Curriculum Vitae

Elizabeth Mozer

Associate Professor of Theatre – Binghamton University

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EDUCATION

M.F.A. – Theatre: Performance Pedagogy 2012
University of Pittsburgh (*Summa Cum Laude*)
Thesis: "Embodied Acting: A Synthesis of the Actor Training Approaches of Sanford Meisner and Stephen Wangh – An Original Course"
Full Merit Scholarship and Teaching Assistantship
MFA Teaching Award, Elizabeth Baranger Excellence in Teaching Award
Teachers: Stephen Coleman, Holly Thuma, Lisa Jackson-Schebetta

B.A. – Dance (Political Science Minor) 1982
S.U.N.Y. College at Brockport (*Summa Cum Laude*)
Rose Strasser Award (Service and Achievement)
Teachers: Anna Sokolow, Garth Fagan, Susannah Newman

GRANTS, AWARDS, FELLOWSHIPS AND HONORS

Central New York Humanities Center: Enhanced Theatre Practices & Community Co-PI 2026-2028
Cornell Cooperative Extension & BCAC: Arts & Clean Energy Awareness, Co-PI 2026
Provost Award for Research Grants: A Sustainable World, Co-PI 2025-2027
Institute for Advanced Studies in the Humanities Faculty Fellow 2024
Charles E. Scheidt Faculty Fellow in Atrocity Prevention 2023-2024
UUP Individual Development Award 2019, 2022, 2024
Harpur College Teaching Award 2023
Summer Scholars and Artists Program Mentor 2018, 2023, 2025
Creator in Residence – Earthdance 2016, 2022
"BEST DRAMA" *The Asylum Project* – United Solo Theatre Festival, NYC 2019
Harpur College Faculty Research Grant 2019
Harpur College Subvention Award 2017, 2019
Tenure and Promotion to Associate Professor 2018
ATME Conference Presentation Travel Grant 2016, 2018
Artist Space Grant – Stella Adler Studio of Acting 2016, 2017
Dean's Research Semester Award 2016
Integrated Artist Fellowship – Association of Theatre Movement Educators 2016
Invited Performance, The Sisters' Dance from *Dancing at Lughnasa,* American College Theatre Festival 2016
Visiting Artist/Scholar Fellowship – Association of Theatre Movement Educators 2015

PROFESSIONAL MEMBERSHIPS

Screen Actors Guild – American Federation of Television and Radio Artists (SAG-AFTRA)
Actors' Equity Association (AEA)
National Alliance of Acting Teachers (NAAT)
Dramatists Guild (DG)
Association for Theatre in Higher Education (ATHE)
Association of Theatre Movement Educators (ATME)
Michael Chekhov Association (MICHA); Inclusion Council

-- CREATIVE ACTIVITY –

PUBLICATION

Full-length play written by Elizabeth

Castle on the Hill – published by Next Stage Press 2023

Based on stunning true events, *Castle on the Hill* weaves together the lives of a Polish immigrant, a psychiatric hospital's patients, and a woman following the clues of her past. The movement infused drama gives rise to unique expressions of humanity with a diverse cast.

ORIGINAL THEATRE WORKS

Conceived, Created and Directed by Elizabeth

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

Natural Causes 2024-2025

A theatre work based on interviews with environmental activists, combining text, movement and song
Studio performance, Binghamton University. Selections performed: Binghamton 2 Degrees: "Live at Confluence Park"; *the Institute for Advanced Studies in the Humanities, and Climate Change Theatre Action: "The Time is Now" – a world-wide festival, Binghamton University

The Asylum Project 2017, 2019

An original one-woman play with physical text about five individuals whose lives are intimately connected to the Binghamton State Hospital
NYC, Montreal, Boulder, Buffalo, Aurora, Brockport, Binghamton, Ithaca
United Solo Theatre Festival award – BEST DRAMA

Castle on the Hill 2018

A thirteen-character play that grew out of the play *The Asylum Project*
Based on the lives of patients and others connected to the Binghamton State Hospital
World Premiere at Binghamton University

Preemptive Strike 2013

A fictionalized short drama inspired by current events
Based on the essay "Bush Proposes Preemptive War" by Wallace Shawn
Binghamton University

The Crow – a girl's moonless dream 2011

A physical theatre ensemble work with text and music
Based on the poem "The Crow" by Antonio Vallone, commissioned by Penn State DuBois
Penn State DuBois & The University of Pittsburgh

A Place at the Table 2010

A physical theatre ensemble work with text and music
Inspired by the imaginings around hunger and satedness
The Stella Adler Studio of Acting, NYC

The Door 2008
A physical theatre ensemble work with text and music
Inspired by the imaginings around what is seen and what is hidden
The Stella Adler Studio of Acting, NYC

DIRECTING and CHOREOGRAPHING

Productions Directed and Choreographed by Elizabeth. * signifies that Elizabeth was an actress in the work as well

Director – ***Small Mouth Sounds*** *2027*
By Bess Wohl – a compassionate intimate comedy about six urbanites seeking relief at a silent retreat
Binghamton University

*Associate Director – ***Encounters*** 2025
An original dance-theatre work choreographed by Rogelio López, Associate Director Neva Kenny
Pre-production embodied creative research and film-making done in Costa Rica
Binghamton University

