

# D. Granke

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## **PROFESSIONAL PROFILE**

- 9 years of experience teaching Acting, Directing, Voice, Movement, Script Analysis, and other topics in an Undergraduate BA program

-Extensive Professional experience as a Fight Director as well as experience as an Intimacy Director in Equity Venues including LORT and SPT houses, and additional experience Directing in other venues.

-Certification as a Fight Director and Intimacy Director with the Society of American Fight Directors and Intimacy Directors and Coordinators.

-Extensive training in Physical Theatre with an emphasis on Devising, Mask, Clown, Stage Combat, and the Acting Technique of Michael Chekhov

- Specialized degree in pedagogy: understanding of learning modalities, educational theory, evaluation models, syllabus creation, and curricular development.

## **Education and Certifications**

### **Master of Fine Arts in Theatre Pedagogy**

#### **Virginia Commonwealth University**

Concentration in Movement for the Actor

May 2013

Thesis: *Decoding Acting Vocabulary*

### **Bachelor of Fine Arts in Theatre Performance**

#### **University of Michigan**

April 2003

### **Certified Intimacy Director**

#### **Intimacy Directors International and Intimacy Directors and Coordinators**

January, 2019/ February 2020

### **Certified Fight Director/Certified Teacher**

#### **Society of American Fight Directors**

July 2018/July 2012

## **Professional Training**

### ***Acting***

Core training in the Stanislavski method, and a particular emphasis on the techniques of Michael Chekhov. Studied with Lisa Dalton, Will Kilroy, Charlie Bowles, and Josh Chenard .

### ***Mask/Clown***

Training in Neutral Mask, Character Mask, Commedia, and Clown work, largely within the Lecoq pedagogy. Versed in the L.E.M. work. Studied with master teacher Dody DiSanto at the Center for Movement Theatre, as well as Aaron Anderson and Malcolm Tulip.

### ***Physical Devising***

Training in a variety of approaches including, composition, adaptation, graphic work, ensemble work, and free-form work. Studied at the Celebration Barn with Davis Robinson, Karen Montanaro, Kali Quinn, and Leland Falkner, and with Chris Beaulieu

### ***Stage Combat***

Nationally recognized expert in the art of Stage Combat with over 10 years of experience training with the SAFD. Certification to teach required over 400 hours of training with several teachers, as well as professional choreography and teaching experience. Certification as a choreographer represents work at the highest levels of the profession.

### ***Intimacy Direction***

Nationally recognized expert in the art of theatrical intimacy. Extensive training in physical storytelling, facilitating communication and consent with Intimacy Directors International.

### ***Somatic Education***

Education and training in Alexander, Feldenkrais, Wu and Yang style Tai Chi, Yoga, Pilates, and the techniques of Jerald Schwiebert.

### ***Voice and Speech***

Foundations in Linklater voice work, and fundamentals of Speech and Dialects. Studied techniques of Catherine Fitzmaurice, Patsy Rodenberg, Patricia Fletcher, and Dudley Knight. Studied with Annette Mason and Susan Schuld.

### ***History and Theory***

With Specialties in Irish Literature, Comic Theory, and Semiotics of Acting Theory, with Martin Walsh, Noreen Barnes, and Aaron Anderson

## Teaching Areas of Specialization

- **Acting (All Levels)**

Acting is approached through a blend of improvisation and script analysis, with a focus on finding playable action to reveal inner life while remaining engaged and responsive. Work is grounded in Stanislavski's principles, Michael Chekhov's technique, and actor focused improvisation from Spolin and Johnstone.

- **Mask**

Can cover a variety of mask work from Neutral to Character. There is a dual focus on mask as an actor training tool and a performance tool. Neutral Mask focuses on training an actor to wear a mask as well as working on presence, specificity, and simplicity. Character Mask focuses on mask as a performance medium as well as training character work, rhythm, and playing opposites.

- **Devised Theatre**

We work to create a language for adaptation as well as free form creation. The focus is on creating physical work that is rich with possible meaning for the audience. Classes spend time building ensemble skills, and then creating and performing a number of pieces, while exploring how shifts in space, shape, tempo, and quality can create a variety of effects on the audience.

