

Curriculum Vitae

**Elizabeth Mozer**

**Assistant Professor of Theatre**

**Binghamton University**

Department of Theatre, Fine Arts 127, PO Box 6000, Binghamton NY 13902-6000

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www.theatreintheflesh.net

**EDUCATION**

*M.F.A. – Theatre: Performance Pedagogy* 2012

University of Pittsburgh

Thesis: “Embodied Acting – A Synthesis of the Actor Training Approaches of Sanford Meisner and Stephen Wangh – An Original Course”

Full Merit Scholarship and Teaching Assistantship, MFA Teaching Award

Nominated for Elizabeth Baranger Excellence in Teaching Award

Stephen Coleman, Holly Thuma, Bruce McConachie, Lisa Jackson-Schebetta

*B.A. – Dance* (political science minor) 1982

S.U.N.Y. College at Brockport

Summa Cum Laude, Rose Strasser Award (Service and Achievement)

Anna Sokolow, Garth Fagan, Susannah Newman

**PROFESSIONAL ORGANIZATIONS**

Screen Actors Guild - American Federation of Television and Radio Artists

Actors Equity Association

American Guild of Variety Artists

Association for Theatre in Higher Education

Association of Theatre Movement Educators

International Somatic Movement Education & Therapy Association

Network of Ensemble Theatres

**AWARDS, FELLOWSHIPS AND HONORS**

Artist Space Grant - Stella Adler Studio of Acting Winter 2017

Conference Presentation Travel Grant - Binghamton University Summer 2017

Creator in Residence – Earthdance Fall 2016

Dean’s Research Semester Award - Binghamton University Fall 2016

Integrated Artist Fellowship - Association of Theatre Movement Educators Summer 2016

Artist Space Grant - Stella Adler Studio of Acting	Summer 2016
Conference Presentation Travel Grant - Binghamton University	Summer 2016
Invited Scene Performance: The Sisters' Dance from <i>Dancing at Lughnasa</i> - Kennedy Center American College Theatre Festival	Spring 2016
Visiting Artist/Scholar Fellowship - Association of Theatre Movement Educators	Summer 2015
Elizabeth Baranger Excellence in Teaching Award - University of Pittsburgh	2011-2012
Full Merit Scholarship and Teaching Assistantship - University of Pittsburgh	2010-2012
Artist Residency - The Field	Summer 2006

## CREATIVE ACTIVITY

### Original Works - Conceived, Created and Directed by Elizabeth Mozer

\* signifies that Elizabeth was an actress in the work as well

<b>*<i>The Asylum Project</i></b>	2017
An original one-woman play I play five characters based on the lives of patients at the Binghamton State Hospital NYC, Montreal, Boulder, Buffalo, Aurora, Brockport, Binghamton	
<b>*<i>Preemptive Strike</i></b>	2013
A fictionalized short drama based on current events Adapted from the essay "Bush Proposes Preemptive War" by Wallace Shawn Binghamton University	
<b><i>The Crow – a girl's moonless dream</i></b>	2011
A physical theatre ensemble work with text and music Based on the poem "The Crow" by Antonio Vallone / commissioned by Penn State DuBois Penn State DuBois & The University of Pittsburgh	
<b><i>A Place at the Table</i></b>	2010
A physical theatre ensemble work with text and music Inspired by the imaginings around hunger and satedness The Stella Adler Studio of Acting, NYC	
<b><i>The Door</i></b>	2008
A physical theatre ensemble work with text and music Inspired by the imaginings around what is seen and what is hidden The Stella Adler Studio of Acting, NYC	

## CREATIVE ACTIVITY

### Original Works – Conceived, Created and Directed by Elizabeth Mozer with Theatre in the Flesh a movementtheatre company creating visceral image-driven theatre Elizabeth Mozer - Founding Artistic Director

