

# Bella Merlin, PhD

## Academic and Publications CV

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### Higher Education Qualifications

- 2000: PG Certificate in Higher Learning and Teaching Skills, special award for teaching Excellence from Pro-Vice Chancellor, University of Exeter, UK
- 1997: PhD in *The Russian School of Acting*, University of Birmingham, UK
- 1994: Certificate in Advanced Acting, The State Institute of Cinematography, Moscow, Russia (equivalent to MFA)
- 1988: Diploma in Acting, Guildford School of Speech and Drama, UK (equivalent to MA)
- 1987: First Class Honours Degree with Practical Distinction in Drama & Theatre Arts, University of Birmingham, Department of Drama and Theatre Arts

### Teaching Posts

- 2014- Full Professor of Acting and Directing, Step VI, University of California, Riverside, USA
- 2013-14 Full Professor of Acting, Step V, University of California, Davis, USA
- 2011-2013 Full Professor of Acting, Step IV, University of California, Davis, USA
- 2008-2011 Full Professor of Acting, Step III, University of California, Davis, USA
- 2007 First Year Acting for Musical Theatre, Rehearsal & Scene Study, Central School of Speech & Drama, UK
- 2007 Directed *Three Sisters* for First Year Acting for Musical Theatre course, Central School of Speech & Drama, UK
- 2005 - 8 .5 Lecturer in Drama, University of Exeter (equivalent to Assistant Professor)
- 1998-2003 Full-time Lecturer in Drama & Theatre Arts, University of Birmingham
- Acting 'masterclasses' for Birmingham Centre for Drama, Actors Centre (London) and private tuition
- 1996-8 Part-time teaching of Level 1 *Encounter and Improvisation*, University of Birmingham, UK
- Level 2/3 Theatre Practice Afternoon (as above)
- Part-time teaching of Level 2/3 Study Option, *Anton Chekhov* (as above)
- Part-time teaching of Level 1 *Speaking a Text*, Drama & Theatre Arts, University of Birmingham

### Publications

#### Single authored Monographs:

- *Acting: The Basics* (second edition) (Abingdon: Routledge, 2017), 250p.
- *Facing the Fear: An Actor's Guide to Overcoming Stage Fright* (London: Nick Hern Books, 2016), 246p
- *The Complete Stanislavsky Toolkit*, (London, Nick Hern Books, 2<sup>nd</sup> edition 2014), 300p
- *With the Rogue's Company: Henry IV at the National Theatre* (National Theatre/Oberon Books 2005)
- *Konstantin Stanislavsky: Performance Practitioners Series* (London: Routledge, 2003), 171p
- *Beyond Stanislavsky: The Psycho-Physical Approach to Actor-Training* (London: Nick Hern Books, 2001), 263p.

#### Edited books:

- *The Path of the Actor: The Autobiographies of Michael Chekhov* (Routledge, 2005) (edited with Andrei Kirillov), 242p

#### Chapters in books:

- 'The Self and the Fictive Other in Creation, Rehearsal and Performance' chapter for *The Actor Training Reader*, ed. Mark Evan, (Routledge, 2015) pp. 119-130
- Preface to the Bloomsbury Revelations 150<sup>th</sup> Stanislavsky celebrations edition of *An Actor Prepares* (Bloomsbury, 2013) pp. vii-ix
- 'Fragmented consciousness and stage fright', chapter for *Embodied Consciousness: Performance Technologies*, eds. Jade Rosina McCutcheon & Barbara Sellers Young (Palgrave, 2013) pp. 57-72
- 'Here, today, now: Active Analysis for the 21<sup>st</sup>-Century Actor,' chapter for *Routledge Companion to Stanislavsky*, ed. R. Andrew White (Routledge, 2013)
- 'Re-visioned directions: Stanislavsky in the 21<sup>st</sup> Century', chapter for *The Russians in Britain and the Influence of the Russian Acting Tradition* with Katya Kamotskaya, ed. Jonathan Pitches (Routledge, 2012) (pp.167-101)

- ‘Where’s the spirit gone?’ by International Stanislavski Centre, eJournal, Issue 1, Feb 29 2012, <http://stanislavskistudies.org>
- ‘Acting Hare’, chapter for *Cambridge Companion to David Hare*, ed. Richard Boon (CUP, 2008)
- ‘The Permanent Way and the Impermanent Muse’, Special Edition of *Contemporary Theatre Review*, ‘On Acting’, guest eds. Phillip B. Zarrilli & Bella Merlin, Volume 17, Issue 1, February 2007, pp.41-9
- ‘Tilly and Lulu: the role of her life or the role in her life?’ chapter on Tilly Wedekind for *Women, Theatre and Performance: Auto/Biography* (eds. Maggie B. Gale and Viv Gardner) (Manchester University Press, 2004), pp. 126-52

#### **Articles:**

- ‘There’s something about the “S Word”: analysing our actions and acting on our impulses’ *Stanislavski Studies Journal*, Volume 5 (March 2017), pp. 3-8
- ‘This side of reality: Thoughts and Provocations regarding Acting and Stanislavsky, *Stanislavski Studies Journal*, Volume 3, Issue 1, Bloomsbury (April, 2015) pp. 53-67
- ‘Using Stanislavsky’s Toolkit for Shakespeare’s *Richard III*: Part 1: Research on the Text and the Play’ for *New Theatre Quarterly*, Vol XXIX, Part 1, February 2013, Cambridge University Press, pp. 25-34
- ‘Using Stanislavsky’s Toolkit for Shakespeare’s *Richard III*: Part 2: Research on the Self’ for *New Theatre Quarterly*, Vol XXIX, Part 2, May 2013, Cambridge University Press, pp. 159-69
- ‘An Actor’s Work is finally done’, website article commissioned by Routledge and distributed to national press to coincide with new translations of Stanislavsky’s *An Actor’s Work*, London: Routledge, 2008
- ‘Actor-training: A Truly Transformative Vision’, POV@DHI, Davis Humanities Institute, April 2010
- ‘Making research physical,’ UC Davis Magazine (Fall 2010)
- Bilingual report on ‘Acting in Japan’, Theatre Planning Network, University of Meiji, Tokyo, December 2006
- ‘Practice as Research: A Personal Response’ to PARIP 2003 conference at Bristol University, September 2003: *New Theatre Quarterly* 77, pp. 35-44
- ‘What’s true and false in David Mamet’s *True and False*’, *New Theatre Quarterly*, Vol XIV, Pt 3, August 2000, pp.249-54
- Inclusion of ‘What’s true and false in David Mamet’s *True and False*’ in *Contemporary Literary Criticism*, Vol. 166, 2001 pp.211-16
- ‘Which came first: the System or *The Seagull*?’ *New Theatre Quarterly*, Vol XV, Pt 3, August 1999 pp.218-27
- ‘Albert Filozov and the Method of Physical Actions’ *New Theatre Quarterly*, Vol XV, Pt 3, August 1999 pp.228-35