- **Stage Combat**

A practical acting skill, Stage Combat technique is taught while reinforcing the fundamentals of acting. Class can approach a variety of skills and weapon disciplines, and offer the SAFD Skills Proficiency Test.

- **Physical Acting/ Movement for the Actor**

An approach to movement geared specifically to actor training. The class focuses on self observation, reaction to impulse, listening to other, and making a connection between body and image. Class also explores ensemble and group work.

- **Somatics/Physical Education**

Class(es) addressing physical habits and limitations in the performer. Uses techniques from Alexander Technique, Feldenkrais Method, Tai Chi, and the work of Jerald Schwiebert to give the performer a level of self awareness and help remove blocks to impulse. Additionally asks the actor to come to a basic level of functional strength and fitness.

- **Physical Comedy**

An exploration of Rhythm and Tempo, rooted in the playing of games. Takes, pratfalls, slapstick, and timing are explored. Work is done in copying old masters, performing scenes, and creating new work.

## **Teaching Experience**

### **Higher Education**

#### **University of Maine Assistant Professor (2022-Current)**

- THE 117 Fundamentals of Acting  
(Fall 2022) Course focused on developing actor's ability to focus, relate, to others and play. Core concepts of body awareness, vocal production, and improvisation are addressed.
- THE 216 Play Production  
(Fall 2022) Course focused on the fundamentals of Directing both from a script and devising

#### **University of South Florida Visiting Instructor (2013-2017), Instructor I (2017- 2021), Instructor II (2021-2022)**

- TPP 2110 Acting I  
(2013 Fall, 2014 Spring, 2015 Spring/Fall, 2016 Fall, 2017 Spring, 2018 Fall, 2019 Spring/Fall, 2020 Fall, 2021 Spring) Course focused on developing actor's ability to focus, relate, to others and play. Core concepts of body awareness, vocal production, and improvisation are addressed.
- THE 2305 Script Analysis  
(2020 Spring) Core class in script analysis, focused on learning to address text from multiple perspectives for performers, directors, actors, and critics
- TPP 2500 Movement for the Actor  
(2014 Fall) Basic movement for the actor, grounded in anatomy, body mapping, and actor neutral, the class moves on to character and storytelling through non-verbal behavior.
- TPP 3155 Acting II  
(2014 Spring/Fall, 2015 Spring/Fall 2016 Spring, 2018 Fall, 2019 Fall) Fundamental scene study class with focus on basic Stanislavski principles: given circumstances, reacting, objectives, actions, and tactics.
- TPP 3230 Lab Workshop in Performance: Physical Comedy  
(2016 Spring, 2017 Spring, 2018 Fall, 2021 Spring) A class exploring what makes actions funny, such as timing, sequencing, reactions, and discoveries. Students work on imitating routines, developing their own, and applying it to classical and contemporary scenes.
- TPP 3230 Lab Workshop in Performance: Michael Chekhov technique  
(2019 Spring) A deep dive into the work of Michael Chekhov including applying the tools to both scenework and monologues