\* signifies that Elizabeth was an actress in the work as well

- Broken Open*** 2009  
Theatre in the Flesh  
An ensemble movementtheatre work about two cloistered sisters inspired by the play “Gum” by Karen Hartman, The ArcLight Theatre, NYC
- \**The August 9<sup>th</sup> Project*** 2009  
Theatre in the Flesh  
An original play based on real life accounts of atomic radiation survivors of Japan and the U.S.  
The ArcLight Theatre, NYC
- \**The August 9<sup>th</sup> Project*** 2008  
Theatre in the Flesh  
An original play based on real life accounts of atomic radiation survivors of Japan and the U.S.  
Peace Conference, NJ
- An Intimate Affair*** 2007  
Theatre in the Flesh  
Selections of intimacy from *BLOOD & HONEY* and *Fields Are Burning*  
HERE Arts Center, NYC
- Theatre in the Flesh Performs!*** 2006  
Theatre in the Flesh  
Selected works of Theatre in the Flesh  
Home Studios, NYC
- Fields Are Burning*** 2006  
Theatre in the Flesh  
Residency – a work in development about all sorts of longings  
The Far Space, NYC
- A Family Portrait*** 2006  
Theatre in the Flesh  
A movementtheatre work embodying family rituals of marriage, rape, and gender  
Julia Richmond Theater, NYC
- Doin Dishes*** 2006  
Theatre in the Flesh  
A multi-lingual quartet of women who share the desire to protect their children  
Hunter College, NYC

- Collage*** 2006  
 Theatre in the Flesh  
 Selections of works - APAP – Association of Performing Arts Presenters  
 City Center, NYC
- Blood & Honey II*** 2005  
 Theatre in the Flesh  
 An ensemble physical theatre work exploring societal norms and taboos and their inculcations  
 ArcLight Theatre, NYC
- Blood & Honey I*** 2004  
 Theatre in the Flesh  
 An ensemble physical theatre work exploring societal norms and taboos and their inculcations  
 The Linhart Theatre, NYC

## CREATIVE ACTIVITY

### Directing and Choreographing

- Director and Choreographer - ***Dancing At Lughnasa*** 2016  
 By Brian Friel - A play about one summer in the life of five sisters in rural Ireland in 1936  
 Binghamton University
- Director - ***The 5<sup>th</sup> Annual Female Playwrights On-Stage Festival*** 2016  
 National Festival of New One-Act Plays by Female Playwrights  
 Ithaca, NY
- Director - ***A Chorus Line*** 2014  
 By Marvin Hamlisch, Edward Kleban, James Kirkwood, Nicholas Dante, and Michael Bennett  
 A musical about the trials and triumphs of auditioning for Broadway shows  
 Binghamton University
- Director and Choreographer – ***Rod Serling’s The Twilight Zone*** 2014  
 By Rod Serling - “The Monsters Are Due On Maple Street” and “Dust”  
 Morality teleplays examining our relationship to the ‘other’ adapted for the stage by Elizabeth Mozer  
 by special permission of the Serling family, Binghamton University
- Director and Choreographer - ***Dead Man’s Cell Phone*** 2013  
 By Sarah Ruhl - A contemporary dark comedy exploring the paradox of the mundane and metaphysical  
 and our human need for connection beyond technology, Binghamton University
- Assistant Director and Choreographer - ***Harvest*** 2012  
 By Manjula Padmanabh - A play about organ selling in India set in the near future  
 (Dir. Anjalee Deshpande Hutchinson), Pittsburgh Repertory Theatre
- Director - ***The Mother of Modern Censorship*** 2010  
 By Karen Hartman - A political satire that takes place in an office in a fictional fundamentalist country  
 The University of Pittsburgh

Assistant Director - *Slasher* 2010  
 By Allison Moore - A comedic look at the horrors of making of horror films  
 (Dir. Holly Thuma), Pittsburgh Repertory Theatre

Director and Choreographer - *Necessary Targets* 2008  
 By Eve Ensler - A play about Bosnian women refugees confronting their memories of war  
 The Stella Adler Studio of Acting, NYC

