

## **EDUCATION**

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MFA – ACTING, 2009

UNIVERSITY OF SOUTHERN MISSISSIPPI – HATTIESBURG, MS

BA – SECONDARY EDUCATION: HISTORY, 2006

CLEMSON UNIVERSITY – CLEMSON, SC

MINOR: Theatre

## **TEACHING HISTORY**

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**2011 – 2023 (adjunct)**

**VISITING LECTURER OF THEATRE**

**2024 – present (lecturer)**

FURMAN UNIVERSITY  
DEPARTMENT OF THEATRE ARTS  
GREENVILLE, SC

**2009 – Present**

**ADJUNCT PROFESSOR OF THEATRE**

CLEMSON UNIVERSITY  
DEPARTMENT OF PERFORMING ARTS  
CLEMSON, SC

**2014 - 2015**

**ADJUNCT PROFESSOR OF SPEECH & THEATRE**

LANDER UNIVERSITY  
DEPARTMENT OF SPEECH & MASS COMMUNICATIONS  
GREENWOOD, SC

**2010 – 2012**

**PROFESSIONAL TEACHING ARTIST**

WAREHOUSE THEATRE  
GREENVILLE, SC

**2010 – 2011**

**ADJUNT PROFESSOR OF THEATRE**

ANDERSON UNIVERSITY  
DEPARTMENT OF VISUAL AND PERFORMING ARTS  
ANDERSON, SC

**2007 – 2009**

**INSTRUCTOR OF THEATRE**

UNIVERSITY OF SOUTHERN MISSISSIPPI  
DEPARTMENT OF THEATRE AND DANCE  
HATTIESBURG, MS

**2007 – 2008**

**CAMP INSTRUCTOR**

Summers

CITY OF ATLANTA SUMMER YOUTH PROGRAM  
TAUGHT 7-14 YEAR-OLDS WITH THEATRE GAMES  
ACKWORTH, GA

**2004 – 2006**

**ACTING INSTRUCTOR**  
LAKES AND MOUNTAINS SCHOOL FOR THE ARTS  
PICKENS COUNTY, SC

**2005**

**STUDENT TEACHER – US HISTORY**  
SENECA HIGH SCHOOL  
REQUIRED FOR DEGREE

## **COURSES TAUGHT**

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### **CLEMSON UNIVERSITY**

#### **ENG (THEA) 429 – DRAMATIC LITERATURE I**

Selected reading in the dramatic literature from the classical era of Greece and Rome to the Renaissance.

#### **THEA 398 – DRAMATIC LITERATURE -- 20<sup>th</sup> Century American Playwrights**

Studied the life and works of seven playwrights: Arthur Miller, Neil Simon, Tennessee Williams, August Wilson, Sam Shepard, David Mamet, and John Guare, while reading 13 plays throughout the course of the semester. This semester-long course served as a forum for conversations about the playwrights and plays, while affording students an opportunity to more deeply analyze each text and how they employed literary tools.

#### **THEA 210 – THEATRE APPRECIATION**

An introduction to theatre as an art form, reflecting on aesthetic aspects and social conditions of a culture. THEA 210 provides the tools for an understanding and informed appreciation of theatre in its cultural context. There is a strong emphasis to having students read new plays and learn to participate in the collaborative and creative process of designing and staging a play.

### **FURMAN UNIVERSITY**

#### **THA 101 – INTRODUCTION TO THEATRE**

An introduction to theatre as an art form, reflecting on aesthetic aspects and social conditions of a culture. THA 101 provides the tools for an understanding and informed appreciation of theatre in its cultural context.

There is a strong emphasis to having students read new plays and learn to participate in the collaborative and creative process of designing and staging a play.

#### **THA 111 – INTRODUCTION TO ACTING**

Training in the basic element of the actor's craft. Exploration of the study and practice of realistic acting principles. Work will center on modern scene study, exercises and observation.

