</td>
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<td>• Meet &amp; Greet with participants</td>
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<td>• Guided exercises with guest Intimacy Choreographer</td>
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<th>Hour 2</th>
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<tr>
<td>• Q&amp;A Session based on participants’ own past experiences and the work done in Hour 1</td>
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<td>• Presentation by Guest Intimacy/Violence Designer</td>
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<th>Hours 3-4</th>
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<tr>
<td>• 20-minute coffee break</td>
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<tr>
<td>• Interactive Workshop: <em>Giving &amp; Receiving Consent in Touch</em></td>
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<td>• Followed by discussion</td>
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<td>• Panel discussion with instructors on topics covered during the day</td>
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<th>Hour 5</th>
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<td>• Guest speaker from Title IX Office to clarify points and answer questions</td>
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<td>• The final half-hour will be a session for decompressing after the day’s work.</td>
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The workshop will benefit from guest speakers Chelsea Pace, Assistant Professor of Theatre Arts, North Dakota State University and Intimacy Choreographer and Kate Busselle, Ph.D. Candidate in Performance and Theatre Studies, University of Missouri-Columbia and Intimacy/Violence Designer.

Finally, the ultimate goal of this workshop is to foster a safer and more comfortable environment for everyone by providing an opportunity for interdisciplinary exchange between the various schools across two different campuses that make up the University of Miami.

3. Personal Goals

Staging intimacy and instilling pedagogical methods for creating trust and consent within the physical action of the theatre arts is my primary creative-research. I recently presented a workshop and sat on a panel on the subject at the Association of Theatre in Higher Education Conference in Las Vegas. I have received invitations from various Universities and Colleges to present workshops and speak on this topic within the academic year. I am leading a conversation with the Stage Directors and Choreographers Union advocating for the inclusion of Intimacy Choreographers. I have been invited to contribute a chapter to a book on the subject with Routledge publishing. I am also a founding member of Theatre Intimacy Education, a group dedicated to helping theatre training programs instill safe and consensual methods of practice in their curriculum and rehearsal processes. This workshop allows me to apply this work to fields outside of theatre performance and to share with the University of Miami work for which I have received national recognition. My hope is to foster relationships with the community at large and become a more available colleague who is of service to all.

4. Budget

$2500

- $1500 (round-trip flights for two guest speakers)
- $500 (accommodations for two outside speakers)
- $400 (Honorarium for Speakers)
- $100 (coffee and snacks for two days)
Laura Rikard,  M.F.A, M.A., B. A.  
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TEACHING ARTIST, ACTRESS, DIRECTOR, INTIMACY CHOREOGRAPHER
Invigorating and resourceful professional teaching artist highly trained in a wide array of theatre disciplines with a talent for instilling confidence, courage and appreciation for performing and understanding the theatre arts. Offers positive encouragement and individual support to ensure each student succeeds. Enjoys collaborating with colleagues in order to build strong relationships and to create a teaching team with a common goal.

AREAS OF EXPERTISE & EXPERIENCE
Stanislavski Acting Techniques based in the teachings of Adler, Strasberg, Meisner, Chekhov ~ Directing ~ Shakespeare ~ Commedia dell'Arte ~ Movement for the Actor (Biomechanics, Viewpoints, Suzuki, Devising Theatre, Laban, Lecoq, Grotowski, Barba, Margolis)~Stage Combat ~ Voice for the Actor (Berry, Lessac, Hart) ~ Mask (Neutral, Character, Clowning) ~ Theatre History ~ Theatre Literature ~ Public Speaking ~ Professional Preparation for the Actor

EDUCATION AND CREDENTIALS
MASTER OF FINE ARTS in Acting  
University of Virginia, Charlottesville, VA  
MASTER OF ARTS in Acting  
Liverpool Institute For Performing Arts, Liverpool, UK  
BACHELOR OF ARTS in Theatre  
College of Charleston, Charleston, SC

ARTISTIC UNIONS & ASSOCIATIONS
Screen Actors Guild-American Federation of Television & Radio Artists  
Actors Equity Association  
Association for Theatre in Higher Education  
Association of Theatre Movement Educators  
Society of American Fight Directors  
Kennedy Center American College Theatre Festival  
Stage Directors and Choreographers Society  
Voice and Speech Trainers Association, Inc.  
Actors Hall of Fame Foundation  
Theatrical Intimacy Education, Founding Member

National Committees and Appointments
Officer Nominations Committee, ATHE  
Selections Committee, Actors Hall of Fame Foundation
TEACHING EXPERIENCE

University and College Teaching Experience

University of Miami, Coral Gables, FL 2016-Present

Department of Theatre Arts
Assistant Professor of Theatre Arts, Acting and Directing
Director for The Jerry Herman Ring Theatre Mainstage Season

Courses:
THA 120 Freshman Studio: Beginning Acting
THA 311 Acting III: Shakespeare
THA 411 Senior Acting: 19th Century European Playwrights
THA 121 Freshman Studio II
THA 251 Intermediate Acting
THA 113 Movement 1-A

Guest Lecturer:
Voice and Speech I-A: THA 198

Director:
Spring Awakening, The Jerry Herman Ring Theatre
Butterfly Kiss, Rose Bruford Barn Theatre, Sidcup/London, UK
Romeo and Juliet, The Jerry Herman Ring Theatre
Gruesome Playground Injuries, Studio Theatre

Other:
Established and interdisciplinary conversation with the LGBTQ office and Gender Studies around the themes and issues highlighted in the Department of Theatre’s production of Spring Awakening.

Invited by Professor Tarrel McCraney to present a seminar on Staging Intimacy and Violence as a community forum

Working with the UM Talent and Organizational Development Office to create promotional videos for new UM employees.

Serving on national committees with ATHE and ATME

Founding Member of Theatrical Intimacy Education

Starred in NC Stage’s production of Matt and Ben. Playing the role of Ben.
An Equity regional contract.

SEEDS You Choose Award Winner for presenting the Shakespeare For Scientists public speaking workshop. This workshop lead to three SEEDS public speaking workshops for the 2017-2018 academic year. These workshops teach public speaking through theatrical training.