Director – ***Triptych: an experience in three acts*** 2021
Self Help in the Anthropocene by Kristin Idaszak, *The Stronger* by August Strindberg,
and *The Jewish Wife* by Bertolt Brecht; three one-act plays linked through theme and live song
Binghamton University

Director – ***Everybody*** 2021
By Branden Jacobs-Jenkins – A modern riff on the fifteenth-century morality play *Everyman*
Binghamton University, Online

Assistant Director – ***Sweet Charity*** 2000
By Cy Coleman, Dorothy Fields, and Neil Simon, based on the screenplay *Italian film Nights of Cabiria,*
directed and choreographed for Broadway by Bob Fosse
(Dir./Chor. David Wynen), Binghamton University

Director and Choreographer – ***The Burial at Thebes*** 2019
By Seamus Heaney – A version of Sophocles' Antigone
Binghamton University

Director, Writer and Choreographer – ***Castle on the Hill*** 2018
By Elizabeth Mozer – Based on true events and people intimately connected to the Binghamton State Hospital
Binghamton University

Director and Choreographer – ***Dancing at Lughnasa*** 2016
By Brian Friel – A play about one summer in the life of five sisters in rural Ireland in 1936
Binghamton University

Director – ***The 5th Annual Female Playwrights On-Stage Festival*** 2016
National Festival of New One-Act Plays by Female Playwrights
Ithaca, NY

Director – ***A Chorus Line*** 2014
By Marvin Hamlisch, Edward Kleban, James Kirkwood, Nicholas Dante, and Michael Bennett – A musical about the trials and triumphs of auditioning for Broadway shows
Binghamton University

Director and Choreographer – **Rod Serling's *The Twilight Zone*** 2014
By Rod Serling – "The Monsters Are Due on Maple Street" and "Dust"
Morality teleplays examining our relationship to the 'other' adapted for the stage by Elizabeth Mozer by special permission of the Serling family
Binghamton University

Director and Choreographer – ***Dead Man's Cell Phone*** 2013
By Sarah Ruhl – A contemporary dark comedy exploring the paradox of the mundane and metaphysical and our human need for connection beyond technology
Binghamton University

Assistant Director and Choreographer – ***Harvest*** 2012
By Manjula Padmanabh – A play about organ selling in India set in the near future
(Dir. Anjalee Deshpande Hutchinson), Pittsburgh Repertory Theatre

Director – ***The Mother of Modern Censorship*** 2010
By Karen Hartman – A political satire that takes place in an office in a fictional fundamentalist country
The University of Pittsburgh

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

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

ACTING

Public Performances by Elizabeth – organized by performance area firstly, by date secondly

Broadway	***Role***	***Director / Theatre***
VICTOR/VICTORIA	Chambermaid, Ms. Selmer/swing	*Blake Edwards (1995-97)*
DANGEROUS GAMES	Cristina, Nora, Lascivia	*Graciela Daniele (1989)*
TEDDY & ALICE	Rhoda and Alice Lee U.S.	*John Driver (1987)*
New York Theatre		
THE ASYLUM PROJECT	Lina, Agnes, Rose, Willa, Bonnie	United Solo Theatre Festival *(2019)*
THE ASYLUM PROJECT	Lina, Agnes, Rose, Willa, Bonnie	Harold Clurman Center *(2017)*
THE OVERDEVELOPMENT OF SCOTT	Rita	TheatreLab *(2015)*
CASA CUSHMAN (reading)	Emma	New Georges / *L. Fondakowski (2012)*
THE AUGUST 9th PROJECT	American	ArcLight Theatre *(2009)*

CUBA	Harriet	Lucille Lortel Theatre *(2006)*
HAPPY BIRTHDAY	Margot	The Actors Co. / *S. Evans (2003)*
THE OVERDEVELOPMENT OF SCOTT	Rita	Dixon Place (The Vineyard) *(2003)*
ROMEO & JULIET	Lady Capulet	Tompkins Square Park *(1999)*
NEXT TO NOTHING	Daphne	International Fringe Festival *(2002)*
FOIRADES/FIZZLES	Actor #2 (of 3)	La MaMa *(1993)*
THE EASTER SHOW	Ensemble	Radio City Music Hall *(1992)*
TAMARA	Emilia, Carlotta	The Armory *(1991)*
UP AGAINST IT!	Ensemble	The Public / *K. Elliott (1988)*
DANCE OF DEATH	Death	R.A.P.P. / *J. Cohen (1987)*
SOMETHING RED	Elizabeth	Manhattan Rep. / *R. Schiff (1986)*