#### **THA 120 – ACTING I**

A course for all students who wish to explore the world of acting for the stage. A major emphasis is place on the Stanislavski system. Also explored and used in the course is Michael Shurtleff's *Audition*, Uta Hagen's *Respect For Acting*, and various physical work of Michael Chekov and Richard Burton.

**THA 440 – CREATIVE DRAMATICS**

A course which introduces and utilizes practical games, exercises and improvisations for actors and teachers who wish to work in the children's theatre field or use creative dramatics in the non-theatre arts classroom. The term also includes creative dramatics, drama therapy, and drama structures for the non-theatre arts classroom.

**THA 390 – STAGE COMBAT – Single Rapier, Knife, & Unarmed**

A course designed to allow students maximum time in practice with the weapons. Single rapier standards, techniques, and movements were taught for ten weeks. Knife and small blades were taught for four weeks.

**ANDERSON UNIVERSITY****THEATRE 302 – ACTING III, STYLES**

An intensive acting class for upper-classmen that concentrates on three major theatrical styles: Greek theatre, Elizabethan theatre, and French Neo-Classical theatre. I led the class as we studied each of the three styles for five to six weeks. Worked especially with iambic pentameter, literary devices, and changing the physicalization of character for each style.

**THEA 290 – ADVANCED TOPICS - THEATRICAL COMBAT**

A four-month long course designed to train students the art of unarmed combat for the stage. This course is based on the content taught by Dueling Arts International. Students work with various physical elements such as shoves, falls, rolls, jabs, roundhouse punches, John Wayne punches, kicks, choke holds, kicks, and more. The class also covers how to safely choreograph an exciting staged fight while learning how to layer acting principles over the fight making it look more realistic and dangerous. Also covered were the basics of the Broadsword and Single Rapier.

**THEATRE 102 – ACTING I, BEGINNING ACTING**

An introductory acting technique course that uses modern scene study methods and improvisational activities to build a foundation for the young and serious actor. A major concentration placed on the Stanislavsky Method.

**LANDER UNIVERSITY****SPCH 101 – PUBLIC SPEAKING**

A course which develops increased accuracy in the basic elements of the communicative process. Studies and application of the principles of speech communication will be at the forefront of the course.

**THTR 390 – SPECIAL TOPICS - STAGE COMBAT**

A four-month long course designed to train students the art of unarmed combat for the stage. This course is based on the content taught by Dueling Arts International. Students work with various physical elements such as shoves, falls, rolls, jabs, roundhouse punches, John Wayne punches, kicks, choke holds, kicks, and more. The class also covers how to safely choreograph an exciting staged fight while learning how to layer acting principles over the fight making it look more realistic and dangerous. Also covered were the basics of the Broadsword and Single Rapier.

## **UNIVERSITY OF SOUTHERN MISSISSIPPI**

### **THE 120 – Fundamentals of Acting**

An introductory acting technique course that uses modern scene study methods and improvisational activities to build a foundation for the young and serious actor. A major concentration placed on the Stanislavsky Method.

### **THE 110 – Non-major's Beginning Acting**

An introductory acting technique course specifically designed for interested non-theatre students. Students are exposed to the Stanislavsky Method and are taught how to use this method to strengthen character choices on stage. Students also studied improvisation, the audition process, vocal projection, and book-in-hand acting.

### **THE 100 – Theatre Appreciation**

An introduction to theatre as an art form, reflecting on aesthetic aspects and social conditions of a culture. THE 100 provides the tools for an understanding and informed appreciation of theatre in its cultural context of civilizations ranging from the early Greeks to modern theatre.

## **LAKES AND MOUNTAINS SCHOOL FOR THE ARTS**

### **Acting**

Three week long intensive summer camp for middle school students who are interested in more thoroughly examining their preferred art. Students learned and explored the fundamentals of acting: voice projection, blocking, script analysis, character development, improvisation, ensemble building, and auditioning.

