

**Kevin McClatchy**  
1106 Drake Performance and Event Center  
The Ohio State University, Columbus, Ohio 43210  
Mobile: 614.312.1629    Work: 614.688.4668  
**McClatchy.1@osu.edu**

## ***CURRICULUM VITAE /2023***

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### **CURRENT POSITIONS**

The Ohio State University | Department of Theatre | Columbus, Ohio 43210

**2012 - present**

Associate Professor 2018-present; Assistant Professor 2013-2017; Lecturer 2012-2013

Oversee the acting curriculum for graduates and undergraduates. Teach and advise graduate and undergraduate students in the areas of acting, new works creation, and outreach and engagement.

Director, Shakespeare and Autism Project

**2015 - present**

Teach and mentor undergraduate and graduate students in the Hunter Heartbeat Method (HHM) drama intervention for children on the autism spectrum. Facilitate HHM workshops as part of the curriculum as well as for the community at large. Train professional teaching artists in HHM. Facilitate performances of *The Tempest* with children on the autism spectrum. Stewardship and growth of an internationally recognized initiative.

Faculty Affiliate, Mershon Center For International Security Studies

**2014 – present**

Ongoing research collaboration with the Center and consistent contributions to its mission:  
“To advance the understanding of national security in a global context.”

University Resident Theatre Association (URTA)

**2022 - present**

Board of Directors. Also serving on the Ethics Committee.

### **EDUCATION**

THE OHIO STATE UNIVERSITY

Master of Fine Arts in Acting

**2009-2012**

WASHINGTON AND LEE UNIVERSITY

Bachelor of Arts in Journalism . Minor in English  
*Cum Laude*

**1981-1985**

### **RESEARCH INTERESTS**

I am an actor, director and teaching artist who moves between professional acting, civic engagement and new works. Much of my work intertwines these areas as I pursue interdisciplinary collaboration, outreach and new work creation opportunities. My approach to acting is Stanislavski-based and physically-oriented. I am interested in braiding a variety of acting and movement approaches for both stage and screen. Physically-oriented performance is also central to my work in engaging children with autism as well as my engagement with the military and veterans' communities. I also am actively engaged, as scholar and practitioner, in the history, evolution and future of modern Irish drama.

### **UNIVERSITY TEACHING EXPERIENCE**

THE OHIO STATE UNIVERSITY

### **GRADUATE COURSES**

**Theatre 6811: Advanced Acting Studio I**

Acting studio focusing on a Stanislavski-based approach to realism and the creation of character. The course pulls from Laban, Meisner and Michael Chekhov as well in service of students finding their own way of working. Exercises, scene work and professional preparation. *Spring 2016, Autumn 2018, Autumn 2022*

## **GRADUATE COURSES (continued)**

### **Theatre 6812: Advanced Acting Studio II**

Acting studio class focusing on the performance of Shakespeare and contemporary heightened text. Using the approaches of John Barton, Kelly Hunter, Royal Shakespeare Company rehearsal-room techniques and techniques in *Black Acting Methods*, students work on scenes and speeches and research the historical context and significance of Shakespeare's work. *Spring 2019, Spring 2023*

### **Theatre 6813: Acting For the Camera**

Acting studio focusing on acting for film and television in single and multi-camera situations — specifically exploring the use of Laban Movement principles on-camera as well as a variety of acting techniques from Stanislavski to Meisner to Michael Chekhov. Scene work, exercises, auditions and professional preparation. *Autumn 2014, Autumn 2017, Autumn 2020*

### **Theatre 8000.08: Advanced Studies: Acting**

A course instructing and supervising a student cohort traveling to the Royal Shakespeare Company (RSC) to receive teaching artist training from the RSC's Education team and acting instruction from RSC company members and directors. The course includes workshop construction; presentations; journals and a self-evaluation. *Summer 2016*

### **Theatre 8912: Solo Projects**

Supervision and advising of MFA actors who create and perform an original solo piece of theatre as the culmination of their performance work in the program. *Spring 2015, Spring 2018, Spring 2021*

### **Theatre 8921: Outreach and Engagement**

Research and fieldwork toward a project that investigates performance within the context of creating new and original ensemble theatre piece in collaboration with selected community partners. The scope of this project leads to a fully realized performance. The community partners in this particular project are veterans, active duty personnel, military family members and professional caregivers. *Spring 2017, Summer 2017, Autumn 2017*

### **Theatre 8990: Directed Teaching (Independent Study)**

Supervision and mentoring of Graduate Teaching Associates who observe faculty instruction of a particular course and execute 20% of the course in service of becoming the primary instructor in a subsequent semester(s). Course includes weekly meetings; generation of a new syllabus; lesson plans; and a teaching demonstration. *Autumn 2014, Autumn 2016, Autumn 2017, Autumn 2018, Spring 2019, Autumn 2019, Spring 2020, Autumn 2020 (Theatre 3812: Acting I), Spring 2017, Spring 2018, Spring 2020 (Theatre 5922S: Shakespeare and Autism)*

### **Theatre 8995: Proseminar (Independent Study)**

Supervision of Graduate Teaching Associates instructing the general education course Theatre 2811: Craft of Acting. This course typically has 8-10 sections each semester with sixteen students enrolled in each section. Course includes multiple class visits as well as formal reviews. *Autumn 2013-present (each Autumn, Spring and Summer semester)*

## **UNDERGRADUATE COURSES**

### **Theatre 2811: The Craft of Acting**

An introductory General Education studio class focusing on developing acting and communication skills through rehearsal-room techniques based in Stanislavski. This particular course was part of the Digital Flagship iPad immersion program. Scene and monologue work, exercises and ensemble-based rehearsal techniques as well as historical context and significance. *Instructor: Autumn 2019; Supervisor: 2013-present.*

### **Theatre 3812 / 2812: Acting I**

An upper-level studio class focusing on the acting approaches of Stanislavski, Stella Adler and Uta Hagen. Scene and monologue work, exercises and ensemble-based rehearsal techniques as well as historical context and significance. *Instructor: Autumn 2013, Autumn 2014, Autumn 2015; Supervisor: 2014-present.*

### **Theatre 3814: Acting III**

An upper-level studio class focusing on the performance of Shakespeare. Using the approaches of John Barton, Kelly Hunter, Cicely Berry and Royal Shakespeare Company rehearsal-room techniques, students work on scenes and speeches and research the historical context and significance of Shakespeare's work. *Spring 2014, Autumn 2018, Autumn*

2020, Autumn 2021

**Theatre 3815: Acting For the Camera**

Upper-level studio class focusing on acting for film and television in single and multi-camera situations — specifically exploring the use of Laban Movement principles in performance on-camera. Scene work and exercises. *Spring 2014 (two sections due to high demand), Spring 2016, Spring 2018, Spring 2020, Autumn 2021, Autumn 2022*

**Theatre 4191: Internship in Theatre**

Pre-professional internship with the Bridgeway Academy in Columbus, OH. Supervision of student who facilitates Hunter Heartbeat Method drama classes; works with accredited speech, music and occupational therapists. Independent research is also component of this semester-long internship. The internship culminates in a public presentation by the student. *Spring 2018, Spring 2019, Spring 2020, Spring 2021, Spring 2022*

**Theatre 4921S: Performance Studies in Outreach Theatre**

Upper-level acting practicum focused on an ensemble approach to the OSU Shakespeare School Tour production. Class instruction in Shakespeare performance as well as rehearsal and performance of an 80-minute touring version of *Henry V*. The students gave 22 performances of *Henry V* from February to April 2015. Course work includes creating a post-performance workshop for children. *Spring 2015*

**Theatre 4999H: Undergraduate Scholarship**

Honors-level independent study for graduating with distinction. Supervising a research project into the efficacy of training high school students in the Hunter Heartbeat Method and their efficiency as workshop facilitators. This research project was an outgrowth of the OSU Shakespeare and Autism Project. Course work includes studio training; workshop facilitation and a final research paper. *Autumn 2018, Spring 2019*

