

APPENDIX A
FACULTY VITAE

V I T A

John E. O'Connor, Ph.D.
615 Coleman Avenue
Fairmont, West Virginia 26554
(304) 367-4817 - Day
(304) 363-8959 - Evening
John.OConnor@fairmontstate.edu

TEACHING EXPERIENCE

1998 to present:	Fairmont State University	Fairmont, West Virginia	Professor of Theatre Coordinator, Department of Communication and Theatre Arts Granted tenure in 2001.
1992 to 1998:	University of North Alabama	Florence, Alabama	Assistant Professor of Theatre Granted tenure in 1996.
1990 to 1992:	Buena Vista University	Storm Lake, Iowa	Assistant Professor of Theatre
1986:	University of Puget Sound	Tacoma, Washington	Instructor
1984 to 1985:	Columbia College	Seattle, Washington	Instructor
1979 to 1982:	University of Washington	Seattle, Washington	Teaching Assistant

EDUCATION

Ph.D., Drama, 1989. University of Washington. Seattle, Washington.
Dissertation -- Revolution and the Society of the Spectacle: A Critical Analysis of Selected Plays by Howard Brenton.
Teaching Assistant, Undergraduate Student Advisor.

M.A., Theatre, 1978. Miami University. Oxford, Ohio.
Emphasis -- Directing, Contemporary British and American Theatre and Dramatic Literature.
Phi Kappa Phi, Teaching Assistant, Scene Shop Supervisor.

B.S.Ed., Theatre/Speech Communication, 1975. Northern Illinois University. DeKalb, Illinois.
Emphasis -- Acting, Directing, Theory and Criticism.
Talented Student Scholarship.

PROFESSIONAL AFFILIATIONS

Association for Theatre in Higher Education
American Theatre and Drama Society
American Society for Theatre Research
Theatre Communications Group

ACADEMIC HONORARIES AND HONORS

Fairmont State University Faculty Achievement Award 2008
Who's Who Among America's Teachers 2000-2001 and 2003-2004
Phi Kappa Phi
Alpha Psi Omega

COURSES TAUGHT REGULARLY

Theatre History I and II	Survey of Dramatic Literature and
Criticism	
Text Analysis	Introduction to Theatre
Theatre Appreciation	Fundamentals of Acting
Directing	Theatrical Makeup
Experiencing the Arts (team taught with Music and Art Faculty colleagues)	Introduction to Communication

COURSES TAUGHT OCCASIONALLY

Modern Drama	Women's Work: Plays By Women
Plays for Public Spaces	Children's Drama
Advanced Acting	Creative Drama Practicum
Improvisation	Oral Interpretation
Voice & Diction	Stagecraft
Stage Management/Theatre Management	Senior Seminar: Culture and Communications
Senior Seminar: Women in Communications	Methods and Materials for Teaching Theatre and Speech

PUBLICATIONS

- "Excessive Greed, Excessive Visions: Brenton and Hare's *Brassneck* and *Pravda*" in "*To Have or Have Not*": *New Essays on Commerce and Capital in Modernist Theatre*, ed. James Fisher. McFarland & Company, Publishers, Inc. Early 2011. Invited to submit article by editor.
- "Writing Assignments in Dramatic Literature Course" in *Mid-America Theatre Conference Pedagogy Papers*, March 2006. Electronic, juried publication.
- "From *Sore Throats* to *Greenland*: Howard Brenton's Utopian Plays" in *Criminal Justice Review*, December 2005. Juried publication.
- "Dancing with Freud: Slawomir Mrozek's *Tango*" in *Studies in the Literary Imagination*, Spring 2002. Juried publication.
- "Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton" in *Theatre Symposium*, Winter 2001. Juried publication.
- Article on Howard Brenton in *British Playwrights 1956 - 1995: A Research and Production Sourcebook*, ed. William Demastes. Greenwood Publishing, September 1996. Invited to submit article by editor.

CONVENTION PAPERS

- Workshop Panel. Competitive Panel. "Witnessing Disaster: Representing the Holocaust"
2009 Conference of the South Atlantic Modern Language Association, Atlanta
"Elie Weisel's *The Trial of God: A Purimschpiel* for Our Time"
- Workshop Panel. Competitive Panel. Society for the Study of Multi-Ethnic Literature in the United States
2008 Conference of the South Atlantic Modern Language Association, Louisville.
"Subverting Black Theatre: 'The Last Mama-on-the-Couch Play' in George C. Wolfe's *The Colored Museum*"
- Workshop Panel. Competitive Panel. "Gender Spies/Gender Traitors in Modern Drama"
2007 Conference of the South Atlantic Modern Language Association, Atlanta.
"Betraying Gender-Supporting Patriarchy-Surviving: What's a Woman to Do? Caryl Churchill's *Vinegar Tom*"
- Workshop Panel. Competitive Panel. "Feminist Witchcraft in Literature, Film, and Social Movements"
2007 Conference of the Northeast Modern Language Association, Baltimore.
"Plays About Witches with No Witches in Them: Caryl Churchill's *Vinegar Tom* and Suzan Zeder's *Mother Hicks*"
- Workshop Panel. Competitive Panel. "Literary Utopias"
2005 Conference of the Society for Utopian Studies, Memphis.
"From *Sore Throats* to *Greenland*: Howard Brenton's Utopian Plays."
- Workshop Panel. Competitive Panel. "Literary Excess"
2004 Central New York Conference on Language and Literature, Cortland.
"Excessive Greed, Excessive Visions: Brenton and Hare's *Brassneck*."
- Workshop Panel, Chair. "Literature and Politics: Dramatic Configurations" Competitive Panel.
2002 Conference of the Popular Culture Association, Toronto.
"Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton."

CONVENTION PAPERS

- Workshop Panel. Competitive Panel. 2001 Conference of the Midwest Modern Language Association. Cleveland.
"Fifth-Century Tragedy in Twentieth-Century Ireland: Brendan Kennelly's Greek Tragedies."
- Workshop Panel. Competitive Panel. 2000 Conference of the Association for Theatre in Higher Education. Washington, DC
"Spiritual Disciplines and Acting/Directing Pedagogy/Practice."
- Theatre Symposium. Competitive Panel. 2000 Southeastern Theatre Conference. Knoxville.
"Disrupting the Spectacle: French Situationist Political Theory and the Plays of Howard Brenton."
- Workshop Panels. Competitive Panels. 1998 Conference of the International Society for the Study of European Ideas. Haifa.
"Authentic Revolution: Trevor Griffiths' *The Party*."
"The Violence of Education: Howard Brenton's *Gum and Goo* and *The Education of Skinny Spew*."
"Privacy, Poetry, and Revolution: Howard Brenton's *Bloody Poetry*."
"Exploring the Past, Repeating the Present, Shaping the Future: Howard Brenton's *The Romans in Britain*."
- Theatre History Symposium. Competitive Panel. 1991 Mid-America Theatre Conference. Chicago.
"Excessive Greed, Excessive Vision: Brenton and Hare's *Brassneck*."
- Dramatic Criticism Panel. Competitive Panel. 1988 Association for Theatre in Higher Education Convention. Chicago.
"The Pain of Utopia: Howard Brenton's *Bloody Poetry*."

BOOK REVIEWS

- Review of *Trevor Griffiths: Politics, Drama, History* in *Theatre Survey*, Spring 2001.
- Review of *The Arts Equation: Forging a Vital Link Between Performing Artists & Educators* in *New England Theatre Journal*, Fall 2000.

KEYNOTE ADDRESS

- 2005 Governor's Honors Academy Favorite Educator Ceremony
"Creativity and Consciousness."

LECTURES/READINGS/COURSES IN OTHER VENUES

- 2009 Fairmont State University/Gear-Up ArtsSmarts Camp
Introduction to Scene Study
- 2008 Fairmont State University Honors Student Association
"Directing *The Mandrake*"
- 2007 Fairmont State University Honors Student Association
"Directing *Top Girls*"
- 2007 Fairmont State University Women's Studies Colloquium
"Directing *Top Girls*"
- 2007 Fairmont State University Honors Student Association
"Directing *The Merchant of Venice*"
- 2007 West Virginia Governor's Honors Academy
Plays for Public Places
Plays of Faith and Spirituality
- 2006 West Virginia Governor's Honors Academy
Plays for Public Places
Plays by Women
- 2005 Fairmont State University Modern Drama class
"Acting in *All My Sons*"

LECTURES/READINGS/COURSES IN OTHER VENUES

- 2003 Fairmont State University Women's Studies Colloquium
"Directing *A Doll House*"
- 2003 Fairmont State University Honors Student Association
"Directing *A Doll House*"
- 2003 Fairmont State University Honors Program Evening of "Other" Voices
"Tony Kushner's 'The Other: Being Gay in America'"
- 2003 Fairmont State University Modern Drama class
"What's 'Modern' in Modern Drama?"
"Directing *A Doll House*"
- 2003 Fairmont State University Honors Seminar
"Spirituality and Creativity"
- 2003 Fairmont Senior High School Literature Club
"Spirituality and Creativity"
- 2002 Fairmont State University Honors Program Evening of Women Writers
"An excerpt from Elizabeth Robins' *Votes for Women!*"
- 2001 Fairmont Senior High School Literature Club
"Directing *The Misanthrope*"
- 2000 Fairmont Senior High School Literature Club
"Directing *Antigone*"
- 1998 George Lindsey Television and Film Festival. University of North Alabama
"Acting for Stage and Screen." Invited to lecture by Festival organizers.
- 1995 University of North Alabama Women's Studies Seminar.
"The Right to Speak: Women in Contemporary Theatre." Invited to lecture by Seminar organizers.

WORKSHOPS

- 2000 and 2001 ArtSmarts Camp. Fairmont State University.
"Making Art with Our Faces." Make-up workshop.

ADJUDICATOR

- 2008 West Virginia State Thespian Conference Playwriting Festival
- 2008 West Virginia State Theatre Conference Community Theatre Festival
- 2007 West Virginia State Theatre Conference Community Theatre Festival
- 2007 Kennedy Center American College Theatre Festival Region II Production Respondent
- 2006 West Virginia State Theatre Conference Community Theatre Festival
- 2005 Kennedy Center American College Theatre Festival Region II Production Respondent
- 2004 West Virginia Regional Thespian Conference
- 2003 Fairmont State University Invitational Speech Tournament
- 2000 Regional High School Forensics Tournament
- 1999 West Virginia Regional Thespian Conference

CURRICULA

- Completely revised Theatre major curriculum. Fairmont State University.
•reconfigured eight existing courses
•developed three new courses
- Study curriculum unit to accompany Fairmont State University Masquers production of *Antigone*.

GRANT PROPOSALS

Proposal for National Endowment for the Humanities Summer Seminar for College Teachers. 1996.
Seminar topic: "Performance Theory, Modern Drama and Postmodern Theatre."