#### **Encyclopaedia entries**

- 57 contributions on Acting to *Cambridge World Encyclopaedia of Actors and Acting*, ed. Simon Williams, Cambridge: Cambridge University Press, 2015

#### **Work in Progress**

- *Shakespeare and Company: Training, Education, Production*, (book with Tina Packer, projected date 2018)
- ‘Talking about my generation: exploring verbatim material and musicality’ with Dr David Roesner, LMU, for *Journal for Artistic Research*
- Second edition of *Konstantin Stanislavsky* (commissioned by Routledge, projected date 2019)
- *Zimbabwe Story* (fact-based drama based on the work of The Tree of Life project in Zimbabwe founded by Bev Reeler, for the rehabilitation and healing of victims and perpetrators of torture)

#### **Other:**

- [www.routledgeperformancearchive.com](http://www.routledgeperformancearchive.com): inclusion of online digital footage of ‘Here, Today, Now: Stanislavsky for the 21<sup>st</sup>-Century Actor’, 2012 Stanislavski Centre/Routledge Annual Lecture
- University of Reading’s online interviews for ‘Acting with Facts’ with Professor Derek Paget (2012)
- Central School of Speech and Drama’s Centre for Excellence: On-line interviews for ‘Verbatim Drama’ (2012)
- *Performing Presence* by Nick Kaye and Gabriella Giannachi, my workshop with Miles Anderson published on the DVD accompanying their book (2012)
- Routledge Publishers Website article on Stanislavsky and 2008 Translations (2008)
- University of Exeter Digital Archive: *The Inner Child’s Compendium of Magic* with Professor Mick Mangan (2006)
- University of Exeter Digital Archive: *The Changing Body Archive: Words and the Body* (2006)

- University of Exeter Digital Archive: *The Radi-Actor* (2005)
- National Theatre Education Workpack for website on *The Permanent Way* (March 2004)
- *Fantastical Realism and Theatrical Truth*, programme notes for Prokofiev's *Betrothal in a Monastery*, Glyndebourne Opera 2006, director Daniel Slater
- Numerous book reviews for NTQ and Contemporary Theatre Review
- Wrote and performed one-woman show entitled *Tilly-No-Body* performed at the Mondavi Studio Theatre, Davis (2010): focusing on Tilly Wedekind and her husband Frank. This is a piece of **PRACTICE AS RESEARCH** stemming from my translation of Tilly's autobiography, *Lulu: The Role of My Life*.
- Wrote and performed one-woman show entitled *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* performed at the Ruby Theatre at the Complex, Hollywood. This is a piece of **PRACTICE AS RESEARCH** stemming from my research into the first actresses on the English stage.
- National Theatre Education Workpack for website on *The Permanent Way* (March 2004)

#### Grants and Awards

2017	Awarded CHASS Patricia McSweeney McCauley Chair in Teaching Excellence, 2016-2017, \$5000
2016	\$10,000 Creative Arts award with Professor David Roesner, Ludwig-Maximilian University, Munich, Germany to develop new music theatre, practice-based research: 'Talking about My Generation: Testimonies of Baby-Boomers, Generation Xers and Millennials in the US, UK and Germany'
2015	Visiting Professorship, Rose Bruford College of Theatre and Performance, UK
2013	Awarded \$15,000 Jean Benedetti Senior Research Fellowship, Rose Bruford College & Stanislavski Centre, UK
2013	Sponsored guest at Pushkin House/Stanslavski Centre Panel of Experts on Jean Benedetti & Stanislavsky
2012	Sponsored visit to Moscow by Russian Federation and Moscow Art Theatre for 'International Festival of Actor Training'
2012	Keynote honorarium at 2 <sup>nd</sup> Annual Stanislavski Centre/Routledge Lecture (\$1000 equivalent)
2011	\$7000 Undergraduate Instructional Improvement Program grant for overhaul of Undergraduate Acting curriculum, incorporating learning outcomes, General Education requirements
2010	Awarding of \$750 from Davis Humanities Institute, \$500 from Consortium for Women and Research, and \$500 sponsorship from English, Comparative Literature, German and Theatre and Dance for 'Creating and Acting Identity' symposium
2009	Awarding of \$2500 for MFA to work with me on Handbook for TAs teaching DRA010: Introduction to Acting
2009	\$6000 Chancellor's Fellow Award for Undergraduate Improvement – curriculum review and improvements
2008	British Council sponsorship as a 'Guest of Honour' at the Iberoamericano International Theatre Festival, Colombia, March 2008, to lead a series of workshops on 'The Psycho-Physical Actor'.
2008	'Teaching Stanislavsky' project funded by SCUDD/PALANTINE, to be 'parented' by the Stanislavsky Centre at Rose Bruford College, UK, £10K (This was a project which I created and put together for SCUDD, though the ultimate running of the research was undertaken by Drs Paul Fryer and Kathy Dacre, with myself in consultation capacity. Looking at the anxieties faced by teachers and students leading to university entry-level understanding of Stanislavsky, I undertook preliminary research through the National Theatre Education Dept and the Drama Department from Routledge Publishers, as well as various schools and colleges around UK.)
1998	A4E (Arts for Everyone) Grant from National Lottery, UK, for The Russian School of Acting Summer School, which I organised and convened, £5K
1996	West Midlands Arts Bursaries obtained for 3 students to participate in The Russian School of Acting Summer School, which I organised and convened, £1800
1995-1998	British Academy award for Doctor of Philosophy Study for three years' full funding, c.£7K p.a.