Bucknell University invited guest speaking on staging theatrical intimacy.
Brown University, Providence, Rhode Island 2015-2016
Department of Theatre Arts & Performance Studies (TAPS)
Visiting Assistant Professor of Theatre Arts and Performance Studies
Director for Sock and Buskin Mainstage Season

Courses:
Acting (Intermediate), TAPS0203
The Actor’s Instrument: Stage Movement for Actors and Directors, TAPS 0930
Style and Performance (Advanced Acting/Period Styles), TAPS1160 (Spring 2016)
Solo Performance, TAPS1210 (Spring 2016)
Group Independent Study for Advance Stage Movement (Possibly Spring 2106, Proposal Currently Under Review)

Guest Lecturer: Senior Seminar

Currently implementing and updating the current curriculum/syllabi for various performance courses within the Department of Theatre Arts and Performance Studies.

Serving on Regional and National committees with ATHE, ATME and KCACTF.

Continuing to develop solo/devised work for professional performance, coaching and consulting professionally, and establishing guest artist residencies with other institutions.

Preparing students for graduate school auditions and for entering the professional industry after the completion of their undergraduate studies.

Preparing two book proposals, Warm-ups Are Your Training and Self-Care for the Actor in Training.

Directed Anton Chekhov's The Seagull for the premiere production of the 2015-2016 Sock and Buskin/Mainstage Season. Led production talkback and offered insight for publicity campaign.
Review: http://blogdailyherald.com/2015/10/03/seagull-takes-flight/

Willing to serve as movement/voice/performance coach when/if requested for all mainstage and student productions.

Received the ATME 2015 Visiting/Scholar Fellowship.
Offered the 2016 Margolis Teaching Scholarship.

Invited as the Demonstrating/Model Respondent for the KCACTF Region One respondent training session.
**Stephen F. Austin State University**, Nacogdoches, Texas  2012-2015

Assistant Professor
BFA Coordinator
Head of Acting and Movement
Director for Mainstage Productions and Summer Repertory/SummerStage Festival Theatre

Courses:
- Beginning Acting
- Intermediate Acting
- Advanced Acting (Period Styles)
- Audition Technique and Portfolio Preparation
- Stage Movement One
- Stage Movement Two
- Theatre Speech
- Theatre for Children
- Advisor for Student Directed Productions
- Independent Studies in African/American Playwrights
- Independent Studies in Directing/Devising

Extracurricular Teaching:
- Guest Lecturer Advanced Theatre Speech (Shakespeare)
- Guest Lecturer Theatre Appreciation
- Guest Lecturer Acting for the Camera
- Viewpoints/Suzuki Training Group
- Commedia and Clowning Technique
- Improvisation Coach for Improv Strikes Back
- Period Style Movement for the School of Languages, French
- Stage Presence Coaching for the School of Music

Held a leadership position in the School of Theatre by serving as the BFA Coordinator for Performance and Head of Acting. Updated and executed the current training program, making the School of Theatre a more valuable and competitive educational institution.

Expanded forms and techniques in the classroom by traveling nationally and internationally to work with master artists in order to keep classroom instruction effective and current.

Traveled to international, national and regional conferences presenting workshops and speaking on panels in order to expand my research and gain more knowledge in my craft, in an effort to raise SFAs’ prominence and maintain my own profile as a valuable contributor to the theatre arts.

Increased the SFA School of Theatre’s enrollment through recruitment by traveling to open-call college auditions and interviews for future theatre artists. This effort resulted in a one-sixth increase in the number of incoming freshman and transfer students.

Consistently excellent course evaluations and positive advising reports, which has contributed to a higher retention rate among theatre majors.

Persistently pursued professional connections for students by scheduling private auditions with regional theatre companies, workshops with casting directors/agents and organizing trips to open call professional auditions.

Built interdisciplinary relationships with the Cinematography Department, Language and Communication Department, School of Music and School of Business through interactive and collaborative projects.
Served the School of Theatre by representing the department on various University Committees.

Volunteered outside instructional hours to the improvisation troupe and the multicultural ensemble in order to help the students grow and develop through guidance of their self-producing efforts.

Served as a leading advisor for student directed productions, offering coaching, guidance and direction for future directors.

Helped the School of Theatre by building a presence in the community through outreach and involvement in local community celebrations, and organizing and directing student actors for Social Service programs and touring scenes from the School of Theatre productions to area libraries.

Continued an established career by continuing to working professionally outside of the University as an actress, theatre clinician, talent coach and director.

**Rose Bruford College**, Sidcup/London, UK      
May, 2014

**Guest Artist in Acting**

Invited to serve as a guest-teaching artist for the American Theatre Arts Course. Enhanced student’s acting and audition skills by coaching monologue preparation and performance for theatre and on camera auditions.

**University of Virginia**, Charlottesville, Virginia      
2008-2011

**Graduate Instructor**

Courses: Acting, Commedia dell’Arte, Movement for Theatre, Public Speaking

Created exciting and motivating classes based in the theatrical arts. Built relationships with other departments in the University community and built diversity in the Drama Department by designing lectures and events that traveled across the campus. Provided students with the opportunity to grow artistically and achieve their artistic goals by empowering them with the resources to develop as artists and professionals.

Successfully implemented beginning actor techniques based in the Stanislavski system in order for students to build their artistic technique, gain confidence and expand their knowledge and appreciation of the theatre arts.

Created the University of Virginia’s premiere Commedia dell’Arte courses that implemented the teachings of Antonio Fava, Jacques Lecoq, Carlos Garcia, Jerzy Growtowski, and Eugenio Barba to guide the students in using the traditional principles of Commedia dell’Arte in their current performance work. Organized the classes’ participation in the first International Commedia dell’Arte Day, which urged the UNESCO to recognize Commedia and gave students the opportunity to participate creating history.

Enthusiastically facilitated exercises based in the teachings of Vsevold Meyerhold to guide students in connecting and leading from the center of their bodies in order to give a physical action its full value.
Directed an adaptation of *The Little Matchstick Girl* as an environmental theatre piece that provided performance opportunities for students, exposed audiences to the artistic area of the University’s campus and built relationships with the young artistic community of Charlottesville by casting local children in the production.

Supported students in their pursuits to enhance their acting and audition skills by providing one-on-one teaching and coaching sessions with individual students.

Comprehensively coached how to implement the vocal guidance of Cicely Berry, Arthur Lessac and Kristen Linklater so that students may achieve a more confident and coherent vocal performance.

Presented engrossing work demonstrations for the University’s Italian Department to reveal the history and performance technique of the Commedia dell’Arte. Facilitated the students’ connection to Italian history and built relationship between the Drama and Italian departments.

Stimulated the elements of engaging public speaking by tutoring biology majors in order to help students create appealing and coherent scientific presentations.