Regional Theatre

BEYOND THAT NOTHING IS CERTAIN	The Fifth I Could Be	The Cherry Arts / *S. Buggeln (2026)*
CARBON	A	The Cherry Arts / *S. Buggeln (2024)*
VOICES OF UKRAINE	Katya	The Cherry Arts / *Susannah Berryman (2022)*
AND WHAT HAPPENS IF I DON'T	Dimples & Grey Hair	The Cherry Arts / *Susannah Berryman (2021)*
ZOOM BIRTHDAY PARTY	Lia	Zoom, The Cherry Arts / *B. F. Miles (2020)*
LISTEN TO HER: ASYLUM	Lina, Agnes, Rose, Willa, Bonnie	Mini-Festival, The Cherry Arts *(2019)*
GEORGE KAPLAN	B, B' and B"	The Cherry Arts / *S. Buggeln (2018)*
THE ASYLUM PROJECT	Lina, Agnes, Rose, Willa, Bonnie	Montreal, Boulder, Buffalo, Aurora *(2017)*
BLANK	Actor	The Cherry Arts *(2017)*
THROAT	Kim	Civic Ensemble *(2015)*
DOUBT	Sister Aloysius	Garage Theatre Group *(2010)*
SECRETS OF A SOCCER MOM	Nancy	The Women's Theater Co. *(2010)*
ASHES TO ASHES	Rebecca	Garage Theatre Group *(2009)*
AFTERPLAY	Sonya	Garage Theatre Group *(2009)*
BIG ROSEMARY	Molly Rafferty	Helen Hayes / *Blake Edwards (1999)*
LIBERTANGO	The Woman	Pittsburgh Symph. Orchestra *(1998)*
ROSEMARIE	Wanda	Central City Opera *(1994)*
CHESS	Ensemble	Paper Mill / *Rob Marshall (1993)*
SEXUAL PERVERSITY IN CHICAGO	Deborah	Theatre Works *(1988)*
EVITA	Ensemble	Hirschfeld Theatre *(1988)*
LA CAGE AUX FOLLES	Anne	Darien Dinner Theatre *(1987)*
GENTLEMEN PREFER BLONDES	Ensemble	The Muny *(1986)*
SHAYNA MAIDEL	Rose	Belfrey Rep. Co *(1985)*

Film/Television

THE MENTAL STATE	Dr. Cynthia Chiterwertz	Dir: *James Camali (2018)*
CHRISTOPHER	Elizabeth	Independent Film *(2016)*
SOUNDPRINT	The Actress	National Film Festivals *(2014)*
ONE LIFE TO LIVE	Sister Theresa	ABC *(2008)*
POCKETFUL OF MALICE	Victoria	Independent Film *(2002)*
A LITTLE T.H.C.	Suzy	Independent Film *(1996)*
ANOTHER WORLD	Janet	NBC *(1991)*
THE SPOOL & THE SPIRE	Kate	Independent Film *(1988)*

AS THE WORLD TURNS	Sondra	CBS *(1985)*
ORESTES	Electra	Video/Sun Prods. *(1983)*

Voice-Over

E-MOTION	Ava	LaMaMa *(2025)*, The Cherry Arts *(2023)*
ANNA	Narrator	Indie Film /Studio 4 Film Fest. Award *(2016)*
I OWE MY EXISTENCE TO NO ONE	Narrator	The Unnamable – Spool, MFG *(2015)*
Commercials/Industrials/V/Os	many…	dvd/cd/list available

Developmental Readings of New Plays – Actor

Zoom Birthday Party, *Ithaca Fever*, *Lab Rats*, and *The Hooligan's Return* by Saviana Stanescu
Hotel Limbo by Alice Eve Cohen at The Kitchen Theatre, directed by Emily Jackson
Numerous new works by international and local playwrights at the Cherry Arts

The Cherry Artists' Collective – Actor 2015 to present

I am an active founding member of The Cherry Artists' Collective, an Ithaca-area based theatre of professional artists that creates work that is "radically local, radically international, and formally innovative" under the artistic direction of Samuel Buggeln. The Collective focuses on presenting new plays from around the world. As an actor performing in these plays, I benefit from the challenges of working with a diversity of cultural forms and narrative techniques. Here, I have been a cast member of new plays by international playwrights consisting of World, U.S., and English language premieres with many performances live-streamed around the world. (AEA & SAG-AFTRA contracts). "Global Theatre from the Cherry Collective – Six New Plays in Translation", edited by S. Buggeln (Methuen/Drama, Oct. 2026), includes my name and image, on the book cover and elsewhere, and acknowledges the creative contributions made by Cherry Collective cast members in the translation process.

Climate Change Theatre Action (CCTA) – Co-Organizer, Co-Director, Writer 2025

CCTA is a worldwide festival of short plays and collaboration between the Arts & Climate Initiative and the Centre for Sustainable Practice in the Arts using "live performance and storytelling to foster dialogue about our global climate crisis, create an empowering vision of the future, and inspire people to take action." As a part of the festival, I co-organized and co-directed "CCTA: The Time is Now", performed by Binghamton University students and faculty, which included four works of mine: *Climate Change?!* (a monologue), *A Rant* and *I Speak For* (ensemble pieces), and *We Save What We Love* (a song and co-creation) – selections from my work *Natural Causes*. I invited the Kaschak Institute for Social Justice for Women and Girls to join us to share their work on climate issues.

Institute for Advanced Studies in the Humanities (IASH) and **Provost Research Grant in Sustainability** – Actor, Deviser, and Collaborative Artist 2024-2027

The IASH fellowship provided support for the continued development of my theatre work *Natural Causes* in a rigorous community of humanities fellows during which time new material was created and a performance of texts and songs was shared. My IASH performance led to my receiving a Provost Award for Research Grants: A Sustainable World. As a Co-PI on this project, I will be drawing from *Natural Causes* and devising new content to perform in collaboration with visual artists and scientists on a project titled "Energy Futures through Art and Science: *Lithium Landscapes*".