## **SENECA HIGH SCHOOL**

### **American History**

An eleventh grade subject in the state of South Carolina, this class prepares the student to more closely examine historical events as they happened on the land of the present-day United States of America, or involving the United States of America. Students are taught to interpret local and foreign affairs as and how these affairs impacted and shaped the growth and development of the United States of America.

### **American Frontier**

An elective in the state of South Carolina for high school students of any grade level, this class introduces students to the history of how the “Wild West” was settled.

## CREATIVE EXPERIENCE - THEATRE

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### ACTING

#### **As a Professional (2009-present)**

<i>THE ADDAMS FAMILY</i>	Lurch	Theatre West Virginia, Beckley, WV
<i>ANNIE GET YOUR GUN</i>	Charlie Davenport	Theatre West Virginia, Beckley, WV
<i>RICHARD III</i>	Sir Brakenbury	Warehouse Theatre, Greenville, SC
<i>PIPPY LONGSTOCKING</i>	Adolf the Wrestler	Theatre West Virginia, Beckley, WV
<i>HATFIELDS &amp; McCOYS</i>	Tolbert McCoy	Theatre West Virginia, Beckley, WV
<i>SMUDGE</i>	Nicholas	Centre Stage, Greenville, SC
<i>THE BOY WHO CRIED BULLY</i>	Nate	SC Children's Theatre, Greenville, SC (touring)
<i>THE TEMPEST</i>	Gonzalo	Warehouse Theatre, Greenville, SC
<i>HATFIELDS &amp; McCOYS</i>	Randall McCoy	Theatre West Virginia, Beckley, WV
<i>HONEY IN THE ROCK</i>	Pres. Lincoln	Theatre West Virginia, Beckley, WV
<i>WIZARD OF OZ</i>	General Winkie	Theatre West Virginia, Beckley, WV
<i>ROMEO AND JULIET</i>	Tybalt	Warehouse Theatre, Greenville, SC
<i>NOVEMBER</i>	Turkey Man	Warehouse Theatre, Greenville, SC
<i>THE LESSON</i>	The Professor	Clemson University, Clemson, SC
<i>LAMPLIGHT AND SHADOW</i>	Man from Usher	Gunter Theatre, Peace Center, Greenville, SC
<i>REEDY SQUARE</i>	Thomas Greene	Warehouse Theatre, Greenville, SC
<i>AS YOU LIKE IT</i>	Jacques	Clemson University, Clemson, SC
<i>A MIDSUMMER NIGHT'S DREAM</i>	Lysander, Francis Flute	Warehouse Theatre, Greenville, SC
<i>SCREWTAPE</i>	Michael Green	Warehouse Theatre, Greenville, SC
<i>THE HIGHWAY PLAY</i>	Jonathan	Wordbridge Playwrights Laboratory
<i>TECHNICOLOR LIFE</i>	Captain/Mike	Wordbridge Playwrights Laboratory
<i>THE POWER BEHIND THE PALETTE</i>	Paul Cézanne	Clemson University, Clemson, SC
<i>CORAZON DE MANZANAS</i>	Jake	Wordbridge Playwrights Laboratory
<i>WADE AND WOMEN</i>	Simon	Wordbridge Playwrights Laboratory

#### **As a Graduate Student (2006-2009)**

<i>NOISES OFF!</i>	Dir. Lloyd Dallas	University of Southern Mississippi
<i>DOWN THE ROAD</i>	William Reach	University of Southern Mississippi
<i>OUR TOWN</i>	Mr. Webb	University of Southern Mississippi
<i>TWELFTH NIGHT</i>	Andrew Aguecheek	University of Southern Mississippi
<i>THE COUNTRY WIFE</i>	Harry Horner	University of Southern Mississippi
<i>FLAMING GUNS OF THE PURPLE SAGE</i>	Rob Bob	University of Southern Mississippi, Mississippi State U. – MSACTF