#### Teaching Responsibilities

##### **2017-2018**

- 1 x Lower Division: TFDP: 099: Introduction to the Department
- 1 x Lower Division: TFDP 109: Acting the Process
- 1 x Upper Division: TFDO111A: Advanced Acting: Acting Styles (Shakespeare and the Power of Language)

- Direction of *Antigone* in Studio Theatre (TFDP 170)

#### 2016-2017

- 1 x Lower Division: TFDP: 099: Introduction to the Department
- 1 x Lower Division: TFDP 109: Acting the Process
- 1 x Upper Division: TFDP111A: Advanced Acting: Acting Styles (Shakespeare and the Power of Language)
- Direction of *Stop Kiss* in Studio Theatre (TFDP 170)

#### 2015-2016

- Research leave and sabbatical year

#### 2014-2015

- 1 x Lower Division: THEA109: Acting the Process
- 1 x Upper Division: THEA111A: Advanced Acting: Acting Styles (Shakespeare and the Power of Language)
- 1 x Upper Division: THEA111B: Advanced Acting: Acting Styles (Acting with Facts and Playing with Truth)
- Direction of *Mrs Packard* in Studio Theatre (THEA 170)

#### 2013-2014

- 1 x MFA Interdisciplinary 'Core' Class: DRA254: Performing Identities
- 1 x Upper Division Practical Acting Option: DRA121a: Scene Study & Script Analysis
- 1 x Upper Division Practical Acting Option: DRA122b: Shakespeare and his Contemporaries (directing *The Merchant of Venice* with Shakespeare-On-a Shoestring, my Shakespeare initiative for UG Dramatic Arts Majors/Minors)
- 1 x Lower Division: 21a Fundamentals of Acting: Work on the Self
- Instructor of Record for freshman Interdisciplinary course DRA010: Introduction to Acting, overseeing graduate Teaching Assistants, developing curriculum with them and addressing issues of teaching practice for 360 UGs per year
- Mentoring of TAs in preparation for unaided teaching of Freshmen course, Introduction to Acting
- Advising of four MFA Interdisciplinary students in Thesis Project preparation
- Advising of 10 UG Dramatic Arts Majors and Minors
- Supervision of 1 Regents Scholar
- Supervision of the casting of departmental productions
- Supervision of 298 Group Study of 6 MFAs for 'Assistant to the Production' Thesis Projects
- Supervision of 298 Group Study of 2 MFAs investigating literature on acting by practitioners including Brook, Grotowski & Chekhov

#### 2012-2013

- 1 x MFA Interdisciplinary 'Core' Class: DRA254: Performing Identities
- 1 x Upper Division Practical Acting Option: DRA122b: Non-Realism (directed *Richard III* with Shakespeare-On-a Shoestring, my Shakespeare initiative for UG Dramatic Arts Majors/Minors)
- 1 x Lower Division: 21b Fundamentals of Acting: Work on the Role
- 1 x Graduate Level Practical Option: DRA 221: Special Problems in Acting – Dynamic Listening
- Instructor of Record for freshman Interdisciplinary course DRA010: Introduction to Acting, overseeing graduate Teaching Assistants, developing curriculum with them and addressing issues of teaching practice for 360 UGs per year
- 1 x Integrated Studies General Education seminar series: IS008: The Acting Project
- Mentoring of TAs in preparation for unaided teaching of Freshmen course, Introduction to Acting
- Supervision of four MFA Acting/Interdisciplinary students in Thesis Project preparation
- Supervision of the casting of departmental productions and student Edge Festival
- Supervision/sponsorship of 1 x UG student and 1 x MFA student of project submitted through the Institute for Exploration in Theatre, Dance and Performance
- Supervision of Undergraduate Honors Student in independent study towards Honors degree
- Supervision of 2 MFAs in a 298 Group Study on Devising
- Supervision of 1 MFA in a 299 Individual Study on teaching and performing Comedy

**2011-2012**

- 1 x Upper Division Practical Acting Option: DRA122a:Realism
- 1 x Upper Division Practical Acting Option: DRA121a: Tragedy and Verse
- 1 x Lower Division: 21b Fundamentals of Acting: Work on the Role
- 1 x Graduate Level Practical Option: DRA 221: Special Problems in Acting – The Psycho-Physical Actor
- Instructor of Record for freshman Interdisciplinary course DRA010: Introduction to Acting, overseeing graduate Teaching Assistants, developing curriculum with them and addressing issues of teaching practice for 360 UGs per year
- Chair of Acting for MFA Acting program
- 1 x Integrated Studies General Education seminar series: IS008:The Acting Project
- Mentoring of TAs in preparation for unaided teaching of Freshmen course, Introduction to Acting
- Supervision of four MFA Acting students in Thesis Project preparation
- Supervision of the casting of departmental productions and student Edge Festival
- Selection of One-Act plays for student Edge Festival, dramaturgical support to writers, and mentoring of student directors
- Creation of series of Undergraduate Open Sessions entitled, ‘Let’s Talk About...’ (Auditions, First Nights, Starting a Career, Sustaining Oneself in the Industry, Issues of Acting, etc.)