Organized, designed and created publicity material promoting the MFA Acting Devised Works Theatre Festival to build excitement, anticipation and recognition for the graduate students’ creative works.

Enthusiastically supported the Graduate Acting Devised Works Festival by House Managing, Stage Managing and serving on run crew to foster teamwork among the cohort and settle the nerves of the performer.

Eagerly and passionately performed leading roles in Drama Department productions to support fellow actors in building professional quality work by demonstrating how to translate classroom technique into performance.

Taught master classes in public speaking techniques for science majors based in the performance tools required to execute Shakespearean text. Offered private tutoring in order to build the students’ public speaking and presentation skills and to build interdisciplinary relationships.

**Freed-Hardmen University**, Henderson, Tennessee Fall 2010

*Artist in Residence*

*Focus: Commedia dell’Arte, Movement for the Theatre*

Eagerly encouraged students in engaging in creative exercises offering a guide to executing the techniques of the traditional Commedia dell’Arte.

Stimulated student interest in pursuing the performing arts by facilitating a workshop that motivated the students to understand the avenues for seeking professional employment and how to create self-driven works.

Presented a self-written and directed solo performance for students, faculty and local citizens that introduced physical, devised theatre to the community and prompted interest in the theatre arts.
Led a forum for community members, students and faculty focusing on artists Anne Bogart, Jacques LeCoq and Grotowski titled, “Physical Theatre and Comprehending the Actor’s Process.”

**Mercer County Community College**, Princeton, New Jersey  Spring 2009 Artist in Residence  
Focus: Commedia dell’Arte

Generated a physically and vocally engaging master class to absorb student actors and theatre professors in the performance, history and technique of the traditional Commedia dell’Arte in order to accentuate and broaden the community college training experience.

Facilitated an interactive lecture that helped students clarify how studying traditional theatrical performance techniques, offers tools for accessing artistic employment in the current economic climate.

**Regional and Community Theatre Educational Experience**

**Firehouse Theatre Project**, Richmond, Virginia  
Fall 2011-present

Adult Acting Teacher, Education Director

Instilled a passion and discipline for acting with adult students by facilitating an acting course based in the teachers of Seinfeld Meisner.

Organized and created classes and workshops in order to branch out the theatre’s education wing and expose the audience to the craft of theatre making.

**Live Arts, Inc.**, Charlottesville, Virginia  
2008-2011

Director, Actor, Teaching Artist, Shakespeare Teacher, Playwriting Teacher, Acting for Camera Teacher

Directed the teen musical *13, the musical* and the adult comedy-drama *The Memory of Water* using the Actors Equity Association’s model for rehearsal in order to create professional quality productions.

Trained community artists in both the technical and performance techniques of the professional theatre in order to instill confidence in the creative process.

Created the “Kids on Stage” and “Simply Shakespeare” theatre classes for artists ages 7-10 to help expand the educational program’s outreach to the community. Instilled confidence in students and helped sustain the life of the theatre by inspiring appreciation of the theatre arts in future generations.

Served as a leading teacher for two summers in the summer theatre camps that focused on the young artist in performance. Generated a final recital that offered a performance platform for the student to gain experience and experiment with putting the skills garnered in camp into practice before an audience.
Devised Theatre Teacher and Commedia Dell’ Arte Instructor

Created and facilitated a six week devised theatre workshop that guided young performers in creating solo shows inspired by Shakespearean text, original self-written works and various movement and mask techniques.

Introduced physical theatre and theatrical mask techniques by guided the students in learning the art of Commedia dell’Arte.

Light House Studio  
Spring/Summer 2011  
Acting for the Camera Instructor and Coach

Served as Acting for the Camera instructor for performance-based classes.

Provided student directors and actors with on set talent coaching and advice when executing film production.

American Shakespeare Center, Young Company Theatre Camp  
Summer 2010 & 2011  
Commedia dell’Arte & Neutral Mask Instructor  
Staunton, Virginia

Devised a Commedia dell’Arte session that highlighted the physical elements found in Shakespeare’s text in order to guide the actor through finding a physical connection to Shakespearean characters.

Led an interactive forum that compared the similarities in the performance and staging of Commedia dell’Arte with Shakespeare’s plays in order to comprehend the origins of both art forms and to understand their influences on modern drama.

Facilitated interactive workshops based in Neural Mask in order for young actors to understand the importance and simplicity of the body’s gestures on the stage.

CREATIVE SPARK, Mount Pleasant, South Carolina  
2004-2007  
Teaching Artist, Director for Summer Theatre Camp, Acting Teacher

Created and instilled a theatre education and training program for adults and young actors to expand the organization’s artistic programs offered to the community.

Served as lead teacher and director for summer theatre camps.

Introduced young students to acting, improvisation, physical and vocal training and performance by engaging the students in creative ensemble exercises and staging a performance for the community.

Introduced Keith Johnstone’s improvisation techniques and Stella Adler’s Script Analysis techniques in an adult acting class, in order to build the students’ confidence when auditioning and performing on stage.
RIDGE ARTS COUNCIL COMMUNITY THEATRE, Batesburg, South Carolina
Summer Education Director and Head Acting Teacher Summer 2003

Created and fostered a summer theatre training program for youths in the community. Introduced acting classes and performance to students by engaging them in energetic warm-ups, disciplined physical and vocal training exercises and forging truthful connections to theatrical characters.

Directed a performance that was free to the public to give the community an opportunity to connect and exhibit the culmination of the students' work. This performance helped build the students' confidence and offered the students a forum to educate others about the theatre arts.

BATESBURG-LEESVILLE HIGH SCHOOL, Batesburg-Leesville, South Carolina
Drama Teacher 2002-2003

Invigorated a defunct drama program by rewriting the syllabus, recruiting students and directing plays to give the students an opportunity to engage in an understanding of the theatrical arts.

Graded and evaluated students' critical thinking skills and applicable techniques based on their growth and participation during the academic semester.

Directed a final performance that tested the students' knowledge and growth and offered the student community at large an opportunity to participate in the new work created in the drama program.

Florida Studio Theatre, Sarasota Florida 2001-2002
Actor, Teaching Artist, Playwriting Teacher, Administrator

Traveled around the state of Florida performing for students and serving as a guest teacher in public and private school classrooms, teaching the art of playwriting and creating plays with students of all ages.

Stimulated adult and student work by introducing different acting, physical and vocal techniques in the theatre's established training program.