#### **As an Undergraduate (2001-2006)**

<i>COMPLETE WORKS OF WILLIAM SHAKESPEARE ABRIDGED</i>	Adam	Clemson University
<i>THE DECAMERON PROJECT</i>	Jason the Playful	Clemson University, Edinburgh, Scotland – Fringe Festival
<i>LITTLE FOOTSTEPS</i>	Ben Marcus	Clemson University
<i>LOVE SUICIDES AT SCHOFIELD BARRACKS</i>	Captain Martin	Clemson University
<i>FUDDY MEERS</i>	Richard Fiffle	Clemson University
<i>THE LEARNED LADIES</i>	Clitandre	Clemson University
<i>ALL IN THE TIMING</i>	Chuck	Clemson University
<i>AN EVENING OF CULTURE</i>	Bubba Bedford	Easley Foothills Playhouse

**DIRECTING****As a Professional/Academic (2009-present)**

<i>BETWEEN YOU &amp; ME</i>	Asheville Fringe Fest.	Asheville, NC
<i>THE ADDAMS FAMILY (AD)</i>	Theatre West Virginia	Beckley, WV
<i>JUNGLE BOOK: KIDS</i>	Theatre West Virginia	Beckley, WV
<i>HONEY IN THE ROCK</i>	Theatre West Virginia	Beckley, WV
<i>THE SWEETEST SWING IN BASEBALL</i>	The Playhouse	Furman University, SC
<i>HATFIELD'S &amp; McCOY'S</i>	Theatre West Virginia	Beckley, WV
<i>ANNIE GET YOUR GUN (AD)</i>	Theatre West Virginia	Beckley, WV
<i>THE LETTERS (AD)</i>	Centre Stage	Greenville, SC
<i>AS YOU LIKE IT (AD)</i>	Bellamy Theatre	Clemson, SC
<i>THE SHAPE OF THINGS (AD)</i>	Bellamy Theatre	Clemson, SC
<i>WILLY WONKA, Jr.</i>	Ferlise Center	Hattiesburg, MS
<i>THE GLASS MENAGERIE</i>	Ferlise Center	Hattiesburg, MS

**As a Graduate Student (2006-2009)**

<i>MOLLY AND JAMES</i>	Hartwig Theatre	Hattiesburg, MS - USM
<i>THE WOOLGATHERER</i>	Woods Theatre	Hattiesburg, MS - USM
<i>BUS STOP!</i>	Woods Theatre	Hattiesburg, MS - USM

**FIGHT CHOREOGRAPHER****As a Professional/Academic (2009-present)**

<i>ATHENA</i>	Furman University	Fencing Foil	Greenville, SC
<i>TUCK EVERLASTING</i>	Furman University	Unarmed/Rifle/Pistol	Greenville, SC
<i>MACBETH</i>	Uptate Shks. Festival	Rapier/Dagger/Unarmed	Greenville, SC
<i>NEVER SWIM ALONE</i>	Furman University	Unarmed	Greenville, SC
<i>THE MOORS</i>	Clemson University	Unarmed/Hatchet	Clemson, SC
<i>SHEEPWELL</i>	sheNYC	Unarmed/Shotgun	NYC, New York
<i>MIDSUMMER NIGHT'S DREAM</i>	Clemson University	Unarmed	Clemson, SC
<i>ROMEO &amp; JULIET</i>	Upstate Shks. Festival	Rapier, Dagger, Whip	Greenville, SC
<i>HOW I LEARNED TO DRIVE</i>	Clemson University	Unarmed	Clemson, SC
<i>GODSPELL</i>	Clemson University	Unarmed	Clemson, SC
<i>FOOTLOOSE</i>	Theatre West Virginia	Unarmed	Beckley, WV
<i>STREETCAR NAMED DESIRE</i>	Clemson University	Unarmed, knife	Clemson, SC
<i>RING OF FIRE</i>	Theatre West Virginia	Unarmed, knife	Beckley, WV
<i>RICHARD III</i>	Warehouse Theatre	Unarmed, knife, pistol	Greenville, SC
<i>LIE OF THE MIND</i>	Clemson University	Unarmed, shotgun	Clemson, SC
<i>PIPPY LONGSTOCKING</i>	Theatre West Virginia	Unarmed, comedic	Beckley, WV
<i>HONEY IN THE ROCK</i>	Theatre West Virginia	Unarmed, knife, guns	Beckley, WV
<i>THE LETTERS</i>	Centre Stage	Unarmed	Greenville, SC
<i>HATFIELDS &amp; McCOYS</i>	Theatre West Virginia	Unarmed, knife, guns	Beckley, WV
<i>GUYS AND DOLLS</i>	Clemson University	Unarmed	Clemson, SC
<i>THE LESSON</i>	Clemson University	Dagger	Clemson, SC
<i>THE BALD SOPRANO</i>	Clemson University	Unarmed/Wrestling	Clemson, SC
<i>AS YOU LIKE IT</i>	Clemson University	Unarmed/Wrestling	Clemson, SC
<i>ROMEO AND JULIET</i>	Clemson University	Single Rapier	Clemson, SC
<i>THE SHAPE OF THINGS</i>	Clemson University	Unarmed	Clemson, SC
<i>THE POWER BEHIND THE PALETTE</i>	Clemson University	Unarmed	Clemson, SC