- TPP 3121 Improvisation I  
(2017 Fall) Deeper exploration into actor focused Improvisation including work on finding essential gesture, creating devised work in ensemble, and improvising specific styles of scene work.
- TPP 3580 Special Skills in Movement:Mask/TPP 3230 Lab Workshop in Performance: Mask  
(2014 Spring, 2015 Fall, 2016 Fall, 2018 Spring, 2020 Spring) Techniques of playing in full mask are explored and methods of devising pieces researched and practiced.
- TPP 3580 Special Skills in Movement: Stage Combat  
(2013 Fall, 2014 Fall, 2016 Spring, 2017 Fall, 2019 Spring, 2021 Fall) Class addressing fundamental illusions of Unarmed and Sword work, as well as physical acting through spatial relationship, atmosphere, and archetypal gesture.
- TPP 4140 Styles of Acting  
(2021 Spring/Fall) Class focusing on Style as different emphases within the structure of the text and the acting. Covering Verse, Manners, Comedy, Narrative, and other forms of non realistic performance.
- TPP 4180 Acting III  
(2017 Spring, 2018 Spring, 2020 Fall) Class focused on applying the basic principles of Stanislavski to deepening character work. Students are asked to explore characters that differ from them in age, experience, and world view.
- THE 4562 Contemporary Theory (co instructor: Dr. Patrick Finelli)  
(Spring 2017-Fall 2021) Led workshops in performance techniques from theoreticians covered in lectures and reading.
- THE 4880 Drama Special Topics: History and Theory of Comedy  
(2021 Fall) Focused on reading relevant academic literature on the theory of comedy and apply it to analyzing comedic scripts and performances both historical and contemporary.
- THE 4905 Directed Studies  
(2014 Fall/Spring, 2015 Fall, 2016 Spring, 2017 Fall 2018 Fall) Led studies in the History of Stage Combat, Mask Direction, Fight Direction, Teaching Stanislavski, and Developing New Work.
- TPP 4920 Senior Workshop for Actors/Ensemble Studio  
(2020 Spring) Final course in the acting progression. Class is focused on creating work in ensemble using classical text, space, site specific work, and other advanced techniques.

- THE 4930 Selected Topics: Freshman Seminar  
(2021 Fall) Class focused on introducing Freshman to the department, the rehearsal process, local professional theatre, and the variety of jobs within the theatre.
- THE 4930 Selected Topics: Rehearsal Techniques  
(2016 Fall) Class addressing professional practice: What to do once you land the role. Topics covered include: Professionalism, Etiquette, and transferring lessons of a scene study class to a more heavily directed production.
- DAN 4162 Research in Dance  
(2015 Spring) Research methods course focused on developing a proposal for further research on a topic in the field of dance.
- USF Art in Health: Improv Studio  
(Fall 2017-Spring 2020) Designed and ran an improv workshop designed for students in the college of health to improve their ability to observe and attend. Taught 2-3 per semester.

*Additional Service*

- Active in Recruitment: Florida Theatre Conference 2013-2017, 2019 Florida Association for Theatre Educators 2014-2015, 2017-2018, Florida Thespians 2014-2015, 2017-2018, Served as Director of Day of Theatre, and offered recruitment events at various state colleges.
- Served as Advisor on Dance BA Thesis
- Entrepreneurial Activity: Wrote a business plan and taught studio classes to the public.
- Served on School Advisory Committee, Curriculum Committee and Chaired Recruitment Committee; Faculty Senate, Chaired Committee on Committees, and Served on Faculty Senate Executive Committee
- Designed and facilitated a performance studio component for the Honors College Acquisition of Knowledge course. (Fall 2017, 2018, 2019)
- Departmental Academic Assessment Facilitator. Wrote Assessment plan and administered it from Fall 2019-Current.

**Virginia Commonwealth University (Adjunct and Teaching Assistant 2011-2013)**

- THEA 492 Independent Study/Clown and Commedia  
(2013 Spring) Course exploring Clown, traditional Commedia, Physical Comedy, and Caricature technique, with the goal of creating contemporary stock characters.
- THEA 311/312 Physical Acting/Advanced Movement for the Actor  
(2012-2013) Course covering Neutral Mask, Dance for the Actor, Unarmed Stage Combat, and Theatrical Swordplay

- THEA 107 Intro to Stage Performance  
(2012 Fall) Foundational acting course for non majors, covered self observation, fundamental vocabulary from Stanislavski, and scene work.
- SPCH 121 Effective Speech  
(2013 Spring) General Public Speaking Course for undergraduate students which covers speech structure, diction, and projection.
- THEA 211 Intro to Drama (Head Teaching Assistant) (Instructor Ron Keller)  
(2012 Fall) Led discussion section on contemporary drama. Responsible for grading students in section, and guiding other TAs
- HONR 398 Winning Presentations (Teaching Assistant) (Instructors Aaron Anderson and David Leong) (2013 Spring) Assisted in compiling lecture material for potential publication.
- THEA 203/204 Movement for the Actor (Teaching Assistant) (Instructor Patti D'Beck)  
(2011-2012) Assisted in critique of exercises, and covered class in the absence of the instructor.