## CREATIVE ACTIVITY

### Acting – Public Performances

organized by performance area firstly, by date secondly

<i><b>Broadway</b></i>	<i><b>Role</b></i>	<i><b>Director / Theatre</b></i>
VICTOR/VICTORIA	Chambermaid, Ms. Selmer/swing	<i>Blake Edwards (1995-97)</i>
DANGEROUS GAMES	Cristina, Nora, Lascivia	<i>Graciela Daniele (1989)</i>
TEDDY & ALICE	Rhoda and Alice Lee U.S.	<i>John Driver (1987)</i>
 <i><b>New York Theatre</b></i>		
THE ASYLUM PROJECT	Lina, Agnes, Rose...	NY, Montreal, Boulder (2017)
THE OVERDEVELOPMENT	Rita	TheatreLab (2015)
CASA CUSHMAN (reading)	Emma	New Georges / <i>L. Fondakowski (2012)</i>
THE AUGUST 9 <sup>th</sup> PROJECT	American	ArcLight Theatre (2009)
CUBA	Harriet	Lucille Lortell Theatre (2006)
HAPPY BIRTHDAY	Margot	The Actors Co. / <i>S. Evans (2003)</i>
THE OVERDEVELOPMENT	Rita	Dixon Place (The Vineyard) (2003)
ROMEO & JULIET	Lady Capulet	Thompkins Square Park (1999)
NEXT TO NOTHING	Daphne	International Fringe Festival (2002)
FOIRADES/FIZZLES	Actor #2 (of 3)	La MaMa (1993)
THE EASTER SHOW	Ensemble	Radio City Music Hall (1992)
TAMARA	Emilia, Carlotta	The Armory (1991)
UP AGAINST IT!	Ensemble	The Public / <i>K. Elliott (1988)</i>
DANCE OF DEATH	Death	R.A.P.P. / <i>J. Cohen (1987)</i>
SOMETHING RED	Elizabeth	Manhattan Rep. / <i>R. Schiff (1986)</i>
 <i><b>Regional Theatre</b></i>		
BLANK	Actor	The Cherry Arts (2017)
THROAT	Kim	Civic Ensemble (2015)
PREEMPTIVE STRIKE	Woman 2	Gruber Theatre/Binghamton (2013)
DOUBT	Sister Aloysius	Garage Theatre Group (2010)
SECRETS of a SOCCER MOM	Nancy	The Women's Theater Co. (2010)
ASHES TO ASHES	Rebecca	Garage Theatre Group (2009)
AFTERPLAY	Sonya	Garage Theatre Group (2009)

BIG ROSEMARY	Molly Rafferty	Helen Hayes / <i>Blake Edwards</i> (1999)
LIBERTANGO	The Woman	Pittsburgh Symph. Orchestra (1998)
ROSEMARIE	Wanda	Central City Opera (1994)
CHESS	Ensemble	Paper Mill / <i>Rob Marshall</i> (1993)
SEXUAL PERVERSITY IN...	Deborah	Theatre Works (1988)
EVITA	Ensemble	Hirschfeld Theatre (1988)
LA CAGE AUX FOLLES	Anne	Darien Dinner Theatre (1987)
GENTLEMEN PREFER BLONDES	Ensemble	The Muny (1986)
A SHAYNA MAIDEL	Rose	Belfrey Rep. Co (1985)
BLOOD WEDDING	Bride	Tower Theatre (1982)

***Film/Television***

CHRISTOPHER	Elizabeth	Independent Film (2016)
SOUNPRINT	The Actress	National Film Festivals (2014)
ONE LIFE TO LIVE	Sister Theresa	ABC (2008)
POCKETFUL OF MALICE	Victoria	Independent Film (2002)
A LITTLE T.H.C.	Suzy	Independent Film (1996)
ANOTHER WORLD	Janet	NBC (1991)
THE SPOOL & THE SPIRE	Kate	Independent Film (1988)
AS THE WORLD TURNS	Sondra	CBS (1985)
ORESTES	Electra	Video/Sun Prods. (1983)

