

## EDUCATION

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- 2012 **Masters of Fine Arts in Performance Pedagogy**, University of Pittsburgh  
Thesis: *Theatrical Violence: When Words Fail; Building Stage Violence into Actor Training*  
Professors: Dr. Bruce McConachie, Dr. Stephen Coleman, Cynthia Croot, Dr. Attilio Favorini, Tamara Goldbogen, Dr. Lisa Jackson-Schebetta, and Holly Thuma
- 2000 **Bachelors of Fine Arts (Magna Cum Laude)**, Wright State University  
Thesis: *Hear in the Dark* (One Person Show - Written, Directed, Performed)  
Professors: Bruce Cromer, Sandra Crews, Joe Deer, Rocco DalVera, Mary Donahoe, Bob Hetherington and Suzanne Walker

## TRAINING

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- 2013 **SITI Company Workshop**  
Instructors: Barney O'Hanlon and Gian-Murray Gianino
- 2010 **National Stage Combat Workshop (Teacher Certification), Society of American Fight Directors**  
Instructors: Geoffrey Alm, J. David Brimmer, Brian Byrnes, Michael Chin, Chuck Coyl, Dale Anthony Girard, J. Allen Suddeth, and Jack Young
- 2009 **National Stage Combat Workshop (Advanced), Society of American Fight Directors**  
Instructors: k. Jenny Jones, Paul Dennhardt, J. David Brimmer, Michael Chin, Dale Anthony Girard, Richard Raether, Mark Guinn, Geoffrey Kent
- 2003- 2004 **Fitzmaurice Vocal Production**  
Instructor: Saul Kotzubei
- 2001 **Advanced International Voice Workshop**  
Instructor: Richard Armstrong

## CERTIFICATIONS

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- 2010 - 2016 **Certified Teacher of Stage Combat**, Society of American Fight Directors  
(Unarmed; Rapier & Dagger; Smallsword; Broadsword; Single Sword [Hollywood Swashbuckling]; Sword and Shield; Knife; Quarterstaff; Theatrical Firearms as well as select martial art styles and other historical weapons)
- 2013 - 2015 **NASH First-Aid/CPR/AED**, American Heart Association

## ACADEMIC TEACHING EXPERIENCE

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### Grand Valley State University, Theatre Program – Visiting Assistant Professor 8/2015 – Present

Instructor of Record:

*Acting I:* This course was designed to develop the students' awareness of the actor's process and foster a general sense of theatre as an area of human endeavor. As a class for non-majors and a foundational course for majors, students were introduced to an experiential breakdown of basic communication skills, both physical and vocal, regular warm-ups, theatre games, improvisation, and simple scene study from a diverse range of contemporary playwrights. Students examined the political, cultural and social context of each play while learning to use basic theater terminology to respond to and reflect on theatrical performances.

*Directing II:* This course focused on developing the director's applied skills through intensive scene work, and sought to extend the director's awareness of contemporary directors and directing theories through readings and discussion. Class projects included the analysis and staging of

scenes from contemporary realistic theatre, as well as forays into the realms of non-realism and classical styles, culminating in a final project consisting of a one-act play for public performance.

*Introduction to Theatre:* This course provided an introductory overview of theatre theory and practice, including: acting, directing, playwriting, theatre history, and theatre design and technology, and satisfied the Arts Foundation General Education requirement. While the class structure was primarily lecture-oriented, discussion and group work were a large part of the in class experience. Students experienced a wide variety of live and recorded performances, analyzed their reactions to them, and presented reports.

**University of Wisconsin-Madison, Department of Theatre and Drama - Lecturer      1/2014 – 5/2014**

Instructor of Record:

*Fundamentals of Movement for the Stage – Theatrical Violence:* This course addressed how to safely and effectively perform moments of armed and unarmed violence within the context of scene work.

**University of Pittsburgh, Department of Theatre Arts - Instructor      9/2010 – 5/2012**

Instructor of Record:

*Introduction to Performance:* (2010, 2011 and 2012) This course was an introductory class for non-majors and a foundational course for majors. The purpose of this course was to examine and experience the practice of theatre (how it is created, what it expresses, what it communicates and the resulting ideas and emotions) through the use of relevant theatre concepts, terms, as well as historical and artistic contexts.

*Basic Acting/Scene Study:* (2011 and 2012) This course focused on the extension and enhancement of emotionally invested given circumstances, objectives and character development as they applied to scene study within the context of modern realism.

*Theatrical Violence: When Words Fail:* (2011) This course addressed how to safely and effectively perform moments of violence in the context of scene work, thereby improving kinesthetic awareness as well as enhancing confidence in performing heightened dramatic situations.