Served as administrator for the Young Playwrights Festival by organizing a theatre festival that hosted hundreds of students from around the state in the theatre’s main stage. Organized awards luncheon for student playwrights and hosted delegates from around the state interested in lending support to theatre education.

New York City Theatre Education Experience

New Perspectives Theatre, New York City, NY 2007-2008
Actor, Director, Movement Coach and Teacher

Assistant directed and movement coached the company’s main stage production of The Cherry Orchard. Guided the director and cast in applying Commedia dell’Arte techniques to find the physical life in Chekhov's characters in order to create an invigorating production.
Performed Lady Macbeth in many Off-Broadway theatre spaces and toured the production for student audiences in the New York Metropolitan area.

Created a physical training program for the professional and apprentice acting companies that incorporated different techniques to help the company build a common language in the rehearsal process.

Movement coached the world premiere of the play The Ritual, enlightening young actresses with the various physical techniques a performer can use to add depth and dimension to a character.

**Attic Salt Theatre Company, New York City, NY 2007-2008**  
Acting Teacher, Playwriting Teacher

Invigorated and created drama programs for inner-city youths at various schools throughout the New York City Metropolitan area teaching in after school programs. Was invited by the schools as a guest artist in the classroom.

Encouraged students’ growth in language skills by guiding them through Shakespearean text and introducing playwriting skills.

Directed final productions A Midsummer Night’s Dream and Cinderella in order to give the students an opportunity to incorporate their classroom skills in performance and to share their work with the community.

**Page Turners After School Program, New York City, NY 2008**  
Drama Teacher

Created drama classes designed to build confidence and interest in the theatre for students ages six through twelve.

**City Lights Youth Theatre, New York City, NY 2006**  
Teacher  
Courses: Stage Combat, Comedy

Instilled the importance of safety and proper technique when executing stage combat in the theatrical arena. Introduced students to exercises that helped build stage combat technique. Directed final recital that helped the student translate technique into performance.

Guided students in acquiring the techniques required to execute a comedic performance for an audience.

**Dodger Productions, New York City, NY 2002**  
Actor

Performed the Witch from Into the Woods in an interactive production of James and the Giant to promote a Broadway revival.

Guided post show discussion forums in order to educate audiences on the techniques of musical theatre and to encourage community support for the theatre.
RESEARCH/CREATIVE WORK/SERVICE/PROFESSIONAL EXPERIENCE

Conference Participation

Association for Theatre in Higher Education, Las Vegas, Nevada 2017
Served as the ATME Focus Group Conference Planner, the Acting Focus Group Digital Network Administrator and on the ATHE Officer Nominations Committee.

Served as a panel expert on the following panels:
Acting Sexy
Mentoring Diversity in Performance Pedagogy: asking uncertain questions (Panel Chair & Moderator)

Presented an interactive physical warm-ups on behalf of the Association of Theater Movement Educators.
Served as the ATME Assistant Conference Planner and the Acting Focus Group Digital Network Administrator
Served as a panel expert on the following panels:
Intimacy and Violence
Defining the Stage Movement Practitioner (Panel Chair)
Helping Student Actors Come to Terms with the Reality of Casting? How to Understand Type? What is Brand and Why it Matters? (Panel Chair)

Association for Theatre in Higher Education, Montreal, Canada 2015
Presented the opening conference interactive physical warm-ups on behalf of the Association of Theater Movement Educators.

Texas Education Theatre Association, Houston, TX 2015
Presented an interactive workshop entitled “Warm-up is Your Training.” This workshop introduced how the warm-up serves as a training ground in order to build presence in the voice and the body of the performer and creates a strong ensemble among the group.

Presented an interactive physical workshop for conference participants that introduced Commedia dell'Arte and physical and vocal scoring in performance.

2014 Student Activities Conference,
University of Texas a Arlington, Arlington, TX 2014
Movement: Exploring the Physical Acting Experience
Presented an interactive workshop, which allowed participants to explore various theatrical and movement exercises based in Michael Chekhov, Commedia dell'Arte, Shakespeare Archetypes, Earth Elements and Alexander Technique in order to make physical acting choices that helped the actor physically explore a character’s intention, in order to trigger emotion.

Association for Theatre in Higher Education/
Association of Theatre Movement Educators, Scottsdale, AZ 2014
Served as a panel expert in regards to Odin Teatret.
This panel was entitled,
This panel discussed the following:
- The Barter as Deliverance from the Desert-
- Notes from the Waters: Sailing with Barba's Paper Canoe Voices from Exile: Movement Traditions from Latin-America
- The Odin Tradition and Undergraduate Training in the United States

Southeastern Theatre Conference, Mobile, AL 2014
Presented an interactive physical workshop for conference participants that introduced Commedia dell’Arte and physical and vocal scoring in performance.

Served as a participant on a panel entitled Ethics and Actor Training.
This panel discussed the following:
- How should the power relationship between professor and student impact acting training?
- How much training should instructors have before leading students through Method-based, "emotional recall" exercises?
- When bringing a student outside their "comfort zone," what can instructors ethically do?
- Given the difficulties of the professional marketplace, what obligations do we have to students when advising them re: their potential for future employment?
- Are there times when students should be encouraged to explore nudity in the classroom setting? How do we create a safe place for such exploration?

Texas Education Theatre Association, Dallas, TX 2014
Presented an interactive workshop entitled “Warm-up is Your Training.” This workshop introduced how the warm-up serves as a training ground in order to build presence in the voice and the body of the performer and creates a strong ensemble among the group.

Presented an interactive physical workshop for conference participants that introduced Commedia dell’Arte and physical and vocal scoring in performance.

Southeastern Theatre Conference, Louisville, KY 2013
Presented an interactive physical workshop for conference participants that introduced Commedia dell’Arte and physical and vocal scoring in performance.

Presented a Devising Theatre workshops that explore various physical options for devising a new theatre project

Texas Education Theatre Association, Houston, TX 2013
Presented an interactive physical workshop for conference participants that introduced Commedia dell’Arte and physical and vocal scoring in performance.

Presented the workshop “Audition for Young Actors and the People that Love Them.” This workshop offered insight in to proper audition technique and the casting process for young actors the people that support them.

Southeastern Theatre Conference, Atlanta, Georgia 2011
Virginia Theatre Conference, Reston, Virginia 2010-2011
Presented an interactive physical workshop for conference participants that introduced Commedia dell’Arte and physical and vocal scoring in performance.

The Magdalena Project, Holsteboro, Denmark 2009
Participated in an international theatre conference for women. Studied with the most renowned physical theatre artist in the world, Eugenio Barba.