*Additional Academic and Student Assistance at VCU*

- Coach for Stage Combat in classroom acting scenes and showcase scenes
- Guest Auditor in mock auditions
- Graduate Advisor to undergraduate run theatre SALT
- Led Informal Tai Chi Sessions for undergraduate theatre students

**Brooklyn College (Assistant Instructor)**

- Thea 777.11/T12A Theatre Practicum (Instructor Michael G. Chin)  
(2009 Spring) Assisted a graduate level class in Unarmed Stage Combat. Modeled technique and provided a second set of eyes for corrections and safety.

**Adelphi University (Assistant Instructor)**

- 0192-248-003 Theater Movement (Instructor Ray Rodriguez)  
(2009 Spring) Assisted an undergraduate course in Rapier and Dagger Combat. Modeled technique and provided a second set of eyes for corrections and safety.

## **Workshop and Additional Teaching Experience**

### **Intimacy**

#### ***Professional***

#### **Humble Warrior Movement Arts Denver, Practicing Staged Intimacy (2021)**

- *Instructor*

#### **Atown Throwdown/Oglethorpe University (2021)**

- *Introduction to Intimacy*
- *Acting Intimacy*

#### **The Stanislavski Research Center/Radford University/University of Leeds (2020)**

- *The S word: Stanislavski and Intimacy (Zoom Panelist)*

#### **Intimacy Directors and Coordinators, Consent in Academia, Online Intensive (2020)**

- *Instructor*

#### **Intimacy Directors and Coordinators, 90 Minute Webinars (2020)**

- *Intimacy in Academia*

#### **Intimacy Directors International O'Neill Center Choreography/Pedagogy Intensive (2019)**

- *Instructor*

#### **Houston IDI Three Day (2020)**

- *Instructor*

#### **Raleigh Little Theatre IDI Three Day (2019)**

- *Lead Instructor*

#### **The Atlanta Shakespeare Company (2019)**

- *Intro to Intimacy for Performers*
- *Intro to Intimacy for Directors and Choreographers*

#### **True North Theatre, Maine (2019)**

- *Intro to Intimacy for Performers*
- *Intro to Intimacy for Directors and Choreographers*



### **Momentum Stage, Ft. Lauderdale (2019)**

- *Intro to Intimacy for Performers*
- *Intro to Intimacy for Directors and Choreographers*

### ***Collegiate***

#### **Belmont University (2020,2021)**

- *Consent and the Performer*
- *Consent and Boundaries for Students (Zoom Lecture)*

#### **Loyola Marymont University (2019)**

- *Intimacy in the College Classroom (Zoom Lecture to MFA Pedagogy students)*

#### **University of Michigan (2019, 2020)**

- *Consent and Boundaries For Students (Zoom Lecture)*
- *Intro to Intimacy for Students*
- *Faculty Training*
- *Designed Departmental Protocols*

#### **East Carolina University (2019)**

- *Intro to Intimacy for Students*
- *Faculty Training*
- *Designed Departmental Protocols*

### **Combat**

### ***Professional***

#### **SAFD National Stage Combat Workshop (2015, 2019)**

- *2019: Fight Director, Pedagogy Instructor for the Teacher Certification Workshop, Intimacy Masterclass for the Advanced Actor Combatant Workshop*
- *2015: Certified Teacher, Broadsword Assistant Instructor for the Actor Combatant Workshop, Grappling Masterclass for the Intro to Stage Combat Workshop*

#### **SAFD Regional Workshops (2008-2021)**

- *Swords in the Smokies 2019, 2020*
- *Chicago Stage Combat Workshop(WWW) 2008, 2009, 2012, 2019*
- *The Dallas Stage Combat Workshop 2015,2019*
- *The Fredricksen Stage Combat Workshop 2014, 2019*
- *Philadelphia Stage Combat Workshop 2019*
- *The Texas Intensive 2018, 2021*