***Voice Over***

ANNA	Narrator	Indie Film /Studio 4 Film Fest. Award (2016)
I OWE MY EXISTENCE TO NO ONE	Narrator	The Unnamable – Spool, MFG (2015)

***Commercials/Industrials/V/O's***                      many...                      dvd/cd/list available

**CREATIVE ACTIVITY**

**Acting**

**The Cherry Arts** – Company Member 2015-present  
 I was invited to become a member of The Cherry - a collective of Ithaca-area professional theatre artists that creates work that is radically local, radically global, and formally innovative. The Cherry will be producing my play *The Asylum Project* and I will be performing it in the new Cherry Artspace.

**Irondale Center** – Performing Artist 2017  
 I was invited to perform excerpts of my play *The Asylum Project* on two occasions as part of the Irondale Center's month long *Not Normal - Art in Resistance* Series. Irondale is a theatre company in Brooklyn NY- a performance think tank that brings together artists who collaborate over long periods of time, who speak a common performance language and who believe that theatre can educate as well as entertain.

## Earthdance - Creator-in-Residence

2016

I was awarded a Creator in Residency at Earthdance - an artist-run workshop, residency, and retreat center located in Western Massachusetts with a focus on sustainable living, social justice, and community. It provides focused time and space for creative research, and allowed me to delve into the development of my work and share with community.

## The Orchard Project – Collaborative Artist

2012 and 2016

I was invited to collaborate on the development of two new plays (via ‘moment work’) by and with Tectonic Theatre Project company members Greg Pierotti - *Apology* and Leigh Fondakowski - *Casa Cushman*. The Orchard Project is one of the preeminent theatre laboratories in the United States, designed to fuel innovation in performance and support bold voices and big new ideas. (2012)

I was again invited to work with Leigh Fondakowski on the development of *Casa Cushman* through script readings alongside other actor/collaborators four years later. (2016)

## CREATIVE ACTIVITY

### Movement Director, Coach, and Choreographer (nyc) -----

The Stella Adler Studio of Acting/NYU - Movement Coach

2010-11

Productions: *A Lie of the Mind*

*Escape From Happiness*

*The Cripple of Inishmann*

*Show and Tell*

Judith Shakespeare Company - Movement Director and Choreographer

2000-12

Productions: *Two Gentlemen of Verona*

*Julius Caesar*

*Comedy of Errors*

*The Tempest*

*Richard III*

Judith Shakespeare Company - Movement Coach

2000-12

Staged Readings: *Titus Andronicus*

*Richard II*

*Henry IV Parts 1 & 2*

*Henry V*

*Henry VI Parts 1, 2 & 3*

*Love's Labour's Lost*

*Cymbaline*

Nicu's Spoon Theatre Company - Movement Coach and Choreographer

2008

Production: *Elizabeth Rex*

Two Texans / The Faux-Real Theatre Co. - Choreographer

2000

Production: \**Romeo and Juliet*

## **CONFERENCES – Organizer, Invited Presenter and Workshop Leader**

Presenter - *Form and Freedom: The Lantern & the Flame*  
Association for Theatre in Higher Education, IL 2016

Presenter - *Devising Theatre with Liberal Arts Students*  
Association for Theatre in Higher Education, IL 2016

Presenter - *Ritual: The Art of Repetition, Re-finding, and Recreating*  
Association for Theatre in Higher Education, IL 2016

Workshop Leader - *Morning Warm-Up*  
Association of Movement Theatre Educators, IL 2016

Organizer and Leader - *2015 ATME Colloquium on Devising Theatre*  
Association of Theatre Movement Educators, CO

Presenter - *Teaching Devising*  
2015 ATME Colloquium on Devising Theatre, CO

Presenter - *Why Devise?*  
2015 ATME Colloquium on Devising Theatre, CO

Presenter - *Where Do We Go From Here?*  
2015 ATME Colloquium on Devising Theatre, CO