**Liverpool Institute For Performing Arts, Liverpool, England 2008**

*Creativity and Employability Conference*

Invited to present a work demonstration entitled *Commedia: A Tool for the Modern Actor*, that demonstrated how an actor can access characters found in modern text through the physical techniques of Commedia dell’Arte.

**Written Works**

*Warm-ups Are Your Training:*
This work is a theatre practitioner's guide to utilizing warm-ups as a training method for the acting student. This guide helps to economize time in class and rehearsal that will instill a fun and discipline approach to serious play. Book proposal is currently under preparation to be submitted to Routledge Press.

*Response to “Avenue Q”*
Formal written critique of *Avenue Q* produced by Texas Tech University College of Visual and Performing Arts and the Department of Theatre and Dance.

*COMMEDIA DELL’ARTE HANDBOOK: A Tool for the Modern Actor*
Graduate Thesis for degree of Master of Arts in Acting
Liverpool Institute of Performing Arts, Liverpool, England

*In Mortal Form: Creating the Role of Hester Swane in Marina Carr’s Play By the Bog of Cats*
Graduate Thesis for degree of Master of Fine Arts in Acting
University of Virginia, Charlottesville, VA

*Duse’s Blush*
One-woman show based on the life of Eleanora Duse performed as part of a festival of devised works in Charlottesville, VA.

*A Shaker’s Path; a theatrical exploration based on the life of Mother Ann Lee*
One-woman show based on the life of Ann Lee, founder of the Shakers in the United States of America. Performed in the Piccolo Spoleto Festival in Charleston, SC.

**Current Research Topics**

**RESEARCH FOCUS:**
*Theatrical Intimacy Education*
Founder of Theatrical Intimacy Education, a research-consulting group that teaches workshops and speaks about how to safely instill safe practices for staging intimacy in both the educational and professional theatre environment.
**Practical Application of Acting Pedagogy to Performance**

Researching through experimentation with the practical and comprehensible application of theatre training/pedagogy to performance by utilizing specific training methods in rehearsal. Teaching workshops at conferences, and as a guest artist in residency, in order to gather data and professional feedback. The ideas and results of these efforts are being chronicled through various forms of writing and media. *Warm-ups Are Your Training* is the first written-work (currently in preparation) to chronicle this information as a practitioner’s tool.

**Fellowships**

- Association for Theatre Movement Educators 2016 Visiting/Scholar Fellowship
- Association for Theatre Movement Educators 2015 Visiting/Scholar Fellowship
- SFA College of Fine Arts Council Fellowship Fall 2014
- SFA College of Fine Arts Council Fellowship Spring 2014
- SFA College of Fine Arts Council Fellowship Fall 2014
- SFA College of Fine Arts Council Fellowship Spring 2013
- George and Peggy Schmidbauer Fellowship
- University of Virginia Graduate Fellowship 2008-2011
- University of Virginia Department of Theatre Chair Fellowship 2009
- University of Virginia Department of Theatre Chair Fellowship 2010

**Committee Experience**

- **Kennedy Center American College Theatre Festival:**
  - Irene Ryans Vice-Chair, Region ONE
  - Administers and organized the Irene Ryan Scholarship Competition committee for Region One Festival.

- **Acting Focus Group of the Association for Theatre in Higher Education**
  - Digital Network Administrator
  - Implements and updates all digital information. Serves as a strategic member of the committee having supported the efforts to update the by-laws, mentor the Graduate/New Professional Representative, and organized/facilitated committee meetings.

- **Association of Theatre Movement Educators**
  - 2016 Assistant Conference Planner and Officer Nominations Committee
  - Currently helping to prepare the ATME pre-conference to the ATHE for 2016 and supporting the organization and execution for the next ATME officer elections.

- **Kennedy Center American College Theatre Festival:**
  - Region Vice-Chair & Texas Vice-Chair, Region Six
  - Administers booking Adjudicators for all Associate Texas productions and planning committee for Region 6 Festival.

- **Stephen F. Austin State University:**
  - Search Committee for New Faculty Employment
  - Fine Arts Council
  - College of Fine Arts Grievance Committee
University of Virginia:
Season Selection Committee
Served on a committee that collaborated to choose plays for the University of Virginia’s Drama Departments 2010-2011 season.

Florida Studio Theatre:
Young Playwrights Competition
Read and assessed plays submitted to the Young Playwrights Competition by student playwrights.

Guest Artist/Speaker Events

<table>
<thead>
<tr>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>Theatrical Intimacy Education</td>
<td>Bucknell University</td>
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<tr>
<td>Staging Intimacy and Violence Forum</td>
<td>University of Miami</td>
</tr>
<tr>
<td>Demonstrating Respondent</td>
<td>KCACTF Region One Respondent Training,</td>
</tr>
<tr>
<td></td>
<td>Western Connecticut State University, 2015</td>
</tr>
<tr>
<td>The Lives of Actors</td>
<td>International Webinar lead by Dr. Mark</td>
</tr>
<tr>
<td></td>
<td>Seton of the University of Sidney, Australia</td>
</tr>
<tr>
<td>Auditioning &amp; Choosing Training Program</td>
<td>Carroll High School, Dallas, TX</td>
</tr>
<tr>
<td>TEDx, The Power of Play</td>
<td>SFASU, Nacogdoches, TX</td>
</tr>
<tr>
<td>Viewpoints, Neutral &amp; Character Mask, Audition Technique</td>
<td></td>
</tr>
<tr>
<td>Teaching Techniques for Drama Teachers</td>
<td>Crosby High School, Houston, TX</td>
</tr>
<tr>
<td>Audition Technique Workshop</td>
<td>North Side High School, San Antonio TX, 2014</td>
</tr>
<tr>
<td>Shakespeare Workshop for Drama Teachers</td>
<td>Frisco School District, Frisco, TX, 2014</td>
</tr>
<tr>
<td>Commedia dell’Arte/Clowning Workshop</td>
<td>Grand Prairie Fine Arts Academy, TX 2014</td>
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<tr>
<td>Commedia dell’Arte Workshop</td>
<td>Timberview Middle School, Keller TX 2014</td>
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<tr>
<td>Commedia dell’Arte Workshop</td>
<td>Nacogdoches High School, TX 2013</td>
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<tr>
<td>Commedia dell’Arte Workshop</td>
<td>Trinity High School, Dallas TX 2013</td>
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<tr>
<td>Commedia dell’Arte Workshop</td>
<td>Crosby High School, Houston TX 2013</td>
</tr>
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</table>