Guest Lectures:

THEA 1341/2205: World Theatre History, 500 BCE – 1640; “*Oedipus the King* and Spatial Cognition”

THEA 1342/2206: World Theatre History, 1640 – 1910; “Realism and *Margaret Fleming*”

THEA 1343/2207: World Theatre History, 1910-1970+; “Samuel Beckett, *Rockaby* & Absurdist Theatre”

Assistant Teaching:

*Basic Acting/Scene Study* (2010) See description above

*Directing I:* (2011) This course addressed the theoretical, analytical, and practical skills required for directing theatrically realistic plays, but addressed other styles and periods in order to provide the proper context for approaching realistic plays. The student's directing ability was developed through class discussion and exercises, written analyses, outside reading, and the direction of scenes from realistic plays.

**Carnegie Mellon University School of Drama - Guest Instructor      2/2011 - 4/2011**

Guest Instructor:

*Movement III:* This course focused on safely and effectively acting scenes of armed and unarmed violence found in classical and contemporary plays.

**University of North Carolina School of the Arts - Instructor      7/2010**

Instructor of Record:

*Introduction to Stage Combat:* This course introduced students to safe and effective techniques to engage both sword and shield into acting scenes of heightened violence.

## PROFESSIONAL TEACHING EXPERIENCE

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### Idaho Shakespeare Festival

1/2004 – 7/2014

Instructor of Record:

*Improv:* Course focus was on short and long form improvisation and performing improvised plays

*Acting Shakespeare:* This course addressed textual analysis and utilized Shakespeare's language in conjunction with character movement to portray believable characters in emotionally invested given circumstances.

*Character Movement:* Through the use of Laban movement analysis and exploration as well as clown and mime techniques and mask work, students explored the variety of methods available for creating a character from the physical to the psychological.

*Advanced Shakespeare Intensives:* Students work in-depth on an edited Shakespearean play they produce at the end of the semester, developing creativity, confidence and character.

Guest Instructor:

*Stage Combat for the Apprentice Company:* (2006, 2008, 2009, and 2012 - 2014) A brief introduction to safe and effective armed and unarmed techniques that allow for further commitment to character choices during moments of heightened dramatic conflict.

### Treasure Valley Institute for Children's Arts

8/2009

Instructor of Record:

*Slaps and Giggles:* This course combined commedia dell'arte and unarmed stage combat techniques into a humorous development of acted scene work.

### Actor's Repertory Theatre

10/2000 – 05/2001

Instructor of Record:

*Shakespeare's Text:* This course was an in-depth textual analysis course aimed toward unlocking the acting potential in Shakespeare's poetry.

*Acting Shakespeare:* This course explored Shakespeare's language in conjunction with character movement to portray believable characters in emotionally invested given circumstances.

*Character Movement:* Through the use of Laban movement analysis and exploration as well as clown and mime techniques and mask work, students explored the variety of methods available for creating a character from the physical to the psychological.

*Audition Techniques:* The aim of this course was to define, analyze and explore various auditioning techniques and scenarios to prepare students for a wide variety of audition opportunities, from classical to contemporary theatre as well as film, television and commercial auditions.

### Dayton Opera

4/2001

Instructor of Record:

*Musical Theatre:* This was a traveling workshop that taught students in grades K-5 in Dayton area school districts to create musical theatre from classical children's literature.

## STAGE COMBAT CLASSES/WORKSHOPS

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Tri-Cities, WA	4/2015
Winter Wonderland Workshop, Chicago	1/2014
Boise Stage Combat	8/2013 – 12/2013
Anser Charter School, Boise	12/2013
Philadelphia Stage Combat Workshop	10/5/2013 – 10/6/2013
Stratford-Upon-Avon Stage Combat, UK	5/2013 – 6/2013
Act One Theatre School	10/2010

## HONORS & AWARDS

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2014	<b>National Stage Combat Workshop Journey</b> person, Fight Directors Canada
2012	<b>Elizabeth Baranger Excellence In Teaching Award</b> , University of Pittsburgh School of Arts and Sciences
2010	<b>Graduate Teaching Assistantship</b> , University of Pittsburgh Department of Theatre Arts
2009	<b>Outstanding Swashbuckler Award</b> , Society of American Fight Directors
2009	<b>Douglas Fairbanks, Jr. Scholarship</b> , Society of American Fight Directors
2008	<b>Advanced Actor Combatant</b> (over 600 training hours), Society of American Fight Directors
2000	<b>Actor Combatant</b> , Society of American Fight Directors

## PROFESSIONAL AFFILIATIONS & ASSOCIATIONS

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Academy of Fight Directors Canada  
Actors' Equity Association  
Association of Theatre in Higher Education  
Association of Theatre Movement Educators  
British Academy of Dramatic Combat  
British Academy of Stage and Screen Combat  
Nordic Stage Fight Society  
Revenge Arts  
SAG-AFTRA (Screen Actors Guild/American Federation of Television and Radio Artists)  
Society of American Fight Directors  
Sword Fights Inc.