**As a Graduate Student (2006-2009)**

*NOISES OFF!!**BUS STOP!**FLAMING GUNS OF THE**PURPLE SAGE*

Martha R. Tatum Theatre

Hartwig Theatre

Martha R. Tatum Theatre

Unarmed

Broadsword

Unarmed/Knife/Pistol

U. Southern Mississippi, MS

U. Southern Mississippi, MS

U. Southern Mississippi, MS

**DIALECT/VOICE COACH****Professional/Academic (2009-present)***HOUND OF THE BASKERVILLES**A CHRISTMAS CAROL**PETER AND THE STARCATCHER**AND THEN THERE WERE NONE*

Christ Church Upper School British, Cockney

Christ Church Upper School British, Cockney

Spartanburg Little Theatre British, Cockney, Pirate

Spartanburg Little Theatre British, Cockney, African

Greenville, SC

Greenville, SC

Spartanburg, SC

Spartanburg, SC

**SPECIALIZED TRAINING****STAGE COMBAT**

Prof. Sean C. Boyd

Univ. of Southern Miss.

Certified as a Basic Theatrical Combatant in three specialties utilizing SAFD standards and testing qualifications by Dueling Arts International: Unarmed combat, Broadsword, Single Rapier. Learned the basics of unarmed combat, broadsword combat, single rapier, and dagger combat taught at the University of Southern Mississippi. Trained, but not certified, in quarterstaff and knife.

**YOGA FOR THE ACTOR**

Prof. Sean C. Boyd

Univ. of Southern Miss.

Learned the system of body practices for higher internal energy while exerting external energy through the combination of postures and breathing exercises found in Hatha yoga. Introduced to methods which allows one to physically manifest their internal, characterized energy.

**LUGERING EXPRESSIVE ACTOR TECHNIQUE**

Prof. Sean C. Boyd

Univ. of Southern Miss.

Studied an exciting approach focusing on the integration of body and voice and unlocking the potential of physical expressiveness. Sean Boyd has a 4-year apprenticeship with Michael Ludering and is a certified instructor in his technique.

**DIALECT TRAINING**

Prof. Robin A. Carr

Univ. of Southern Miss.

Studied five different dialects: Standard English, French, German, Irish, and Brooklyn.

We extensively delved into the IPA and continued to use the IPA through the entire learning process.

**LESSAC VOCAL TRAINING**

Prof. Robin A. Carr

Univ. of Southern Miss.

Learned Arthur Lessac's voice training techniques - a bio-dynamic approach to vocal life which raises self-awareness in vocal tendencies, and a steady supply of varied vocal training tools.

**DIRECTING**

Dr. Lou Rackoff

Univ. of Southern Miss.