Honors

- Academic Keys Who’s Who in Fine Arts Higher Education
- 4 KCACTF Honors for *The Glass Menagerie*
- 6 KCACTF Honors for *Dead Man’s Cell Phone*
- 5 KCACTF Honors for *Alice In Wonderland*
- Acting Coach for Region 6 Irene Ryan 4th Runner-up
- Acting Coach for the ESU National Shakespeare Competition Winner
- Best Acting Award Virginia Film Festival, 2011
- Irene Ryan Award Nominee, Kennedy Center ACTF
- Jefferson Scholars recognized teacher, University of Virginia
- Second Year Council recognized teacher, University of Virginia
- Jefferson Society oratory adjudicator, University of Virginia
- Best New Theatre Student, College of Charleston
- Dean’s List, College of Charleston
- Improvisation Smackdown Champion, Theatre 99, Charleston, SC
**Volunteer and Community Service**

**Black History Month Celebration**, St. Paul’s Church, Nacogdoches  
Created and directed a devised theatre project with actors from Stephen F. Austin State University in order to perform in St. Paul’s Church Black History Month Celebration.

**Live Arts, Inc.,** Charlottesville, VA  
Donated time teaching for the teen acting festival, acting in productions and ushering.

**Simple Gifts: An Evening of Performance by Tiffany Ames,** Charlottesville, VA  
Directed, publicized and organized a fundraiser to help a student performer raise the tuition needed to attend the Virginia Governor's School for the Arts.

**Mary Williams Senior Center,** Charlottesville, VA  
Volunteered to educate senior citizens in the theatrical arts through creative exercises and engaging conversations.

**Quaker Meeting House,** Charlottesville, VA  
Offered entertainment to homeless women during the holidays by reading creative and fun stories.

**Waynesboro Elementary School,** Waynesboro, VA  
Encouraged growth in vocabulary and writing by teaching first graders a four-step playwriting process.

**52nd Street/Greylock Project,** Williamstown, MA  
Worked one-on-one with 52nd Street Project Founder and MacArthur Fellowship recipient to create the Greylock Project. This program matches inner-city students from North Adams, MA with professional theatre artists at the Williamstown Theatre Festival to create original theatre.

**Youth Onstage, All Stars Project,** New York, NY  
Offered Commedia dell'Arte workshops to inner city youths interested in theatre arts.

**University Interscholastic League Certified Judge:**

<table>
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<tr>
<th>UIL OAP Region Judge, AAA</th>
<th>Panola Community College, TX 2015</th>
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<tr>
<td>UIL OAP District Judge, AA</td>
<td>Pleasant Grove High School, TX 2015</td>
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<tr>
<td>UIL OAP District Judge, AAA</td>
<td>Bands High School, TX 2015</td>
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<td>UIL OAP Junior High Judge,AAAA</td>
<td>Van High School, TX 2014</td>
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<tr>
<td>UIL OAP Zone Judge, A</td>
<td>White Oak Highs School, TX 2014</td>
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<tr>
<td>UIL OAP Zone Judge, AAAAA</td>
<td>Frisco School District, TX 2014</td>
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<td>UIL OAP Zone Judge, A</td>
<td>Mount Pleasant High School, TX 2014</td>
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<td>UIL OAP Zone, AAAA</td>
<td>Grand Prairie High School, TX 2014</td>
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<td>UIL OAP Junior High School Judge, AA</td>
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<td>UIL OAP Zone Judge, AAA</td>
<td>Monticello High School, VA TX 2011</td>
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<tr>
<td>UIL OAP Zone Judge,AAAA</td>
<td>Monticello High School, VA TX 2009</td>
</tr>
<tr>
<td>UIL Young Filmmakers Festival Judge</td>
<td>Austin Texas, 2014-2015</td>
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</table>
Private Teaching, Theatre Clinician and Coaching
Laura Rikard, Acting Coach and Theatre Clinician
Founded a business that offers professional level classes to young performers with a serious focus in building their craft. This business also offers one on one private coaching for auditions and public speaking events.
http://www.facebook.com/laurarikardconsulting

Artistic Director
Collective Collaborative Players, 2010-present
A theatre company that creates devised works based in the collaborative and physical theatre teachings of Eugenio Barba, Jerzy Grotowski and Anne Bogart. The first production, *A Shaker’s Path; a theatrical exploration based on the life of Mother Ann Lee*, premiered at the 2010 Stella di Domani Piccolo Spoleto Festival.

Laughing Grave Theatre Company, 2006-2008
A theatre company founded on the principles based in Commedia dell’Arte that focused on bringing Commedia training to New York City’s professional actors.

Additional Training
Odin Teatret, Denmark
Antionio Fava’s Commedia dell’Arte International Training Session
Williamstown Theatre Festival Apprentice Program
The Old Globe Theatre, London

Master Classes
Arthur Penn, Gene Saks, Lee Grant, Jerry Lewis, Tom Berenger, Andreas Manolikakis

Acting
Stella Adler and Michael Chekhov Technique: Marjorie Ballentine
Lee Strasburg Technique: Elizabeth Kemp
Sanford Meisner Technique: Steve Buckwald

Movement
Alvin Ailey Dance Company: Horton Dance
Devising Physical Theatre: Julia Varley, Roberta Carreri, Elsa Marie Kvamme
Viewpoints and Suzuki: Doreen Bechtol, Ana Woolf
Clowning: Dody DiSanto,
Stage Combat: Certified by the SAFD in Unarmed and Rapier/Dagger Combat
Biomechanics: Sergei Ostrenko, International Physical Theatre Lab
Neutral Mask: Dody DiSanto
Commedia dell’Arte: Antonio Fava, Carlos Garcia, Christopher Bayes
Devising Techniques: Frantic Assembly

Improvisation
Theatre 99, The Have Nots
Ken Campbell, Theatre Machine

Devising
Odin Teatret: Roberta Carrerri
Frantic Theatre Assembly
Joan Lipkin
**Voice**
Roy Hart: Marya Lowry  
Lessac: Kate Burke  
Berry: Andrew Wade, Royal Shakespeare Company