**Theatre 5193 (now 4000.03): Individual Studies — Directing Actors on Screen**

Upper-level collaborative course with Moving Image Production students. The course is offered as a companion to Theatre 3815. Four MIP students direct and edit all scenes in Theatre 3815, in addition to doing exercises in casting and acting. The focus is on working effectively with actors in rehearsal and on set. *Spring 2018, Spring 2020, Autumn 2021, Autumn 2022*

## **GRADUATE/UNDERGRADUATE COURSES**

**Theatre 5771.06 : International Theatre and Performance**

An upper-level course focusing on the history of Irish theatre from 1900 to the present, paying special attention to the ways in which Irish plays and playwrights have reflected and resisted the politics of their era. Course work included direct interaction with artists from the Abbey Theatre of Ireland during their residency at OSU. *Autumn 2016*

**Theatre 5922S: Shakespeare and Autism**

An upper-level ensemble-based interdisciplinary and cross-disciplinary service-learning course. Provides interactive Shakespeare-based performance workshops for school children in the Columbus community who have been diagnosed with autism spectrum disorder (ASD). Students enrolled in the course receive training in the Hunter Heartbeat Method (HHM), created by actress and director Kelly Hunter, and employ the approach in workshops with children. *Spring 2016, Spring 2017, Spring 2018, Spring 2019, Spring 2020, Spring 2022, Spring 2023*

**Theatre 5899: Moral Injury: The Human Costs of War**

An upper-level course investigating war's impact on soldiers and civilians through research, discussion and collaborative lab activity. Team-taught by a cross-section of Department of Theatre faculty, with an eye toward the creation of a new installation/performance for the *Responsibility, Morality and the Costs of War: PTSD, Moral Injury and Beyond* symposium, of which I was the co-principal investigator. *Autumn 2015*

**Theatre 5220: Professional Aspects**

An upper-level class focusing on preparation for a professional career in theatre, film and television. Team-taught with Design/Technology and History/Performance/Theory faculty. *Autumn 2014*

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Full-Time Lecturer

2012-2013

**Theatre 2811 / 280: The Craft of Acting**

A General Education Course on fundamentals and techniques of acting for undergraduates; including scene and monologue work, introduction to Stanislavsky, Meisner, Laban, and ensemble-based rehearsal techniques as well as other performance methodologies.

**Theatre 2831: Introduction to Movement and Voice**

Introductory study and training in movement for actors, voice production, and whole body expressiveness. Particular emphasis on the approaches of Rudolf Laban and Kristen Linklater.

Graduate Teaching Associate**2009-2012****Theatre 2811 / 280: The Craft of Acting**

A General Education Course on fundamentals and techniques of acting for undergraduates; including scene and monologue work, introduction to Stanislavsky, Meisner, Laban, and ensemble-based rehearsal techniques as well as other performance methodologies.

**Theatre 381: Contemporary Scene Study**

Upper-level undergraduate acting studio focusing on scene analysis and creation of character. Emphasis on David Ball's *Backwards & Forwards*, Laban, Stanislavsky and Meisner.

**Theatre 680: Acting For the Camera**

Upper-level undergraduate acting studio focusing on acting for film and television in single and multi-camera situations — specifically exploring the use of Laban Movement principles in performance on-camera.

**Theatre 100/2100: Introduction to Theatre**

The study of the theatre with emphasis on its historical, cultural and social influences in our society. (GEC)

**Theatre 386: Introduction to Movement**

Upper-level undergraduate studio focusing on the fundamentals of movement training with particular emphasis on Laban Movement Analysis in exploring physical awareness, body alignment, the physical principles of acting and their practical application — both on stage and on camera.

**Theatre 384: Accents and Dialects** (DIRECTED TEACHING; Supervisor – Mandy Fox)

Upper-level undergraduate studio focusing on the tools and procedures used in acquiring a dialect for the stage, including the International Phonetic Alphabet (IPA), indigenous speaker recordings and performance in a dialect.

**COLUMBUS COLLEGE OF ART & DESIGN****2004***Lecturer***Media Studies 301: Acting and Movement for Animators**

Upper-level undergraduate studio focusing on the fundamentals of acting, creation of character and storytelling.

**GUEST LECTURES****THE OHIO STATE UNIVERSITY (OSU)**

Dr. Margaret Price and Dr. Cathy Ryan's *English 4597.01: The Disability Experience in the Contemporary World*.

**2021**

**"Production Approaches to *The Curious Incident of the Dog in the Night-Time*"**

Jeanine Thompson's Theatre 5220 Professional Aspects

**2020**

**"The Actor's Life – Agents and Managers"**

**"The Actor's Life – Unions"**

Brad Steinmetz's Theatre 5412 Scenic Design II

**2017**

**"The Director as Collaborator"**

Elizabeth Harelik's Theatre 2110 Script Analysis

**2017**

**"The Director as Collaborator"**

Arts Scholar Program

**2014-16**

**"Department of Theatre Welcome and Acting Workshop"**

Introduce first-year arts scholars to the department, curricular offerings and season productions and conduct an acting workshop.

Mark Shanda and Jeanine Thompson's Theatre 5220 Professional Aspects  
"The Actor's Life – Agents and Managers"

2012

Joy Reilly's Theatre 5771. 06 History of Irish Drama course:

2012

"Rage and Redemption: Tom Murphy and *The Sanctuary Lamp*"

"I've No Idea What This Means: Enda Walsh — From *Disco Pigs* to *Penelope*"

"From the Stage to the Screen and Back Again: Irish Playwrights in Hollywood"

## **GRADUATE STUDENT ADVISING AND MENTORSHIP**

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**Advisor of record:** Camille Bullock (MFA Acting 2015); Patrick Wiabel (MFA Acting 2015); Aaron Michael Lopez (MFA Acting 2015); Blake Anthony Edwards (MFA Acting 2018); Benito Lara (MFA Acting 2018); Sean Naughton (MFA Acting 2021); Jacob Oommen Athyal (MFA Acting 2021) Rina Hajra (MFA Acting 2021)

**Thesis committee member:** Jacob Oommen Athyal (MFA Acting 2021); Rina Hajra (MFA Acting 2021); Blake Anthony Edwards (MFA Acting 2018); Benito Lara (MFA Acting 2018); Joseph Kopyt (MFA Acting 2018); Zachary Meyer (MFA Acting 2018); Aaron Michael Lopez (MFA Acting 2015); Meg Chamberlain (MFA Acting 2015); Patrick Wiabel (MFA Acting 2015) all solo performances ;  
Justin John (MFA Lighting Design 2014) lighting design for *Romeo and Juliet* ; Tyrrell Davidson (Ph.D. 3<sup>rd</sup>-year, comprehensive exams 2018); Cade Sikora (MFA Scenic Design 2020) scenic design for *A Midsummer Night's Dream*;  
Cynthia Overton (MFA Costume Design 2020) costume design for *A Midsummer Night's Dream*

**Ph.D Candidacy Exams committee member:** Caitlin Boyle, graduate student in the Department of Teaching and Learning  
*Adaptation of Children's Literature to Musical Theatre, Multimodality and Theatre, and Narrative Theory.*

## **UNDERGRADUATE STUDENT ADVISING AND MENTORSHIP**

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**Advisor of record (designated advising for undergraduate students instituted in 2016):** Abigail Johnson (BA 2018); Sarina Hyland (BA 2019); McKenna Willis (BA 2018); Julianna O'Brien (BA 2019); Abby Stoutenborough (BA 2019); Camille Goetz (BA 2018); Tony White (BA 2020); Emily White (BA 2019); Emma Farrenkopf (BA 2020); Matthew Lacey (BA 2020); Elizabeth Timmons (BA 2021); Robert Lankie (BA 2021); Tyla Daniel (BA 2021); Delaney Althaus (BA 2022); Peyton Drake (BA 2022)

**Thesis/Distinction Chair:** Mackenzie Peterson (BA 2018), the civic engagement research project *Shakespeare, Autism and High School*

**Faculty Advisor - STEP:** Jacinda Forbes (BA 2021) Summer Acting Intensive and the Stella Alder Art of Acting Studio in Los Angeles.