Presenter - *Living Alchemy: The Dynamic Life of the Movement Artist  
as a Template for Theatrical Practice*  
Association of Movement Theatre Educators, AZ 2014

Workshop Leader - *Morning Warm-Up*  
Association for Theatre in Higher Education, AZ 2014

Director and Teaching Artist - *Devised Performance*  
Kennedy Center American College Theatre Festival, PA 2014

I was a participant in professional workshops and an attendee at peer presentations at all of the above conferences.



## TEACHING - Universities and Professional Acting Studios

Binghamton University - Assistant Professor (NY)

2012→

### Courses Taught:

*Actor Training I – Basic Processes – THEA 207*  
*Acting I Advanced - THEA 208*  
*Intermediate Acting - Scene Study - THEA 308*  
*Actor Training: Body Work/Movement – THEA 310*  
*On-Camera Acting – THEA 389O*  
*Devising - Co-Creating Original Theatre – THEA 389P*  
*Create An Original Show – THEA 389U*  
*Embodied Acting – THEA 489C*  
*Graduate Actor Training: Scene Study - THEA 508*  
*Graduate Actor Training: Movement - THEA 510*

### Descriptions of classes:

*Acting I – ‘Acting is doing.’* In this class I introduce the concept of and explore truthful doing on stage. We begin developing the actor’s instrument, sensitizing the actor to the needs of the stage, increasing capacity for observation, attention, expression, and experience in the present moment. We practice via physical and vocal warm-ups, playful imaginings, open scenes, reading and seeing plays, and acting exercises developed by Uta Hagen. We learn about actioning, objectives and obstacles and engage them in our scene work.

*Intermediate Acting-Scene Study / Graduate Scene Study – ‘Acting is living truthfully under imaginary circumstances.’* We continue to develop all of the values and skills we embraced in Acting 1. We go further into character development, psychophysical techniques, as-ifs, particularizations, moment to moment work, tactics, stakes and play analysis. We work on a monologue and two scenes and continue to explore warm-ups that serve our individual creative goals, deepening our personal practices. We are supported by Larry Moss’s text *The Intent to Live*.

*Body Work/Movement / Graduate Movement – ‘Body as source’* I lead students in extended guided physical warm-ups and improvisations while supporting their curiosity and sense of playful discovery. Working from the inside-out and the outside-in we explore images, gestures, and embodied as-ifs. We create physical texts employing Grotowski’s Plastiques, SITI’s Viewpoints and Laban’s efforts. Working with mindful awareness we aim to develop a healthy use of and relationship to our bodies. We look to ‘finding center’, working with more ease and connecting breath and voice to movement, expanding our capacity for experience and expression and increasing the actor’s physical vocabulary.

*On-Camera Acting – ‘Seeing is believing’* This class explores the practical art of acting and auditioning for the camera. It includes the technical aspects of film acting, such as physical language, terminology, cold readings and “Sherlock-Holmesing” the script. We work with commercial copy, TV scripts and screenplays. Students work on-camera and view their playbacks in class. The students identify and make use of the shared values and techniques of stage and film acting and where the two are dissimilar they learn to adjust.

*Devising - Co-Creating Original Theatre – ‘The actor-creator’* In this class we explore the innovative methods of contemporary theatre makers through the study and practice of creating and performing original work and collaborative ensemble theatre. Along with defining theatrical values,

developing creative research methods, articulating one's aesthetics, students will 'write' for the stage with a varied and non-hierarchical set of theatrical elements.

*Create An Original Show* – 'Co-creating with shared content' This class builds on the Devising class. In this class we will co-create an original theatre production. Students will have the opportunity to devise the work from the ground-up - originating characters and determining the world of the play. We will work as an ensemble company taking on numerous artistic roles. We will write, choreograph, compose and act, engage in dramaturgical research, and in areas of tech and design. We will share an informal performance of our work at the end of the semester.