During 8 months of study and application, I learned the many intricacies and challenges faced while directing

various styles of theatrical productions. Utilizing Hauser and Reich's *Notes On Directing*, there was a purposeful desire in focusing on the building blocks of directing a production.

### **STANISLAVSKI SYSTEM**

Professors Heather Currie, Carrie Ann Quinn, Monica Hayes      Clemson Univ., USM  
The foundation of my performance training is in the Stanislavski System. I was exposed to intensive training by various professors in both undergrad and graduate school, with most of my learning coming directly from an immersion into scene work with partners.

### **MEISNER TECHNIQUE**

Professors Heather Currie, Sean Boyd      Clemson, Univ., USM  
Utilizing a plethora of partnering exercises and personal exploration and research, I was taught to appreciate using the "other" and surrounding environment to respond naturally and honestly while putting less focus on one's self.

## **OTHER RELATED WORKS & EXPERIENCES - Chronologically**

### **ASSOCIATE MOCK TRIAL COACH – Furman University – Spring 2015 to present**

I serve as acting coach for the Furman University Mock Trial team. This organization is comprised of approximately 35 undergraduate students who compete against other mock trial teams in various tournaments. Throughout the fall and spring semesters. The students present a one-hour trial fully memorized in character. This is a commitment which requires 3 to 4 hour evening practices held evenings throughout the fall and spring semesters.

### **Kennedy Center – American College Theater Festival - ADJUDICATION - ongoing:**

<i>She Kills Monsters</i>	USC-Upstate, November 2023
<i>Doubt</i>	North Greenville University, November 2022
<i>Miss Bennett</i>	North Greenville University, November 2019
<i>Complete Works of Shakespeare (abr.)</i>	USC-Aiken, March 2019
<i>A Very Berry Merry Christmas</i>	Berry College, December 2012
<i>The Secret Garden</i>	Kennesaw State University, April 2012
<i>Eleemosynary</i>	Presbyterian College, November 2011
<i>Trojan Women</i>	Lander University, October 2011

### **SOUTH CAROLINA THEATRE ASSOCIATION – Workshop Host – November 2023**

During two separate 1-hour sessions, I led an "unarmed combat safety session" for approximately two dozen students. With a focus on sightlines, realism combined with theatricality, and safety techniques, the mostly high school group of students worked with partners to try and experience these particular techniques in a live-action setting.

### **ARTISTIC DIRECTOR – Theatre West Virginia – Seasons 2016 – 2018.**

For three summer seasons I was responsible for casting and hiring all positions needed: artistic staff, technical staff, and performers. Each summer season would require approximately 85 hired individuals. Travelled to auditions at SETC. Lived in Beckley, WV for ten weeks each summer to lead the season, minus the summer of 2018.

**DIRECTOR - MUSICAL THEATRE APPRENTICESHIP PROGRAM - Theatre West Virginia – 2015 - 2017**

I cast 10 acting apprentices for the TWV summer 2015 through 2017 seasons. The students lived and worked full-time as TWV company/cast members who performed in each production, while also attending class 6 days a week. During 2015 and 2016, all involved received 3 hours of college credit through a local college, New River Community College. I maintained this apprenticeship once I began serving as Artistic Director of Theatre West Virginia in 2016.

**STAGE COMBAT - WORKSHOP HOST – Blumenthal Performing Arts Center – Charlotte, NC – December, 2015**

A two-hour long workshop which taught approximately 75 local Charlotte High School students the basics of unarmed stage combat. Topics covered, with a strong emphasis on utilizing audience sightlines, were: slaps, shoves, hair-pulling, punching, kicking, falling, choking, and head-locking.

**ADJUDICATOR – SOUTH CAROLINA THESPIAN FESTIVAL – Spring 2015**

I served as an adjudicator in the solo acting competition for the South Carolina Thespian Festival (SCTF). I viewed two days of monologues from high school students throughout South Carolina and selected various students to travel to the national final competition in Oklahoma.