Wedge Future Now New Play Festival – Playwright 2023

The Wedge, "a proving ground for some of the most innovative and dynamic theatre artists working

today", is a new play festival produced by the Hangar Theatre, a professional theatre in Ithaca NY, where my play *Castle on the Hill* was chosen for a weeklong new play development series, culminating in two public staged readings. (AEA Contract). The process led to the publication of *Castle on the Hill* by Next Stage Press, 2023.

United Solo Theatre Festival (USTF) – Actor, Creator (writer, deviser, choreographer, director) 2019

My one-woman play *The Asylum Project* was selected to be a part of the USTF, the world's largest solo theatre festival, presented at Theatre Row on 42nd Street in New York City. My show sold out and received an additional performance date by popular demand. (AEA Contract). My *The Asylum Project* performance received the BEST DRAMA award.

Earthdance – Creator-in-Residence 2016 and 2022

I was awarded Creator in Residencies at Earthdance – an artist-run residency and retreat center located in Western Massachusetts with a focus on sustainable living, social justice, and community which gave me focused studio space and time for the development of my devised works and to share with the local community.

Irondale Center and **Harold Clurman Center for New Works** – Performing Artist 2017

I was invited to perform excerpts of my play *The Asylum Project* on two occasions as part of the Irondale Center's month long *Not Normal – Art in Resistance* Series. Irondale is a theatre company in Brooklyn, NY- "a performance think tank that brings together artists who believe that theatre can educate as well as entertain". The Harold Clurman Center for New Works in Movement and Dance Theater (MAD) produced my performances of *The Asylum Project* as part of their MAD AIR program where I was an Artist in Residence. (AEA Contract). "The mission of MAD is to create vital and visceral performance work that responds to our world and has meaning for our lives."

The Orchard Project – Collaborative Artist, Actor 2012 and 2016

I was invited to collaborate on the development of two new plays (via "moment work") by Tectonic Theatre Project company members Greg Pierotti – *Apology* and Leigh Fondakowski – *Casa Cushman*. The Orchard Project is "one of the preeminent theatre laboratories in the United States, designed to fuel innovation in performance and support bold voices and big new ideas". I was again invited to work with Leigh Fondakowski on the development of *Casa Cushman* through script readings alongside other actor/collaborators four years later.

Somatics, Embodiment, & Movement: Practice as Creative Research – Actor, Maker, Educator

My work as a theatre artist is deeply grounded in my training, practice and application of embodied, somatic, psycho-physical theories, philosophies and techniques: physical approaches to acting where the inner experience and the outer expression are intimately informing one another. These methods support crafting with authenticity, specificity and repeatability, and facilitate connecting to sensation – enabling being in the present moment, while adding the imagination as an integral part of this (healthful) creative process. These methods include (directly or indirectly): Experiential Anatomy and Developmental Movement (Beavers and Berland), The Lucid Body Technique (Simpson), Grotowski's work (Wangh and Fae) Gesture work, Breath work, Physical imagery (Evans), Laban Efforts/Bartenieff Fundamentals, Viewpoints and Composition (Bogart and Landau), Moment Work (Fondakowski/Tectonic Theatre Project), The Meisner Technique (Esper, Phillips and Knickerbocker), as well as years of dance experience and other body-mind and improvisational practices. I am now studying and practicing the psychophysical work of Michael Chekhov as part of the Michael Chekhov Association (three year) Teacher Training Program.

MOVEMENT DIRECTOR, INTIMACY DIRECTOR, MOVEMENT COACH, INTIMACY COACH and CHOREOGRAPHER

Binghamton University
Men on Boats – Movement Coach — Spring 2026
The Balcony – Intimacy Director — Fall 2025
Die Fledermaus – Intimacy Coach and Choreographer — Spring 2025

The Hangar Theatre (Ithaca) – Movement Director — 2021
An Odyssey by S. Buggeln, published: YouthPLAYS, 2021, includes my name as Movement Director

The Stella Adler Studio of Acting/NYU (NYC) – Movement Coach — 2010-11
A Lie of the Mind
Escape From Happiness
The Cripple of Inishmaan
Show and Tell

Judith Shakespeare Company (NYC) – Movement Director and Choreographer — 2000-12
Two Gentlemen of Verona
Julius Caesar
The Comedy of Errors
The Tempest
Richard III

Judith Shakespeare Company (NYC) – Movement Coach (Staged Readings) — 2000-12
Titus Andronicus
Richard II
Henry IV Parts 1 & 2
Henry V
Henry VI Parts 1, 2 & 3
Love's Labour's Lost
Cymbeline

Nicu's Spoon Theatre Company – Movement Coach and Choreographer — 2008
Elizabeth Rex

ORIGINAL WORKS

Conceived, Created and Directed by Elizabeth with Theatre in the Flesh, a movementheatre company creating visceral image-driven theatre – Elizabeth Mozer, Founding Artistic Director
* signifies that Elizabeth was an actress in the work as well

Broken Open — 2009
An movementheatre work about two cloistered sisters inspired by the play "Gum" by Karen Hartman
The ArcLight Theatre, NYC

***The August 9th Project** 2008, 2009
An original play based on real life accounts of atomic radiation survivors of Japan and the U.S.
The ArcLight Theatre, NYC and Peace Conference, NJ

An Intimate Affair 2007
Selections of intimacy from Blood & Honey and Fields Are Burning
HERE Arts Center, NYC