- *Orlando Stage Combat Workshop 2014,2015,2016,2017*
- *Louisiana Tech Stage Combat Workshop 2014, 2015*
- *New York City Stage Combat Workshop 2012*
- *Drake University Stage Combat Workshop 2011*
- *Atlanta Stage Combat Workshop 2011*
- *Classes: Basic Unarmed, Rapier and Dagger, Broadsword, Smallsword, Grappling, Takedowns, Close Quarters Combat, German Longsword, Chekhov Technique.*

**Humble Warrior Movement Arts (2020)**

- *History and Theory for the Stage Combat Instructor (Online) With Nigel Poulton and Samantha Egle*

**Unto These Hills Outdoor Drama (2014- 2022)**

- *SAFD skills proficiency tests in all 8 disciplines*

**The Atlanta Shakespeare Company (2015)**

- *German Longsword for Stage*

**EnGuarde Academy NYC (2011)**

- *Grappling for Stage Combat*

**Combat Incorporated NYC (2011)**

- *Grappling for Stage Combat*

**Cena/Cenari Theatre Co (2010)**

- *Knife and Unarmed Stage Combat*

**Goodspeed Opera House (2012)**

- *Pre-production for Amazing Grace – Assistant to David Leong (Movement Director)*

**University of Michigan MPulse Theatre and Drama Academy (2008-2011)**

- *Movement (2011) and Unarmed Stage Combat(2008-2011) Instructor*

*Collegiate*

**University of Tampa (2014, 2015)**

- *Unarmed Stage Combat*

***Secondary***

**Logan High School (2010)**

- *Stage Combat Intensive*

**Acting and Other skills**

***Collegiate***

**Eastern Florida State College (2016)**

- *Physical Comedy Workshop*

**Shenandoah University (2011)**

- *Alba Emoting Intensive –Assistant to Patricia Angelin*

***Secondary***

**Henrico County Public School's Center for the Arts (2013)**

- *Chekhov Character Work*

**JR Tucker High School (2012)**

- *Movement and Ensemble: "Reach Out and Touch Someone"*

**Conference Presentations**

**USF COPH Public Health Executive Leadership Program (2019-2021)**

- *Ensemble: Leading from Within*
- *Collaborative Creativity*

**Southeastern Theatre Conference (2013, 2014, 2020)**

- *Intro to Intimacy for Educators*
- *Consent for Performers*
- *Creating Chorus*
- *Pratfalls*
- *Physical Devising: Making Meaning of Movement*
- *Finding Essential Gesture*

**Florida Association for Theatre Education Conference (2014, 2015, 2017, 2018)**

- *Clowning For Freedom*
- *Physical Comedy*
- *Archetypal Gesture and Actioning*
- *Unarmed Stage Combat*
- *Consent in the Theatre*

**Florida Theatre Conference (2013 -2017,2021)**

- *Consent for the Performer*
- *Unarmed Stage Combat*
- *Physical Comedy*
- *Checkov's Atmospheres*
- *Speaking Shakespeare*

**Florida Thespian Conference (2014-2016)**

- *Unarmed Stage Combat*
- *Speaking Shakespeare*

**Educational Theatre Association National Conference (2015)**

- *Unarmed Stage Combat*

**Association for Theatre in Higher Education North American Conference (2013)**

- *Jeu-fu: Play and Possibility in Stage Combat*
- *Led ATME sponsored Warm-ups*

**Virginia State Thespian Conference (2013)**

- *Creating Character: Imaginary Body*
- *Unarmed Stage Combat: Push and Slap*

**Selected Production Experience**

**Director**

Equity

Studio @620

*Madness* (Reading)

Non Equity Professional

Cherokee Historical Association

*Unto These Hills* (2 Seasons 2021-22)

Jobsite Theatre

*A Clockwork Orange*

Stageworks

*Ready Steady Yeti Go*

Tampa Shakespeare Festival

*Macbeth*

*Richard III*

TRT<sup>2</sup>

*Bethany*

*Tender Napalm*

Cena/Cenari

*Beirut*

*Blue Surge*

Silver Meteor Gallery

*The Union Square Incident*

Educational

University of South Florida

*The Wolves*

*She Kills Monsters*

*They Don't Pay, We Won't Pay*

*US Drag*

SALT

*Grania with In the Shadow of the Glen, Rising of the Moon, and The Gaol Gate*

*Members Only*

Theatre VCU

*Desperately Rehearsing Rapunzel*

(Devised, Part of Freshmen Discovery Project)