## PRODUCTION HISTORY

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\*Youth Tour Production

\*\*Drama School Production

### Professional Directing

<i>Julius Ceasar</i> **	Idaho Shakespeare Festival	2013/2007
<i>The Merchant of Venice</i> **	Idaho Shakespeare Festival	2010
<i>Cymbeline</i> **	Idaho Shakespeare Festival	2009
<i>Complete Works (abridged)</i> **	Idaho Shakespeare Festival	2009
<i>Twelfth Night</i> **	Idaho Shakespeare Festival	2008
<i>The Real Inspector Hound</i>	Actor's Repertory Theatre	2001
<i>Into the Woods</i> (Assistant Dir.)	Actor's Repertory Theatre	2000

### Academic Directing

<i>Twilight Los Angeles: 1992</i>	Grand Valley State University	2015
<i>Eleanora</i> (Adapted)	University of Pittsburgh	2010
<i>Hear In The Dark</i> (Writer/Dir.)	Wright State University	1999
<i>Perfect Day for Bananafish</i>	Wright State University	1999
<i>Katie's Choice</i>	Wright State University	1998

### Professional Fight Choreography

<i>King Lear</i>	Colonials: Shakespeare Co	Tony Cronin	2015
<i>Les Miserables</i>	Idaho Shakespeare Festival	Victoria Bussert	2014
<i>Merry Wives of Windsor</i>	Idaho Shakespeare Festival	Tracy Young	2014
<i>The Uncanny Valley</i>	Boise Contemporary Theater	Dwayne Blackaller/Matt Clark	2014
<i>Broadcast</i>	Intermission Theatre	Amanda Connors	2014
<i>Romeo and Juliet</i> *	Idaho Shakespeare Festival	Doug Miller	2014
<i>Jabberwocky</i> *	Idaho Shakespeare Festival	Renee Vomocil	2014
<i>The Mousetrap</i>	Great Lakes Theatre Fest./ Idaho Shakespeare Fest.	Drew Barr	2012
<i>Macbeth</i> *	Idaho Shakespeare Festival	Sara Bruner	2012
<i>Antony and Cleopatra</i>	Pittsburgh Irish & Classical Th.	James Christe	2011
<i>At Home At The Zoo</i>	Boise Contemporary Theater	Drew Barr	2010
<i>Othello</i> *	Idaho Shakespeare Festival	Sara Bruner	2010

<i>Sex, a.k.a. Weiners and Boobs</i>	Alley Repertory Theater	Nick Garcia	2009
<i>The Two Gentlemen of Verona</i> **	Idaho Shakespeare Festival	Michael Mueller	2009
<i>Cymbeline</i> **	Idaho Shakespeare Festival	Michael Mueller	2009
<i>Twelfth Night</i> **	Idaho Shakespeare Festival	Michael Mueller	2008
<i>Last of the Breed</i> (Assistant)	Boise Contemporary Theater	Matthew Cameron Clark	2008
<i>Hamlet</i> *	Idaho Shakespeare Festival	Danny Peterson	2008
<i>Nous Etions Assis sur le</i>			
<i>Rivage du Monde</i>	Ethnic Cultural Center	Tom Ansart	2007
<i>Spitfire Grill</i>	Idaho Shakespeare Festival	Drew Barr	2006
<i>Twelfth Night</i>	Actor's Repertory Theatre	Jason Heil	2001

### Academic Fight Choreography

<i>Spring Awakening</i>	University of WI, Madison	Whitney Derendinger	2014
<i>Yellow Boat</i> (Movement)	University of WI, Madison	Heather Pickering	2014
<i>'dentity Crisis</i>	University of WI, Madison	John Cooper	2014
<i>Yorkshire Tragedy</i>	Shakespeare Institute, UK	Peter Malin	2013
<i>A Midsummer Night's Dream</i>	Shakespeare Institute, UK	John Langdon	2013
<i>Sweeney Todd</i>	University of Pittsburgh	Lisa Jackson-Schebetta	2011
<i>As You Like It</i>	University of Pittsburgh	Sam Turich	2011
<i>Slasher</i>	University of Pittsburgh	Holly Thuma	2010
<i>Romeo and Juliet</i>	College of Idaho	Will Fowler	2010
<i>As You Like It</i>	Boise State University	Gordon Reinhart	2009
<i>School for Wives</i>	Boise State University	Tracy Sunderland	2009
<i>Camelot</i> (Assistant)	Inglemoor High School	Monica Mayall	2007
<i>Man of La Mancha</i>	Boise State University	Gordon Reinhart	2007
<i>The Three Musketeers</i>	St. Ignatius High School	Art Thomas	2002