**Thesis committee member:** Olivia Sawatzki (BA 2020) and Ben Fisher (BA 2020), *Self-Producing as YoungTheatrical Artists*; Bradford Douglas (BA 2020) the full-length original screenplay *Gone Viral*; Amy Greenblatt and Felicity Carr (BA 2016) performance *Dance Duo*; Brandi Lyons (BA 2016) performance *Methods & Procedures of Womanhood*; Julia Langholt (BA 2015) performance *Science of a Story*; Andrew Trimmer (BA 2015) performance *Qualifications*.

**Bridgeway Academy/OSU Shakespeare and Autism Internship:** Creation and ongoing supervision of a semester-long immersive internship at the school, which is an educational institution for children and young adults with development disabilities. Mackenzie Peterson (BA 2018); Brianna Carrion (BA 2019); Emma Farrenkopf (BA 2020); Rithika Gopalakrishnan (BA 2021); Sasha Borshev (BA 2022); Garret Mahoney (BA 2023)

## **TEACHING ARTIST**

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The Ohio State University (OSU)

**Director, Shakespeare and Autism Project**

2012 — present  
(Director, 2015 — present)

As Director, I am responsible for the teaching and supervision of the Shakespeare and Autism course curriculum, which trains student teaching artists in the Hunter Heartbeat Method (HHM)\*, a groundbreaking intervention for children with autism that was created by UK actress and director Kelly Hunter. Course curriculum includes weekly workshops with children as part of the Department of Theatre's ongoing

research collaboration with the Nisonger Center at OSU.

I have established and maintained the **Bridgeway Academy/OSU Shakespeare and Autism Internship** — an immersive pre-professional internship in collaboration with Bridgeway Academy in Columbus, OH — since 2018. In 2022, we expanded the partnership with Bridgeway to include sending OSU teaching artists to various classrooms on a weekly basis.

I am also responsible for efforts to expand the scope of the Shakespeare and Autism Project, including performances of Kelly Hunter's adaptation of *The Tempest*, a production that includes a new group of children with autism for each performance. Other highlighted activities thus far:

- Part of the original core teaching artist team in the US that provided weekly workshops for two years to children in Columbus City Schools. This fieldwork was the basis for published research by the Nisonger Center and is featured prominently in Kelly Hunter's book *Shakespeare's Heartbeat: drama games for children with autism*.
- Participated in workshop intensives with Kelly Hunter to create and refine HHM games.
- Played the role of Prospero in the world premiere of Kelly Hunter's *The Tempest* at the Royal Shakespeare Company in June 2014. Subsequent performances include The Wexner Center for the Arts in Columbus, OH and the Help Group in Los Angeles, CA
- Facilitated a week-long residency in May 2016 for Kelly Hunter and the original cast of *The Tempest* at the Help Group in Los Angeles, CA. Activities included performances of *The Tempest*, training workshops for the Help Group faculty and teaching artist workshops for students and faculty at UCLA.
- Developed and provide stewardship for the **Patricia Heaton-Hunt and David Hunt Shakespeare and Autism Fund**, established in 2015 by Emmy-winning actor and OSU alumnus Patricia Heaton.
- Established and maintain a partnership with Bridgeway Academy in Columbus, OH, offering HHM workshops for students and teaching artist training for faculty. Supervisor of an ongoing OSU internship program with Bridgeway Academy.
- In August 2016, trained teaching artists at the Human Race Theatre Company in Dayton, OH who subsequently offered a successful ten-week workshop schedule for children.
- Through facilitation of an anonymous donation, enabled the first Shakespeare and Autism Project workshops in New York in April 2017, led by OSU alumni and teaching artist Genevieve Simon.

*\*(The Hunter Heartbeat Method is comprised of sensory drama games that target skills such as eye contact, turn taking, facial emotion recognition and production, imitation, improvisation, basic play, humor, and communication.)*

#### **Shakespeare & Veterans Initiative**

**2016 — present**

An ongoing collaboration with the Columbus, OH Veterans Administration as well as various veterans community stakeholders, bringing active Shakespeare workshops to combat veterans, active duty personnel and military family members. As faculty supervisor of the 2016-17 project MFA outreach project, I facilitated partnerships with local veterans' organizations, the Columbus VA, Blue Star Mothers, the OSU Buckeye Battalion ROTC and the Ohio National Guard to offer Shakespeare workshops. I led the MFA cohort in research of military and veterans' issues and in the construction of workshops.

In 2022, I facilitated — for the first time —

#### **Stand Up For Shakespeare**

**2020-21; 2009-2013**

I provided classroom and performance rehearsal support for Central Ohio teachers implementing The Royal Shakespeare Company's Stand Up for Shakespeare educational program in their classrooms; particular emphasis on ensemble-based rehearsal room and performance techniques to facilitate deeper and more effective learning. I also provided individual coaching to students preparing to perform in the Young People's Shakespeare Festival in June 2012.

In Spring 2020, I began a resuscitation of the program, starting with workshops at Whetstone High School in Columbus, OH.

### **CONFERENCE and INVITED PRESENTATIONS**

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FLUTE THEATRE - Performance and Panel Discussion

**2021**

***"The Hunter Heartbeat Method/Midsummer Night's Dream"***

Panelist

**Virtual Space**

OSU ARTS and SCIENCES WEBINAR

**2021**

***Seeds of Truth: Stories Inspired By Stamped: Racism, Antiracism, and You***

Facilitator/Supervisor/

A Zoom premiere of three new works by undergraduate students that were the culmination of a 4-month process.

<p>OSU ARTS and SCIENCES WEBINAR  <b><i>Shakespeare and Autism: Rithika's Experience</i></b>  Facilitator/Panelist  A Zoom presentation and discussion focusing on the work of OSU Shakespeare and Autism/Bridgeway Academy intern Rithika Gopalakrishnan</p>	2021
<p>TFMA TALKS Series  <b><i>"Using Shakespeare, New Work, and Ensemble to Engage the Costs of War."</i></b>  Featured Presenter  A Zoom presentation for university students, faculty and administrators as well as the community.  <b>The Ohio State University</b>  <b>Columbus, OH</b></p>	2021
<p>NEURONIGHTS/BRAIN (Buckeyes Raising Awareness in Neuroscience) Series  <b><i>"How Can Shakespeare Improve Your Brain Health?"</i></b>  Featured Presenter  An interactive, on-your-feet presentation for university students, faculty and administrators as well as CBI patients.  <b>The Ohio State University</b>  <b>Columbus, OH</b></p>	2020
<p>PROJECT NARRATIVE LECTURE SERIES  <b><i>"Playing by Heart: Using Shakespeare, Science and Ensemble to Engage Two Communities"</i></b>  Featured Speaker  A cross-disciplinary seminar series showcasing the research and practice of select OSU faculty.  <b>The Ohio State University</b>  <b>Columbus, OH</b></p>	2020
<p>UNIVERSITY OF COLORADO BOULDER SPEAKER SERIES  <b><i>"Playing by Heart: Using Shakespeare, Science and Ensemble to Engage Two Communities"</i></b>  Featured Speaker — Skype Presentation  A lecture/discussion with the MFA cohort in the Department of Theatre  <b>University of Colorado Boulder</b>  <b>Boulder, CO</b></p>	2019-21
<p>UIDP-29 CONFERENCE (Strengthening University-Industry Partnerships)  <b><i>Communication, Empathy and Ensemble: Theater Tools for Improving the Workplace</i></b>  Featured Presenter  An interactive, on-your-feet presentation for university administrators from across the country.  <b>The Ohio State University</b>  <b>Columbus, OH</b></p>	2019
<p>CLINICAL ARTS SEMINAR SERIES (CLASS)  <b><i>"Playing by Heart: the Shakespeare and Autism Project"</i></b>  Featured Speaker  A cross-disciplinary seminar series that is part of the Chronic Brain Injury (CBI) Discovery Theme Program.  <b>The Ohio State University</b>  <b>Columbus, OH</b></p>	2019
<p>WOMEN VETERANS LEADERSHIP FORUM  <b><i>"Disguise Fair Nature With Hard-Favored Rage"</i></b>  Featured Speaker  A 20-minute talk about the efficacy of active Shakespeare workshops in the veterans community.  <b>The Ohio State University</b>  <b>Columbus, OH</b></p>	2019
<p>1ST ANNUAL COLUMBUS VETERANS FILM FESTIVAL  <b><i>"Scrap Heap"</i></b>  Featured Performer  A festival addressing the human experience of our active duty military community, veterans, and their Families. My solo show <i>Scrap Heap</i> was the only live performance of the festival; post-performance discussion included.</p>	2018