Basement Arts

*Six Honest Serving Men with Vera of Las Vegas*

IAA

*Mere Mortals*

(Part of a night of student one acts)

## **Fight Director/Choreographer**

### Equity/AGMA

Asolo Repertory

Peter Amster

*Born Yesterday*

*Morning after Grace*

Frank Galati

*Little Foxes*

Florida Studio Theatre

Kate Alexander

*American Son*

Richard Hopkins

*Curious Incident*

Ricardo Khan

*FLY*

Westcoast Black Theatre Troupe

Chuck Smith

*The Piano Lesson*

*The Mountaintop*

Harry Brice

*Dearly Departed*

American Stage

Rajendra Ramoon Maharaj

*School Girls; or the African  
Mean Girls Play*

Brian Balcom

*Vietgone*

Brendon Fox

*Long Day's Journey into Night*

Stephanie Gularte

*The Invisible Hand*

Amy Resnick

*Bad Jews*

The Studio at Tierra del Sol

Céline Rosenthal

*In the Next Room*

Nathaniel Niemi

*Neighbors*

*Assassins*

Urbanite Theatre

Brendan Ragan

*Sender*

Natalie Novacek

*The Niceties*

	Tatiana Pandiani	<i>Dike</i>
	Carl Foresman	<i>Pilgrims</i>
SPF @ the Public	John Simpkins	<i>The Black Suits</i>
Opera Orlando	Sarah Widzer	<i>Carmen</i>
Studio 620	Bob Devin Jones	<i>Voodoo Macbeth</i>
Jobsite Theatre	Shawn Paonessa	<i>Dr. Jekyll and Mr. Hyde</i>
	David Jenkins	<i>As You Like It</i>
		<i>Gloucester Blue</i>
	Paul Potenza	<i>Skull in Connemara</i>
Tampa Repertory Theatre	David Frankel	<i>A View From the Bridge</i>
USF/Lark Playwriting Center	Fanni Green	<i>The road weeps...</i>
<u>Non Equity Professional</u> Cherokee Historical Association	Marion Waggoner	<i>Unto These Hills (3 Seasons)</i>
	Dustin Wolfe	<i>Time of War</i>
Urbanite Theatre	Summer Dawn Wallace	<i>Dry Land</i>
Studio 620	Bob Devin Jones	<i>Take Me Out</i>
Stageworks	Fanni Green	<i>In The Blood</i>
	Karla Hartley	<i>The Elaborate...Chad Deity</i>
Jobsite Theatre	David Jenkins	<i>Romeo and Juliet</i>
Tampa Repertory Theatre	Emilia Sargent	<i>The Children's Hour</i>
	Megan Lamasney	<i>True West</i>

St. Petersburg Opera	Karl Hesser	<i>Carmen</i>
		<i>Il Trovatore</i>
		<i>La Boheme</i>
		<i>Tales Of Hoffman</i>
		<i>Faust</i>
		<i>Don Giovanni</i>
		<i>Rigoletto</i>
Tampa Shakespeare Festival	Megan Lamasney	<i>Romeo and Juliet</i>
	Dan Granke	<i>Macbeth</i>
		<i>Richard the III</i>
Three Bone Theatre	Sarah Provencal	<i>Appropriate</i>
Atlanta Fringe	Augustin Corroero	<i>[Vampire] Medea</i>
Write Act Rep Eastside	Brett Maughan	<i>The Devil's Bride</i>
Naples Players	El Armstrong	<i>She Kills Monsters</i>
	Emma Canalese	<i>Peter and the Starcatcher</i>
Hat Trick Theatre	Jack Halloway	<i>Death Trap</i> (Associate Fight Director)
Egress Theatre Co.	Andrew Bielski	<i>The Trial</i>
Harlotry Players	Martin Walsh	<i>Death in the Tree</i>
<u>Educational</u> Asolo Rep/FSU	Justin Lucero	<i>Hamlet</i>
University of West Florida	Scott Hudson	<i>Romeo and Juliet</i>