DIRECTING

Fairmont State University	Fairmont, West Virginia	1999 – present
<i>Anton in Show Business</i>	<i>The Mandrake</i>	
<i>Top Girls</i>	<i>The Merchant of Venice</i>	
<i>The Bald Soprano</i>	<i>Offending the Audience</i>	
<i>The Illusion</i>	<i>A Doll House</i>	
<i>Bliethe Spirit</i>	<i>The Trial of God</i>	
<i>Bloody Poetry</i>	<i>The Misanthrope</i>	
<i>Some Enchanted Evening</i>	<i>The Return to Morality</i>	
<i>Play-By-Play</i>	<i>Antigone</i>	
University of North Alabama	Florence, Alabama	1992 - 1997
<i>Votes for Women!</i>	<i>Man of La Mancha</i>	
<i>Other Places</i>	<i>Measure for Measure</i>	
<i>Medea</i>	<i>Uncle Vanya</i>	
<i>The American Clock</i>		
Buena Vista University	Storm Lake, Iowa	1990 - 1992
<i>Company</i>	<i>On Discrimination (a group-created piece)</i>	
<i>The Bacchae of Euripides</i>	<i>The Madwoman of Chaillot</i>	
<i>Magic Theatre</i>	<i>The Rivals</i>	
Miami University	Oxford, Ohio	1977 - 1978
<i>Loot</i>	<i>Mr. Curator's Proposal</i>	
<i>Out at Sea</i>		
Northern Illinois University	De Kalb, Illinois	1974 - 1975
<i>Antigone</i>	<i>The Bald Soprano</i>	

SCENE DESIGN

University of North Alabama	<i>Measure for Measure</i>
	<i>Uncle Vanya</i>
Buena Vista University	<i>The Madwoman of Chaillot</i>
	<i>The Rivals</i>

STAGE MANAGING

Gingerbread Players of the Shoals Community Theatre	Florence, Alabama
	<i>James and the Giant Peach</i>
	<i>Raggedy Ann and Andy</i>

ACTING

Fairmont State University Town & Gown Players	Fairmont, West Virginia Senex	2002 – 2009 <i>A Funny Thing Happened on the Way to the Forum</i> 1776 <i>Greater Tuna</i> <i>Oliver!</i> <i>The Music Man</i> <i>Into the Woods</i>
	John Dickinson	
	Thurston Wheelis +	
	Fagin	
	Harold Hill	
	Narrator/Mysterious Man	

ACTING

Fairmont State University Town & Gown Players	Fairmont, West Virginia Narrator Cervantes	1999 – 2009 <i>James and the Giant Peach</i> <i>Man of LaMancha</i>
Fairmont State University Masquers	Fairmont, West Virginia Edward/Howard Newcome/ William Poundstone Hungergurt/Steifel/Brausepulver Joe Keller Abel Znorko Berish	1999 – 2009 <i>Remebering #9: Stories from the Farmington Mine Diasater</i> <i>Spring Awakening</i> <i>All My Sons</i> <i>Enigma Variations</i> <i>The Trial of God</i>
Segue Theatre Company	Florence, Alabama Brabantio	1997 <i>Othello</i>
Shoals Chamber Singers	Florence, Alabama The Judge	1996 <i>Trial by Jury</i>
Gingerbread Players of the Shoals Community Theatre	Florence, Alabama Daddy Warbucks	1993 <i>Annie</i>
Bethany Presbyterian Church	Seattle, Washington Minister	1988 <i>Celebration One!</i>
Queen Anne Methodist Church	Seattle, Washington John, Chorus	1987 <i>In His Hands</i>
Circle Theatre Company*	Seattle, Washington Cinesias	1984 <i>Lysistrata</i>
Dinglefest Theatre Company*	Chicago, Illinois Acting Company Acting Company	1974 – 1975 <i>Chautauqua!</i> <i>Verbatim</i>

*Non-Equity Professional Company

CURRENT COMMITTEE SERVICE

School/Department: Communication and Theatre Arts Scholarship Committee, Chair (7 years)
Interdisciplinary Arts Appreciation Course Development Team

College/University: Academic Appeals Committee
Strategic Plan Goal 2 Task Force
Undergraduate Research Advisory Council

PAST COMMITTEE SERVICE

School/Department: Theatre Position Search Committee
Speech Position Search Committee
Budget Committee
Evaluation Committee

PAST COMMITTEE SERVICE

College/University: Vice President for Academic Affairs and Provost Search Committee
Foundations of Excellence Task Force
Faculty Senate (6 years)
Liberal Studies Committee (4 years, 2 years as Chair)
Faculty Development Committee (4 years)
Criterion Four Self-Study Committee (NCA Accreditation)

PAST COMMITTEE SERVICE

College/University: Student Hearing Board, Chair (2 years)

Writing Intensive Committee (2 years)
Library Committee
Academic Appeals Committee
College of Arts & Sciences Degree Requirements Committee
College of Arts & Sciences Promotion Committee
Faculty Affairs Committee
Commencement Committee
Norton Auditorium Utilization Committee
Convocation Committee for UNA Phi Kappa Phi chapter
Faculty/Staff/Alumni Selection Committee for UNA Phi Kappa Phi chapter
Student Scholars Forum Selection Committee for UNA Phi Kappa Phi chapter

State: Statewide Articulation and General Studies Discipline Committee - Theatre and Dance

ACADEMIC SERVICE

- Theatre Major Advisor (9 current majors) Nominated for the 2001 Excellence in Academic Advising Award
- Faculty Advisor to Alpha Chapter of Alpha Psi Omega, National Theatre Honorary
- Faculty Mentor
- Student Advocate
- Lecture/demonstration presentations on Masquers productions to English, Race/Class/Gender, Empowering Leadership, and Theatre Appreciation classes
- Lecture/demonstration presentations on University Theatre productions to the Horizons Program of the Cooperative Campus Ministry
- Lecture on voice use in teaching to the UNA K-6 Professional Organization
- Assign children's story to Oral Interpretation students for presentation at Kilby Lab School
- Supervised development of a theatre piece on substance abuse for Kilby DARE program
- Supervised development of a theatre piece on discrimination specifically for weekly campus Chapel Service at Buena Vista University

COMMUNITY SERVICE

- Member, City of Fairmont Arts and Humanities Commission
- Board Member, Fairmont State University Wesley Foundation
- Workshops on Effective Communication for CASA of Marion County
- Career Day presentations at area schools
- Volunteer for Mannington Promise for Kids
- Coach for Odyssey of the Mind
- Coach for Little League Baseball

JEFFREY H. INGMAN, MFA

EDUCATOR / DIRECTOR / ACTOR

PROFILE

Creative energy, artistic integrity and collaborative spirit drive my work as director, actor and educator. My goal is to instill a strong work ethic, working vocabulary and dynamic 'way of working' for future actors, directors and educators of theater.

Experience teaching in the following areas:

Acting	Directing	Williamson Technique
Period Styles	Dramatic Literature	Meisner Technique
Acting Shakespeare	Theater Appreciation	Mask and Puppetry

EDUCATION

Bachelor of Science	Southern Utah University	Theater/ Speech	
Masters of Fine Arts	Rutgers University	PATP (Acting)	(1988) (1992)

TEACHING

EXPERIENCE

Fairmont State University **Asst. Professor / Acting and Directing** **2006 / Present**

- Currently developing new curriculum and standards for acting and directing track in Theater Arts
- Developed, organized and created Opening Convocation for fall 2007, 2008 and 2009
- Member 'New hire' committee for Speech and Theater
- Directed and adapted the Greek Comedy Aristophanes' LYSISTRATA
- Mentor Students preparation for Local and Regional Auditions
- Awarded 'Director of Merit' by American College Theater Festival Region II
- Created Professional Development Course: Focusing on professional / Academic Auditions
- Faculty Senate representative School of Fine Arts 2009 / 2010

Fairmont State University **Guest Director/ Teacher** **8 Week intensive fall 2005**

- Invited back to FSU to direct the modern American classic, ALL MY SONS by Arthur Miller.
- Created a rehearsal environment that fostered risk taking and strong story telling through clear action, emotional truth and moment-to-moment work
- Taught 'movement for the actor' that focused on core strength, spatial relationship and finding the 'natural body'
- Directed THE COUNTRY WIFE by William Wycherly

Fairmont State University **Guest Artist / Teacher** **8 Week intensive winter 2005**

- I was invited to teach my 'Acting Out' Shakespeare workshop
- Students focused on language, operative words and meaning
- Directed two medieval plays: DULCITIUS by Hrotswitha and a modern adaptation of EVERYMAN.
- Language, meaning, specific character choices and movement styles were a dynamic part of the rehearsal process

University of the Pacific, **Assistant Professor** **1997 to 2001**

- Collaborated on all department productions and events
- Improved production quality with critical results
- Developed a more rigorous curriculum concerning student development and training
- Created successful 'Career Workshop' resulting in work and graduate placement for seniors
- Instrumental member of Musical Theater Committee between Opera and Theater
- Recruited/ retained and increased departments majors dramatically
- Audience attendance for productions at a ten-year high
- Once dormant program now experiencing critical success artistically, academically and regionally

- University of Montana** **Assistant Professor/ Interim Head of division** **1992 to 1996**
- Interim division head of the Professional Actor/Director training program 1995 / 1996
 - Taught both BFA and MFA acting units: Stanislavski and 2 year Meisner unit
 - Taught 'Intro to Directing' and 'Advance Directing' to BFA and MFA directors
 - URTA representative / Recruitment for MFA directing and acting program
 - Lead successful in-house evaluation for accreditation of professional program
 - Facilitated committee that developed exciting theatrical season
 - Supervised lucrative fund raiser for theater department and school of fine arts
 - Spearheaded committees, thesis projects and new degree program for department
 - Increased department exposure by developing new curricula for Theater Appreciation and Dramatic Literature
 - Conducted acting workshops throughout Missoula school districts to teachers and students

RELATED EXPERIENCE

West Virginia Theatre Conference / SETC State Audition Coordinator **2009 to Present**
Coordinator responsibilities include location scout, organizing applications, onsite audition, audition team coordination, data input in Audition /Traks program.

Governor Honors Academy WV 2007

Diversionary Theater **Interim Executive Director** **July 2004-January 2005**

- Interim position to oversee oldest gay and lesbian theatre in the country until a permanent director hired
- Liaison between directors, actors and designers / mediator in design and production meetings
- Spearheaded winter fundraiser, which I directed, organized and participated in as an actor
- Directed two shows during my tenure: THIEF RIVER (Critics Choice) and EIGHT REINDEER MONOLOGUES
- Producer duties included: productions of FIT TO BE TIED and WRINKLES
- All productions during tenure held the distinction of Critics Choice by the San Diego Tribune and area critics

Olympic and Para-Olympic Games 2002 Stage Manager **November 2001-March 2002**

- Liaison between producer and outdoor / indoor events and 300 performers over during Olympics
- Coordinated and scheduled performance areas for bands and specialty performers inside and outside venue
- Lead a dynamic team of assistant entertainment managers, talent assistants, and set up crews
- Generated production reports and conducted pre and post production meetings

Olympic and Para-Olympic Games 2002 Director, Medals Ceremony **January 2002 – March 2002**

- Co-Director of Medals Ceremonies at Salt Lake Ice Center (Figure Skating and Short Track)
- Recruited volunteer staff for medals ceremonies at SLIC
- Conducted rehearsals for medals ceremony, set-up and break down
- Directed presentation and handled dignitaries for medals ceremony for Sledge Hockey at E Center

Utah Shakespearean Festival **Director, Writer, Coordinator** **1988 to 1992**

- Artistic staff at Tony Award winning theater company
- Writer and Director of the festival's Royal Tea, Greenshow and Royal Feaste
- Created entertainments reflecting themes of main stage productions
- Presented workshops to HS actors on Shakespeare, puppetry and Commedia del' Arte
- Events were attended by thousands of festival patrons and considered financial success

OTHER CREATIVE ENDEAVORS

- Oedipus Rex: Adaptation (Post Modern)
- Everyman: Adaptation (Contemporary Urban)
- The Country Wife: Adaptation (1920's NY)
- Lysistrata: Adaptation (Carnival 1930's)

**CLASSES
TAUGHT**

Fairmont State University

- 'Acting Out' an 'Introduction to Shakespeare'
- 'Movement for the Actor'
- 'Period Movement' and 'Character Study'
- Beginning Acting
- Introduction to Directing
- Professional Development

University of the Pacific

- 'Introduction to Theater'
- 'Acting (non-majors)'
- 'Beginning Acting'
- 'Intermediate Acting'
- 'Advanced Acting'
- 'Movement for the Actor'
- 'Introduction to Directing'
- 'Career Workshop'

University of Montana

- 'Theatre Appreciation'
- 'Movement for the Actor'
- 'Period Styles Movement'
- 'Acting 1' BFA first year / Meisner Unit
- 'Acting 2' BFA second year / Meisner Unit
- 'Acting 3' Advanced Acting / Period Styles
- 'Dramatic Literature'
- 'Introduction to Directing'
- 'Advanced Directing' (Classical Texts)

**WORKSHOPS/
SEMINARS**

Lajolla Playhouse / Young Performance Workshop

Summer 2007

- 2 sessions at 4 weeks
- 3 different age groups of young performers
- Physical Expression: Ages 6 to 10
- Interpretation: Ages 12-15
- Scene Study: Ages 16 – 19
- Final Presentation for staff of Lajolla Playhouse