*Embodied Acting* – 'Somatic engagement of acting principles' This course builds on the class Body Work/Movement. It is an embodied investigation of the theories and practices of Jerzy Grotowski and Stephen Wangh supported by the additional teachings of Fay Simpson, Anne Bogart, Tina Landau and Michael Chekhov. Students engage in the integration of theory and practice, in a synthesized application of these methods to improvisations, rehearsals, text and character with original and scripted solos, scenes and ensemble performances. The students aim to develop a personal somatic practice, deepening their connection to sensation and fueling their acting with their embodied presence.

The Stella Adler Studio of Acting / NYU Tisch School of the Arts (NYC) 1999-00, 2008-13, -15,16,17

Courses Taught:

*Devising Collaborative Ensemble Physical Theatre*

*Physical Acting*

*Movement*

The University of Pittsburgh (PA)

2010-12

Courses Taught:

Instructor of Record:

*Meisner Embodied* – original course

*Basic Acting - Scene Study*

*Introduction to Performance*

Assistant Teacher:

*Devising and Directing Original Work*

*Directing I and II*

*Voice & Movement*

Ted Bardy Studio (NYC)

2007-13

Courses Taught:

*The Meisner Technique (assistant teacher)*

*The Physics of Acting*

*On-Camera Commercials*

*Monologues*

*Movement*

The Atlantic School / NYU Tisch School of the Arts and teens (NYC)

2008-10

Courses Taught:

*Movement for Actors*

American Musical and Dramatic Academy (NYC)

1992-95

Courses Taught:

*Acting Through Movement*

*Musical Theater Dance*

## **TEACHING – Invited Lectures**

University of Buffalo (NY)

*Theory and Practice* (graduate students)

2017

Wells College (NY)

*The Making of The Asylum Project*

2017

Concordia University (Canada)

*The Making and Performing of the Asylum Project*

2017

## **TEACHING - Invited Workshops**

Concordia University (Canada)

*Teaching Devising to Liberal Arts Students* (graduate students)

*Devising*

2016, 17

University of Pittsburgh (PA)

*An Introduction to the Meisner Technique*

*Embodied Acting*

*Viewpoints*

2010-12

Judith Shakespeare Company (NYC)

*Playing Multiple Characters*

*Gender Specific Movement*

*Project Based Physical Vocabulary*

2000-10

The Academy of American Studies High School (NYC)

*Embodying Shakespeare's Characters*

2009

Pace University (NYC)

*Working with the Mask - Ancient Greek Drama/Shakespeare/Moliere*

2008

Richmond High School /Richmond Shakespeare Festival (NYC)

*Creating Physical Behavior*

2008

Eureka Project (NYC)

*Physical Character and Classical Period Movement*

2001

<u>Dreamcatcher Repertory Theatre</u> (NJ) <i>On-Camera Commercials</i>	2001
<u>Brooklyn Technical High School</u> (NYC) <i>Physical Character</i> <i>Period Movement for Shakespeare</i>	2001
<u>La Jolla Theatre Summer Acting Program</u> (CA) <i>Creating Character</i>	1989

## **TEACHING – Invited Artist**

<u>Greene Central School District</u> (NY) Arts in Education Program: <i>The Director’s Role - “The Twilight Zone”</i>	2013-14
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## **CREATIVE RESEARCH / PROFESSIONAL DEVELOPMENT**

in nyc except where indicated

<u>Somatic Training for the Performer</u> (Naropa University, Boulder, CO)	2013, -15,16,17
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*Wendell Beavers* and *Erika Berland* - Developmental Technique, Experiential Anatomy,  
Viewpoints Theory and Practice, Composition, and the Contemplative Context

### Tectonic Theater Project

*Moisés Kaufman, Leigh Fondakowski* and *Jimmy Maize* – INVITED Teacher Training/Observership  
Moment Work Levels I, II and III, The New School, MFA Program 2016