**2010-2011**

- 1 x Upper Division Practical Acting Option: DRA122a:Realism
- 1 x Upper Division Practical Acting Option: DRA122b: Non-Realism
- 1 x Lower Division: 21b Fundamentals of Acting: Work on the Role, collaboration with TCR101: Experimental Film-Making
- 1 x Graduate Level Practical Option: DRA 221: Special Problems in Acting – Acting with Facts
- Instructor of Record for freshman Interdisciplinary course DRA010: Introduction to Acting, overseeing graduate Teaching Assistants, developing curriculum with them and addressing issues of teaching practice
- Chair of Acting for MFA Acting program
- 1 x Integrated Studies General Education seminar series: IS008:The Acting Project
- Mentoring of TAs in preparation for unaided teaching of Freshmen course, Introduction to Acting
- Supervision of two MFA Acting students in Thesis Project preparation
- Supervision of the casting of departmental productions and student Edge Festival
- Selection of One-Act plays for student Edge Festival, dramaturgical support to writers, and mentoring of student Directors

**2009-2010**

- 1 x Upper Division Practical Acting Option: DRA122a:Realism
- 1 x Upper Division Practical Acting Option: DRA122b: Non-Realism
- 1 x Lower Division: 21b Fundamentals of Acting: Work on the Role
- 1 x Graduate Level Practical Option: DRA 221: Special Problems in Acting – Dynamic Listening
- Instructor of Record for freshman Interdisciplinary course DRA010: Introduction to Acting, overseeing graduate Teaching Assistants, developing curriculum with them and addressing issues of teaching practice
- Chair of Acting for MFA Acting program
- 1 x Integrated Studies General Education seminar series: IS008:The Birth of the Method Actor
- Mentoring of TAs in preparation for unaided teaching of Freshmen course, Introduction to Acting

**2008-2009**

- 1 x Upper Division Practical Acting Option: DRA122b:Non-Realism
- 1 x Level Upper Division Practical Acting Option: DRA 121b: Comedy – From Farce to Manners
- 1 x Graduate Level Practical Option:DRA221: Special Problems in Acting – The Psycho-Physical Actor
- Instructor of Record for freshman Interdisciplinary course DRA010: Introduction to Acting, overseeing postgraduate Teaching Assistants, developing curriculum with them and issues of teaching practice
- Lecture on ‘The Art of Acting’: Freshman course DRA005: Introduction to Theatre
- Mentoring of TAs in preparation for unaided teaching of Freshmen course, Introduction to Acting

- Chair of Acting for MFA Acting program
- 1 x Integrated Studies General Education seminar series IS008: The Birth of the Method Actor

#### **2007-2008**

- Spoken Text in Performance, Practice-based course for Level 2/3
- The Psycho-Physical Actor, Practice-based course for Level 2/3 and MFA students
- Supervision of First Year 1-1 tutorials in Semester 1
- Supervision of Year 3 dissertation

#### **2006-2007**

- As above
- Supervision of MFA Individual Practice assessments

#### **2005 –2006**

- As above

**(Please note: as a .5 Lecturer, I was only required to teach 3 practical options over 2 years: however, I offered to do 4 practical options over 2 years to alleviate the demand for undergraduate practical modules in exchange for reduced administrative load given my peripatetic status)**

**[2003-2005: Freelance Actor, including seasons with Out of Joint/Royal National Theatre, as well as work for BBC Radio and Television, and theatres around the UK]**

**2002-2003:** Ten-month unpaid leave to work with director Max Stafford-Clark (Out of Joint Theatre Company) and the Royal National Theatre acting in *She Stoops to Conquer* and *A Laughing Matter*

#### **2001-2002**

- 1 x Level 2 Seminar Group accompanying Performance Practice Lecture Course (as above)
  - 1 x Level 3 Seminar Group accompanying Performance Practice Lecture Course (as above)
  - 1 x Level 2/3 Practical Option, *The Psycho-Physical Actor* (as above)
  - 1 x Level 2/3 Study Option, *Anton Chekhov*
  - Co-ordinator of Level 2/3 core module *Performance Practice* (inc. casting and organisation of 3 x 3 hour performance presentation afternoon)
  - Lectures delivered for all level Core Modules
  - Co-teaching of Core Level 1 practical course, *Techniques of Interpretation* (inc. collaboration of 4 teaching modules and implementation of design) (c. 3 contact hours p/w)
  - Co-teaching of Core Level 1 academic course, *Performance: Theory, Practice, Criticism*
- (Second semester taken up in sabbatical, during which I wrote and performed *Hit*, and completed *Stanislavsky* for Routledge)

#### **2000-2001**

- Convenor of Level 1 core lecture module, *Dramatic Medium*
- 1 x Level 2 Seminar Group accompanying Performance Practice Lecture Course (as above)
- 1 x Level 3 Seminar Group accompanying Performance Practice Lecture Course (as above)
- 1 x Level 2/3 Practical Option, *The Psycho-Physical Actor* (as above)
- 1 x Level 2/3 Practical Option. *Acting for Stage and Screen*, convened to run in collaboration with Television Service's *Television Production* course
- 1 x Level 2/3 Study Option, *Anton Chekhov*
- Co-ordinator of Level 2/3 core module *Performance Practice* (inc. casting and organisation of 3 x 3 hour performance presentation afternoon)
- Lectures delivered for all level Core Modules
- Co-teaching of Core Level 1 practical course, *Techniques of Interpretation* with Reader in Department (inc. collaboration of 4 teaching modules and implementation of design) (c. 3 contact hours p/w)

#### **1999-2000**

- 1 x Level 1 Seminar Group accompanying Dramatic Medium Lecture Course (as above)

- 1 x Level 2 Seminar Group accompanying Performance Practice Lecture Course (as above)
- 1 x Level 3 Seminar Group accompanying Performance Practice Lecture Course (as above)
- 1 x Level 2/3 Practical Option, *The Psycho-Physical Actor* (as above)
- 1 x Level 2/3 Study Option, *The Birth of the Method Actor* (as above)
- Co-ordinator of Level 2/3 core module *Performance Practice*, including casting and organisation of 3 x 3 hour performance presentation afternoon)
- Lectures delivered for all level Core Modules
- Organisation of speakers for the Spring Lecture Series
- 2 x 3 hour workshops for *Performance Practice* on *The Transition from Actor to Character*

#### **1998-1999**

- 1 x Level 1 core practical module *Encounter and Improvisation* (inc. preparation and implementation of teaching sessions, with reference to practical skills, contact improvisation and negotiation of dramatic texts) (2 contact hours p/w)
- 2 x Level 1 Seminar Groups accompanying Dramatic Medium 1 Lecture Course (inc. preparation and implementation of teaching sessions, with reference to learning skills and techniques as well as course content; pastoral responsibility and on-going feedback on essays and development1) (1 contact hour p/w)
- 1x Level 2 Seminar Group accompanying Dramatic Medium 2 Lecture Course (as above)
- 1x Level 2/3 Practical Option, *The Russian School of Acting* (inc. design and implementation of course, presenting Learning Outcomes and assessment strategies, and monitoring students' progress through on-going feedback on action research journals) (3 contact hours p/w)
- 1x Level 2/3 Study Option, *Anton Chekhov* (inc. design and implementation of course and assignments, encouraging students to develop presentation skills) (2 contact hours p/w)
- Lectures delivered for all level Core Modules
- 1 x Theatre Practice Performance Afternoon (inc. casting and organisation of 1 x 3 hour workshop presentation)
- Organisation of speakers for the Spring Lecture Series