Lajolla Playhouse / UCSD Acting Conservatory

Summer 2008

- 6 week Movement / Commedia Del Arte
- Co-teacher in weekly master classes
- Final Presentation for staff of Lajolla Playhouse

Plan B Theater Company

Audition Workshop

Summer 2002

- "The little play": playing an action from the first moment to the last moment
- "Cold Reading techniques": Making strong choices within the time restraints

Pasadena Playhouse

'Acting Out' Exploring Shakespeare

Summer 2000

- 'Acting Out' a unique exploration of Shakespeare's text for high school drama and English teachers
- HS faculty successfully participated in text analysis, scene work and performance
- Co-taught a 'Directing seminar' with Pasadena Playhouse Artistic Director, Sheldon Epps

University of the Pacific Life**Life Long Learning & Continuing Education**

- 'Shakespeare: Language and Action' seminar for Stockton community and faculty alumni of the University
- 'Imagination workshop for liberal arts student forum
- 'Audition Preparation' workshop for Stockton HS theater programs
- Musical theater Auditions workshop for high school student at Musical Theater Competition
- 'Acting through the Ages' for invited faculty and honors students

U of M / ACTF**'How to rehearse effectively'**

- 'Rehearsal Ethics and Techniques': From Table to Opening Night

University of Montana**Sidney Pollack Forum**

- Mediator and discussion leader for question and answer period with film director Sidney Pollack

Utah Shakespeare / Paradise Schools**'Language, Movement and Puppetry'**

- Puppetry, Shakespeare and Commedia Del Arte workshops for three seasons

**ACADEMIC
COMMITTEES****University of Montana**

- Media Arts Degree
- NAST accreditation
- URTA representative
- New Hire (Theatre faculty)
- Thesis: Senior / Masters

University of the Pacific

- Musical Theatre Degree
- NAST Accreditation
- Humanities Curriculum
- New Hire (Opera Faculty)
- Thesis committees: Senior / Masters

Fairmont State University

- School of Fine Arts Senate Representative 2008 – 2010
- Student hearing board

**THEATER
COMMITTEES****Stockton Civic Theatre**

- Play Selection - 1998 -1999 Season

Diversionsary Theatre 2003 - 2004

- Board / Executive
- Play Selection
- Finance
- Pride Parade

ACTF Region II

- Guest Panelist at Region II ACTF 2007: *Topic: Co-Curricular Collaboration on Campus*

Southeastern Theater Conference

- West Virginia Theatre Conference Board of Directors 2009

**COMMUNITY
COMMITTEES****'Model Citizen Forum' / Stockton City / University of the Pacific**

- Diversity and the relationship between community and University

'Missoula World AIDS Day' / Missoula Montana

- "A Day without Art": All art venues covered in black with respect to those who died of AIDS

**SERVICE
RECORD**

FSU / School of Fine Arts

- Coordinator / School of Fine Arts "Open House" 2007 – 2009

FSU / Faculty Development Week

- Presenter: Gay and Lesbians / issues in the classroom
- Presenter: Opening Ceremony / Interpretation of Me Talk Pretty One Day by David Sedaris

FSU / Faculty Dance Competition – Fund Raiser

- Rehearsal and Performance of Ballroom dance
- Couples helped raise funds for the dance program

West Virginia Theatre Conference

- WVTC State wide High School Play Competition Adjudicator
- Adjudicator / SETC Regional High School Competition 2007
- 2008/2009 – Asked to serve as an Adjudication Trainer for Region Adjudicators

West Virginia Thespian State High School Competition

- State Adjudicator for One Act Play Competition

American College Theater Festival / Respondant

- Adjudicator in region for college and university productions throughout California 2006 – 2001
- Adjudicator in region for college and university productions throughout California 2006 – 2001
- Guest Respondant at Wesleyan University for their production of PROOF 2009

URTA Representative / University of Montana

- Representative for U of M Drama and Dance as recruiter and interviewer at URTA
- Conducted external and internal interviews and auditions for professional program
- Organized and presented final candidates to acting / directing division for acceptance

Being Alive

- Ticket distribution and event coordination for health resources clinic in San Diego

Utah AIDS Foundation Fund Raiser/ Utah Shakespearean Festival

- Collaborated with Jim Edmondson in creating first AIDS fund raiser in 1989
- Worked aggressively to raise money from staff, artists, craftsman and patrons
- Successfully raised several thousand dollars

World AIDS Day council

- Represented the University community for the cities first major AIDS day event
- Organized multiple /cultural events city wide
- Created multi-media event honoring people who had died of AIDS in Montana

Teen Theater Project/YMCA

- Steering Committee Member. Sounding board for directors of the "Teen Theater Project"
- Developed and created project's philosophical statement
- Mentored directors on rehearsal issues and performance

Fund Raising campaign/School of Fine Arts/University of Montana

- Facilitated telephone campaign for School of Fine Arts
- Promoted program and created strong contact list with alumni and community
- Raised over several thousand dollars for theater program in less than four hours
- Retained financial promise and support for other arts programs in the school

Lambda: GLBT Union/ University of Montana

- Advisor for largest GLBT union in Montana
- Facilitated various events and festivals
- Developed group dynamic allowing for open and honest discussion
- Solved problems and provided solutions for organization facing many challenges in Montana

DIRECTING

1776		
A CERTAIN UNSOUNDNESS OF MIND	Michael Thomas Tower	Town and Gown / Prickets Fort
A LION IN WINTER	James Goldman	Broadway Theatre / SD Fringe Winner
A MIDSUMMER NIGHT'S DREAM	Shakespeare	Stockton Civic Theater
AESOP'S FABLES	James Brock	University of the Pacific
ALL MY SONS	Arther Miller	Pacific Playmakers
ARIA DE CAPO	Edna St. Vincent Milay	Fairmont State University
BASH	Neil Labute	Southern Utah University
BOBBY GOULD IN HELL	David Mamet	Plan B Theater Company
COUNTRY WIFE	William Wicherly	Montana Repertory
CRASH COURSE IN COMEDY	Andrea McFarland	Fairmont State University
CRAZY FOR YOU	George and Ira Gershwin	Montana Repertory
DARK LADY OF THE SONNETS	G.B. Shaw	Big Fork Summer Theater
DULCITIUS	Hrotswitha	The Director's Company (NYC)
EDWARD THE SECOND	Christopher Marlow	Fairmont State University
EIGHT REINDEER MONOLOGUES	Jeff Goode	Fairmont State University
ETHER STEEDS	Jason Williamson	Diversiory Theatre
EVERYMAN	Anonymous	New Playwrights Project / KCACTF
EXECUTION OF JUSTICE	Emily Mann	Fairmont State University
FELT	Mike Sears	University of Montana
FOOL FOR LOVE	Sam Shepard	Actor's Alliance Fest. 2004
FUNNY THING---FORUM	Stephen Sondhiem	Montana Repertory
FUNNY THING--FORUM	Stephen Sondhiem	University of the Pacific
GRAND NIGHT FOR SINGING	Rogers and Hammerstein	Town and Gown / Fairmont State
GRAPES OF WRATH	Frank Galati	Stockton Opera
GREASE	Jacobs and Casey	University of Montana
HAIR --A ROCK MUSICAL	J. Rado / G. R. MacDermot	University of the Pacific
HENNY PENNY	Carlos Manuel	University of Montana
LYSISTRATA	Aristophanes (adaptation)	Pacific Playmakers
MACBETH	Shakespeare	Fairmont State University
MOON OVER BUFFALO	Ken Ludwig	The Director's Company (NYC)
MUSICAL COMEDY MURDERS OF 1940	John Bishop	Stockton Civic Theater
NEST (New Works)	George Soete	Fairmont State University
OEDIPUS REX	Sophocles (adaptation)	North Coast Repertory
ONCE UPON A MATTRESS	Mary Rogers and Marshl Barer	University of the Pacific
PIPPIN	Stephen Schwartz	Fairmont State University
PLACES TO TOUCH HIM	Guillermo Reyes	Fairmont State Univeristy
PRIVATE LIVES	Noel Coward	Diversiory Theater
ROQUEFORD	Ted LaRossa	Southern Utah University
SHAKESPEARE SINGS! (OPERA)	Stephen Kalm / J. Ingman	San Diego / Fringe Festival Winner
SONDHIEM REVIEW	(Compilation) J. Ingman	University of Montana
SPRING AWAKENING	Frank Wedekind	Brian Head Dinner
THE CHILDREN'S HOUR	Lillian Hellman	Fairmont State University
THE CORPSE!	Gerald moon	Southern Utah University
THE GLASS MENAGERIE	Tennessee Williams	Big Fork Summer Theater
THE MUSIC MAN	Wilson and Lacey	University of the Pacific
THE RAINMAKER	R. Richard Nash	Big Fork Summer Theater
THEIF RIVER	Lee Blessing	North Coast Repertory Theater
YOU'RE A GOOD MAN C B	Clark Gesner	Diversiory Theatre
		Pacific Playmakers

OUTDOOR/

UNITED STATES WINTER OLYMPIC GAMES 2002 / STAGE MANAGER AND CO-DIRECTOR

- Liaison between producer and outdoor / indoor events and 300 performers over during Olympics
- Coordinated and scheduled performance areas for bands and specialty performers inside and outside venue
- Lead a dynamic team of assistant entertainment managers, talent assistants, and set up crews
- Generated production reports and conducted pre and post production meetings
- Co-Director of Medals Ceremonies at Salt Lake Ice Center (Figure Skating and Short Track)
- Recruited volunteer staff for medals ceremonies at SLIC
- Conducted rehearsals for medals ceremony, set-up and break down
- Directed presentation and handled dignitaries for medals ceremony for Sledge Hockey at E Center

MULTI-STAGE

UTAH SHAKESPEAREAN FESTIVAL (Writer, Director) 1988 -1992

- ROYAL FEASTE —Renaissance supper: High-energy music, song, dance w / traditional entertainment
- A ROYAL TEA—Afternoon Tea with Elizabeth I and Essex: An afternoon of music, dance and sonnets
- GREEN-SHOW—Three stages w/ simultaneous shows: Dance, Music, Commedia Del' Arte, Puppetry

TRAINING

- Script Analysis
 - Staging
 - Directing Period Styles (interviews)
 - Directing Shakespeare
- Edward Stern and Fred C. Adams, Michael Parva
 Fred C. Adams and R. Scott Phillips
 Howard Jensen, Malcolm Morrison, Cathleen Conlin, Eli Simon,
 Robert Cohen, Kent Thompson (Utah Shakespearean Festival)
 Brian Murray and Michael Parva (Directors Company, NY)

ACTING CREDITS

Regional	Director	Role	Theater
EIGHT REINDEER MONOLOGUES	Jeffrey Ingman	Comet	Diversionsary Theatre
A LIFE IN THE THEATER	Peter Lach	John	Pacific Playmakers
SOMEONE WHO'LL WATCH	Greg Johnson	Michael	Montana Repertory
BEDROOM FARCE	Russ Banham	Trevor	Montana Players Inc.
TAMING OF THE SHREW	Kathleen Conlin	Hortensio	Utah Shakespearean
TWELFTH NIGHT	David Hammond	Curio	Utah Shakespearean
CYMBELINE	Kent Thompson	Gentlemen	Utah Shakespearean
OTHELLO	Libby Appel	Soldier	Utah Shakespearean
Academic			
OLIVER	Fran Kirk	Sykes	Town and Gown FSU
GOD'S COUNTRY	Joseph Proctor	Alan Berg	University of Montana
TWO GENTLEMEN OF VERONA	Joseph Proctor	Valentine	University of Montana
THE MISANTHROPE	William Esper	Clitandre	Rutgers University
BALM IN GILEAD	Edward Stern	Franny	Rutgers University
PAPAL BULL	Philip Minor (Guest dir)	Papal Bulldog	Rutgers University
NICHOLAS NICKLEBY	Fred C. Adams	Nicholas Nick	Utah Shakespeare/SUU
1776	Fred C. Adams	Rutledge	Southern Utah University
Television	Description	Role	Production Company
ONCE UPON A TIME	Fairy Tale Comedy	Jack Horner	AlphaDea / Osmond Media
LIGHTNING BOLT	Life of Thomas Edison	Mail Clerk	Sunn Classic Pictures
ALMOST THERE	PBS Series Inside / Out	Brad	PBS / Educational
COP TALK	PBS Series / Teen issues	John (lead)	PBS / Education
Commercial	Market	Role	Production Company
COMPUTER HOUSE	Regional	Lead	KTMF Commercial
HOLIDAY INN	Regional	Lead	Tele-scene Productions
EXPECT MORE	Local	Lead	Tele-scene Productions
CHEVROLET	National	Lead	Tele-scene Productions
Film	Market	Role	Production Company
BRIGHAM	Regional Release (Speaking)	Brigham Son	Golden West Films
Recording	Type	Role	Production Company
JOURNEY WEST / BOOK 3	Books on tape	Young Joseph	Covenant Recordings
THE NATIVITY	Books on tape	Shepard Boy	Old Church Recordings