**In partnership with the Columbus VA  
Gateway Film Center  
Columbus, OH**

CREATIVITY AND CURIOSITY in Today's Classroom **2018**  
**"Playing by Heart: the Shakespeare and Autism Project"**  
Opening Plenary Speaker/Workshop Facilitator  
A cross-disciplinary symposium drawing attendees from across Ohio. In addition to the talk, I facilitated  
A Hunter Heartbeat Method workshop for 22 teaching artists.  
**Oberlin College  
Oberlin, OH**

HONORS COLLOQUIUM **2018**  
**"Playing by Heart: the Shakespeare and Autism Project"**  
Keynote Speaker  
A featured talk about the history, future and the impact of the Shakespeare and Autism Project as well as  
the transformative effect the work has had on me as an artist and educator. This is annual gathering of the  
top students enrolled in the Lima campus of The Ohio State University.  
**Ohio State University – Lima campus  
Lima, OH**

TEDx OHIOSTATEUNIVERSITY: PRECIPICE **2017**  
**"Playing by Heart: the Shakespeare and Autism Project"**  
Featured Speaker  
A talk about the history, future and the impact of the Shakespeare and Autism Project as well as  
the transformative effect the work has had on me as an artist and educator.  
**Ohio State University  
Columbus, OH**

BAM SHAKESPEARE CONFERENCE: *Professional Development for Teachers* **2016**  
**"The King is But a Man: Henry V and the Costs of Going to War"**  
Workshop Co-Presenter (w/ Elizabeth Harelik, Ph.D.)  
An active ensemble workshop to explore *Henry V* and investigate targeted inquiry questions. Teacher  
participants drawn from a national pool. Other workshop presenters: Royal Shakespeare Company Director  
of Education Jacqui O'Hanlon and Folger Shakespeare Library Director of Education Peggy O'Brien.  
**Brooklyn Academy of Music  
The Ohio State Department of Theatre in partnership with the Royal Shakespeare Company  
Brooklyn, NY**

RESPONSIBILITY, MORALITY AND THE COSTS OF WAR: *PTSD, Moral Injury and Beyond* **2015**  
Co-Principal Investigator/Organizer/Performer  
International three-day symposium blending performing and visual arts with leading research to explore  
the costs of war. I debuted *Scrap Heap*, a solo show that I wrote and performed. Other highlights include:  
keynote speaker Jonathan Shay, author of *Achilles in Vietnam: Combat Trauma and the Undoing of Character*  
and *Odysseus in America: Combat Trauma and the Trials of Homecoming*; Czech scenic designer Simona  
Rybáková and OSU students' creation of a performance/installation; Emmy-winning filmmaker Heather  
Courtney screening her film, *Where Soldiers Come From*; Genevieve Chase, combat veteran and founder  
of American Women Veterans, and her talk "My Greater Jihad."  
**Drake Event and Performance Center and the Wexner Center for the Arts  
The Ohio State University in partnership with the Mershon Center for International Security Studies  
Columbus, OH**

ARTS AND AUTISM **2015**  
**"Advocating for the Arts: Shakespeare and Autism"**  
Presenter/Panelist  
A regional conference bringing together parents, teachers, specialists, practitioners and artists to engage in  
dialogue and information-sharing about arts and individuals on the autism spectrum. Presentation included a  
brief talk about The Shakespeare and Autism Project, demonstration of one of the games and participation in a  
panel discussion on access to the arts.  
**The Ohio State University  
Columbus, OH**

THE SHAKESPEARE AND EDUCATION FESTIVAL **2015**



Performer/Teaching Artist/ Panelist

A celebration of the first six years of the OSU/RSC partnership, with The Shakespeare and Autism Project featured. Activities included: a performance of *The Tempest* with children with autism; co-facilitating teaching artist workshops for visiting educators with Kelly Hunter; post-performance discussion with educators, arts advocates and service providers in the autism community. Additional festival artists: Kelly Hunter, Director of *The Tempest*, Artistic Director of Flute Theatre; Robin Post, cast member and Director of the Shakespeare and Autism Project at UNC-Wilmington; Peggy O'Brien, Director of Education, Folger Shakespeare Library; Jacqui O'Hanlon, Director of Education at the RSC; Debbie Corley, RSC teaching artist.

**The Ohio State Department of Theatre in partnership with the Royal Shakespeare Company and Flute Theatre (UK)**  
**Columbus, OH**

THE POWER AND POLITICS OF WITNESSING

2014

**"Interactive/Interrogative".**

Moderator

Symposium centered on two new works by MFA candidate Jane Elliott and Ph.D candidate Francesca Spedalieri.

**The Ohio State University**  
**Columbus, Ohio**

NATIONAL COUNCIL OF TEACHERS OF ENGLISH (NCTE)

2013

**"Working as an Ensemble to Build Community."**

Workshop Presenter

Session exploring how and why to work as a company, develop an ensemble, and build community in the classroom when reading Shakespeare. Presented with Rachel Gartside of the Royal Shakespeare Company and Lorraine Gaughenbaugh, 1<sup>st</sup> grade teacher in Reynoldsburg, OH .

**Boston, MA**

VOICE AND SPEECH TRAINERS ASSOCIATION (VASTA)

2013

**"Laban, Linklater and Acting For The Camera."**

Workshop Presenter

An interactive workshop that explored research concerning a new approach to acting for the camera. Participants actively experienced the integration of Laban Movement Analysis and Linklater voice training into existing acting techniques.

**The Guthrie Theatre**  
**Minneapolis, MN**

WORLDS TOGETHER / WORLD SHAKESPEARE FESTIVAL

2012

**"Our Toil Shall Strive to Mend:**

***Defying Expectations and Reclaiming the Arts Through Shakespeare*"**

Presenter

**The Tanks at Tate Modern**  
**London, UK**

THE CAMOUFLAGE PROJECT SYMPOSIUM

2011

**"Performing History: Testimony, Memoir, Documentary, and Evidence"**

Panel Discussion Member

**The Mershon Institute for International Security**  
**The Ohio State University**  
**Columbus, OH**

THE OXFORD INTERNATIONAL FILM FESTIVAL

2008

**"The Actor's Life"**

Panel Discussion Member

**Miami University**  
**Oxford, OH**

## **WORKSHOPS**

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GOODWILL COLUMBUS - THE HUNTER HEARTBEAT METHOD

2022

Facilitated a day-long training workshop with Goodwill employees who hope to implement the work with their underserved populations.

Lead Facilitator  
Columbus, OH

SHAKESPEARE AND VETERANS 2022  
***Othello - Race and Women in Shakespeare***  
Workshop Leader  
Facilitated an active virtual 7-week workshop for women veterans across the country.  
**The Ohio State University**  
**Columbus, OH**

SHAKESPEARE AND VETERANS 2021  
***Henry V, Empathy and Unit***  
Workshop Leader  
Facilitated an active virtual 7-week workshop for combat veterans across the country.  
**The Ohio State University**  
**Columbus, OH**

SHAKESPEARE AND VETERANS 2020  
***Ensemble, Empathy and Othello***  
Workshop Leader  
Facilitated an active workshop for a pilot project involving incarcerated military veterans.  
**Franklin County Correctional Center**  
**Columbus, OH**

ENSEMBLE-BUILDING WORKSHOP 2020  
***Communication, Empathy and Ensemble: Theater Tools for Improving the Workplace***  
Workshop Leader  
Facilitated an active rehearsal -room workshop for the Graduate Teaching Associates in the  
Department of Psychology  
**The Ohio State University**  
**Columbus, OH**

PHYSICAL THEATRE WORKSHOP 2018  
UR/TA auditions  
An hour-long session with 22 MFA candidates as part of a new UR/TA initiative to expand the  
audition opportunities for candidates. Faculty in attendance as observers: CalArts, UCLA, University of  
Illinois, University of Iowa, University of Florida, Kent State University, UC-Irvine and Ohio University.  
**The Ohio State Department of Theatre in partnership with UR/TA**  
**New York, NY**