*Moisés Kaufman* and *Greg Pierotti* - Moment Work - Levels I and II 2012

*Leigh Fondakowski* and *Greg Pierotti* - \*INVITED Workshops of “Casa Cushman” and “Apology” 2012

<u>Auditioning and Acting for the Camera</u>	2009, -11, -14, -16
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*Tim Phillips* – On-Camera Acting

<u>Neutral Mask – Movement Theatre Studio</u>	2015
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*Richard Crawford* – Neutral Mask & Theatrical Presence and Physical Control

<u>Freedom to Act 2015 – Acting and the Alexander Technique</u>	2015
<i>Jean-Louis Rodrigue – On-Camera Acting and the Alexander Technique</i>	
<u>Physical Voice in the Moving Body</u>	2014
<i>Patricia Bardi – Voice Movement Integration (VMI) Practice</i>	
<u>Recovering Our Senses in the 21<sup>st</sup> Century / New Self, New World (PA)</u>	2014
<i>Philip Shepherd – Somatic and Mindful Practices</i>	
<u>The Meisner Acting Technique and Scene Study</u>	
<i>William Esper - William Esper Studio – The Two Year Meisner Acting Technique Program</i>	1983-85
<i>Pierre La Fevre – Mask Work</i>	
<i>Tim Phillips - Tim Phillips Studio – Scene Study and Cold Readings (Meisner based)</i>	1989-99
<i>Terry Knickerbocker - William Esper Studio – Meisner Teaching Observership</i>	2011
<i>Glen Vincent - Ted Bardy Studio – Teaching Meisner Technique Mentorship</i>	2009
<u>Viewpoints and Composition / SITI Company</u>	
<i>Tina Landau - Visual Literacy</i>	2003
<i>Viewpoints and Composition</i>	1996
<i>Anne Bogart - Viewpoints and Composition</i>	2005
<i>Barney O’Hanlon - Conscious Movement/Open Movement</i>	2010
<i>The SITI Company - Viewpoints and Composition (Level II)</i>	2006
<u>A Physical Approach to Acting: Grotowski and Character &amp; Image</u>	
<i>Stephen Wangh – Acrobatics of the Heart - inspired by the work of Jerzy Grotowski</i>	2011
<i>Joan Evans - Physical Character I and II; Michael Howard Studios</i>	2002
<u>The Lucid Body Technique</u>	
<i>Fay Simpson – Lucid Body Technique for Directors and Teaching Artists</i>	2010

Advanced Lucid Body Technique; Michael Howard Studios	2007, -08
Lucid Body Technique; Ensemble Studio	2005
<i>Katie Knipp Willis</i> – Lucid Body Foundation/Review	2016
<u>Laban/Bartenieff</u>	
<i>Martha Eddy</i> - Laban Movement Analysis Workshop; The Center for Somatic Education	2007
Somatic Movement Practices; Moving on Center, MA	2001
<i>Trisha Bauman</i> - The Bartenieff Fundamentals; LIMS	2007
<i>Carol Battistone</i> – Laban Movement Analysis and The Bartenieff Fundamentals	1993
<u>Body-Mind Centering/ Developmental Movement</u>	
<i>Bonnie Bainbridge Cohen</i> - Embodied Developmental Movement	2010
<i>Wendell Beavers</i> - Experiential Anatomy for Physical Virtuosity & Intensified Presence	2010
<u>Authentic Movement</u>	
<i>Rebecca VerNooy</i> - Acting From the Intuitive Body	
<u>Alexander Technique</u>	
<i>Jed Diamond</i> - Alexander Technique and the Voice; The Actors Center	1995
<u>Speech/Voice and Singing</u>	
<i>Shane Ann Younts</i> - speech and diction (private lessons)	1986
<i>Robert Perillo</i> – National Shakespeare Summer Conservatory	1982
<i>George Axiltree</i> - HB Studios	1980
<i>Liz Caplan, Alex Corey, Ron Melrose, Stephen Potfora</i> – private vocal/singing coaching	1984-1998
<u>Additional Training/Research</u>	
<i>Margie Gillis</i> - Embodied Performance / Spontaneous Choreography	2007, -08
<i>Joanne Battles</i> - Introduction to Fitzmaurice Voicework	2007
<i>JoAnna Mendl Shaw</i> - Dancing with Horses	2006
<i>Marie-Claire Picher</i> – Theatre of the Oppressed Laboratory	2005