TRAINING

Acting	
▪ Meisner Technique	William Esper and Maggie Flanigan (2 year intensive)
▪ Strasberg Method	Douglas Baker
▪ Stranislavski System	Fred C. Adams
▪ Shakespeare	Patrick Page, Harold Scott and Cathleen Conlin

Movement	
• Williamson Technique	Loyd Williamson (3 year intensive)
• Physical Theater	Leonard Petit
• Creative Dramatics	Joseph Hart
• Mask and Character	Pierre LeFevre
• Period Movement and Dance	Loyd Williamson and Douglas Baker
• Commedia Del Arte	Douglas Baker and Pierre LeFevre

Voice and Speech	
• Natural Voice / Classical Text	Mai Loughran

Combat	
• Hand to Hand	David Boushey
• Sword and Dagger	David Boushey

Skills

▪ Acting Methods	Meisner, Chekov, Stanislavski System, Strasberg method,
▪ Stage Combat	Hand to Hand / Sword and Dagger
▪ Movement and Dance	Williamson Technique, Mask, Period Styles and Commedia
▪ Dialects	British, Cockney, Irish, Russian

Education

Ed. D. Curriculum and Instruction

Minors - Theatre and English

West Virginia University 1998

Dissertation - Take Center Stage: The Perceived Effect of Performance-based Teaching Methodology on Students' Understanding of Shakespeare's A Midsummer Night's Dream

Additional Coursework in Organizational Communication

West Virginia University 2002-2003

Recent Professional Development

National Puppet Festival, Georgia Tech University, Atlanta GA 2009

"Devising for the High School Audience" – Paul Kaplan School for Educational Drama, The City University of New York, Instructor Gwen Hardwick 2008

"Theatre of the Oppressed" – Paul Kaplan School for Educational Drama, The City University of New York, Instructor Chris Vine 2007

"The World of the Teaching Artist" – Paul Kaplan School for Educational Drama, The City University of New York 2006

"Turning Personal Stories into Tellable Tales" – East Tennessee State University Summer Institute 2006

M.A. Counseling

West Virginia University 1987

B.A. Education

Glennville State College 1982

Teaching Certificates - English and Oral Communication 7-12

Magna Cum Laude

Professional Experience

Associate Professor of Communication and Theatre

August 2000- current

School of Fine Arts

Fairmont State University

Fairmont, WV

Coordinator for the Arts

1998- August 2000

Office of Instructional Services

West Virginia Department of Education

Charleston, WV

Teacher: theatre, speech, English
Theatre director, Thespian sponsor and forensic team coach
Preston High School 1991-1998
Kingwood, WV

Teacher: English, theatre, speech, yearbook, mass media.
Forensic team coach, theatre director, Thespian sponsor, yearbook advisor
Central Preston High School 1985-1991

Teacher: English and creative drama
Aurora Junior High School 1983-1985

Teacher: English, theatre and speech
Theatre director and Forensic team coach
Hundred High School 1982-1983

Associate Professor of Communication and Theatre Arts

I teach Introduction to Communication, Listening Theory, Children's Drama, Creative Drama, Puppetry, Storytelling, Oral Interpretation, and Methods and Materials in the Teaching of Theatre and Communication. I direct one play or musical each academic season. I also coach the oral interpretation team, advise the Masquers student theatre producing organization, supervise student teachers, direct the theatre education practicum, recruit new students, provide assistance to K-12 teachers and various non-profit organizations, and serve as the faculty senate secretary and as a member of the Fairmont State strategic planning oversight committee. I also served as a member of the steering council and draft committee for the strategic plan. I worked on the Theatre Education program which was approved by the WV Department of Education. In 2003-2004, I served as the coordinator for the Department of Communication and Theatre Arts. In 2001, I prepared the NCATE report for the oral communication (communication and theatre) teaching certificate program and worked on a full-scale departmental curriculum revision.

Coordinator, the Arts

As the Coordinator for the Arts at the West Virginia Department of Education, I served as the liaison for fine arts teachers (dance, music, theatre and visual art) to the Department and the West Virginia State Board of Education. I wrote and administered grants, conducted surveys, interpreted data and provided information related to WV State Board of Education Policies to parents, teachers and administrators and provided technical assistance to county school systems. I worked with West Virginia Commission on the Arts and other arts organizations in coordinating professional development activities for educators.

K-12 Teaching Experience

I taught theatre, communication and English (grades 7 through 12) in West Virginia public schools for 16 years including classes in remedial and college preparatory English and language arts related electives in yearbook and mass media communication. The student populations of

the schools I worked in ranged from 180 students to 1200 students. At Preston High School, I directed a full-scale theatre program involving approximately 200 students per year in Drama I, acting and directing, play production and musical theatre classes. I have directed over thirty high school plays.

Presentations

“Stories in your own backyard: Devising an original play about the 1968 Farmington Mine Disaster” Southeastern Theatre Conference, Lexington, KY, 2010 (accepted)

“Reflections on the use of ASL in a University Production of Wiley and the Hairy Man” American Alliance for Theatre and Education Conference, New York, New York, 2009

“Old Time Radio Brings Local History to Life: Using Images to create story for Old Time Radio Style Readers Theatre” South Eastern Theatre Conference, Chattanooga, Tennessee and American Alliance for Theatre and Education, Atlanta, Georgia, 2008

“Communication in Action: A Roundtable Discussion on the Use of Storytelling and Narrative in Higher Education” Panelist, National Communication Association Conference, New Orleans, Louisiana, 2002

“Theatrelink: Playwriting in the English Classroom.” Presentation at the National Council of Teachers of English Conference with David Shookoff, Director of Education, Manhattan Theatre Club. November 1998, Nashville, Tennessee

“Young Adult Literature/Adult Literature: What’s the Difference? Themes, Characters, Issues in Young Adult Literature.” (Asian American Literature) Panel presentation, National Council of Teachers of English. November 1996, Chicago, Illinois

“Creative Drama in the Secondary Classroom.” Presentation at the National Council of Teachers of English Spring Convention. March 1994, Portland, Oregon

“Looks 10, Dance 3 or How Assessment Improves Performance.” (Performance Assessment) West Virginia Music Educators Association Conference, March 1999, Charleston, West Virginia; Ohio County School Staff Development, August 1999, Wheeling WV; 1999 Fall Performing Arts Conference, Wheeling WV

“Teaching Shakespeare through Performance.” Leaders of Learning Conference, August 1998, Charleston, West Virginia; West Virginia English Language Arts Council Conference, April 1999, Parkersburg, West Virginia; Ohio County Schools Staff Development, August 1999, Wheeling, WV.

Grants

2009-10 Mountain State Storytelling Institute funded by the West Virginia Humanities Council (\$8000)

2009 – Mini Grant for performance for the Mountain State Storytelling Institute from the WV Commission on the Arts (\$1000)

2008-09 – Mountain State Storytelling Institute funded by 2 mini-grants (\$2800) from the WV Humanities Council

2007-2008- Mountain State Storytelling Institute funded by the West Virginia Humanities Council. (\$5000) This project was a two-day professional development opportunity for teachers, students, storytellers and storytelling patrons sponsored by Fairmont State University and the West Virginia Storytelling Guild.

2001- Arts Action Project funded by the West Virginia Commission on the Arts, The Claude Worthington Benedum Foundation and the Secretary for Education and the Arts. (\$18,000) This project included the writing, printing and disturbing of the *Arts Action!* Resource Kit.

2000- Statewide K-12 Arts Assessment Feasibility Study funded by the National Endowment for the Arts (\$10,000).

September 1999 - WV AIM: Arts Initiative for the Millennium funded by the National Endowment for the Arts (\$10,000). The project assessed fine arts teachers' professional development needs in K-12 public schools in West Virginia. Project partners were the West Virginia Commission on the Arts, the Clay Center and Arts Advocacy West Virginia.

July 1998 - Get into the Act: Teaching Shakespeare through Performance funded through the West Virginia Humanities Council (\$20,000) and the Eberly College of Arts and Sciences. This project was a two-week institute for practicing teachers for graduate credit with Dr. William French, West Virginia University English Department.

Projects

2009 Mentored students working on a reader's theatre about Arthurdale, WV, the first New Deal Homestead Community. Coordinated student travel to Roosevelt Presidential Library in Hyde Park, New York for research. The reader's theatre was performed for the 75th Anniversary of Arthurdale and for Family Day of Mountaineer Week at West Virginia University.

2007-2009 Mentored students working on From Memory to Mouth: Stories from the Farmington Mine Disaster, an ethnographic story theatre project supported by an undergraduate research grant from Fairmont State. The project resulted in a full-length theatre production.

2006 Mentored students working on Old Time Radio Show Project supported by an undergraduate research grant from Fairmont State. Students worked with 10-13 year olds in an after school creative drama class to create and perform a readers' theatre from collected materials.

2006 Mentored student working on Landmark Youth Theatre Project supported by an undergraduate research grant from Fairmont State. A student researched the effectiveness of a theatre for development model with students in an after school program in a rural WV community.

2000-2002 *Arts Action!* Project Director. Grant writer and principal writer for the *Arts Action!* Resource Kit and *Arts Action!* website.

1996-1998 - Theatrelink. Participated in a pilot project with the Manhattan Theatre Club and IBM connecting rural schools to theatre professionals via the Internet.

Publications and Professional Writing

Principal writer for the *Arts Action!* Resource Kit, an advocacy tool for parents, teachers and community leaders sponsored by Arts Advocacy West Virginia. 2002

Regular contributor to ArtWorks, the quarterly publication of the West Virginia Commission on the Art and the Division of Culture and History. 2000-2002

“Professional Development for Arts Teachers” Basic Education: A Monthly Forum for Analysis and Comment, Vol. 45, no. 4, December 2000

Coordinator’s Column for *Notes A Tempo*, the W V Music Educators Journal 1998-99.

“Writing from a Sense of Place: Transitions through Folklore.” Traditions, Vol. 4, 1996.

“Take Center Stage: A Call for the Revival of Creative Drama in the English Language Arts.” West Virginia English Journal, Spring 1993.

“TEACHING ENGLISH THROUGH THE ARTS: Practical Activities to Makes Classes More Fun.” Book Review, West Virginia English Journal, Spring 1993.