**PERFORMANCE EXPERIENCE**

**Shakespeare/Classical**

<table>
<thead>
<tr>
<th>Play</th>
<th>Character</th>
<th>Production</th>
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<tbody>
<tr>
<td>Two Gentlemen of Verona</td>
<td>Silvia</td>
<td>Richmond Shakespeare Festival</td>
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<tr>
<td>Lovers and Executioners</td>
<td>Julie/Frederic</td>
<td>American Shakespeare Center</td>
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<tr>
<td>Henry IV, Parts 1 &amp; 2</td>
<td>Lady Percy/Prince John</td>
<td>LIVE Arts, Inc.</td>
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<tr>
<td>Food of Love</td>
<td>Juliet/Kate/Viola/Hermia</td>
<td>Hampton Shakespeare Festival</td>
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<tr>
<td>The Rape of Lucrece</td>
<td>Ensemble</td>
<td>American Shakespeare Center</td>
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<tr>
<td>Two Gentlemen of Verona</td>
<td>Julia</td>
<td>LaMama E.T.C, NYC</td>
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<tr>
<td>Macbeth</td>
<td>Lady Macbeth</td>
<td>New Perspectives, NYC</td>
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<tr>
<td>NYC Premiere Sonnet Walk</td>
<td>Sonnet 29</td>
<td>Abigail Anderson, Director</td>
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<td>Othello</td>
<td>Desdemona</td>
<td>Charleston Shakespeare Festival</td>
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**Professional/Regional Theatre**

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<tr>
<th>Play</th>
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<tr>
<td>Matt &amp; Ben</td>
<td>Ben</td>
<td>NC Stage</td>
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<td>Bad Dates</td>
<td>Haley</td>
<td>Piccolo Spoleto Festival</td>
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<td>Bobrauschenbergamerica</td>
<td>Bob’s Mom</td>
<td>Stephen F Austin State University</td>
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<td>Last Train to Nibroc</td>
<td>May</td>
<td>Collective Collaborative/Piccolo Spoleto</td>
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<tr>
<td>KeepingAbreast</td>
<td>Mina</td>
<td>Stephen F Austin State University</td>
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<tr>
<td>Boston Marriage</td>
<td>Claire</td>
<td>Collective Collaborative/Piccolo Spoleto</td>
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<tr>
<td>Cat on a Hot Tin Roof</td>
<td>Mae</td>
<td>Firehouse Theatre Project</td>
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<tr>
<td>Nuts</td>
<td>Claudia</td>
<td>ASC/D. Bennet Nelson, Director</td>
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<tr>
<td>The Sound of Music</td>
<td>Elsa</td>
<td>Heritage Repertory</td>
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<tr>
<td>A Streetcar Named Desire</td>
<td>Blanche</td>
<td>Sennheiser Thtr, Liverpool, UK</td>
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<tr>
<td>A Streetcar Named Desire</td>
<td>Stella</td>
<td>Robinson Theatre</td>
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<tr>
<td>By the Bog of Cats</td>
<td>Hester</td>
<td>Helms Theatre, UVa</td>
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<tr>
<td>The Seagull</td>
<td>Arkadina</td>
<td>Culbreth Theatre, UVa</td>
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<tr>
<td>Language of Angels</td>
<td>Danielle</td>
<td>Helms Theatre, UVa</td>
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<td>Love Song of J.R. Oppenheimer</td>
<td>Kitty</td>
<td>Culbreth Theatre, UVa</td>
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<td>Heidi Chronicles</td>
<td>Heidi</td>
<td>Sennheiser Thtr, Liverpool, UK</td>
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<td>The Last Night of Ballyhoo</td>
<td>Lala</td>
<td>Heights Players, NYC</td>
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<td>One Was Nude...</td>
<td>Woman</td>
<td>Hyphenate Theatre, NYC</td>
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<td>Rhinoceros</td>
<td>Waitress</td>
<td>Midtown Intl. Theatre Festival, NYC</td>
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<td>James and the Giant</td>
<td>Witch</td>
<td>Dodger Productions, NYC</td>
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<td>Encore (Tour)</td>
<td>Mrs. White/Foresteir</td>
<td>Chamber Theatre Productions</td>
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<td><em>Arabian Nights</em></td>
<td>Persian/Woman</td>
<td>Battersea Arts Centre, London</td>
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<tr>
<td><em>United Kingdom Premiere Production</em></td>
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**Physical Theatre/Devised Works/Commedia**