### Professional Acting

<i>Antony and Cleopatra</i>	Canidius/Ensemble	Pittsburgh Irish & Classical Th.	James Christe
<i>Macbeth</i>	Bloody Captain/Thane	ISF/Great Lakes Th. Fest.	Charles Fee
<i>All's Well That Ends Well</i>	Bertram u/s (performed)	Idaho Shakespeare Festival	Charles Fee
<i>Hamlet</i> *	Laertes/Gravedigger	Idaho Shakespeare Festival	Danny Peterson
<i>Beyond Therapy</i>	Bruce	Long Beach Playhouse	Martie Ramm
<i>The Ghost Sonata</i>	Student	Drop Dance Collective	L. Clark/S. Bruner
<i>Long Days Journey Into Night</i>	Edmund	Actor's Repertory Theatre	Mark Metzger
<i>Romeo &amp; Juliet</i>	Romeo	Boise Philharmonic	Richard Klautsch
<i>The Woman With Orange Hands</i>	Man	Boise Contemporary Theater	Matthew Clark
<i>Romeo &amp; Juliet</i>	Abram/Romeo u/s	Idaho Shakespeare Festival	Charles Fee
<i>Major Barbara</i>	Bilton	Idaho Shakespeare Festival	Steve Tague
<i>The Tempest</i> *	Ferdinand/Triculo/ Antonio	Idaho Shakespeare Festival	Carole Whiteleather
<i>365 Play Festival</i>	Tourist	Intiman Theatre	Leticia Lopez
<i>The Shape of Things</i>	Adam	Ensemble Theatre	Chuck Kartali
<i>Romeo &amp; Juliet</i> *	Romeo	Idaho Shakespeare Festival	Sara Bruner
<i>Flanagan's Wake</i> (improv)	Brian/Mickey/Mayor/Mother	Powerhouse Pub	John Reagan
<i>Pecos Bill</i>	Pecos Bill	Cleveland Playhouse	Bill Hoffman
<i>R &amp; G are Dead</i>	Rosencrantz	Factory Theatre	James Mango
<i>The Nutcracker</i> (play)	Nutcracker	Cleveland Playhouse	Bill Hoffman
<i>Twelfth Night</i>	Feste	Actor's Repertory Theatre	Jason Heil
<i>The Red Badge of Courage</i>	Henry	Cleveland Playhouse	Eric Schmiedl
<i>R &amp; G are Dead</i>	Hamlet	Town Hall Theatre	Joe Hines
<i>Romeo &amp; Juliet</i>	Ensemble/Tybalt u/s	Great Lakes Theatre Festival	Daniel Fish
<i>Midsummer Night's Dream</i>	Ensemble	Great Lakes Theatre Festival	Charles Fee

## Film Acting

<i>Unite</i>	Monster (stunts)	Loot Crate	Julian Higgins
<i>Death Grip</i>	Brian	USC	Vishnu Perumal
<i>Burned</i>	Derek	USC	Martin Baird
<i>Mobster's Wedding</i>	Gino	Art Institute of CA	Jonathan Johnson
<i>Expulsion From Paradise</i>	Stephen	Art Institute of CA	Karina Caro
<i>Elope</i>	Jimmy	Loudmouth Films	R. M. Fegan
<i>Daily Grind</i>	Supporting	AFI	Bobby Borman
<i>Unexpected Visitor</i>	Lead	USC	Justin Schaack
<i>The Matching Game</i>	Contestant 2	Diva Productions	Julia Flint
<i>Sand</i>	Lead	11811 Productions	A. W. Gibson
<i>A Long Time Coming</i>	Lead	11811 Productions	Matt Duran
<i>Dawn</i>	Supporting	11811 Productions	A. W. Gibson
<i>Daily Grind</i>	Supporting	AFI	Bobby Borman
<i>The Year That Trembled</i>	Featured Extra	Novel City Pictures	Jay Craven

**Commercial/Industrial/Print/Voice Over** (Complete list available upon request)

## ACADEMIC SERVICE

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### University of Wisconsin-Madison

**1/2014 - 5/2014**

Recruitment: Assisted with the placement auditions for undergraduates seeking to continue their study in the department of Theatre and Drama

Course Development:

*SAFD Skills Proficiency Courses*: Provided additional training in Rapier and Dagger, Knife and additional Unarmed courses for students to ensure that they had the opportunity to test in up to three weapons with the SAFD at the culmination of semester.