Professional Organizations

American Alliance for Theatre and Education

National Storytelling Network

West Virginia Theatre Conference

National Communication Association 2001-2006

Educational Theatre Association 1996 – 2006

National Council of Teachers of English 1992 - 1998

West Virginia Arts Advocacy Foundation Board of Directors 1999-2003

Doctoral Student Assembly of NCTE, Co - president, newsletter editor, 1992-94

Professional Activities

Theatre Education Certification New Program Development 2008
WV Department of Education Revision Team for K-12 Theatre Content Standards 2006
Prickett's Fort Curriculum Development Team 2006
Developed curriculum materials with Ilene Evans for the Old Time Radio Show Project
WV Theatre Conference Board of Directors, College/University Representative 2004-2006
Adjudicator for Region VI Thespian Conference 2005, 2006
Host for Region II Thespian Conference 2004
Grant Reader for National Endowment for the Arts, Arts in Education, Washington, D.C. 2003
Adjudicator for West Virginia Theatre Conference Secondary School Play Festival 2002

Committees

Faculty Welfare Committee 2008-2009
Fairmont State Strategic Planning Oversight Committee
Fairmont State Faculty Senate 2004-2007
Faculty Senate Secretary 2005 – 2007
Fairmont State Strategic Planning Draft Committee 2006
Fairmont State Strategic Planning Task Force 2005
Utilization of Adjunct Faculty Task Force 2005
FS School of Fine Arts Theatrical Design Search 2005
FS School of Fine Arts Piano Search 2003
Fairmont State Curriculum Committee 2002-2003
FS School of Fine Arts Chair Search 2002
FS Artist-in-Residence Committee 2001-present
West Virginia University College of Creative Arts Dean Search 1999
Clay Center for the Arts and Sciences Education Committee 1999
West Virginia Commission on the Arts Grant Panel 1999
Martin Luther King Jr. Holiday Commission (WVDE Representative) 1999
West Virginia Department of Education Safe Schools Committee 1999
Writing Committee for the WV Instructional Goals and Objectives for Theatre 1995-97

Awards or Honors

2008 Boram Award for Teaching Excellence at Fairmont State University
2006 Arts and Humanities Commission of Fairmont Theatre Education Award
2005 Nominee for Governor's Award for Arts in Education
2000 West Virginia Art Education Association Administrator of the Year
1995 Rotary International Group Study Exchange Team to Japan
1991 Selected for the West Virginia Humanities Council's summer seminar, "Shakespeare: From Text to Performance" in the United Kingdom.
1988 Preston County Teacher of the Year

Workshops

2009 Listening workshops for FSU staff

2008 Professional Development Week workshop for FSU staff on the use of the Wiki to promote collaborative writing and the use of Windows Movie-Maker to document community service learning.

2006 Marion County Math Academy “Drama Across the Curriculum”

2005 “Performance Assessment in the Theatre Classroom” Professional Development Workshop for Theatre Teachers, Virginia Beach, VA

2004 “Performance Assessment in the Theatre Classroom” Assessment Conference for WV Arts Teachers, sponsored by the WV Department of Education, Charleston, WV

1999-2000 “Performance Assessment: When a Test Just Isn’t Enough” 1999 Leaders of Learning, WV Music Educators Conference, Clay County Middle School Institute, Summer Dance Workshops

1998-99 “Drama as a Strategy to Teach Reading.” Leaders of Learning Title I Reading and Math Academy, Monongalia County Schools Summer Staff Development Conference, West Virginia Energy Express Coordinator and Mentor Training, Mineral County Schools Staff Development Training, Wirt County Schools Staff Development Training, McDowell County Schools Assessment Institute

1998-99 “The Way West: Using Drama to Teach Writing.” West Virginia Early Literacy Conference, Monongalia County Schools Summer Staff Development Conference, West Virginia Energy Express Coordinator and Mentor Training, Mineral County School Staff Development Training, Wirt County Schools Staff Development Training

1999 “Disciplining Students with Disabilities” West Virginia Department of Education Safe School Conference, Charleston, West Virginia

1998 “Non-routine Strategies: Using Drama in Math.” Leaders of Learning Title I Reading and Math Academy, Charleston, West Virginia

Fine Arts Coordinator Activities

Coordinated 2000 Summer Dance Workshops for teachers with guest artists in three locations. These workshops were funded by the West Virginia Department of Education, the West Virginia Commission on the Arts, and the Title II Eisenhower Professional Development Program.

Coordinated the Governor’s Institute for Arts Education held at Marshall University, July 17-19, 2000. The Institute was a professional development opportunity for 80 teachers in the areas of instrumental music, vocal music, visual art, dance, theatre and art integration. This project was a partnership with the West Virginia Commission on the Arts and Marshall University College of Fine Arts.

Assisted RESA IV, Carnegie Hall (Lewisburg, WV) and Greenbrier County School in writing a grant application for the Teach SmART Professional Development Program that resulted in a \$150,000 award from Education First.

Coordinated the AMAN folk dance workshop, a professional development workshop for new dance teachers, in coordination with the Clay Center for the Arts and Sciences. AMAN is a 35-year old folk dance and music company based in Los Angeles, CA.

Coordinated the 1999 Fall Performing Arts Conference, a professional development conference for dance, music and theatre teachers held at Oglebay Park in Wheeling WV, organized in partnership with the West Virginia Music Educators Association, the West Virginia Commission on the Arts and the West Virginia Department of Education.

Coordinated the "Theatre Think-tank" and workshop for new theatre teachers to support the 1998-1999 school year mandate that all West Virginia Schools offer one level of theatre. Funded by Title II and the West Virginia Department of Education.

Coordinated the "Fundamentals of Computer Graphics" workshop for 44 middle and high school visual art teachers funded by Title II and the West Virginia Department of Education. 1999.

Job Related Activities

Coordinated tour of Fairmont State's production of Wiley and the Hairy Man to West Virginia School for the Deaf and Blind and schools in central West Virginia 2008

Provided workshops for Creating Story with Images for high school theatre students at West Virginia Theatre Conference, Nicholas County High School and Lewis County High School 2007

Supervised the devising of the script for A Sense of Place, a reader's theatre in the style of an old time radio show 2007

Creative Drama Workshops (4 days) for 4th Grade Students at West Milford Elementary 2006

Coordinated student travel to the National Storytelling Festival in Jonesborough, TN. 2004, 2005, 2009

Taught creative drama classes for Fairmont State Arts Smarts sponsored by GEAR-UP. 2004-2006

Coordinator for Department of Communication and Theatre Arts. 2003-2004

Updated Department Communication and Theatre Arts Student Handbook. 2003

Created informational handout for adjunct faculty for SPCH 1100: Introduction to Communication. 2003

Hosted the Fairmont State Invitational High School Forensic and Debate Tournament 2003, 2004, 2005, 2007, 2008, 2009

Coordinated the tour of Fairmont State's productions of *Tales of Trickery* and *Us and Them* to the Clay Center in Charleston, WV. 2004

Directing

2009	Remembering No. 9 An original theatre peice	Masquers
2009	Willy Wonka, Jr.	Town and Gown Youth Company
2009	Remembering No. 9 Workshop	Masquers
2008	Scrooge	Town and Gown
2008	Once on this Island Jr	Town and Gown Youth Company
2008	Wiley and the Hairy Man	Fairmont State Masquers
2007	A Sense of Place: A Devised Theatre Piece	
2006	Oliver!	Masquers and Town and Gown
2005	Seussical	Masquers and Town and Gown
2005	Honk!	Town and Gown
2004	A Christmas Carol	Masquers and Town and Gown
2004	School House Rock Live	Town and Gown
2004	Tales of Trickery/ Us and Them	Fairmont State Masquers
2003	Adrocles and the Lion	Fairmont State Masquers
2002	The Wizard of Oz	Town and Gown
2002	A Thousand Cranes	Fairmont State Masquers
2001	Charlotte's Web: The Musical	Town and Gown

Community Service

Curriculum consultant to Voices from the Hills, a nonprofit arts education performing company in Thomas, WV 2005 - present

Appalachian Education Initiative Board of Directors, 2004- present

Cast of Talking With...., Backyard Theatre, Fairmont, West Virginia, 2004

Drama Instructor, Marion County 4-H Camp, 2002

Drama Workshop, Marion County Promise, 2001

Directed *The Fabulous Fable Factory*, Backyard Theatre, Fairmont, West Virginia, 2001

Cast of Nunsense III: The Jamboree, Backyard Theatre, Fairmont, West Virginia 2000

Vita of
Troy Snyder

362 Overdale Street

Morgantown, WV 26501

Cell: 304/ 685-1956 E-mail: troy.snyder@fairmontstate.edu

Positions Held:

Asst. Professor

Fairmont State University, School of Fine Arts

Peter Lach, Dean—Fairmont, WV Aug. 2005 to Present

- teaching courses in Technical Production, Introduction to Stage Design, Advanced Design Courses, Theatre Appreciation, Costume History and Design, Properties, and all related courses at the undergraduate level
- supervising students during lab sessions on the construction of scenery for departmental productions
- designing elements of either scenery or costumes for departmental shows
- supervise staff positions
- serve as Technical Director and Production Manager for Department of Communication and Theatre Arts
- served on Faculty Development and Commencement Committees
- chosen as a member of *Leadership Fairmont State, 08-09 Class*
- mentor student designers
- directed *Always...Patsy Cline, The Sound of Music, and Fiddler on the Roof*

Visiting Assistant Professor

Fairmont State University, School of Fine Arts

Peter Lach, Dean—Fairmont, WV Aug. 2004 to Present

- teaching courses in technical production, Introduction to Stage Design and Drama Appreciation at the undergraduate level
- supervising students during lab sessions on the construction of scenery for departmental productions
- designing elements of either scenery or costumes for departmental shows
- supervise 2 staff positions
- mentor student designers

Visiting Asst. Professor of Design

West Virginia University, Division of Theatre and Dance

Margaret McKowen, Chair -- Morgantown, WV 2001 to Present

- teaching courses in Set/ Costume Design, Props, Painting, and Intro to Theatre Courses at graduate and undergraduate levels
- producing designs of scenery and/or costumes for 2-3 Division of Theatre and Dance productions per year
- mentoring student designers and prop masters on realized design projects
- serving as a member of the Division of Theatre and Dance Committees: Recruitment and Scholarship, Curriculum, Design / Tech

Adjunct Faculty Member

Fairmont State College, School of Fine Arts

Peter Lach, Chair -- Fairmont, WV 2003-2004

- designed productions of *James and the Giant Peach*, *Into the Woods* and *The Music Man*
- served as scenic artist for *Into the Woods* and *The Music Man*
- supervised student interns in construction and painting of scenery and props, and in shifting the scenery and dressing the stage

Freelance Scenery and Costume Designer

Mill Mountain Theatre

Jere Hodgkin, Artistic Director -- Roanoke, VA 2003

- designed and painted scenery for *The Santaland Diaries*
- designed costumes for *The Christmas Cup*
- supervised costume fittings, and coordinated with shop staff about the construction, buying or pulling of multiple costumes for a cast of 35

The Charleston Stage Company

David Wohl, Director

- designed scenery for *Macbeth*
- designed lights and scenery for *Jane Eyre*

Festival Scenic Artist

Texas Shakespeare Festival

Raymond Caldwell, Producer – Kilgore, TX

Michael McKowen, Set Designer 2003

- worked with designer to develop strategy to prepare and paint scenic pieces for scenery for season of four shows
- chose and mixed color for all scenery
- primed, textured, and painted scenery for all shows
- trained and supervised apprentice who assisted in all duties

Set Designer/ Prop Master

West Virginia Public Theatre

Ron Ianonne, Producer-- Morgantown, West Virginia 2002- present

- designed scenery for productions of *The Sound of Music*, *Suessical*, *Our Town*, *Forever Plaid*, *Smokey Joe's Café*, *Footloose*, *Chicago*, *Godspel*, *Ain't Misbehavin*, *The Will Rogers Follies*, and *Jesus Christ Superstar*
- served as paint charge and assistant to designer of *The Music Man*, *My Fair Lady*, *Jekyll and Hyde* and *The Wizard of Oz*
- served as Prop Master for *Peter Pan*, and *The Wizard of Oz*
- supervised apprentices who were assisting in the painting of set pieces
- supervised Properties Master and apprentices in the construction and painting of furniture and props pieces

Resident Designer

Toledo Repertoire Theatre

Dr. Brian Bethune, Artistic Dir. --Toledo, OH 2000 to 2001

- designed set and lights for main stage productions
- hired, collaborated with and acted as liaison for visiting designers
- direct supervisor for Technical Director and all other technical staff, including shop assistants and Costume Coordinator
- trained and worked with volunteer shop staff and running crews
- served on Season Selection Committee
- assisted in developing production budget

Graduate Teaching Assistant

University of North Carolina Greensboro

Dr. Robert Hansen, Chair --Greensboro, NC 1997 to 2000

- taught sections of basic stage crafts and familiarized students with basic principles and terms of set design
- oriented students in the safe use of power tools in Scene Shop and supervised construction of a basic woodworking project
- provided students with hands-on experience in basic techniques of scene painting
- Tested Student's Progress through Regular Exams and Quizzes
- Worked as Shop Assistant in Scene, Costume and Lighting
- Oversaw Student's Work on Carpentry and Sewing Projects
- Aided and Supervised Master Electricians' Progress in Implementation of Lighting Designs