PANEL DISCUSSION OF THE ROYAL SHAKESPEARE COMPANY/OHIO  
STATE UNIVERSITY PRODUCTION OF *The Tempest* 2014  
Other panelists: Kelly Hunter, Director, Artistic Director of Flute Theatre; Greg Hicks, cast member and  
RSC Associate Artist; Michael Dobson, Director of the Shakespeare Institute; Robin Post, cast member and  
Director of the Shakespeare and Autism Project at UNC-Wilmington; Chris MacDonald, cast member; Eva  
Lily Tausig, cast member; Mahmoud Osman; cast member.  
**The Ohio State Department of Theatre in partnership with the Royal Shakespeare Company**  
**Stratford-upon-Avon, UK**

ACTING & MONOLOGUE WORKSHOP 2014  
As part of a diversity recruiting effort with my colleague Jeanine Thompson, I conducted a workshop for  
sixty students and also auditioned eligible students for the Department of Theatre.  
**Alabama State University**  
**Montgomery, AL**

ACTING WORKSHOP FOR MFA CREATIVE WRITING STUDENTS 2014  
An interactive workshop designed to assist writers with acquiring the tools to effectively present their  
work publicly.  
**The Ohio State University**  
**Columbus, OH**

PANEL DISCUSSION OF THE ROYAL SHAKESPEARE COMPANY'S

PRODUCTION OF *JULIUS CAESAR* 2013

Other panelists: Gregory Doran, RSC Artistic Director; Lupenga Mphande, OSU professor of African-American and African Studies; Hannibal Hamlin, OSU professor of English; OSU associate professor of Classics.

**The Ohio State Department of Theatre in partnership with the Royal Shakespeare Company  
Columbus, OH**

STAND UP FOR SHAKESPEARE PROFESSIONAL DEVELOPMENT 2013

**“Disguise Fair Nature with Hard-Favoured Rage”**

*Exploring the Cost of War from Agincourt to Afghanistan*

Workshop Leader

**The Ohio State Department of Theatre and Department of Education  
in partnership with the Royal Shakespeare Company  
Columbus, OH**

AUDITION MONOLOGUE WORKSHOP 2013-present

Twice a year I facilitate this workshop for undergraduate students in conjunction with Alpha Psi Omega, the OSU student theatre organization.

**The Ohio State University  
Columbus, OH**

CAREER AND AUDITION WORKSHOP SERIES 2013-present

**“The Actor’s Life”**

I periodically facilitate this series of workshops for undergraduate students in conjunction with Alpha Psi Omega, the OSU student theatre organization. Workshops cover various topics on the business of acting and auditioning as well as Skype sessions with industry professionals in New York and Los Angeles.

**The Ohio State University  
Columbus, OH**

STAND UP FOR SHAKESPEARE SYMPOSIUM 2011

**“SUFGA: The Classroom as Rehearsal Room”**

Rehearsal Room Techniques Workshop Leader

**The Park Avenue Armory  
New York, NY**

STAND UP FOR SHAKESPEARE PROFESSIONAL DEVELOPMENT 2011

**“SUFGA: Rehearsal Room and Directorial Techniques in the Classroom”**

Workshop Leader

**The Ohio State Department of Theatre and Department of Education  
in partnership with the Royal Shakespeare Company  
Columbus, OH**

STAND UP FOR SHAKESPEARE 2010

**“Shakespeare at Lunch”**

OSU/RSC Performer and Representative

Board of Directors and Donor Luncheon hosted by OSU President E. Gordon Gee

**Columbus, OH**

## **RESIDENCIES**

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HUNTER HEARTBEAT METHOD 2016

Workshop Leader

A weekend residency at the Human Race Theatre training teaching artists in the Hunter Heartbeat Method, the sensory drama game intervention used in the Shakespeare and Autism Project.

**Human Race Theatre  
Dayton, OH**

THE SHAKESPEARE AND AUTISM PROJECT 2016

Performer/Teaching Artist

A week-long residency at the Help Group in Sherman Oaks, CA. Sponsored by the Patricia Heaton-Hunt and David Hunt Shakespeare and Autism Fund. Activities included three performances of *The Tempest*; teaching artist workshops for the Help Group faculty; teaching artist workshops for students and faculty in

the School of Theatre, Film and Television at UCLA. Additional residency artists: Kelly Hunter, Director of *The Tempest*, Artistic Director of Flute Theatre; Greg Hicks, cast member and RSC Associate Artist; Robin Post, cast member and Director of the Shakespeare and Autism Project at UNC-Wilmington; Chris MacDonald, cast member; Eva Lily Tausig, cast member; Mahmoud Osman; cast member.

**The Ohio State Department of Theatre in partnership with the Flute Theatre (UK) and the Help Group**  
**Sherman Oaks, CA**  
**Westwood, CA**

## THE SHAKESPEARE AND AUTISM PROJECT

2016

Teaching Artist

A semester-long twice-weekly residency Bridgeway Academy. Facilitated Hunter Heartbeat Method workshops with two classes of twelve (12) children. Assisting in the facilitation were my OSU students who, along with me, volunteered for this extra work which was outside of their curricular responsibilities in the Shakespeare and Autism class.

**Columbus, OH**

## PUBLICATIONS

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"The Abbey Theatre." Chapter 4 in *The Art of the Now: Introduction to Theatre and Performance*. Ed. Lesley Ferris. Digital First: 2015.

2015

## TRAINING

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### THE OHIO STATE UNIVERSITY (MFA in ACTING)

2009-2012

Movement, Composition, Laban, Bartenieff, Viewpoints, Suzuki, Mime: Jeanine Thompson  
 Voice, Speech, Complex Texts, Verbatim Theatre, Acting (contemporary non-realism): Mandy Fox  
 Acting, Directing, Shakespeare, Period Styles: Jimmy Bohr  
 Script Analysis, Acting (Ibsen and Chekhov), Devised Theatre and Performance: Maureen Ryan  
 Alexander Technique: Raymond Beaver  
 Playwriting and Solo Performance: Jennifer Schlueter, Andy Bragen, Joy Reilly  
 Stage Combat: Robert Behrens  
 Video Production and Editing (AVID): Janet Parrott  
 Academic Research Methods and Writing: Beth Kattelman, Nina Couch, Lesley Ferris

### OTHER

Acting: Wynn Handmann (Wynn Handman Studio, New York, NY); Greg Zittel (New York, NY)  
 Viewpoints, Suzuki: Tom Nelis, Stephen Duff Webber, Akiko Aizawa (The SITI Company)  
 Voice/Acting/Complex Texts: Kelly Hunter, Alison Bomber (Royal Shakespeare Company)  
 Lessac: Yanci Bukovec (University of Florida)

## GRANTS / FUNDING

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### Arts and Humanities Discovery Theme Creation Grant

\$7,000

*"Coal Communities"*

Co-investigator

Department of Theatre, Film, and Media Arts faculty Tom Dugdale, Mandy Fox and I are part of a larger research initiative exploring the realities facing coal communities in this era of climate change and renewable energy.

### Department of Theatre, Film, and Media Arts Discretionary Funds

\$300

Department of English Graduate Workshop Series.

Co-Sponsor

*Iqbal Khan: "The Problematic Privilege of Interpreting The Bard"*

### Digital Flagship Discovery Theme Creation Grant

\$4,000

Co-investigator

A semester-long collaboration with the Department of English as well as innovation research for teaching an iPad-immersive performance class.

### Global Arts and Humanities Discovery Theme Creation Grant

\$25,000

*“On the Front Lines: Performing Afghanistan”*

Co-investigator

A semester-long series of events and curricular engagements exploring the voices of women in Afghanistan.

**Women & Philanthropy, The Ohio State University**

\$50,000

For the continuing collaborative research done by the Shakespeare and Autism Project.

Grant proposal submitted by the Nisonger Center at OSU.

**The College of Arts and Science, The Ohio State University**

\$75,000

For a week-long residency by the Abbey Theatre of Ireland and their touring production of

*The Plough and the Stars*. I was the primary contact with the Abbey Theatre and created the funding proposal.