University of Maine	Rosalie Purvis	<i>Melancholy Play</i>
University of South Florida	Eduard Lewis	<i>A Tale of Two Cities</i>
	Helen Tennison	<i>The Crucible</i>
	Douglas Hall	<i>Cabaret</i>
Florida Southern College	Paul Bawek	<i>Julius Caesar</i>
University of Tampa	Karla Hartley	<i>Moon Over Buffalo</i>
		<i>As Bees in Honey Drown</i>
Hillsborough Community College	Suzy Devore	<i>I Hate Hamlet</i>
		<i>Hamlet</i>
NYU Steinhardt School	John Simpkins	<i>Violet</i>
University of Michigan	Linda Goodrich-Wang	<i>Oklahoma!</i>
Basement Arts	Megan Marod	<i>Richard the III</i>
The Rude Mechanicals	Clark Johnson	<i>The Fantasticks</i>
University of Michigan	Brent Wagner	<i>Merrily We Roll Along</i>
Arbfest	Kate Mendelhoff	<i>A Midsummer Nights Dream</i>

**Intimacy Director/Choreographer/Coach**

*Equity/AGMA*

American Stage	Brian Balcom	<i>Vietgone</i>
Urbanite Theatre	Carl Foresman	<i>Pilgrims</i>
	Brendan Ragan	<i>Sender</i>
Opera Orlando	Sarah Widzer	<i>Carmen</i>
Westcoast Black Theatre Troupe	Nate Jacobs	<i>Ruby</i>

Studio at Tierra Del Sol	Céline Rosenthal	<i>In the Next Room</i>
	Nathaniel Niemi	<i>The Cake</i>
Jobsite Theatre	Shawn Paonessa	<i>Dr. Jekyll and Mr. Hyde</i>
Tampa Repertory Theatre	David Frankel	<i>A View From the Bridge</i>
		<i>Stupid F@*king Bird</i>
<u><i>Non Equity Professional</i></u>		
Urbanite Theatre	Damien Lockhart	<i>At the Wake of a Dead Drag...</i>
Jobsite Theatre	David Jenkins	<i>Romeo and Juliet</i>
St. Petersburg Shakespeare Festival	Greg Thompson	<i>Much Ado About Nothing</i>
Naples Players	Bryce Alexander	<i>Calendar Girls</i>
<u><i>Educational</i></u>		
Belmont University	Sean Michael Martin	<i>A Doll's House</i>
University of South Florida	Douglas Hall	<i>Cabaret</i>
STPB/USF	Kidany Camillo	<i>Caresses</i>
	<b><u>Movement Direction</u></b>	
<u><i>Equity</i></u>		
Tampa Repertory Theatre	Robin Gordon	<i>Flying</i>
<u><i>Non Equity Professional</i></u>		
Hat Trick Theatre	Jack Halloway	<i>Unnecessary Farce</i>
<u><i>Educational</i></u>		
Theatre VCU	Anita Maynard Losh	<i>Noises Off</i>
University of South Florida	David Frankel	<i>Rhinoceros</i>
SALT	Kathryn Le Trent	<i>Green Square</i>

	Brooke Turner	<i>Jabberwocky</i>
Pepperdine University (Edinburgh Fringe)	Joe Obermueller	<i>Anon(ymous)</i> (Movement Consultant)