#### **Service & Administration since arrival at UC Riverside**

#### **2017-2018**

- Artistic Director of Department of Theatre, Film and Digital Production
- Member of Committee on Research (campus committee)
- Voice-over recording of campus-wide online course on Affirmative Action and Equal Employment in the Hiring Process
- Hosting and organising 'The S Word: A Practical Acting Laboratory' – an international practice-based symposium with Rose Bruford College of Theatre and Performance (April 2018)

#### **2016-2017**

- Artistic Director of Department of Theatre, Film and Digital Production
- Search Committee member for CHASS Global Arts cluster hire
- Search committee interviewer for Chancellor's Office for VP for Compliance hire
- Member of Undergraduate Academic Integrity Committee
- Chair of Search Committee for Assistant Professor of Acting
- Affirmative Action officer for search committee for Visiting Director hire for *birthmark*

#### **2015-2016** Sabbatical and Research Leave

- Chair of Search committee for Visiting Directors

#### **2014-2015**

- Member of University Committee for Academic Integrity
- Committee Chair on Continuing Lectureship for Luis Carazo
- Committee Member for Search Committee for Public Speaking lectureship
- Intensive assistance to visiting director, Miles Anderson on *Measure for Measure*
- Overhaul of acting classes – creating new curricula and creating new THEA 111C: Advanced Acting: Acting for Camera

### Service & Administration at UC Davis

#### **2013-2014**

- Chair of Interdisciplinary MFA: Graduate Faculty Advisor, responsible for all MFA Dramatic Arts students
- Member of Departmental Committees responsible for selecting Granada Artists-in-Residence, determining overall season repertoire, determining Institute for Exploration in Theatre, Dance and Performance applications, refining UG curricula, etc
- Member of University Committee for Research & Research Policy
- Member of Graduate Council Bylaws Committee
- Member of College of Science and Letters Library Committee
- Member of Graduate Council Student Support committee evaluating incoming student fellowships applications
- Interviewing and auditioning of potential MFA Interdisciplinary applicants, UC Davis
- Viewing of student work in directing, choreography, design & acting at all levels, UC Davis
- Sponsor of student group, Studio 301
- Judge for Graduate and Professional Interdisciplinary Research Conference
- Adhoc acting assistance to Stafford Arima, Granada Artist-in-Residence for *Spring Awakening: The Musical*
- Extensive acting assistance to Miles Anderson, Granada Artist-in-Residence for *The Grapes of Wrath*
- Hosting and funding of 3-day visit to Theatre and Dance by Center Theatre Group Casting Director, Mark Simon

#### **2012-2013:**

- Member of Departmental MFA Committee, including radical overhaul of MFA in Dramatic Arts to interdisciplinary perspective
- Member (Production Director) of Departmental Seasons Committee, responsible for selecting Granada Artists-in-Residence, determining overall season repertoire, determining Institute for Exploration in Theatre, Dance and Performance applications
- Member of University Committee for Research & Research Policy
- Member of Graduate Council Bylaws Committee
- Member of College of Science and Letters Library Committee
- Interviewing and auditioning of potential MFA Interdisciplinary applicants, UC Davis
- Viewing of student work in directing & acting at all levels, UC Davis
- Judge at Graduate and Professional Interdisciplinary Research Conference
- Judge at Undergraduate Research Conference
- Collaboration on department's fund-raising extravaganza, *The Haunt: A Twisted Fairy Tale*
- Adhoc acting assistance to Barry McGovern, Granada Artist-in-Residence for *The Bacchae*
- Collaboration with Music Department and T&D MFA students on interdisciplinary festival at Mondavi Centre for Performing Arts, 'Migration and the Arts'
- Performance of 'Stranger, Beware...': A Night of European Cabaret for interdisciplinary festival at Mondavi Centre for the Performing Arts, 'Migration and the Arts' in collaboration with Music Department

#### **2011-2012:**

- Member of Departmental Curriculum Committee, including radical overhaul of all UG Acting courses, creating 4 new courses including 'Acting for Camera' (cross-listed with Cinematic Arts and Technocultural Studies)
- Member of Departmental MFA Committee, including radical overhaul of MFA in Dramatic Arts to interdisciplinary perspective
- Member of University Committee for Research & Research Policy
- Member of College of Science and Letters Courses Approval Committee
- Member of University Arts and Lectures Committee, Mondavi Centre for the Performing Arts
- Interviewing and auditioning of potential MFA Interdisciplinary applicants, UC Davis
- Member of Hellman Committee for selection of university-wide funding applications
- Viewing of student work in directing & acting at all levels, UC Davis
- Invited faculty member on mock interview for Marshall Scholarships for Vice Provost of Undergraduate Studies
- Adhoc assistance to Michael Barakiva, Granada Artist-in-Residence for *Rosencrantz & Guildenstern are Dead*



- Faculty sponsor of 2 student groups: Studio 301 (drama group) and ACCT (therapy and outreach in the arts)

#### **2010-2011:**

- Member of Departmental Curriculum Committee
- Seasons Committee member, responsible for determining productions & inviting international guest Artists-in-Residence as part of prestigious 'Granada Artists-in-Residence' program
- Interviewing and auditioning of potential MFA Acting applicants, UC Davis
- Viewing of student work in directing & acting at all levels, UC Davis
- Ongoing overhaul of Acting curriculum
- Thesis Committee Panel member for all four Second Year MFAs' final thesis projects
- Member of College of Science and Letters Courses Approval Committee
- Member of University Arts and Lectures Committee, Mondavi Centre for the Performing Arts
- Chair of MFA Acting Program
- Committee for developing Davis Arts Institute (beginning April 2010)
- Adhoc assistance to Lucy Gough, Granada-Artist-in-Residence for original play *Hinterland*
- Co-directed Bartok's opera *Bluebeard's Castle* with Peter Lichtenfels and conductor, Christian Baldini for Music Department and Mondavi Centre for the Performing Arts
- Ad hoc assistance to Granada Artist-in-Residence, Mindy Cooper, with dialect issues arising with *Tommy*