**Patricia Heaton-Hunt and David Hunt Shakespeare and Autism Fund,**

\$47,675

For continuation and expansion of the work of The Shakespeare and Autism Project

**Mershon Center Mershon Center for International Security Studies Faculty Research & Seed Grant,**

\$24,500

Primary investigator

For the three-day international interdisciplinary symposium, Responsibility, Morality and the Costs of War: *PTSD, Moral Injury and Beyond*.

**The Aida Cannarsa Snow Endowment Fund,**

\$300

**The John C. Morrow Memorial Fund,**

\$800

**Mershon Center for International Security Studies Discretionary Fund,**

\$2,500

For travel to Dublin, Ireland; Derry, Northern Ireland; Belfast, Northern Ireland; research and theatrical development of *Scrap Heap*, a solo performance work about a Special Forces veteran struggling with PTSD and civilian life.

**AWARDS & CITATIONS**

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THE OHIO STATE UNIVERSITY

Nominee, Provost's Award for Distinguished Teaching by a Lecturer, 2013

Excellence in Ensemble Devising and Solo Performance, 2012

Chair's Award for Academic Excellence, 2009 — 2012

Graduate Student Excellence Award, 2011

The Ohio State University

OSU Department of Theatre

OSU Department of Theatre

OSU Department of Theatre

**ACTING**

Nominated, Best Actor, 2014

Mark Rothko, RED

Central Ohio Theatre Critics Circle

Nominated, Best Actor, 2011

Iago, OTHELLO

Central Ohio Theatre Critics Circle

Henri Dericourt, THE CAMOUFLAGE PROJECT

Nominated, Best Actor, 2010

Dr. Hochberg, MEN IN WHITE

Central Ohio Theatre Roundtable

Winner, Excellence in Acting, 2009

John Buchanan; SUMMER AND SMOKE

Central Ohio Theatre Roundtable

Nominated, Best Actor, 2008

Jake, etc; STONES IN HIS POCKETS

Central Ohio Theatre Critics Circle

Winner, Best Actor, 2008

Jake, etc; STONES IN HIS POCKETS

Columbus Dispatch, Best of 2008

Winner, Best Actor, 2008

Jake, etc; STONES IN HIS POCKETS

Columbus Alive, Best of 2008

ENSEMBLE

**THEATRE**

Winner, Best Production, 2013

BENGAL TIGER AT THE BAGHDAD ZOO

Columbus Dispatch, Best of 2013

Winner, Best New Work, 2011

THE CAMOUFLAGE PROJECT

Central Ohio Theatre Critics Circle

Winner, Best Production, 2010

THE THREE SISTERS

Central Ohio Theatre Roundtable

Winner, Best Production, 2008

STONES IN HIS POCKETS

Columbus Dispatch, Best of 2008

**FILM**

Nominated, Best Action Film, 2011

UNSTOPPABLE

Broadcast Film Critics Assoc.

Winner, Best Film, 2010

MEASURED SACRIFICE

Harmony Ridge Film Festival

Winner, Best Film, 2009

MEASURED SACRIFICE

Underneath Cincinnati Film Fest

Winner, Best Comedy, 2009

AND THE WINNER IS

SINY Film Festival

Winner, Audience Award, 2008

THE LODGE

Oxford International Film Festival

Winner, Best Short Film, 1994

A FRIEND OF DOROTHY

San Francisco International Gay &

Lesbian Film Festival

**PROFESSIONAL EXPERIENCE**

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**TEACHING**

## McCLATCHY ACT STUDIO (Columbus, OH)

Screen Acting Intensive - Zoom  
Audition and Career Workshop — Weekend summer intensives  
Master Scene Study Class — Summer intensive  
Introduction to Acting  
Contemporary Scene Study

**2021**  
**2009 — present**  
**2009 — present**  
**2002 — 2012**  
**2002 — 2012**

## OWJL CAMP at Ohio Wesleyan University

*Shakespeare Comes Alive* — an active approach to Shakespeare's text  
Students: Children ages 12-15

**2017**

## BALLET METROPOLITAN DANCE ACADEMY (Columbus, OH)

Acting/Improvisation Workshop  
Students: Children ages 7-12

**2006**

### **ACTING**

#### *Professional Theatre*

PATIENCE WORTH\*  
THE TEMPEST\*

Casper Yost  
Prospero

RED

Mark Rothko

Kranzberg Center  
Royal Shakespeare Company;  
Wexner Center for the Arts;  
CATCO

BENGAL TIGER AT THE  
BAGHDAD ZOO  
THE BLOWIN OF BAILE GALL  
ALMOST, MAINE  
STONES IN HIS POCKETS  
DINNER WITH FRIENDS  
NANTUCKET SLEIGHRIDE\*  
WALKING IN THE SHADOW OF  
THE BIG MAN\*  
BALM IN GILEAD  
THE BEAST ON EAST 77<sup>th</sup> STREET\*  
TARTUFFE  
PERFORMANCE HELL

Tiger  
Eamonn Collins, Jr.  
East/Steve/Chad/Phil/Dave  
Jake, etc.  
Tom  
Dave  
  
Kevin, etc.  
Tig  
Steve  
Valere  
Various

CATCO  
Carrickmacross Productions  
CATCO  
Carrickmacross Productions  
Red Herring Theatre Ensemble  
Ascending Artists Theatre  
  
Mott Street Theatre  
Stillwaters Theatre Company  
Westbeth Theatre  
Michael Howard Studio Theatre  
Synchronicity Space

#### *Academic Theatre*

SCRAP HEAP\*  
THIS ABOVE ALL\*  
LIVING OUT  
THE CAMOUFLAGE PROJECT\*  
OTHELLO  
THE THREE SISTERS  
MEN IN WHITE  
SUMMER AND SMOKE

Jeff O'Callahan  
Mr. Gardner  
Richard Robin  
Henri Dericourt  
Iago  
Chebutykin  
Dr. Hochberg  
John Buchanan, Jr.

The Ohio State University  
The Ohio State University  
The Ohio State University  
The Ohio State University  
The Ohio State University  
The Ohio State University  
The Ohio State University  
The Ohio State University

\* — denotes World Premiere

#### *Film*

ON SACRED GROUND (2023)  
SCRAP HEAP (2021)

Kenneth  
Jeffrey O'Callahan

Rebecca Tickell, Dir.; Big Picture  
Jeanine Thompson, Dir.  
Carrickmacross Productions

EXTREMELY WICKED,  
SHOCKINGLY EVIL AND VILE  
OLD MAN AND THE GUN  
THE STREET WHERE WE LIVE  
UNSTOPPABLE  
LOVE AND OTHER DRUGS  
MINUS ONE  
MEASURED SACRIFICE  
AND THE WINNER IS ...  
THE LODGE  
5 CARD STUD

Ken Katsaris  
Agent Morton  
Jerry  
Hoffman  
Justin  
Captain Brighton  
Mr. Richardson  
John Noble  
Henry  
Paul

Joe Berlinger, Dir.; COTA Films  
David Lowery, Dir.; Fox Searchlight  
John Whitney, Dir. Arbor Ave.  
Tony Scott, Dir.; 20th Century Fox  
Ed Zwick, Dir.; 20th Century Fox  
Jon Osbeck, Dir.; Never The Luck  
John Whitney, Dir.; Arbor Ave  
Christina Grozik, Dir.; Anthem  
Brad Helmink, Dir.; Bros Shamus  
Hank Saroyan, Dir.; Warner Bros.