Coaching: Mentored students through the process of generating and implementing fight choreography for both main stage and student productions as well as regularly assisted graduate students with audition preparation and professional world guidance.

### University of Pittsburgh

**9/2010 - 5/2012**

Recruitment: Assisted in the audition and selection process for the 2012 MFA candidates

Workshop Development:

*Speech and Audio Pathologist Workshop*: Inter-departmental workshop generated for Speech and Audio Pathology students to prepare them for a course designed to foster awareness and effective communication between patients and clinicians

*Tear Apart The Bard*: Shakespeare and Stage Combat Workshop was designed to encourage further interest and exploration in theatre studies for undergraduate Introduction to Performance students

Coaching: Mentored students through the process of generating and implementing fight choreography for both main stage and student productions as well as established methods for student stage managers and fight captains to maintain the safety and effectiveness of any violent action on stage. Also regularly assisted undergraduate students in their preparation for URTA auditions and KACTF competitions and provided individual and group coaching for departmental auditions/call backs.

### Cincinnati Conservatory of Music

**11/2009**

Guest Lecture/Workshop(s): Value of Intention Through Partnering

### Boise State University, Department of Theatre Arts

**4/2009**

Guest Lecture/Workshop(s): Basic Unarmed Stage Combat (hosted by the Theatre Majors Association)

### St. John Bosco Boys' Home, Jamaica

**12/1999**

Guest Artist: Wrote and directed a Christmas musical for over 150 orphans **that** has been done every year since to raise money for the orphanage during the holidays

## **PROFESSIONAL SERVICE**

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### **The Fight Master – Associate Editor**

**3/2014 - Present**

Responsibilities:

- Edit individual articles and proof copies of the publication
- Assist the Editor-in-Chief as needed

### **Society of American Fight Directors – Policies and Procedures Review Committee**    **5/2015 – Present**

Responsibilities:

- Charged with revising all policies and procedures for all aspects of the organization

### **The Cutting Edge - Editorial Consultant**

**6/2010 - Present**

Responsibilities:

- Provide feedback and support for the current staff

### **The Fight Master – Editor**

**12/2009 – 3/2014**

Responsibilities:

- Generate and coordinate the operating procedures of this biannual publication, which publishes stage combat related articles, information, and reports through the Society of American Fight Directors
- Responsible for securing professional staff and volunteers as well as providing detailed instruction and training
- Initiate, solicit and generate material of a scholarly nature, collect, edit, and proof submitted material

### **Idaho Shakespeare Festival - Gala Fundraising Donation**

**8/2013**

Responsibilities: Generated a workshop in unarmed stage combat for a group of ten

### **The Cutting Edge - Editor-in-Chief**

**10/2005 – 6/2010**

Responsibilities:

- Instrumental in transitioning from a black and white, printed publication to an electronic, and ultimately web-based resource tool.
- Coordinated the operating process of a bimonthly publication, which publishes stage combat related articles, information, and reports for the membership of the Society of American Fight Directors
- Responsible for soliciting and securing volunteers and providing detailed instruction and training
- Initiated, solicited, collected, generated, edited, and proofed all published material

### **The Actor's Network - Internship**

**8/2003 – 8/2005**

Responsibilities:

- Responsible for proof reading the information presented on the website

## **PUBLICATIONS**

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"Seneca's Violence vs. Philosophy." *Fighting Talk* 10 (Sept. 2011): 4-7. Print.

"The Grand Guignol's Relevance in Today's Theatre: A Case Study Using Allison Moore's *Slasher*." *The Fight Master* 33.2 (2011): 26-31. Print.

"Advanced Actor Combatant Workshop Report." *The Cutting Edge* vol. 20, issue 5 (2009): 21.

"The Wonder of Chicago." *The Cutting Edge* vol.16, issue 2 (2006): 7-10.

"Violence In Our Schools: A Call to Arms." *The Cutting Edge* vol. 17, issue 4 (2007): 1+.

"Celebrating 30 Years With The SAFD." *The Cutting Edge* vol. 17, issue 3 (2007): 1+.

"Wisdom of the Masters: Interview with Geoffrey Alm." *The Cutting Edge* vol.16, issue 2 (2006): 1+.

## REFERENCES

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