#### **2009-2010**

- College of Letters and Science Committee for Course Approval, UC Davis
- Arts and Lectures Committee, UC Davis/Mondavi Centre for the Performing Arts
- Chair of MFA Acting
- Member of Theatre and Dance's Round Table advisory committee, UC Davis
- Member of departmental MFA Committee, UC Davis
- Seasons Committee member, responsible for determining productions & inviting international guest Artists-in-Residence as part of prestigious 'Granada Artists-in-Residence' program
- Interviewing and auditioning of potential MFA Acting applicants, UC Davis
- Viewing of student work in directing & acting at all levels, UC Davis
- Ongoing overhaul of Acting curriculum
- Thesis Committee Panel member for all four Second Year MFAs' final thesis projects
- Workshop on Using Theatre Skills in Class Room teaching for TAs, UC Davis School of Education

#### **2008-2009:**

- Arts and Lectures Committee, UC Davis/Mondavi Centre for the Performing Arts
- Member of Theatre and Dance's Round Table advisory committee, UC Davis
- Viewing of student work in directing & acting at all levels, UC Davis
- Member of departmental MFA Committee, UC Davis
- Seasons Committee member, responsible for determining productions & inviting international guest Artists-in-Residence as part of prestigious 'Granada Artists-in-Residence' program
- Interviewing and auditioning of potential MFA Acting applicants
- Overhaul of complete Acting program at UC Davis, from freshman course for non-majors to reassessment of MFA Acting program
- Evaluation of Full Professorship application for University of California, Santa Barbara, Dept of Theatre and Dance
- Re-examination of PhD dissertation: 'The Imaginal Actor: The Actor's Task' at University of Kent, UK
- Ad hoc assistance of Granada Artist-in-Residence, Mindy Cooper, with dialect issues arising with *Oklahoma!*
- External Examination of PhD dissertation, *Aspects of Acting*, at University of Prague, Czech Republic
- Ad hoc assistance of Granada Artist-in-Residence, Philip Kan Gotanda, with acting issues arising with his new play *#5 The Angry Red Drum*
- External Examination of PhD dissertation: 'The Imaginal Actor' at University of Kent, UK

#### **Administration/Service before arrival at UC**

**University of Exeter, UK:**

- 2007-2008 Interviewing of new student intake.  
Careers talk on Acting in the Industry for Third Year Careers Fair  
Public readings of MA Playwriting scripts
- 2006-2007 As above + University Open Day + Postgraduate Open Day  
Co-supervision of PhD student at Exeter: 'Emotion & Muscular Memory in Performance' with Professor Phillip B. Zarrilli
- 2005-2006 As above

**Other:**

- 2007 Internal Examination of PhD dissertation: 'The Actor's Experience' at Exeter University, UK, with Professor Richard Hornby as External Examiner
- 2007 Direction of *Three Sisters* at Central School of Speech and Drama, UK
- 2007 Informal consultant on Stanislavsky to Edward Kemp, Artistic Director, Royal Academy of Dramatic Art, UK

**University of Birmingham, UK:**

- 2001-2002 Library Representative sitting on School Library Committee  
Representative on School's 'Presenting a Research Project' collective  
Co-ordinator of *Performance Practice* core module (inc. casting, overseeing and assessing 160 practical allocations in Studio productions and workshop presentations)  
Organisation and invitation of international practitioners for student workshops on the *Performance Practice Course*  
Direction of *Spring Awakening*, graduating students at University of Birmingham, UK
- 2001-2003 Supervision of MPhilB thesis – 'Stanislavsky for Television', University of Birmingham, UK
- 2001-2003 Supervision of MPhilB thesis – 'Michael Chekhov for Directors', University of Birmingham, UK
- 2000-2001 As for 2001-2  
Translation, adaptation and direction of *Innocent as Charged* for graduating students at University of Birmingham, UK
- 1999-2000: As for 2000-1  
Direction of *The Children's Hour* for graduating students at University of Birmingham, UK
- 1998-1999 Organisation of Department's contribution to University Open Day  
Organisation of Department Research Seminars for staff and Postgraduate students  
Minutes for Departmental Staff and Student/Staff Meetings

***Conferences and Workshops***

- 2016 Co-convenor of *The 'S' Word: Stanislavsky in the 21<sup>st</sup>-Century* international symposium at Rose Bruford College of Theatre and Performance
- 2015 2-day workshop on Stanislavsky and Active Analysis for MAs at Central School of Speech and Drama
- 2014 'Acting, Affects and Emotions' seminar with University of Exeter and Rose Bruford College of Theatre and Performance
- 2014 Series of workshops for Rose Bruford College of Theatre and Performance
- 2013 Five Truths: A Teacher's Workshop on Stanislavsky, Royal National Theatre Education Department, UK
- 2013 Five Truths: A Student's Guide to Stanislavsky, Royal National Theatre Education Department, UK
- 2013 'Introduction to Shakespeare', one-day workshop for Old Globe Summer Intensive for high school students
- 2013 Professional Actor Training Summer Intensive, 2-week training 'camp', UC Davis
- 2013 'The Psycho-Physical Actor' for conservatory students at Rose Bruford College & International Stanislavski Centre, UK
- 2012 'Here, Today, Now: Introduction to Active Analysis' for conservatory students at Rose Bruford College & International Stanislavski Centre, UK
- 2012 4-day Intensive for MAs in Theatre Practice and Shakespeare Studies on 'Active Analysis and Shakespeare' for University of Exeter, UK
- 2011 Workshop for Teachers Professional Development, Sweetwater Union High School District Visual and Performing Arts Department, San Diego, CA
- 2011 Shakespeare Summer Intensive workshop for high school students, Old Globe Theatre Education Dept, San Diego
- 2011 'Creating Characters' workshop for 75 students & teachers, Globe Academy at Mondavi Centre for the Performing

Arts, Davis.