Scenic Artist

Seaside Music Theatre

Robert Fetterman, Production Manager – Daytona FL 1999

- collaborated with Charge Artist to develop approach for interpreting Designer's renderings
- tutored apprentices in painting techniques
- at Charge Artist's direction, oversaw specific projects through to completion
- mixed color for painting projects
- laid out and inked several drops
- painted numerous drops using both latex based paint and aniline dyes

Resident Designer/ Technical Director

Actors Guild of Parkersburg

Parkersburg, West Virginia 1994 to 1997

- designed, built and painted 7 shows per year, season consisting of four plays and three musicals
- created, focused and cued lighting designs for all shows
- trained and rehearsed with volunteer construction and running crews
- maintained shop equipment, as well as storage areas for scenery and props
- served as advisor to Season Selection Committee
- as a volunteer, directed and performed in several shows

Education

MFA in Theatre with a Concentration in Scenography
University of North Carolina Greensboro, May 2000 GPA 4.0
BFA in Design/ Technical Theatre
West Virginia University, May 1983 GPA 3.2

Presentations

Southeastern Theatre Conference
March 2002
- “*Everything I Didn’t Learn in Graduate School About Teaching, or Confessions of a Faculty Virgin*”, Mobile, AL
March 2003 (Mobile, AL), March 2004 (Virginia Beach, VA), March 2005 (Greensboro, NC), March 2006 (Orlando, FL), March 2007 (Atlanta, GA), March 2008 (Chattanooga, TN), March 2009 (Birmingham, AL)
- *SETC Design Competition, Design South: Scenery, Design South: Lighting, Design South: Costumes, Design South: Crafts, Design/ Technology Committee Annual Business Meeting*

Professional Associations and Memberships

Member: Southeastern Theatre Conference, January 1995 to Present
Chair, SETC Design and Technology Committee, March 2005-2009
Vice-Chair, SETC Design and Technology Committee 2003-2005
Member: USITT Ohio Valley Chapter
Member: Ohio Community Theatre Association

Awards and Honors

GRADUATE SCHOOL:
SETC Design Competition Recognition

- Set Design for *Romeo and Juliet*, 2000
- Costume Design for *Rhinoceros*, 1999

ACTF Design Competition Recognition

- Costume Design for *Rhinoceros*

UNCG Design Faculty Recognition

- Overall Design Excellence, 2000
- Lighting Design for *Hansel and Gretel*, 1999

UNCG Student’s Choice Awards

- Set Design for *Into the Woods*, 1999
- Costume Design for *The Grapes of Wrath*, 2000

PETER LACH

RESUME

peter.lach@fairmontstate.edu

EDUCATION

B.A.	DePauw University	Greencastle, Indiana	May, 1966
M.A.	DePauw University	Greencastle, Indiana	May, 1968
M.F.A.	University of Iowa	Iowa City, Iowa	May, 1973
	Indiana University	Bloomington, Indiana	summers '65--'70

CAREER HISTORY

Dean, School of Fine Arts, Professor of Theatre, Fairmont State University, 2002-present
Professor of Theatre, University of the Pacific, Stockton 1995-2002
(Chair, Department of Theatre Arts, 1997-2001)
Artistic Director, Stockton Opera Association, April-November 1997
Assistant Professor of Theatre Arts, Shaw University, Raleigh, 1993-1995
Part time Instructor, Peace College, Raleigh, Spring, 1994
Owner-Chef TOSCA Redding, California and Indianapolis, Indiana, 1983-1993
Associate Dean of Program and Resource Administration, California State University
Dominguez Hills 1980-1983
Associate Professor of Theatre Arts, California State University, Dominguez Hills 1974-1980
(Chairman, Theatre Arts Program 1978-1980)
Lecturer, California State University, Chico 1973-1974
Designer, Theatre L'Homme Dieu, Alexandria, MN and Assistant Professor, St. Cloud State
College, summer, 1973
Graduate Assistant, University of Iowa, 1971-1973
Scene Designer, Indiana University High School Theatre Institute, summer 1969
Instructor, Elmira College, Elmira, New York, 1968-1971
Graduate Assistant, DePauw University, 1966-1968
Technician, The Santa Fe Opera, summer, 1966

PROFESSIONAL HISTORY

Member, United Scenic Artists of America Local 350, Initiation, June 1972
Scene Designer, **Moon Over Buffalo**, Stockton Civic Theatre, May 2002
Designer, **The First Jewish Boy in the Ku Klux Klan**, HomeGrown Theatre, New York,
January, 2001
Designer, **Stockton: The Dream Lives On**, Weber Point Events Center, City of Stockton
Sesquicentennial
Designer, **Bridges** (two one act plays: **Reach Out and Touch Someone** and **You and the Night
and the Music**), Yugen/Noh Space Theatre, San Francisco, January, 1998, The New 42nd
Street Theatre, New York, April, 2000
Consultant, California State Univ., Hayward, Department of Theatre and Dance, **Audience
Development**
Guest Designer, Asian American Repertory Theatre and Stockton Civic Theatre, World Premier

Maiden Voyages, January, 1997
Guest Designer, University of South Carolina, Columbia, South Carolina, **You Can't Take it With You**, fall, 1978
Panel, "Communication and the Costume Design Process," CAA Convention, Seattle, November, 2000
Paper, "Strategies for Building and Maintaining Audiences," American Theatre Association, August, 1979
Workshop Lecturer, "Scene Design for Comedy," American Theatre Association Pre-Convention Workshop for High School Teachers, August, 1980
Member, American Theatre Association, 1968-1980
Member, Speech Communication Association, 1968-1976
Member, Southern California Educational Theatre Association
Circulation Editor, **Educational Theatre News**, and Member, SCETA Advisory Board, 1976-1980
Fine Arts Task Force, Commission on the Urban University, CSUDH

PUBLISHED PRODUCTION PHOTOGRAPHS

Photographs of productions I have designed, technical drawings or renderings have appeared in the following:

Kenneth Cameron and Patti P. Gillespie's **The Enjoyment of Theatre** (first through sixth editions)
Kenneth Cameron and Patti P. Gillespie's **Western Theatre: Revolution and Revival**
Jack A. Vaughn's **Early American Dramatists From the Beginning to 1900**
Jack A. Vaughn's **Shakespeare's Comedies**

AWARDS AND HONORS

The Production of Rossini's **La Cenerentola**, which I designed (I was also department chair at the time), was selected to perform at the Region VIII Kennedy Center/American College Theatre Festival in Fresno, California in February, 2001 and ultimately performed at the Kennedy Center in Washington, DC in April, 2001. It was the first opera production invited to the national festival.

Who's Who Among America's Teachers, 2002

Marquis's Who's Who in America, 2002

Willie Award for best design, Scene Design for **Moon Over Buffalo**, 2002

SUBJECTS TAUGHT

Introduction to the Theatre, Theatre Appreciation, Enjoyment of the Performing Arts, Theatre Graphics, Theatre Management, Stagecraft, Advanced Stagecraft, Scene Design, Costuming, Costume Design, Lighting Design, Design Seminars, Technical Theatre Seminars, Theatre Tours (New York and London, England), Acting I and II, History of the Theatre I and II, Make-up, Voice and Diction

THEATRE EXPERIENCE

I have served as designer of scenery, lighting, and/or costumes, and technical director for over one hundred productions listed below. I have also directed productions of **The Heiress**, **Spoon River Anthology** (twice), **The Lion in Winter**, **The Man Who Came to Dinner**, **Charley's**

Aunt, 6 RMS RIV VU, Vanities (twice), Hair, Everyman, Genesis and Other Plays and A Life in the Theatre.

SCENIC, LIGHTING, COSTUME DESIGN AND TECHNICAL DIRECTION: The Trojan Women, The Rivalry, The Importance of Being Earnest, The Lion in Winter, The Heiress, Spoon River Anthology, The Tower, The Dutchman, The Madness of Lady Bright, Bertha and Other Plays, Suddenly Last Summer, Sergeant Musgrave's Dance, Love's Labor's Lost, Dracula, The Misanthrope, Side by Side by Soundheim, The Birds, The Fantasticks, Everyman, The Search for Signs of Intelligent Life in the Universe, Genesis and Other Plays, Six Degrees of Separation, The Emeror's New Clothes, BABY, The Lady's Not For Burning, Aesop's Fables, Crimes of the Heart, The Miser, The Odd Couple (female version), The Glass Menagerie (1998), Vanities (1998), Cosi Fan Tutte, You're a Good Man Charlie Brown, Oedipus Rex, Henny Penny, The School for Scandal, and La Cenerentola.

SCENIC, LIGHTING DESIGNS AND TECHNICAL DIRECTION: A Man for All Seasons, The Moon is Blue, 110 in the Shade, The Rimers of Eldrich, Pigeons, Interview, The Applicant, Trouble in the Works, Come and Go, Act Without Words #2, Thefamilyetcetera, The Threepenny Opera, The Madwoman of Chaillot, Reynard the Fox, My Fair Lady, Mame, Moving Tales, A Life in the Theatre, A Midsummer Night's Dream and Phantom.

SCENIC AND LIGHTING DESIGNS: Susannah, Tartuffe, The Man Who Came to Dinner, 6 RMS RIV VU, 100 Years of Song and Dance of Broadway (Jack Eddleman's one man show), The Wizard of Oz, Pacific Revue, A Grand Night for Singing, Grease, She Stoops to Conquer, and Carousel

SCENIC AND COSTUME DESIGNS: Tartuffe, Dames at Sea, Butterflies are Free, The Bad Seed, Last of the Red Hot Lovers, Little Mary Sunshine, The Emperor's New Clothes, and The Comedy of Errors

SCENIC DESIGN AND TECHNICAL DIRECTION: Interview, The Elephant Calf, The Ugly Duckling, and Two Gentlemen of Verona

SCENIC DESIGN: Plaza Suite, Medea, And All We Need of Hell, Books, The Scarecrow, Hello Dolly!, Strike Up the Band, La Valse, Wedding at the Plaza, The Diary of Anne Frank, A View From the Bridge, The Glass Menagerie (1977), Damn Yankees, The White House Murder Case, Vanities (1979), Playground Play-Rites, Hair, Ariadne auf Naxos, Maiden Voyages, Gianni Schicchi, The Beggar's Opera, Stockton: The Dream Lives On, Twelfth Night, and Moon Over Buffalo

COSTUME DESIGN: The Playboy of the Western World, The Contrast, Beauty and the Beast, and Ernest in Love

LIGHTING DESIGN: Oklahoma!, Ernest in Love, A Little Night Music, and The Dying Gaul

TECHNICAL DIRECTION: Five Finger Exercise, Boeing-Boeing, Orestes, Exit the King, and The Drunkard

Liz Rossi

Member of The Society of Stage Directors and Choreographers (SSDC)

SERVICE: 212•604•4209

CELL: 304•216•3445

E-MAIL: musictheatrecoach@yahoo.com

MAILING ADDRESS:

157 Johns Street

Morgantown, WV 26505

DIRECTION & CHOREOGRAPHY

OFFICER BUCKLE & GLORIA
Director/Choreographer/Writer
JOSEPH/DREAMCOAT
Director/Choreographer
FORTY SECOND STREET
Director/Choreographer
WEST SIDE STORY
Director/Choreographer
THE WIZARD OF OZ
Director/Choreographer
ANNIE WARBUCKS
Director/Choreographer
PIPPIN
Director/Choreographer
CRAZY FOR YOU
Director/Choreographer
SAVE ME A SONG: The Music of Larry Grossman
Co-Conceiver/Choreographer
DO I HEAR A WALTZ
Assistant Director/Choreographer
WEST SIDE STORY
Co-Director/Choreographer