Theatre in the Flesh Performs! 2006
Selected works of Theatre in the Flesh
Home Studios, NYC

Fields Are Burning 2006
Residency – a work in development about all sorts of longings
The Far Space, NYC

A Family Portrait 2006
A movementheatre work embodying family rituals of marriage, rape, and gender
Julia Richmond Theater, NYC

Doin' Dishes 2006
A multi-lingual quartet of women who share the desire to protect their children
Hunter College, NYC

Collage 2006
Selections of works – Association of Performing Arts Presenters (APAP)
City Center, NYC

Blood & Honey II 2005
An ensemble physical theatre work exploring societal norms and taboos and their inculcations
ArcLight Theatre, NYC

Blood & Honey I 2004
An ensemble physical theatre work exploring societal norms and taboos and their inculcations
The Linhart Theatre, NYC

-- CONFERENCES --

Co-Organizer – "Transformation and Translation: Connecting Forms, Bodies and Communities"
Two-day conference, Association of Movement Theatre Educators 2026

Presenter – *Activating Imagination, Collaboration and Community-Engagement by Sharing Original Devised Texts as Templates* as part of the panel led by Pamela Sears titled "Beyond the Academy: Inclusive and Transformative Practices in Community- Engaged Theatre-Creation", Focus groups: Playwrights and Creative Teams and Theatre as Social Change
Association for Theatre in Higher Education 2026

Presenter – *Sustainable Ways to Expand our Capacity for Embodied Experience and Expression* as part of the panel led by Rachel Bowditch titled "Mindfulness in Actor Training: Building a Foundation for Imagination, Wellness, and Resilience through Somatic Awareness and Embodied Practices", Focus group: Association of Movement Theatre Educators
Association for Theatre in Higher Education 2026

* Presenter – Performance of selections of *The Asylum Project* followed by a moderated discussion
Sponsored by Binghamton University Art Museum 2022

Panelist – *Michael Heiman & Elizabeth Mozer in Conversation*
Online, Sponsored by Binghamton University Art Museum 2022

Panelist – *I Had a Good Name Before: Asylum Stories and Patient Rights in New York State*
Online, Sponsored by The Human Rights Institute, The Citizenship, Rights, and Cultural Belonging TAE, The Theatre Department, & The Department of Romance Languages & Literatures 2022

Organizer and Presenter – *Subverting the Dominant Narrative with Radical Embodiment* as part of the panel "Solo Voices for Social Actions". Three solo theatre artists and a scholar share their artivism – their performance research, pedagogy and creative practices, illuminating the unique benefits of solo theatre for the actor-creator and audience. Panel: Bill Bowers, Heather Harpham and Ursula Neuerburg-Denzer.
Association for Theatre in Higher Education, MA 2018

Presenter – *Mindfulness in Action*
Association of Movement Theatre Educators, MA 2018

Organizer – An Exhibit: *The Making of 'Castle on the Hill'*
Sponsored by the Bartle Library, Binghamton University 2017-2018

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

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

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

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

Organizer – *ATME Colloquium on Devising Theatre*
Association of Theatre Movement Educators, CO 2015

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

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

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

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

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

Workshop Leader – *Devised Performance*
Kennedy Center American College Theatre Festival, PA 2014

-- TEACHING --

Universities and Professional Acting Studios

Binghamton University – Associate Professor 2012 to present
List and descriptions of classes: (*originator of new course, #revised course)

Acting I – Basic Processes / Acting I – Advanced: Acting is doing. In this class we explore truthful doing on stage. We begin developing the actor's instrument, sensitizing the actor to the needs of the stage, increasing capacity for observation, attention, expression and experience in the present moment. We co-create the ensemble community. We practice physical and vocal warm-ups, engage in playful imaginings, open scenes and in acting exercises developed by Uta Hagen. We read and see plays and practice active listening. We learn about actioning, objectives and obstacles and employ them in our scene work.

Intermediate Acting I – Scene Study / Graduate Scene Study: Acting is living truthfully under imaginary circumstances. We continue to develop all of the values and skills we embraced in Acting 1. We go further into character development, psychophysical techniques, as-ifs, particularizations, moment to moment work, tactics, stakes and play analysis. We deepen partner work. We work on a monologue and two scenes and continue to explore warm-ups that serve individual creative goals, deepening personal practices.

Actor Training: Body (Movement) / Graduate Body (Movement): Body as source. I lead students in extended guided physical warm-ups and improvisations while supporting their curiosity and sense of playful discovery. Working from the inside-out and the outside-in we explore images, gestures, and embodied as-ifs. We create physical texts employing Grotowski's plastiques, SITI's viewpoints and Laban's efforts. Working with mindful awareness we aim to develop a healthy use of and relationship to our bodies. We look to "finding center", working with more ease and connecting breath and voice to movement. We expand our capacity for experience and expression, increasing the actor's physical vocabulary, embodied connection to impulse, specificity and repeatability.

**On-Camera Acting*: Seeing is believing. This class explores the practical art of acting and auditioning for the camera. It includes the technical aspects of film acting, such as physical language, terminology, cold readings and "Sherlock-Holmesing" the script. We work with commercial copy, TV scripts and screenplays. Students work on-camera and view their playbacks in class. The students identify and make use of the shared values and techniques of stage and film acting and identify where the mediums differentiate and how to adjust as needed.