- 2011 Workshop on 'Speaking Shakespeare' for MFA Actors at UC San Diego, with actor Miles Anderson
- 2011 Professional actor participant for Lightwork's 'The Good Actor' at the international Digital Media Festival, London
- 2010 Introduction to Active Analysis, Bristol Old Vic Theatre school, vocational undergraduates
- 2010 2-day 'Stanislavsky and Grotowski' workshop for MAs at Central School of Speech and Drama, London
- 2010 Performance of *Tilly No-Body* at UCIRA 'State of the Arts Conference', San Diego
- 2010 Workshop entitled 'Re-evaluating our Innate Human Economies' at UCIRA 'State of the Art Conference' San Diego
- 2010 Organization of interdisciplinary, international symposium, *Creating and Acting Identity: Practice-as-Research*
- 2010 'Using Drama Techniques to Improve Teaching', for UC Davis School of Education
- 2010 Preparatory workshop for 12 teachers, Mondavi Globe Academy Summer School, Davis
- 2010 'Acting Shakespeare' Mondavi Globe Academy Summer School preparatory workshop for 60 students & teachers
- 2009 'The Complete Stanislavsky Toolkit', week-long workshop for Living Pictures TC, London
- 2009 'The Stanislavsky Toolkit', one-day workshop at London Actors' Centre, UK
- 2009 2-day Guest workshop at Royal Welsh College of Music and Drama on 'Active Analysis'
- 2009 'Acting Shakespeare' Mondavi Globe Academy Summer School Preparatory workshop
- 2009 Stanislavsky & Text: Workshops at Manchester Metropolitan University, UK
- 2009 Grotowski Workshop for MA Acting, Central School of Speech & Drama, UK
- 2009 Stanislavsky & the Singing Actor Workshop for Musical Theatre UGs, Central School of Speech & Drama, UK
- 2009 Connecting with the Text Workshop for Acting for Stage & Screen UGs, Central School of Speech & Drama, UK
- 2008 'Working with Directors' workshop for UC Davis undergraduates with Dr Jade McCutcheon
- 2008 Introduction to Stanislavsky Workshop for North Kesteven School, Lincoln
- 2008 'Active Analysis for Directors & Actors': week-long workshop for Living Pictures TC, Cardiff
- 2008 Intensive workshop: Acting Shakespeare, BA Hons. Acting for Stage, Central School of Speech and Drama
- 2008 LIPA Employability & Creativity Conference: workshop entitled 'Awakening the Psycho-Physical Presence'
- 2008 Iberioamericano International Theatre Festival, Bogata: 5-day workshop, entitled 'The Psycho-Physical Actor'
- 2008 Stanislavsky and Collaborative Theatre, Lyric Hammersmith, Schools Workshop for Lightwork Theatre Company
- 2008 Introduction to Stanislavsky's Toolkit, Lyric Hammersmith, Schools Workshop for Lightwork Theatre Company
- 2008 Central School of Speech and Drama: 1-day intensive: 'From Body to Character' for Level 2, Acting for Musical Theatre Strand
- 2008 Royal National Theatre INSET 2-day workshop, 'Stanislavsky & Text'
- 2008 Pendleton College, Manchester, 1 day intensive for A level and AS level: 'The Psycho-Physical Actor'
- 2007 Guest speaker/workshop leader at 'How to Act' Conference, at Central School of Speech and Drama, London
- 2007 Living Picture Company: 5-day workshop for directors in London: 'The Psycho-Physical Director'
- 2007 Guest speaker/workshop leader on 'Acting Stanislavsky', University of Reading, TV and Film Department
- 2007 Directed *Three Sisters* for First Year Acting for Musical Theatre, semester 2, Central School of Speech and Drama
- 2007 3-day Verbatim course for BA Acting, Central School of Speech and Drama
- 2007 First Year Acting for Musical Theatre, first semester teaching of Rehearsal & Scene Study classes, Central School of Speech and Drama
- 2007 2-Day Stanislavsky intensive, Central School of Speech and Drama, MA Actor-Training Course
- 2007 1-day Grotowski intensive, Central School of Speech and Drama, MA Actor-Training Course
- 2007 2-Day Stanislavsky and Brecht intensive with director, Jenny Stephens, for National Theatre In Service Training for Teachers Programme, in Newcastle, UK
- 2007 Stanislavsky Intensive for Directors and Actors for Mike Bernadin Theatre Company, London
- 2007 Stanislavsky weekend intensive for actors and directors for Living Pictures Theatre Company, Cardiff
- 2006 Workshop leader at The Changing Body symposium, University of Exeter
- 2006 Intensive Stanislavsky workshops for Pendleton College, Manchester
- 2006 Stanislavsky for Teachers: intensive workshop for Edinburgh City Council
- 2006 Guest speaker at Intensive Research Workshop at Central School of Speech and Drama, my presentation entitled: 'Research: The Actor's Gateway to Creative Freedom'
- 2006 Guest presenter of practical research into acting processes in international project, 'Performing Presence' at Exeter University, led by Professor Nick Kaye and Dr Gabriella Giannachi, University of Exeter, June 2006, with RSC actor, Miles Anderson
- 2006 Stanislavsky workshop at Theatre Planning Network, Tokyo, June 2006, with West End actor, Alexander Delamere
- 2006 Guest lecturer at University of Meiji, Tokyo, July 2006
- 2006 Summer School: Acting for Directors, June 2006, Living Pictures Theatre Company, London