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<th>Play</th>
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<tr>
<td>Duse’s Blush</td>
<td>Eleanor Duse</td>
<td>Helms Theatre</td>
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<tr>
<td>A Shaker’s Path</td>
<td>Mother Ann</td>
<td>Piccolo Spoleto Festival</td>
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<tr>
<td>The Seven Kings</td>
<td>Saraswatu</td>
<td>Odin Teatret/Magdalena Project, DK</td>
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<tr>
<td>The Haunt</td>
<td>Dead Girl</td>
<td>Brighton Festival UK, (Best in Fringe)</td>
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<tr>
<td>Tutti Alla Guerra</td>
<td>Senora Rosa</td>
<td>A. Fava, Dir., Teatro dell’ Vicolo, Italy</td>
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<td>Film</td>
<td>Role</td>
<td>Production</td>
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<tr>
<td>Lincoln</td>
<td>Mother in Theatre</td>
<td>Steven Spielberg, Director</td>
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<td>Killing Lincoln</td>
<td>Attractive Woman</td>
<td>National Geographic</td>
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<td>Camino</td>
<td>Reporter</td>
<td>SFASU Productions</td>
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<tr>
<td>The Balloon</td>
<td>Mother</td>
<td>SFASU Productions</td>
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<td>Ten Years at Sea</td>
<td>News Anchor</td>
<td>SFASU Productions</td>
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<td>Time Flies</td>
<td>Casey</td>
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<td>The Fruit Bar</td>
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<td>B2M Productions</td>
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<td>Julie and Julia</td>
<td>French Student</td>
<td>Nora Ephron, Director/Sony</td>
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<tr>
<td>Thought and Far…</td>
<td>Shop Lifter</td>
<td>Rose Butler, Director/BBC</td>
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<tr>
<td>Great World of Sound</td>
<td>Jojo</td>
<td>Magnolia Pictures (Sundance Sel.)</td>
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<td>Dinah the Christmas Whore</td>
<td>Dinah</td>
<td>SCAD</td>
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<td>A Plague of Tics</td>
<td>Teacher</td>
<td>SCAD</td>
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<td>The Producer</td>
<td>Producer’s Wife</td>
<td>CAD</td>
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<td>Dr. Goldsmith</td>
<td>Mrs. Goldsmith</td>
<td>UVA/Napoleon Tavale, Director</td>
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<tr>
<th>Television</th>
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<tr>
<td>Happily Never After</td>
<td>Cynthia Roth</td>
<td>Investigation Discovery/M2 Productions</td>
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<td>Men Who Built American</td>
<td>Mary Todd Lincoln</td>
<td>The History Channel</td>
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<td>FBI: Criminal Pursuit</td>
<td>Mary Jane Longo</td>
<td>Investigation Discovery /M2 Productions</td>
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<td>VEEP: Season One, Episode 1, 2</td>
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<td>HBO</td>
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<th>Commercials:</th>
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<tr>
<td>UPS National Commercial</td>
<td>UPS Driver</td>
<td>Trakker Productions</td>
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<td>VA Lottery Commercial</td>
<td>Waitress</td>
<td>BES Television</td>
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<td>Jones Ford Commercial</td>
<td>Contestant</td>
<td>TC Squared Productions</td>
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<td>Auto Loan Commercial</td>
<td>Girlfriend</td>
<td>Wray Media</td>
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<td>Productions</td>
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<tr>
<td>Frito Lay</td>
<td>Principle</td>
<td>Yukon Group, Inc.</td>
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<td>Job Promotions</td>
<td>Principle</td>
<td>Yukon Group, Inc.</td>
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<th>DIRECTING EXPERIENCE</th>
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<tr>
<td>Rome &amp; Juliet</td>
<td>Jerry Herman Ring Theatre, Miami, FL</td>
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<tr>
<td>Spring Awakening</td>
<td>Jerry Herman Ring Theatre, Miami, FL</td>
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<td>Butterfly Kiss</td>
<td>Rose Bruford Conservatory</td>
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<tr>
<td>Gruesome Playground Injuries</td>
<td>University of Miami, Studio Theatre</td>
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<tr>
<td>The Seagull</td>
<td>Brown University, TAPS, RI</td>
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<tr>
<td>The Glass Menagerie</td>
<td>SFA SummerStage Festival, TX</td>
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<tr>
<td>Alice In Wonderland</td>
<td>Stephen F Austin State University, TX</td>
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<tr>
<td>Matt and Benn</td>
<td>SFA Summer Repertory Theatre, TX</td>
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<tr>
<td>Dead Man’s Cell Phone</td>
<td>Stephen F Austin State University, TX</td>
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<tr>
<td>Charlotte’s Web</td>
<td>SFA SummerStage Festival, TX</td>
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<td>The Giver</td>
<td>Stephen F Austin State University, TX</td>
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<td>Romeo and Juliet</td>
<td>Henley Street Theatre, Richmond, VA</td>
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<td>Simple Gifts</td>
<td>Live Arts Inc., Charlottesville, VA</td>
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<td>The Memory of Water</td>
<td>Live Arts Inc., Charlottesville, VA</td>
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<td>13, the musical</td>
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<td>The Little Matchstick Girl</td>
<td>University of Virginia</td>
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<tr>
<td>Stuffed</td>
<td>Barhoppers, Charlottesville, VA</td>
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Reparations
The Wedding Day (Commedia, Devised)
The Birthday Party (Commedia, Devised)

Producers Club, NYC
Liverpool Institute For the Performing Arts, UK
Liverpool Institute For the Performing Arts, UK

**Assistant Directing Experience**

*Tartuffe*
Live Arts Inc., Charlottesville, VA

*The Cherry Orchard*
New Perspectives Theatre, NYC

**Directing: Children's Theatre**

*A Midsummer Night's Dream*
Attic Salt Theatre, NYC

*I'm Not Going to Get Up Today*
Live Arts Inc., Charlottesville, VA

*A Silverstein Afternoon*
Live Arts Inc., Charlottesville, VA

*Playwriting Showcase*
Attic Salt Theatre, NYC

*Where the Sidewalk Ends*
Creative Spark, Charleston, SC

*Wonderland*
Creative Spark, Charleston, SC

*Mighty Minds*
Batesburg-Leesville, Primary School, SC

*Rising Star Recital*
Ridge Arts Community Theatre, SC

*Musical Theatre Camp Recital*
Live Arts Inc., Charlottesville, VA

**Movement/Commedia/Actor Coaching**

*The Road Weeps…*
Brown University

*Trojan Barbie*
Stephen F. Austin State University

*Language of Angels*
Stephen F. Austin State University

*bobrauschenbergaamerica*
Stephen F. Austin State University

*The Ritual*
New Perspectives, NYC

*The Cherry Orchard*
New Perspective, NYC

*This Is Not A Pipe Dream*
LIVE Arts, Inc.

*Two Gentlemen of Verona*
Richmond Shakespeare Festival

*Macbeth*
Richmond Shakespeare Festival

*Liar*
Henley Street Theatre

*Still Life (Film)*
Lucas Krost, Director

*The Memory of Water*
LIVE Arts, Inc.

**Intimacy Choreography**

*The Memory of Water*
LIVE Arts, Inc.

*The Red Paint*
Brown University

*Dead Man’s Cell Phone*
Stephen F. Austin State University

*Butterfly Kiss*
Rose Bruford Conservatory

*Refuge*
Stephen F. Austin State University

*Lady of Aoi*
Brown University

*The Seagull*
Brown University

*Tall Grass Gothic*
Brown University
### Stage Combat Choreography

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<tr>
<th>Play</th>
<th>Department</th>
<th>Institution</th>
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<tr>
<td>The Red Paint</td>
<td>Stage Combat</td>
<td>Brown University</td>
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<tr>
<td>Princess Ida</td>
<td>Stage Combat</td>
<td>Brown University Gilbert and Sullivan</td>
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<tr>
<td>August Osage County</td>
<td>Stage Combat</td>
<td>Stephen F. Austin State University</td>
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<tr>
<td>Spamalot</td>
<td>Stage Combat</td>
<td>Stephen F. Austin State University</td>
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<tr>
<td>Dead Man’s Cell Phone</td>
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<td>Stephen F. Austin State University</td>
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<td>Blood Relations</td>
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<td>Snowverdose</td>
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### Voice and Dialect Coaching

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<th>Play</th>
<th>Department</th>
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<td>Dialect</td>
<td>Brown University, PW Student Production</td>
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<td>Dialect/Voice</td>
<td>LIVE Arts, Inc.</td>
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<tr>
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<td>Voice</td>
<td>University of Virginia</td>
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<td>Doubt</td>
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<td>Language of Angels</td>
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