**Devising – Co-Creating Original Theatre*: The actor-creator. In this class we explore the innovative methods of contemporary theatre makers through the study and practice of creating and performing original work and collaborative ensemble theatre. Along with defining theatrical values, developing creative research methods, and articulating one's aesthetics, students will "write" for the stage with a varied and non-hierarchical set of theatrical elements, including Moment Work and Composition.

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

**Embodied (Physical) Acting*: Somatic engagement of acting principles. This course builds on the classes Body Work/ Movement and Scene Study. It is an embodied investigation of the theories and practices of Grotowski and Wangh supported by the additional teachings of Simpson, Bogart, Landau and Beavers & Berland. Students engage in the integration of theory and practice, in a synthesized application of these methods to improvisations, rehearsals, text and character with original and scripted solos, scenes and ensemble performances. The students aim to develop a personal somatic practice, deepening their connection to sensation and fueling their acting with their embodied presence.

#*Intermediate Acting II – The Meisner Technique*: Working off of your partner truthfully moment to moment. Students engage in the creation, embodiment and analysis of a series of prepared structured improvisations. The sequence of exercises and their applications are rooted in the core objectives, principles and teachings of Sanford Meisner; all of which form the basis of The Meisner Technique. The class, focusing on the authenticity of the actor's behavior, helps the actor to achieve an unselfconscious revelation of their inner life and to respond moment to moment to their partner while accessing the full range of their emotional truth and imagination.

**Sheroes and Heroes – Public Speaking*: Speaking with body, heart and mind. In this course students select and investigate the speeches, writing and lives of progressive thinkers and leaders – from the past and present and from places near and far – by way of research, writing, creative exercises and oral presentations. They explore their subjects through the lens of theatrical theory and practice, including given circumstances, obstacles, and objectives. They will participate in strategies used by theatre artists for increasing embodied presence, vocal expressivity and physical and emotional ease and engage with mindfulness, breathing and imagery techniques. The final presentation will be a speech written by the student.

The Stella Adler Studio of Acting / NYU Tisch School of the Arts (NYC) 1999-2000, 2008-13, 2015-18, 2021

Conceiving Original Work
Devising Collaborative Ensemble Physical Theatre
Physical Acting
Movement

The University of Pittsburgh (PA) 2010-12

Instructor of Record:

Meisner Embodied (an original course)
Basic Acting – Scene Study
Introduction to Performance

Assistant Teacher:

Devising and Directing Original Work
Directing I and II
Voice & Movement

Ted Bardy Studio (NYC) 2007-13

The Meisner Technique (assistant teacher)
The Physics of Acting
On-Camera Commercials
Monologues
Movement

Atlantic School / NYU Tisch School of the Arts (NYC) 2008-10
Movement for Actors

American Musical and Dramatic Academy (NYC) 1992-95
Acting Through Movement
Musical Theater Dance

Invited Lectures

Wells College (NY)
Creating Solo Performance 2020
The Making of The Asylum Project 2017

University of Buffalo (Graduate Program, NY) 2017
Theory and Practice

Concordia University (Canada) 2017
The Making and Performing of the Asylum Project

Invited Workshops

Binghamton University (NY)
Music Department – Opera Program: 2022-23
Movement: Gesture Workshop
Culture of Consent: Boundaries and Intimacy Practices
Workshop Acting: Scene into Monologue Workshop

School of Pharmacy and Pharmaceutical Sciences and Upstate Medical School:
Standardized Patient Workshop 2023

Concordia University (Graduate Program, Canada)
Teaching Devising to Liberal Arts Students 2017
Devising 2016

University of Pittsburgh (PA) 2010-12
An Introduction to the Meisner Technique
Embodied Acting
Viewpoints

Judith Shakespeare Company (NYC) 2000-10
Playing Multiple Characters
Character Based Movement
Project Based Physical Vocabulary

The Academy of American Studies High School (NYC) 2009
Embodying Shakespeare's Characters

Pace University (NYC) 2008
Working with the Mask – Ancient Greek Drama/Shakespeare/Moliere

Richmond High School /Richmond Shakespeare Festival (NYC) 2008
Creating Physical Behavior

Eureka Project (NYC) 2001
Physical Character and Classical Period Movement

Dreamcatcher Repertory Theatre (NJ) 2001
On-Camera Commercials

Brooklyn Technical High School (NYC) 2001
Physical Character
Period Movement for Shakespeare

Invited Teaching Artist, Arts in Education / Community Outreach

Greene Central School District (NY)
Arts in Education Program:
Creating Your Own Environmental Action Play – "Natural Causes, Jr." Fall 2025
The Director's Role – "The Twilight Zone" 2013-14

-- CREATIVE and PEDAGOGICAL RESEARCH and PROFESSIONAL DEVELOPMENT --

in NYC except where indicated

Michael Chekhov Technique Teacher Training – Teacher CERTIFICATION program (three-year) 2026-28
On-Line and in-person with MICHA (USA) and MCE (Europe)
Ulrich Meyer-Horsch, Dawn Arnold, Suzana Nikolic, Jessica Cerullo, Jobst Langhans, Sol Garre, Sayda Trujillo, Craig Mathers and *Ragnar Freidank*