**10-MINUTE PLAY RESPONDANT – Lander University – February 2014**

I viewed a 10-minute play showing with the purpose of critiquing and responding to each of the six student directors. I submitted a written response for each student after my viewing.

**ACTING INTERN INSTRUCTOR – Theatre West Virginia – Summer 2013**

I led 10 interns in various workshops during the course of the summer 2013 season at Theatre West Virginia. Workshop topics included Shakespeare, Laban, and auditioning techniques.

**NPC SCRIPT SELECTION - Eugene O'Neill Theatre Center– National Playwrights Conference Script Selection – 2011 to 2016.**

Part of the Literary Office's selection committee, I read submitted scripts between October and December and would subsequently submit my report to the Literary Manager. Of the many hundred scripts submitted, only eight are chosen to participate in the National Playwriting Conference each summer season.

**WORKSHOP HOST – Lander University – Unarmed Stage Combat, Greenwood, SC, March 2013.**

A day-long workshop which taught 18 Lander theatre major students the basics of unarmed stage combat. Topics covered, with a strong emphasis on utilizing audience sightlines, were: slaps, shoves, hair-pulling, punching, kicking, falling, choking, and head-locking.

**AUDITION COORDINATOR – Furman University, Fall 2012**

I coordinate and rehearse all audition material with Furman University theatre and music students who are planning to audition for events such as SCTA Pre-Screening, SETC graduate auditions, URTA, and UPTA. Working directly with students and their audition materials, numerous students have earned interviews, callbacks, and invited visits to numerous graduate programs such as Texas Tech University and Stella Adler Acting Studio. I assist students in packaging their material specifically for each different audition.

**INSTRUCTOR – Bridges to a Brighter Future – Summer 2012**

A three week engagement in which rising high school juniors and seniors from families within the lower socio-economic range work and discuss how to cope with the modern struggles of today's society. I used various drama techniques and approaches, which focused less on the creative process of drama, and more on identifying, exploring, and working through issues which affect larger societal groups.

**WORKSHOP HOST – “The Professional World of Staged Readings”, KCACTF Region IV, Daytona Beach, FL, February 2012**

A two hour workshop designed to introduce student actors, directors, playwrights, designers, dramaturges, and stage managers to the process involved in professional stage readings. Also discussed was where one can find theatres that support and highlight new plays and works through staged readings.

**PANAL MEMBER - “Raw Theatre – Producing Absurdist Theatre With No Budget,” SETC, Chattanooga, TN. March 2012.**

A program that explained the challenges and successes of “raw” theatre, a theatrical approach using no traditional design elements.

**WORKSHOP HOST – Lander University – Unarmed Stage Combat, Greenwood, SC, March 2012.**

A day-long workshop which taught 12 Lander theatre major students the basics of unarmed stage combat. Topics covered, with a strong emphasis on utilizing audience sightlines, were: slaps, shoves, hair-pulling, punching, kicking, falling, choking, and headlocking.

**CLEMSON UNIVERSITY H.S. RECRUITMENT**

**SCTA Secondary School Auditions, Winthrop University, November 2011**

A day-long convention held in Rock Hill, SC, where 60 high school seniors auditioned for numerous universities and colleges from the state of South Carolina. I was responsible for watching auditions, calling-back and interviewing prospective students, and meeting with interested students throughout the day. I responded to any questions concerning Clemson University's Department of Performing Arts, and created a presentation exhibiting the best that Clemson theatre has to offer.

**SEMINAR ATTENDEE - Reel Acting with Ellen Jones – Centre Stage, Greenville, SC, 2011**

A seminar held on learning on-camera acting. During this seminar, we studied, discussed, and worked with how to retain an agent, the difference in agents and managers, the casting call process for film and television, and the importance of the casting director. Half of the seminar was application and review.