Metropolitan Theatre & Read Aloud
Monongalia County (Morgantown, WV)
Arundel Barn Theatre
(Kennebunkport, ME)
Arundel Barn Theatre
(Kennebunkport, ME)
Bucks County Playhouse
(New Hope, PA)
Peninsula Youth Theatre
(Mountain View, CA)
Three Little Bakers Dinner Theatre
(Wilmington, DE)
Bucks County Playhouse
(New Hope, PA)
New London Barn Playhouse
(New London, NH)
Don't Tell Mama, (Cabaret)
(New York City, NY)
Mt. Washington Valley Theatre Co.
(Director: Richard Sabellico)
New London Barn Playhouse
(New London, NH)

CHOREOGRAPHY

SCROOGE
THE WIZARD OF OZ
KING OF SCHNORRERS
FIDDLER ON THE ROOF
MAME
MY FAIR LADY
FORTY SECOND STREET
ONCE ON THIS ISLAND

West Virginia Public Theatre
(Director: Michael Licata)
West Virginia Public Theatre (Twice)
(Director: Michael Licata)
Florida Jewish Theatre
(Director: Russell Kaplan)
Three Little Bakers Dinner Theatre
(Wilmington, DE)
Mt. Washington Valley Theatre Co.
(North Conway, NH)
Mt. Washington Valley Theatre Co.
(North Conway, NH)
Washington & Jefferson College
(Washington, PA)
Columbia Gorge School of Theatre, WA

TRAINING

PRODUCTION ASSISTANTSHIPS:

big, the musical: Broadway Production, Assistant to Susan Stroman

JACK'S HOLIDAY: Off-Broadway Production, PA to Perry Cline, SM

EDUCATION: B.F.A. in Musical Theatre, The University of Michigan, Ann Arbor, MI; Brent Wagner, Director

DANCE: **Jazz** Ron Tassone, Point Park College; Tim Millet; Berle Davis, Dance Arts Center; BroadwayDance,NY
Ballet Jayne Zaban, Dance Arts Center
Modern Peter Sparling, Bill De Young, The University of Michigan
Tap Germaine Salzberg, Broadway Dance Center,NY; Berle Davis, Dance Arts,CA; Tim Millett,U of M
Teaching: Dance Teacher Workshops, 2001 & 2005; Broadway Dance Center
Dance Teacher Magazine Summer Conference 2004; Certified Pilates instructor

SPECIAL SKILLS: Worked as an actor with "Sesame Street Live" and Mr. Rogers Neighborhood. Acting resume available upon request. Ten years competitive & performance **figure skating**; Extensive work with **children's theatre**; **Dance Instructor** with 15 years experience teaching jazz, tap, Pilates, & musical theatre styles dance. Musical Theatre audition and performance **Coach**. College Director &/or Choreographer credits: Guys and Dolls, Pippin, Tracers, Evita, Chess.

Liz Rossi

SERVICE: 212•604•4209
CELL: 304•216•3445
e-mail: musictheatrecoach@yahoo.com

MAILING ADDRESS:
157 Johns Street
Morgantown, WV 26505

THEATRE

CATS	Jennyanydots	West Virginia Public Th. (Stephanie Lang, D/C)
THE PRODUCERS	Shirley/Ensem. & Ensemble	West Virginia Public Th. (Michael Licata, Dir.)
SESAME STREET LIVE "Big Bird and the ABC's"	Elmo & Small U/S	VEE Corporation (<i>International Tour</i>)
SUESSICAL, The Musical	Mrs. Mayor Who	West Virginia Public Th. (Michael Licata, Dir.)
THE DIET MONOLOGUES	Jackie, the comedian	M.T. Pockets Theatre (Raquel Nethkin, Dir.)
I LOVE YOU, YOU'RE PERFECT, NOW CHANGE	Woman #2	Town and Gown Players (Jason Young, Dir.)
ANNIE	Mrs. Pugh/Sophie & Ensemble	West Virginia Public Th. (Bob Durkin, Director)
THE PAJAMA GAME	Mae	The Red Barn Playhouse (Saugatuck, MI)
A STREETCAR NAMED DESIRE	Nurse/Ensemble	West Virginia Public Th. (Geoffrey Hitch, Dir.)

TELEVISION & FILM

Mr. Rogers Neighborhood	Small Purple Panda	WQED (<i>Pittsburgh, PA</i>)
National Amber Alert Video	Lisa	WV High Tech Consortium

TRAINING

EDUCATION

B.F.A. in Musical Theatre, The University of Michigan, Ann Arbor, MI; Brent Wagner, Dir.

DANCE

Jazz Broadway Dance Center, NYC; Ron Tassone, Point Park College; Luigi, NYC
Ballet Jayne Zaban, Dance Arts Center, CA
Tap Germaine Salzberg, Broadway Dance Center; Tim Millet, U of M
Modern Peter Sparling, Bill De Young, The University of Michigan

ACTING

Reed Jones, Richard Klautsch, Phillip Kerr, The University of Michigan

VOICE

Mark Goodrich, Julie Wright, The University of Michigan, Faith Stenning, Point Park College

SPECIAL SKILLS

- ♪ Six years figure skating and member of ISIA & USFSA. ♪ Extensive work with children's theatre.
- ♪ Dance Instructor with 18 years experience teaching jazz, tap, Pilates, and musical theatre dance.
- ♪ Roller Bladder. ♪ Write and perform "socially conscious," children's and musical theatre productions.

Direction/Choreography Resume available upon request.

APPENDIX B

Previous Program Review Follow-up Report

MEMO

To: Dr. Anne Patterson, Provost and Vice-President for Academic Affairs
Fairmont State Board of Governors

From: Dr. John O'Connor, Professor of Theatre and Coordinator, Department of Speech
Communication and Theatre

Date: December 7, 2005

Subject: **Theatre Program Review Follow-up Report**

This follow-up report provides the Fairmont State Board of Governors with specific responses to the concerns raised in the Board's approval of the Bachelor of Arts in Theatre program.

"Plans to follow up on employers and graduates; the program relies now largely upon anecdotal evidence."

Current institutional methods of record-keeping make it difficult for the department to track graduates. The department lacks the human, time, and technological resources required for efficient maintenance of a data base and an ongoing mechanism for keeping up with graduates. Maintaining ongoing contact with graduates depends upon the graduates' initiative in contacting the department and keeping us apprised of address changes and/or updates on their post-baccalaureate lives. Hence, the reliance on anecdotal evidence.

"A plan to stem the tide of students opting for the RBA degree."

The source of this phenomenon is the four semester foreign language requirement in the university's B.A. degree curriculum. Those students who have opted for the RBA degree have done so solely because they have been unable to complete the foreign language requirement.

The faculty has been engaged in an ongoing debate about the pros and cons of a B.A. in Theatre vs. a B.S. in Theatre. We are loathe to revise the curriculum in favor of the B.S.

We are currently engaged in a rather draconian advising process in order to assist students in the completion of the foreign language requirement. However, we feel that this is an institutional issue that requires: "re-thinking" the nature of the difference between a B.A. degree and a B.S. degree; exploration of optional pedagogical approaches to the acquisition of knowledge of foreign cultures; a dedicated foreign language lab with tutorial assistance for students who need it.

“A review of safety standards both in preparation for the new building and with regard to the present scene shop.”

Troy Snyder and his staff assistants operate the scene shop, and all aspects of production, in accordance with professional standards of safety. They maintain a clean and safe environment for students working in the scene shop, costume shop, on the stage, and all ancillary production spaces.

All students in the scene shop are trained in the safe operation of all equipment and must pass a test before being released to operate the equipment. No student is permitted to operate equipment if they are alone. Eye protection is kept with the equipment and safety guidelines are posted adjacent to each piece of equipment. Test records and safety regulations are kept on file in the School of Fine Arts.

“A consideration of whether an advisory board would be helpful.”

We currently maintain the Fine Arts Guild and the Ad Hoc Town & Gown Summer Theatre Committee. Both are comprised of constituents from the university and the community. The purpose of the Guild is to strengthen community and university support for the program and to increase the visibility of the program. The Town & Gown Committee’s purpose is to provide guidance in season selection in keeping with the mission of Town & Gown Summer Theatre.

APPENDIX C

REPORT OF THE OUTSIDE REVIEWER

INDEPENDENT CONTRACTOR DECLARATION

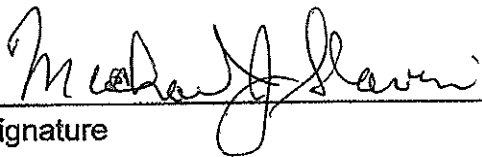
The Internal Revenue Service segregates workers into two categories -- employees and independent contractors. Employees have an on-going relationship with their employer and are paid through a payroll process. The employer withholds and pays to the IRS certain employment taxes. Independent contractors provide particular services to the general public and are paid by the job. They are responsible for all their own employment taxes. Payment to them is made through the accounts payable system initiated by a purchase order/agreement and no taxes are withheld.

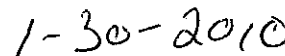
IRS regulations require that independent contractor status be verified. Please read the following statements and sign this form if the statements are true and reflect the nature of your relationship with Fairmont State University.

As an independent contractor,

1. I am responsible for all employment taxes associated with the income I earn.
2. I provide services to the general public and generally work for more than one employer during the year (If available, attach your business card or other proof).
3. I maintain my own place of business separate from Fairmont State University.

Michael Slavin


Signature


Date

**Theatre Arts Program Review
For
Fairmont State University
School of Fine Arts
Department of Communication and Theatre Arts**

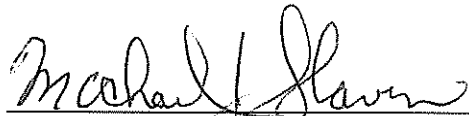
Visitor's Review

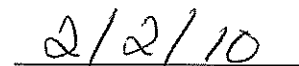
A. Purpose, Procedure, Limitations of Visitor's Review

The following report is intended to serve three general objectives. First, the review will provide institution with an impartial snap shot of the current program in Theatre Arts. Second, the review is intended to assist the department's faculty, students, and staff with their efforts to improve the effectiveness of theatre education. Third, the review is intended to improve the institution's potential for receiving national accreditation from the National Association of Schools of Theatre (NAST)

The review is based upon a pre-visitation review of material provided by the Dean of Fine Arts. A brief visitation to the campus occurred on January 26 and 27, 2010, that included classroom observation, meetings with administration, faculty, staff and students, tour of the theatre facilities and of the university library, an observation of a production rehearsal. Following the visit, additional material which was collected on the visit and by online sources were reviewed.

It is important to note that the opinions expressed in this report are those of an individual and in no way represent NAST or any other public or private institution. In addition, this report was based on a brief visit to Fairmont State and a review of material provided by the theatre unit or found on the university website. No attempt was made by the reviewer to verify credentials, budgetary procedures, or any other materials provided by the university personnel. Finally, given the purpose of continuous improvement, which is based on the concept that "it does not have to be broken to make it better", more attention has been paid to areas for potential improvement and problems observed by the consultant. Therefore, some of the more positive responses are brief whereas the areas of potential growth are given more focus. Clearly the faculty, staff, and students enjoy the Theatre program at Fairmont State University. The administration recognizes the enormous benefit of a strong theatre program. There is no doubt that the program is very successful with all of the constituents, but why not strive to make good, great?


Michael J. Slavin, PhD


Date

B. Mission, Goals, and Objectives

The Fairmont State University Mission, Vision, and Goals are clearly stated starting on page 7 of the Undergraduate Catalog. The statements are precise and articulate the direction of the university. The university also has a stated Philosophy with clearly stated measurable objectives. The Theatre Arts Program Catalog Description can also be found in the Undergraduate Catalog and at the beginning of the program Review document. This program description consists of a brief explanation of the department's approach to student education and a statement about student recommendation for graduation. Unfortunately there is no Mission Statement, Philosophy, Goals, or Objectives for the Department of Communications and Theatre. During the faculty interview it was noted that time has been spent on the discussion of a program Mission Statement but thus far there has not been a consensus. Goals, Objectives, and Statements of Teaching Philosophy can be found on some of the course syllabi but these various statements are inconsistent and represent an individual faculty member's view or an approach to a particular class. In addition, there are guidelines for the Theatre Education Senior Portfolio Review which is loosely based on NAST Standards and another for Oral Communication Assessment. It is unclear if these guidelines are used with the students in all three of the degrees offered by the department or just for those in teacher education. It should be noted that these various statements provide a confusing view of the mission/purpose of the department. Should the department decide to stand for membership in NAST, this lack of clarity may prove troublesome. Nationally accredited theatre programs have clearly developed mission and goal statements which are in direct relationship to their university's mission and goals.