WHEN ANGELS CRY THE CURSE BOY'S LIFE	Richard George McCracken Tom	Narendra Reddy, Dir.; Jacqueline Garry, Dir.; Arrow Raoul O'Connell, Dir.; Strand
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Television

GONE OUTSIDERS THE WAR THAT MADE AMERICA GENERAL HOSPITAL NCIS X FILES THE PENNSYLVANIA MINERS STORY THE PRACTICE S CLUB 7 PACIFIC BLUE THAT 70'S SHOW ER ONE LIFE TO LIVE ANOTHER WORLD GUIDING LIGHT	Eric Hale Roger Gen. Jeffrey Amherst Evan Tucker Lt. David Cameron Agent James Leeds  Bob Long Officer McPhee Andrew Maplethorpe Bruce Best Man Fred Danziger Brian Harris Nick Hudson Vinny Morrison	Thomas Carter, Dir.; NBCUniversal Adam Bernstein, Dir.; WGN Ben Loeterman, Dir.; PBS Various Directors; ABC Tom Wright, Dir.; CBS Tony Wharmby, Dir.; FOX  David Frankel, Dir.; ABC Jeanot Swarc, Dir.; ABC Joe Nathan, Dir.; ABC Family Various Directors; USA David Trainor, Dir.; FOX David Chameides, Dir.; NBC Various Directors; ABC Various Directors; NBC Various Directors; CBS
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**DIRECTING**

Academic Theatre

EVERYBODY (2023) A MIDSUMMER NIGHT'S DREAM THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME 7 WAYS TO SAY I LOVE HENRY V	RiverView Space  Thurber Theatre  Bowen Theatre RiverView Space Lincoln Theatre	The Ohio State University  The Ohio State University  The Ohio State University The Ohio State University The Ohio State University
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Professional Theatre

KINGS OF THE KILBURN HIGH ROAD (Staged reading)	Abbey Theatre	Dublin, OH
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**PLAYWRITING/DEVISING**

BEYOND ALL RECOGNITION, Outreach and Engagement Project (supervisor/co-devisor)  
SCRAP HEAP, solo performance (actor/designer/playwright)  
THIS ABOVE ALL, Outreach and Engagement, RSC/OSU Stand Up For Shakespeare (actor/co-director/co-devisor)  
THE CAMOUFLAGE PROJECT, Britain's Special Operations Executive during World War II (actor/co-devisor)

**VIDEO**

SHRAPNEL (Writer/Director/Editor) 2011, selected for Digi-Eye, a night of digital media works, OSU, 2012  
DANGER CLOSE (Writer/Actor/Director/Editor) 2010, selected for screening at the OSU Urban Arts Space, 2011  
and Digi-Eye, a night of digital media works, OSU, 2013

**PROFESSIONAL DEVELOPMENT**

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Master Classes

Kelly Hunter, The Royal Shakespeare Company <i>The Golden Rules of Shakespeare</i> Using sound and body to explore meaning "A Year of Shakespeare" The Ohio State University in partnership with the Royal Shakespeare Company The Ohio State University Columbus, OH	2012
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Susanna Hamnett <i>Nearly Lear: Developing Solo Work</i> Reinventing Shakespeare "A Year of Shakespeare" The Ohio State University in partnership with the Royal Shakespeare Company The Ohio State University Columbus, OH	2012
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Gavin Quinn, Pan Pan Theatre; Dublin, Ireland <i>The Rehearsal, Playing the Dane</i> Devising new works based on classic texts <b>Wexner Center for the Arts</b> <b>Columbus, OH</b>	<b>2011</b>
Moe Angelos, The Buillder's Association; New York, NY <i>House/Divided</i> In partnership with The Ohio State University Developing ensemble-based devised work using multimedia and real-time video <b>The Ohio State University</b> <b>Columbus, OH</b>	<b>2011</b>
Roger Guenveur Smith <i>Juan and John</i> Solo performance and the creation of new works <b>Wexner Center for the Arts</b> <b>Columbus, OH</b>	<b>2011</b>
Olwen Fouère, Declan Conlon, Catherine Walker The Abbey Theatre; Dublin, Ireland <i>Terminus</i> Heightened text and the monologue in performance <b>The Ohio State University</b> <b>Columbus, OH</b>	<b>2011</b>
The Rude Mechanicals; Austin, Texas <i>The Method Gun</i> The creation of ensemble-based new work based on historical research <b>Wexner Center for the Arts</b> <b>Columbus, OH</b>	<b>2010</b>
Robert M. Johnson, Anne Gridley The Nature Theatre of Oklahoma; New York, NY <i>Romeo and Juliet</i> Devising new works based on Shakespeare's plays and personal interviews <b>Wexner Center for the Arts</b> <b>Columbus, OH</b>	<b>2010</b>
Hotel Modern; Rotterdam, Netherlands <i>The Great War</i> Creation of new works based on historical research and personal correspondence The use of video and multimedia in live theatre <b>Wexner Center for the Arts</b> <b>Columbus, OH</b>	<b>2010</b>
Druid Theatre Company; Galway, Ireland <i>The Walworth Farce</i> Physical theatre and performance <b>Wexner Center for the Arts</b> <b>Columbus, OH</b>	<b>2009</b>
Anne Bogart, SITI Company; New York, NY <i>Who Do You Think You Are?</i> Development of new works using Viewpoints and ensemble devising <b>Wexner Center for the Arts</b> <b>Columbus, OH</b>	<b>2009</b>
<b><u>Workshops/Intensives</u></b> Kelly Hunter, The Royal Shakespeare Company <i>The Hunter Heartbeat Method</i> Shakespeare-based theater intervention method for children of all ages on the autism spectrum. Approach focuses on the rhythm	<b>2012</b>



of iambic pentameter and the sound of the heartbeat. Games and exercises are based on *The Tempest*. The Ohio State University in partnership with the Royal Shakespeare Company

**The Ohio State University**  
**Columbus, OH**

Robert Post; Columbus, OH  
Devising new work through physical comedy theatre  
**The Ohio State University**  
**Columbus, OH**

**2012**

Yanci Bukoved, The University of Florida  
Lessac: Voice, Movement and Complex Texts  
Creation of new works through Mime  
Week-Long Intensive  
**The Ohio State University**  
**Columbus, OH**

**2011**

The Royal Shakespeare Company  
Stand Up For Shakespeare  
Rachel Gartside, Lead Education Practitioner, RSC  
Miles Tandy, Head of Education Partnerships, RSC  
**The Ohio State University**  
**Columbus, OH**

**2011**

Struan Leslie, Head of Movement, Royal Shakespeare Company  
*The 360° Actor*  
*Interactive Shakespeare: Processes and Provocations*  
Week-Long Intensive  
“A Year of Shakespeare”  
**The Ohio State University in partnership with the Royal Shakespeare Company**  
**The Ohio State University**  
**Columbus, OH**

**2011**

Olwen Fouère  
One-on-one sessions for the theatrical development of *Scrap Heap*, a solo performance  
work about Post-Traumatic-Stress-Disorder caused by armed conflict  
**Irish Film Institute**  
**Dublin, Ireland**

**2011**

The Royal Shakespeare Company  
Stand Up For Shakespeare — Third Tier Training  
*A Measure For Measure Masterclass*  
*Rough Men Stand Ready in the Night: A Henry V Masterclass*  
*The Changing Style of Shakespearean Soliloquy*  
Rachel Gartside, Lead Education Practitioner, RSC  
Professor Paul Prescott, University of Warwick, England  
Professor Jonathan Neelands, University of Warwick, England  
**The Ohio State University**  
**Columbus, OH**

**2011**

The Royal Shakespeare Company  
Acting workshop with RSC ensemble actors  
In Partnership with The Ohio State University  
**The Ohio State University**  
**Columbus, OH**

**2011**

The Royal Shakespeare Company  
Stand Up For Shakespeare  
In Partnership with The Ohio State University  
Virginia Grainger, Lead Education Practitioner, RSC  
Rachel Gartside, Education Practitioner, RSC  
Week-long program focused on the active approach to Shakespeare’s text through dramatic inquiry, ensemble-building and rehearsal-room techniques. Specifically for grades 3-12.  
**Stratford-Upon-Avon, England**

**2010**

The Royal Shakespeare Company Michael Boyd, Artistic Director <i>Staging Shakespeare</i> <b>In Partnership with The Ohio State University</b> <b>Stratford-Upon-Avon, England</b> <b><u>Workshops/Intensives (continued)</u></b>	2010
The Royal Shakespeare Company; Stratford-Upon-Avon, England Alison Bomber, Senior Text and Voice Coach Investigating the text and its connection to voice and body <b>In Partnership with The Ohio State University</b> <b>Stratford-Upon-Avon, England</b>	2010
The Royal Shakespeare Company; Stratford-Upon-Avon, England Struan Leslie, Head of Movement Finding the physical action within the text <b>In Partnership with The Ohio State University</b> <b>Stratford-Upon-Avon, England</b>	2010
Tom Nelis, Stephen Duff Weber, SITI Company; New York, NY An exploration of the fundamentals and applications of Viewpoints and Suzuki. Week-long residency <b>The Ohio State University</b> <b>Columbus, OH</b>	2009

## **MEMBERSHIPS**

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AEA  
SAG/AFTRA  
VASTA

## **SERVICE**

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### **PROFESSIONAL SERVICE**

**UNIVERSITY RESIDENT THEATRE ASSOCIATION (URTA)** 2022-present  
A three-year appointment to the Board of Directors. Also a member of the Ethics Committee.