**SEMINAR ATTENDEE – Applied Drama Therapy Workshop with Melanie Trimble, 2011**

A licensed drama therapist from NYU, who is currently working in a private practice offering individual therapy, led the workshop. Melanie led a workshop on techniques, strategies and approaches to move through our comfort zone of arts education to applied theatre -- which focuses less on the creative process, and more on the process of identifying, exploring, and working through issues which affect a group, using theatrical techniques.

**DIRECTOR OF HOSPITALITY & TRANSPORTATION – Eugene O'Neill Theatre Center, Waterford, CT, Summer 2011**

I served as an assistant in the company management office and was the Director of Hospitality & Transformation. Responsibilities included organizing transportation to and from the theatre center for all directors, actors, dramaturges, playwrights, critics, interns, resident workers, and designers. I also assisted in arranging transportation while these guests stayed at the theatre center. I was responsible for greeting and ensuring a very pleasant and worry free stay for all visitors, workers, and guests when they arrived from various locations across the world. Worked throughout the National Puppetry

Conference, the National Music Theatre Conference, the National Playwriting Conference, the National Critic's Institute, the Commercial Theatre Institute, and the Cabaret Conference.

**INSTRUCTOR – Shakespeare Educational Outreach Program – This Wooden O’, 2011-2012**

During the early summer of 2011, I taught with one other the basics of verse, prose, and finding character in Shakespeare's works. This two-day workshop held at The Warehouse Theatre in Greenville, SC taught 28 high school and middle school students from across the state of South Carolina.

**INVITED ATTENDEE – Playwriting & Critics Panel Discussion – featuring Adam Rapp, 2010**

With a selective panel of producers, artistic directors, actors, critics, and playwrights working in NYC, the panel took place at The Eugene O'Neill Theatre Center and introduced various viewpoints on the roles of both playwrights and critics, and how they successfully work together in the professional landscape.

**MEISNER ACTING WORKSHOP ATTENDEE – Elizabeth Hess, NYU Acting Professor, Instructor for the National Theatre Institute (NTI), 2010**

A two-part Meisner acting workshop led by Prof. Hess that totaled 6 working hours, I participated and learned new exercises which enhanced the Meisner acting approach. I learned new techniques in both an individual setting and with a scene partner.

**COMPANY MANAGEMENT – Eugene O’Neill Theatre Center, 2010 Regional Theatre Tony Award winner, Summer 2010**

I was a member of Company Management during the summer 2010 season. I worked throughout the National Puppetry Conference, the National Music Theatre Conference, the National Playwriting Conference, the National Critic's Institute, and the Cabaret and Performance Conference. Helped to organize transportation of guest artists, and worked collaboratively with the literary office, the production teams, and the office of the executive director. The number of visiting guests ranged from 50 to 225 at any given time during the summer season.

**WORKSHOP HOST, 2008 - MSKCACTF Introduction and Orientation Workshop**

Hosted and led a forum-style workshop that allows for all participants to ask questions and gain information and insight concerning the Kennedy Center American College Theatre Festival. Topics ranged from acting and the Irene Ryan Competition to directing, design, and the Barbizon Awards.

**FILM COMBAT TRAINING WORKSHOP ATTENDEE – KCACTF – Scot Mann, Society of American Fight Directors, Executive Director and Master Instructor of the Atlanta Stage Combat Studio, 2007**

A day-long introduction for combat on film and camera. Each participant had to have prior training as a prerequisite to taking the workshop. The workshop focused on safety, fight distance and angles, fight sight lines, the subtleties of film combat compared to the stage, and the film business.

## **REFERENCES**

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Dr. Jay Oney  
Professor – Theatre Arts  
Furman University  
Theatre Playhouse  
Greenville, SC 29613  
(864) 294-2128  
jay.oney@furman.edu

David Hartmann  
Professor - Department of Performing Arts  
Clemson University  
Brooks Center  
(864) 656-3043  
hartmad@clemson.edu

Toneta Akers-Toler  
Founder / Managing Artistic Director / Choreographer  
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