Even if the unit decides not to pursue NAST membership, it is suggested that the department spend considerable time and attention to developing a mission statement. This task should be viewed as the highest priority for the unit. Virtually all academic program experience change over time and are shaped by the personnel, new initiatives, and available resources. This program appears to have been pulled in several directions and has evolved to a point where it is unclear of the unit's purpose. The faculty and staff are dedicated and hard working and are driven to produce for the students, the university, and the community at large. Although commendable and done out of dedication to the students and the Art of Theatre, there does not appear to be a through line that connects all of the unit's programs and activities. In fact, in one interview with the Theatre faculty, it was stated that "we try to be all things to all people." With a program enrollment of 36 students, with three fulltime and three part time professors and a technical staff of one and half, this appears to be a tall order. It is suggested that the department take time to define what they want to be and articulate a very specific Mission Statement that will guide them through the process of a total program review. Only after having an articulated Mission Statement, with agreement and understanding by all members of the faculty, can there be a realistic and comprehensive evaluation of curriculum, programs, and activities. Changes, additions, and elimination of current practices and

philosophies can be successfully considered only after it is clear why the department exists and what it hopes to achieve.

Because it is very difficult for members of any hard working group to step back from the immediate pressure of getting the job done, it is suggested that the unit explore the possibility of securing the services of an external facilitator to help guide the department through this difficult process. Breaking free of past history, current work relationships, and the pressure of daily life can interfere with the complete objectivity needed to achieve this extremely important task.

C. Size and Scope

Currently there approximately 36 students enrolled in two different Theatre programs, BA in Theatre Education and BA in Theatre. In addition there appears to be an equal number of minors. The faculty has the training and/or the experience to provide instruction in most areas of the discipline and is fully capable of meeting the curricular needs of the major. Both introductory and advanced levels of courses exist at a level appropriate for the BA degrees. Class enrollments seem appropriate to the specific courses and the level of flexibility in the minimum enrollments in advance courses allows the department to offer the courses required for the completion of the degree programs.

The department offers a number of classes that meet the needs of the university's General Education requirements. Although the enrollments for the Theatre Appreciation sections are high, they are within work loads of programs across the nation. In addition to the traditional face to face class, Theatre Appreciation is also offered on line.

The programs production schedule is of some concern. Although the two official university productions each semester provide the students with ample opportunities to explore the various elements of the craft, the load weighs heavy on the lone faculty technician/designer. Often this one faculty member, Troy Snyder, is responsible for total design and construction of set and props while at the same time serving as lighting designer, and master electrician, and costume designer. If that were not enough, Professor Snyder is also responsible for assisting with additional productions of the Town and Gown Youth Company. This designer/technical director's work load has production built into his course work load. Professor Snyder's schedule often includes two lecture classes and supervising the Practicum courses, as well as his production duties. Some relief can be found in the fact that more advanced students are provided with opportunities to design, but clearly Professor Snyder is pushed to his limit. This reviewer recommends that the university pursues avenues to reduce the strain on the technical faculty. More on this idea is contained under the faculty and staff section of this report.

D. Finances

Although there is never enough money available to support an active academic theatre program, the general operating budget appears to be reasonable. It is clear that the Dean of the School of Fine Arts is creative in his methods of funding the programs and activities of the theatre faculty. When this reviewer asked the faculty what the annual budget was for the department, the answer varied greatly from an exact figure (which was only a partial amount of the actual budget) to simply not knowing. Clearly the control of the Department finances is in the hands of the Dean of the School of Fine Arts who is also part of the theatre program faculty. Perhaps a little unusual but it appears to be working for the unit.

What this reviewer finds troubling is the source and the process for securing funding for the unit's productions. The bulk of funding for the production activities comes from student club known as the Masquers. The productions mounted by any academic theatre program serve as the laboratory for students studying theatre and provided them with opportunities to experience ideas, approaches, and concepts presented in the classroom. The practical learning that happens within the production process is central to the training and development of the theatre student. Like any lab at the university, this is where the students have the opportunity to experiment, explore, test, discover, and understand the theoretical principles expressed in textbooks and classrooms. The university has an obligation to financially support the academic programs. After all, are the Chemistry and Biology laboratories funded with student activity monies? Although the current funding practice has supplied an adequate funding base for productions, clearly before the unit would apply for NAST membership the issue regarding production funding should be addressed. Often a reasonable solution can be found in the University providing the base funding for production with the students funds being supplemental to the production funding.

E. Governance and Administration

Conversations with The Fairmont State University upper administration indicate appreciation and support for the work of the Theatre program. Both the President and the Provost praised the faculty and students in the department. The president noted with great pleasure the wonderful public relations benefit of the production program. Provost Rose spoke of the recruitment benefits of the Town and Gown Youth Company. According to the Provost, the heart of the cultural life on campus and in the local community is the department productions both during the semester and the Town and Gown Players summer program. To her credit, Dr. Rose was visibly embarrassed when the reviewer discussed the inappropriate funding source for the department's productions.

The theatre program has a designated program coordinator, but the faculty meets weekly and works as a "committee of the whole" to discuss and make decisions on actions and concerns of the program. As stated earlier in this report, the Dean of Fine Arts is a member of the theatre program faculty. It is not clear if Dean Lach participates in the weekly meetings, but there appears to be a friendly collegiality

between all members of the faculty. One gets a feeling of respect and genuine warmth from the faculty members towards each other and students.

F. Faculty and Staff

The current faculty members appear to be adequately prepared and serve well the academic and production needs of the department. Although each professor has an area of specialization, they are generalists who have a breadth of knowledge to teach in several areas. The faculty can provide a range of instructional opportunities for the students in the theatre program and for the whole of the university.

Given the production load and the commitment to providing summer cultural activities for the area community, there is a concern for faculty professional development. Continual development for the theatre professional in an academic setting is difficult at best but with the additional burden of university productions, time for professional development is at a minimum. Although the university and community productions do offer some practice, it is at a level below the professional standards. Without interaction with other theatre professionals in a professional setting, it is difficult to keep the crafts/skills of the theatre sharp. The theatre scholar can often do historical or theoretical research alone but the theatre practitioner must work with other professionals. This takes time and a great deal of focus which cannot be provided with the department's year round production schedule. Perhaps the university could adopt a rotation schedule whereas one faculty director or designer is free from production in the summer months. Another possibility is to bring working theatre professionals to campus to work with the faculty and students on a semester long project.

Working beside the faculty is a technical staff of two and the department shares the office staff with the rest of the Schools of Fine Arts. The costume shop currently is being supported by a part time costumer. On visiting the costume shop one finds the area clean and well organized. The costume shop equipment appears to be in good repair and a private fitting room is available. The costume shop and the costumer appear friendly and inviting. The same cannot be said of the scene shop. It was not until late in the afternoon of the visit that the reviewer met the scene shop assistant in the School of Fine Arts office. Although both the costumer and the scene shop assistant have degrees in theatre, the appearance of the work areas was drastically different. It is the reviewers opinion that the condition of the shop areas is a reflection of the quality of the work of the individual technical staff members. As already stated, professor Troy Snyder's work load is extremely heavy, a well trained and conscientious shop assistant would be a great help. Currently this is not the case; in fact, it is the opinion of the reviewer that Mr. Virgil Rogers, the shop assistant, is actually adding more stress to an already stressful situation. On the day of the visit Mr. Rogers was never seen in the shop or stage areas. The reviewer is very concerned for the safety of the students and the security of the equipment.

G. Facilities, Equipment, and Safety

The instructional spaces and production areas show the effects of hard use and the passage of time. Although a new facility is in the planning stage, there doesn't appear to be a clear time line for construction. In the meantime, the current facility appears to suffer from continued neglect. The theatre seating area is stained, dirty, and the rugs are ripped. The lighting in the classrooms and hallways is old and inefficient. Students and faculty complained of mold and musty smells. Clearly the university is holding off on repairs and upgrades to the current classroom and theatre space but the administration must understand that the building is still in use on a daily basis. Both faculty and students are embarrassed by the state of the facilities. Students spoke of meeting prospective students with apologies for the look of the space, noting that the building is not reflective of the education they receive. Perhaps the theatre productions are good PR but the theatre space may be turning students away. With the prospect of a renovation on the horizon, it isn't too soon to begin the planning process. Will the current space be opened until the new facility is constructed? If not, where will the classes and productions be held? Will the new space include all new equipment? Will classroom desks, office furniture, shop equipment, lighting, and sound equipment all be replaced as part of the new facility? Will the new construction change the usage of the theatre space? Will more personnel be needed to run the new Theatre space? The department needs to be proactive and seek to take an active role in the entire planning process wherever possible.

In the meantime the current sound and lighting equipment is quickly falling behind industry standards. The present equipment may hinder the students in career choices because they have no experience with current lighting and sound equipment. Another area of concern is the lack of separate, private dressing areas for male and females, younger and adult actors. In an age of lawsuits for sexual harassment and fears of child molestation, the current makeup and dressing area should be reevaluated. For the student university production perhaps the fact there is one large communal dressing area is of little concern but for the community Town and Gown productions this area is inappropriate. University students, community adults, and children should not be undressing in the space together. It is a lawsuit waiting to happen. While the university awaits the release of funding from the state, the current facility and equipment become more distressed, out of date and falling behind the current standards of practice.

Safety is one area that the university and the department can not wait for the new facility. During the visit, the reviewer was most concerned with the lack of security and safety. All the doors to the theatre, shops, and storage areas appear to be left wide open with no visible supervision. The reviewer noted several students who used the shop as a cross walk from one hallway to the other. The scene shop doors were open with all the tools and power equipment left unattended. Not only is this an open invitation for theft, it is a concern for safety that an untrained student could enter the shop and injure themselves using the equipment. The theatre storage areas were also wide open. Although not the same safety concerns as the shop, it still was surprising

that all the props, lighting instruments, and costumes were open to anyone. The last area of concern was the fact that doors of the theatre were wide open with the remnants of the Godspell set still on stage. Although it is understandable that the set not be cleared away, given the very tight production schedule of closing one show and touring another the following day, the open doors presented an attractive hazard. The platforms, fence pieces, stairs and ramps all provide a playground for any student who happen into the theatre. It is the opinion of the reviewer that all of these safety issues could be easily addressed with proper and adequate personnel. Clearly Mr. Snyder cannot be teaching his classes and in the shop, but where was Mr. Rogers? Shouldn't the storage doors be locked and if someone needed entrance, they seek out Mr. Rogers? Why was the set from Godspell still on stage three days after it closed? Shouldn't Mr. Rogers be working with the students to dismantle the set? Perhaps the department needs to address the immediate personnel needs in the tech areas.

H. Library

A tour of the university library revealed a collection of books, texts, reference, and resource materials appropriate to the needs of an undergraduate degree in theatre. The collection includes holdings in theatre history, music theatre, performance, and production. There were some scripts included in a number of anthologies and collections, but it is suggested that the department review the number of current plays that are available for the students. Books, DVD's, and internet resources are purchased by the library in response to requests from the department in accordance to an annual library budget allocation. The department has access to standard audio/visual equipment appropriate to their teaching needs.

I. Planning, Projections and Evaluation

The theatre program's enrollment appears to be increasing, the university is planning new facilities, and the faculty is focused on the day to day survival. It could be argued that this is the most opportune time for strategic planning. How the department will function in the future should not be left to chance. Although there are many approaches to planning, the faculty is encouraged to consider applying for membership in NAST and go through the self- study process. The preparation of the self study document has proven to lead many other units through a logical and systematic evaluation and examination of practices and priorities. It is important to note that central to the success of any planning is the commitment of all members of the department to participate in the process. Now is the perfect time to define an identity that sets your department apart from all other theatre programs in the state and the region.