**Actor-Stage**

<i>Theatre</i>	<i>Production</i>	<i>Role</i>
Tampa Repertory Theatre	<i>True West</i>	Lee/Austin
Richmond Symphony	<i>The Soldier's Tale</i>	Devil
Tampa Shakespeare Festival	<i>Romeo and Juliet</i>	Tybalt/Apothecary
Michigan Shakespeare Festival	<i>Playaround Shakespeare</i>	Actor 2
Oconoluftee Little Symphony	<i>Small Mouth Sounds</i>	The Teacher
Hat Trick Theatre	<i>Laughingstock</i>	Vernon Volker
Art2Action/USF	<i>Indelible: Veteran Love Stories</i>	Loki
University of South Florida	<i>25<sup>th</sup> Annual.....Spelling Bee</i>	Vice Principal Panch
Richmond Triangle Players	<i>Burn This</i> (Reading)	Burton
SALT	<i>[Vampire] Medea</i>	Jason
U of M Festival of New Works	<i>Dead and Kicking</i> (Reading)	Ensemble
TSI Playtime	<i>Walk in Darkness</i>	Ray/Rodd
Harlotry Players	<i>Death in the Tree</i>	Thief 3
Celebration Barn	<i>Big Barn Spectacular</i>	Devising Ensemble
University of Michigan	<i>Hamlet</i>	Polonius
	<i>Measure for Measure</i>	Angelo

	<i>The Tavern</i>	The Governor
	<i>To Kill a Mockingbird</i>	Bob Ewell
Arbfest	<i>A Midsummer Night's Dream</i>	Duke Thesius
Basement Arts	<i>Richard the III</i>	Stanley
	<i>Control Freaks</i>	Carl
Interlochen Arts Camp	<i>Julius Caesar</i>	Julius Caesar

#### **Actor – Radio**

WUSF	<i>Holy Matter</i>	Vito/FBI Agent
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#### **Actor - Film**

Hangman Films(SAG)	<i>Hung</i>	Waiter
University of Michigan	<i>Big Bad Dallas</i>	Freddie

### **Publications**

#### **Editor-in-Chief**

*The Cutting Edge*, online newsletter for the Society of American Fight Directors 2010-2015

### **Continuing Education in DEI and Anti-Racism**

#### *Theatre Specific*

Groundwater Arts, Decolonizing Theatre Basics (Sept 2020)

Anti-Racist Theatre, A.R.T Foundational Course with Nicole Brewer (December 2020)

Theatrical Intimacy Education, Foundation in Race, Intimacy and Consent with Kaja Dunn (Feb 2021)

#### *General*

Mental Health First Aid Training (Sept 2018) Renewal (Jan 2022)

KOGNITO, At-Risk for Higher Ed (Mental health) (Sept 2020)

Racial Equity Institute, A Ground Water Approach: Understanding Racial Inequity (Jan 2021)

Safe Zone Training (Gender and Sexual Diversity) Completed Part 1, Part 2, Allyship, and Advocacy at University of South Florida (2020-2021)

### **Professional Affiliations**

Screen Actors Guild

Associate Member Stage Directors and Choreographers Society

Society of American Fight Directors

Intimacy Directors International

Intimacy Directors and Coordinators

### **Administration**

Tampa Shakespeare Festival (Founder, Producing Artistic Director 2015-2017)

Swords in the Smokies, (Founder, Coordinator 2019-2020)

Intimacy Directors International 3 Day workshop in St. Petersburg FL (Coordinator 2018)

Intimacy Directors International 8 Day Choreographers Intensive at the O'Neill Center (Coordinator 2019)

### **Boards and Institutional Service**

KCACTF Region III (Respondent)

Southeastern Theatre Conference Movement Committee (Vice-chair)

Schafer Alliance Laboratory Theatre (Graduate Advisor)

VCU Theatre Guild of Graduate Students (Vice President)

Society of American Fight Directors National Workshop (Intern 2005, 2007)

Society of American Fight Directors Broadsword/Longsword Curriculum Committee, Professional Development Committee, Glossary Committee, Pedagogy Committee

## **Awards and Grants**

Global Faculty Fellowship, University of South Florida, Spring 2017

Jeff Norton Dream Grant, Theatre Tampa Bay 2014 (With Jack Holloway)

CREATTE Award, University of South Florida, Office of Undergraduate Research Spring 2014

Emerging Artist Scholarship: Devising Workshop, The Celebration Barn, Maine 2013

Graduate Teaching Assistantship, Theatre VCU 2013

L. Lamont Oakey and Theatre Merit Scholarships, University of Michigan 2003

## **References**

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