### **UNIVERSITY LEVEL SERVICE – The Ohio State University**

**COMMITTEE ON ACADEMIC MISCONDUCT** 2021-present  
A three-year appointment as a faculty representative to this university-wide committee. As part of my Committee duties, I serve on, and periodically chair, panel hearings that adjudicate academic misconduct by OSU students.

**WEXNER CENTER FOR THE ARTS/UNIVERSITY FACULTY ad hoc Committee** 2020 --- 2021

A temporary committee (potentially to be revived) that explored and capitalized on opportunities to collaborate across the university in conjunction with the Wexner Center.

**FACULTY ADVISOR TO FISHBOW IMPROV** 2019 --- present  
Advise and engage with this popular university improv organization.

**NEW PUBLIC HEALTH AND ARTS MINOR ad hoc Committee** 2020 --- 2021  
A temporary committee (potentially to be revived) that supported and contributed to the establishment of the new minor. *Theatre 5922S: Shakespeare and Autism* is part of the minor elective curriculum.

**FILM STUDIES/MIP SUBCOMMITTEE** 2020-2021  
A temporary committee that investigated and facilitated the departmental name change from Department of Theatre to Department of Theatre, Film, and Media Arts.

#### COUNCIL ON STUDENT AFFAIRS

A three-year appointment as a faculty representative to this university-wide committee. As part of my Council duties, I serve on the Allocations subcommittee, which reviews funding requests from student organizations. The range of issues addressed in the council meetings allows me to contribute to the enrichment of student life in a tangible, consistent way.

2015 --- 2018

#### LA EXPERIENCE APPLICATION REVIEW COMMITTEE

Chaired by Associate Dean Valerie Williams. Reviewed 189 applications for 20 spots for biennial trip to Southern California. The LA Experience is an educational experience designed for Ohio State undergraduate and graduate students with career aspirations in TV/Film, Animation, Performing Arts, Visual Arts, and Business in Arts Entrepreneurship and Leadership.

2014/ 2016

#### VISUAL AND PERFORMING ARTS GENERAL EDUCATION ASSESSMENT COMMITTEE

Department of Theatre faculty representative as supervisor of Theatre 2811, a General Education course. Produced a comprehensive assessment report for the course, submitted to the Arts and Sciences Curriculum Committee Assessment Panel.

2014

#### **DEPARTMENT LEVEL SERVICE – The Ohio State University**

##### 50th ANNIVERSARY CELEBRATION COMMITTEE

Co-Chair with Professor Beth Kattelman

2021-present

##### DEPARTMENT CHAIR HIRE SEARCH COMMITTEE

Chaired by Professor Dana Renga

2020-21

##### FACULTY LIAISON – GUEST DIRECTOR TED LANGE

Support and facilitation for residency directing a production of *Red Velvet*.

2020

##### HEAD OF ACTING AND DIRECTING AREA

2018 --- present

##### ADVISORY COMMITTEE

Chaired by Department Chair.

2018 --- present

##### SUPERVISOR OF THEATRE 2811 - General Education course

2014-present

##### CHAIR OF OUTREACH, ADMISSIONS AND RECRUITING

2019-20

##### PRODUCTION STAGE MANAGER PERMANENT POSITION SEARCH COMMITTEE

Chaired by Professor Mark Shanda.

2017

##### DIRECTING FACULTY HIRE SEARCH COMMITTEE

Chaired by Associate Chair Jennifer Schlueter.

2017

##### FACULTY LIAISON – GUEST DIRECTOR ALISON BOMBER

Support and facilitation for Alison Bomber's residency directing a production of *Romeo and Juliet*.

2017

##### GRADUATE STUDIES COMMITTEE

Administrative tasks include: curriculum, recruiting, grants and scholarship, scheduling, assessment, accreditation and outreach.

2017 --- 2018

##### UNDERGRADUATE STUDIES COMMITTEE

Administrative tasks include: curriculum, recruiting, grants and scholarship, scheduling, assessment, accreditation and outreach.

2016 --- 2017

##### GENERAL EDUCATION ASSESSMENT SUBCOMMITTEE

Develop, update and generate GE assessment plans and reports for Theatre 2811 as part of a larger departmental and university effort to increase and improve assessment activities. My initial assessment report for Theatre 2811 was singled out by the College of Arts & Science committee as exemplary.

2015 --- present

##### MOUNT HALL TASK FORCE

Mobilized current and past artists, students and personnel to support replacement of a theatre venue.

2015

<u>PRODUCTION STAGE MANAGER SEARCH COMMITTEE</u> Chaired by Professor Lesley Ferris.	2014
<u>ACTING AND DIRECTING AREA COMMITTEE</u> Administrative tasks include: curriculum, recruiting, scheduling, conferences, assessment, accreditation, outreach, and graduate students	2013 --- present
<u>LIAISON, WEXNER CENTER FOR THE ARTS GUEST RESIDENCIES</u> Coordinate the residency content, times and locations of Wexner guest artists. I also started an ongoing initiative to have the residencies more consistently include interactive workshops.	2013 --- present
<u>CURRICULUM &amp; INSTRUCTION COMMITTEE</u> Active member of committee overseeing courses, teaching, assessment, grants and awards.	2013 --- 2016
<b><u>COMMUNITY SERVICE</u></b>	
ACTING AND CAREER WORKSHOP <b><i>"The Actor's Life"</i></b> Facilitated an acting and career workshop for the theatre club students. <b>Olentangy Berlin High School</b> <b>Delaware, OH</b>	2020
SHAKESPEARE and AUTISM WORKSHOP Upper Arlington High School <b>Idea Day</b> Facilitated a workshop for students as part of their annual community innovation event. <b>Upper Arlington High School</b> <b>Upper Arlington, OH</b>	2019
SHAKESPEARE IN PERFORMANCE WORKSHOP Facilitated a workshop for the gifted and talented class of Baldwin Road Junior High School. <b>The Ohio State University</b> <b>Columbus, OH</b>	2019
SHAKESPEARE IN PERFORMANCE WORKSHOP AND COACHING Facilitated summer workshops and provided coaching through the autumn for a production of <i>A Midsummer Night's Dream</i> . <b>Bishop Watterson High School</b> <b>Columbus, OH</b>	2016
MACBETH FILM SCREENING AND DISCUSSION Led post-screening discussion at the area premiere of the new film version of <i>Macbeth</i> at the Drexel Theatre in Bexley. As the sole guest, I also had the chance to speak about the Shakespeare-related work being done in our department. <b>Drexel Theatre</b> <b>Bexley, OH</b>	2015
STAND UP FOR SHAKESPEARE WORKSHOPS Facilitated workshops exploring <i>Romeo and Juliet</i> , <i>King Lear</i> and <i>A Midsummer Night's Dream</i> at Dominion Middle School and Indian Springs Elementary School. <b>Columbus, OH</b>	2010/11/12/13
LOWER LIGHTS THEATRE PROJECT <b><i>Rachel's House Play Reading</i></b> Staged reading of <i>Rachel's House</i> by award-winning Northern Irish playwright Nicola McCartney. Directed by the author. The first draft of an ongoing project to produce a new theatre work with residents of Rachel's House, a transitional residence for formerly incarcerated women. <b>Columbus, OH</b>	2013
LOWER LIGHTS THEATRE PROJECT	2012

**The Artist Acquaintance**

Benefit reading of works by award-winning Northern Irish playwright Nicola McCartney. Directed by the author. In conjunction with Nicola McCartney's ongoing project to produce new theatre work with residents of Rachel's House, a transitional residence for formerly incarcerated women.

**Columbus, OH**