<i>Maureen Flemming</i> - Butoh	1998
<i>Bill Irwin</i> - Clowning - The Actors Center	1995
<i>Theresa Kim</i> - Suzuki Actor Training Method - The Kampo Center	1988
<i>Lynn Simonson, Ronn Forella</i> - Jacob's Pillow Intensive Jazz Dance Program	1983
<i>Phil Gushee, Mario Siletti, Peter Lobdell, Joan Evans</i> - National Shakespeare Summer Conv.	1982
<i>Katherine Sergava</i> - Herbert Berghof Studios	1979-81
<i>Billy Mahoney, Armgard von Bardeleben</i> - Reed Summer Intensive Dance Program	1978

Many years of studying dance: musical theatre, jazz, ballet, modern and tap; and yoga.  
Dance teachers Include: *Finis Jhung, Michael Owens, Anne Reinking, Chet Walker, Nanette Charisse, Robert Tucker, Laurie DeVito and Randy Skinner.*  
Yoga: *Montclair YMCA, Lotus Yoga, Vishnu's Couch* (2004-present)

## SERVICE

Binghamton University - Theatre Department Contributions 2012→

Post-performance discussion with students, faculty and community members about *The Asylum Project*  
Co-Organizer of inaugural *Theatre Department Alumni Conference, 2016*  
Co-Moderator of inaugural *Theatre Department Alumni Conference, 2016*  
Panelist of inaugural *Theatre Department Alumni Conference, 2016*  
Director of Studio Productions, Faculty and Student led productions, 2013-present  
Director of Open Season Productions, Faculty and Student led productions, 2013-present  
Graduate student thesis advisor  
Graduate student advisor for course selection and progression  
Undergraduate student advisor for professional training  
Advisor to student directors / student directed productions, 2013-present  
Teacher and Advisor for Independent Studies and Internships, 2013-present  
Originator of new courses: Embodied Acting, Devising, On-Camera Acting  
University Resident Theatre Association (URTA) audition coaching  
Post-performance discussion with students, faculty and community members about *The Twilight Zone*  
Student led trips to NYC for theatrical events  
Post-Graduation Advisement – professional and academic  
Production Selection Committee, 2013-present  
Acting/Directing Committee, 2012-present  
Faculty Search Committees: Musical Theatre, Theory and History, Dance

Binghamton University - Campus-Wide Contributions 2012→

Orientation Workshop Leader - “How to Be a Successful Harpur College Student”, 2015-present  
Theatre workshops for incoming students, 2014-present  
Panel participant for New Faculty Orientation  
Workshop on Public Speaking - *Leadership 351*  
Admitted Students Day - Theatre Department Representative  
Individualized Major Program Committee, 2013-2015

University of Pittsburgh - Theatre Department Contributions

2010-2012

Leading Teaching Colloquiums for theatre department graduate student teachers

Leading teaching workshops for *Introduction to Performance* teachers

Official Mentor to fellow theatre department graduate student teachers

Graduate Representative to Curriculum and Assessment Committee

Assisting audition/selection process of incoming MFA students

Monologue and scene coaching (URTA, SETC, KCACTF and Pitt Rep season)

University of Pittsburgh - Campus-Wide Contributions

2010-2012

*Leading Class Discussions* - workshops for graduate student teachers

Workshop in *Relaxation, Empathy, and Performance* for audiology and speech pathology grad. students