Freedom in Flight – Aerial Workshops (Ithaca) 2025
Mara Neimanis and *Morgan Mincer* (Aerial Theatre Artists) – using a low-flying aerial harness and sculpture to investigate the transformational qualities in physical problem-solving that comes from developing movement both on and off the ground

The Assembly Conference (three-day participatory conference) 2025
Grotowksi Training, Philosophy, Practice and Application with *Erica Fae, Raina Von Waldenberg, Stephen Wangh, Richard Schechner, Kris Salata* and *Wendy Vanden Heuvel*

Linklater Voice Warm-Ups (numerous online weekly 50-minute sessions) 2024-25
Andrea Haring (Designated Linklater Teacher) – practical, imaginative and organic ways to undo tensions that inhibit expression and that strengthen the voice/body/mind connection

National Alliance of Acting Teachers (NAAT)
NAAT Co-Executive Directors: *Amy Herzberg, Hugh O'Gorman*
NAAT Congress – Conference of workshops on approaches to the Teaching of Acting (three days) 2024, 2026
National Forum – Experienced Acting Teachers sharing pedagogical obstacles and solutions (2x monthly 90-minute zooms) 2024-26

López Dance Technique (Binghamton University and Costa Rica)
Neva Kenny – Training in Technique, Philosophy and Choreography of Rogelio López, BU Fall 2024
Rogelio López – López Dance Technique, Philosophy and Choreography, CR (weeklong) 2024

Extended Range Vocal Techniques (daylong workshop and multiple hour-long private sessions) 2022-24
Ethelyn Friend – Creative vocal practices inspired by the work of Roy Hart

Somatic Training for the Performer (Boulder, CO & North Adams, MA, all-day, weeklong intensives)
Wendell Beavers and *Erika Berland* – Developmental Movement, Experiential Anatomy, Psycho-physical Gesture, Viewpoints, Composition, and Body-Mind Centering 2013, 2015-19, 2022-24

Theatrical Intimacy Education and Consent Based Practices (South Carolina and online)
Laura Rickard and Kim Shively – Educator Advocacy Program (all day, weeklong intensive) 2023
Foundations in Race, Intimacy and Consent; Staging Sex; and Best Practices (3-hour workshops each) 2022

Auditioning and Acting for the Camera
Tim Phillips – On-Camera Acting classes 2009, 2011, 2014, 2016, 2025
Tim Phillips – Physical Life of the Character (weeklong intensive) 2019

Mental Health First Aid (online daylong workshop)
National Council for Mental Wellbeing – Training in providing initial help to someone experiencing a mental health or substance abuse challenge 2023

Tectonic Theater Project
Moisés Kaufman, Leigh Fondakowski and Jimmy Maize – INVITED Teacher Training/Observership: Moment Work Levels I, II and III, The New School, MFA Program Fall 2016
Moisés Kaufman and *Greg Pierotti* – Moment Work – Levels I and II (all day, weeklong workshops) 2012
Leigh Fondakowski & *Greg Pierotti* – *INVITED Workshops of "Casa Cushman" & "Apology" 2012

Neutral Mask – Movement Theatre Studio (weeklong intensive)
Richard Crawford – Neutral Mask & Theatrical Presence and Physical Control 2015

Freedom to Act – Acting and the Alexander Technique (weekend intensive)
Jean-Louis Rodrigue – On-Camera Acting and the Alexander Technique 2015

Physical Voice in the Moving Body (weekend intensive)
Patricia Bardi – Voice Movement Integration (VMI) Practice 2014

Recovering Our Senses in the 21st Century / New Self, New World (PA, weekend intensive)
Philip Shepherd – Somatic and Mindful Practices. 2014

The Meisner Acting Technique and Scene Study

William Esper – William Esper Studio: The Two Year Meisner Acting Technique Program; *Pierre La Fevre* – Mask Work 1983-85

Tim Phillips – Tim Phillips Studio: Scene Study and Cold Readings (Meisner-Based) 1989-99

Terry Knickerbocker – William Esper Studio: Meisner Teaching Observership (now has own studio: Terry Knickerbocker Studio – Meisner Technique training) 2011

Glen Vincent – Ted Bardy Studio: Teaching Meisner Technique Mentorship 2009

A Physical Approach to Acting: Grotowski and Character & Image

Stephen Wangh – Acrobatics of the Heart – inspired by the work of Jerzy Grotowski (all day, ten-day intensive) 2011

Joan Evans – Physical Character I and II; Michael Howard Studios 2002

The Lucid Body Technique

Fay Simpson – Lucid Body Technique for Directors and Teaching Artists 2010

Advanced Lucid Body Technique; Michael Howard Studios 2007, 2008

Lucid Body Technique; Ensemble Studio 2005

Katie Knipp Willis – Lucid Body Foundation/Review workshop 2016

Viewpoints and Composition / SITI Company

Tina Landau – Viewpoints and Composition, Visual Literacy 1996, 2003

Anne Bogart – Viewpoints and Composition 2005

Barney O'Hanlon – Conscious Movement/Open Movement 2010

The SITI Company – Viewpoints and Composition (Level II) 2006

Body-Mind Centering/ Developmental Movement

Bonnie Bainbridge Cohen – Embodied Developmental Movement 2010

Wendell Beavers – Experiential Anatomy for Physical Virtuosity & Intensified Presence 2010

Laban/Bartenieff

Martha Eddy – Laban Movement Analysis Workshop, The Center for Somatic Education; Somatic Movement Practices, Moving Center, MA 2007

Trisha Bauman – The Bartenieff Fundamentals, LIMS 2007

Carol Battistone – Laban Movement Analysis and The Bartenieff Fundamentals 1993

Authentic Movement

Rebecca VerNooy – Acting from the Intuitive Body 2006

Speech/Voice and Singing

Liz Caplan, Alex Corey, Ron Melrose, Stephen Potfora – private vocal/singing coaching 1984-1998

Shane Ann Younts – speech and diction (private lessons) 1986

Robert Perillo – National Shakespeare Summer Conservatory 1982

George Axiltree – HB Studios 1980

Additional Training/Embodied Research

Margie Gillis – Embodied Performance / Spontaneous Choreography 2007, 2008, 2023

Joanne Battles – Introduction to Fitzmaurice Voicework 2007

JoAnna Mendl Shaw – Dancing with Horses 2006

Marie-Claire Picher – Theatre of the Oppressed Laboratory 2005

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

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

SERVICE

Michael Chekov Association/Michael Chekhov Europe – Inclusion Council, member 2026-2028
Association of Theatre Movement Educators – Pre-Con Committee, co-organizer 2026
Devising Colloquium – co-organizer and leader 2015

Binghamton University – Theatre Department Contributions 2013 to present
Head of Acting/Directing Area, April 2026 onward
Director of Studio Season Program, Faculty and Student led productions, 2013-26
Mentoring of new faculty members, 2025-present
Advisor of Graduate Acting Thesis Projects, 2013, 2023, 2024, 2026
Connect NYC – Weeklong Immersive Theatre Training Program for students in NYC, 2018, 2023
Production Selection Committee
Theatre Department Program Review faculty contributor, 2026
General Theatre Major Committee, 2025-present
Acting/Directing Committee
Graduate Committee, 2020-25
Inclusion Advocate at Mainstage Auditions, ~ 2017-present
Graduate student advisor for course selection and progression, 2020-present
Advisor to student directors / student directed productions
Undergraduate student advisor for course selection and progression
Undergraduate student advisor for professional and post-graduation training
Summer Scholars and Artists Program Mentor, 2018, 2023, 2025
Faculty Search Committees: Musical Theatre, Dramatic Theory and History, Dance, Acting and Directing
Teacher and Advisor for Independent Studies and Internships
Faculty Mediator for Mainstage Season Auditions, 2017, 2022
Diversity, Equity and Inclusion Committee member, 2017
Co-Organizer and Co-Moderator of inaugural *Theatre Department Alumni Conference*, 2016
Panelist of inaugural *Theatre Department Alumni Conference*, 2016
Originator of new curses: Embodied (Physical) Acting, Devising, On-Camera Acting, Sheroes and Heroes
Advisor to Production Stage Manager, 2014-22
Advisor to Rehearsal Space Manager, 2013-22
University Resident Theatre Association (URTA) audition coaching, ~2013-14
Trips with students to NYC for theatrical events, ~2013-14

Binghamton University – Campus-Wide Contributions 2012 to present
Initiating Personnel Committees: Cinema, 2022; Art & Design, 2026
Climate Change Theatre Action – Co-organizer & Director and writer, Moderator: post-show discussion, 2025
Say Gay Plays – Moderator for post-show talk with Shadi Amin, Iranian LBGTQ+ Activist, 2024
Member of Search Committee for Director of the School of the Arts, 2022-23
Admitted Students Day – Theatre Department Representative and Mini-Class, 2014, 2017, 2023
TRIO program – Workshop Leader, 2021
DEI workshops – participant (ongoing)
Post-performance discussion with students, faculty and community members – *Natural Causes,* 2024
Post-performance discussion with students, faculty and community members – *Triptych,* 2021
Post-performance discussion with students, faculty and community members – *Castle on the Hill,* 2018
Post-performance discussion with students, faculty and community members – *The Asylum Project*, 2017
Post-performance discussion with students, faculty and community members – *The Twilight Zone,* 2014
Acting Consultant – School of Pharmacy and Pharmaceutical Sciences, 2017-18
Acting Coach & Consultant – Clinical Psychology Study, College of Community and Public Affairs, 2016
Orientation Workshop Leader – "How to Be a Successful Harpur College Student", 2015, 2016, 2017
Theatre workshops and Meet & Greet program for incoming students, 2014-present
Workshop on Public Speaking – *Leadership 351* ~ 2016
New Faculty Orientation – Panel Participant ~ 2015
Individualized Major Program Committee, 2013-15

University of Pittsburgh – Theatre Department Contributions 2010-12
Leading Teaching Colloquiums for theatre department graduate student teachers
Leading teaching workshops for *Introduction to Performance* teachers
Official Mentor to fellow theatre department graduate student teachers
Graduate Representative to Curriculum and Assessment Committee
Assisting audition/selection process of incoming MFA students
Monologue and scene coaching (URTA, SETC, KCACTF and Pitt Rep season)

University of Pittsburgh – Campus-Wide Contributions 2010-12
Leading Class Discussions – workshops for graduate student teachers
Workshop in *Relaxation, Empathy, and Performance* for audiology and speech pathology graduate students