- 2006 2-Day Verbatim Intensive, Central School of Speech and Drama, BA Hons Physical and Visual Theatre (Level 2)
- 2006 1-Day Stanislavsky intensive, Central School of Speech and Drama, MA Actor-Training Course
- 2006 3-Day Stanislavsky and Brecht intensive with director, Jenny Stephens, for Royal National Theatre In Service Training for Teachers Programme
- 2005 INSET Stanislavsky workshop for Royal National Theatre
- 2005 'The Path of the Actor and the 21<sup>st</sup>-Century Performer', paper to be delivered at Michael Chekhov Conference, Dartington Hall, November 2005
- 2004 Workshops at Universities of Bristol and Reading in collaboration with Out of Joint and the National Theatre
- 2004 Guest presenter on Stanislavsky at NISDA conference in York
- 2004 *Verbatim Theatre*: Workshop leader with Max Stafford-Clark at INSET (In-Service Training for Teachers) at Royal National Theatre
- 2004 Summer School for INTERACT, Education Department for Royal National Theatre
- 2004 INSET Stanislavsky workshop for Royal National Theatre
- 2003 Initiated and hosted half-day symposium on *Rehearsing: What is it? Why do it?* at Royal National Theatre
- 2003 Eighteenth-Century Acting Masterclass, British and American Drama Academy
- 2003 Guest speaker at One day symposium, *The Work of Out of Joint*, Birkbeck College, London, Department of Continuing Studies
- 2003 Presentation on David Hare and *The Permanent Way*: guest-speaker at University of Exeter
- 2002 Stanislavsky Workshops for annual NISDA conference at Oakham School, Rutland
- 1999 Workshop leading for Professional actors at the Theatre de Manicle, Le Havre, entitled, *Acting in England, Acting English*
- 1999 Workshop leader with Russian director, Vladimir Ananyev from Moscow's of Clowns, for symposium at Rose Bruford Drama School, London, entitled *Process/Performance*
- 1999 Co-ordinated an international conference with the Centre of Performance Research at the University of Aberystwyth, hosted at the University of Birmingham, entitled, Performance Symposium: Michael Chekhov
- 1998 *The Russian School of Acting* Summer School at the Midland Art Centre, UK
- 1997 Workshop leading for Professional actors at the Actors Centre, London
- 1996 Fundraised for and co-ordinated *The Russian School of Acting* Summer School at the Birmingham Centre for Drama
- 1995 Fundraised for and co-ordinated *The Russian School of Acting* Summer School at the Birmingham Centre for Drama

#### **Papers and Panels**

- 2016 Keynote speaker at *Bella Merlin: Facing the Fear* Platform at National Theatre, Dorfman Theatre
- 2016 Keynote speaker at *Bella Merlin: Facing the Fear*, book signing for Samuel French's Bookstore, London
- 2016 Panel guest of BBC Radio 4's *Midweek*, June 8<sup>th</sup> 2016
- 2016 Invited guest of todaystalk, WI, with Bob Schmidt radio host, April 20<sup>th</sup> 2016
- 2015 Chair of *Our Country's Good* platform at National Theatre, Clore Education Centre, with director Max Stafford-Clark and scholar Dr Sophie Bush
- 2014 Pre-screening talk on Al Pacino's *Looking for Richard*, Mondavi Centre for the Performing Arts
- 2013 Interview for the Royal National Theatre Archive on Stanislavsky (other contributors including directors, Declan Donnellan, Katie Mitchell and Mike Alfreds)
- 2013 Invited panellist on BBC Radio 3's flagship arts program *NightWaves* with Professor Michael Earley and actor Henry Goodman on the impact of Stanislavsky
- 2013 Invited speaker at Pushkin House/Stanslavski Centre panel on Jean Benedetti and Stanislavsky, Bloomsbury, London
- 2012 Invited 'international expert' at Moscow Art Theatre's 'International Festival of Actor Training', Russia
- 2012 'Here, Today, Now: Stanislavsky for the 21<sup>st</sup>-Century Actor', 2012 Annual Stanislavski Centre/Routledge Lecture, International Stanislavski Centre, UK
- 2012 'Playing Up and Acting Out: An Actor in the Academy', paper on practice-as-research for Faculty in the Spotlight lecture series, College of Letters and Sciences, UC Davis
- 2010 Keynote speaker at 'Acting with Facts' conference, University of Reading, UK, Sept 2010
- 2010 'Idle Destruction': Half-day symposium on Acting and Directing *The Seagull*: 2 panels – 'Acting and Directing *The Seagull*' and 'Stanislavsky and Terminology' with Katya Kamotskaya
- 2010 'Tilly and Frank', paper at interdisciplinary international symposium *Creating and Acting Identity*, forthcoming October 2010
- 2009 'Body Talk: Learning, Teaching and Presenting through Body & Imagination': Shields Library Presentation for

#### Faculty & Staff

- 2009 'Actors – Transformers in Disguise': paper for More Thoughtful Teaching Conference
- 2008 'Transformative Teaching and Embodied Learning': paper for the Faculty Mentoring Faculty Program at the Teaching Resources Centre, UC Davis
- 2008 Royal National Theatre: In conversation with writer Rebecca Lenkiewicz for Department of Development
- 2008 'Visible Evidence': Panel and paper on 'Acting With Facts' at University of Lincoln, for Professor Derek Paget, University of Reading
- 2008 Barbican Theatre, London: Stanislavsky 1-day symposium, to give paper on 'Stanislavsky in Context: Practitioner & Teacher'
- 2008 University of Kent: Guest contributor on day-long panel and workshop assessment of Grotowski in Contemporary Performance Practice
- 2008 Sherman Theatre, Cardiff: Discussion panel on 'Creating Verbatim Theatre' in Verbatim Festival for Sherman Cymru
- 2008 Iberioamericano International Theatre Festival, Bogata: paper and panel to discuss *The Complete Stanislavsky Toolkit*
- 2008 LIPA Employability & Creativity: paper entitled 'Ending with Hopeful Idealism' on 21<sup>st</sup>-Century Actor Training
- 2006 Paper discussed by panel at The Changing Body symposium entitled '*The Permanent Way* and the Impermanent Muse, University of Exeter
- 2003 Paper delivered at *Rehearsing: What is it? Why do it?* symposium, Royal National Theatre
- 2002 Paper delivered at The Performance of Place Conference, The University of Birmingham. Paper entitled: '*Anna Karenina*: Theatrical, Geographical and Dramatic Place'
- 1997 Paper delivered at Michael Chekhov Conference, University of Birmingham. Paper entitled, 'The RadiActor'
- 1997 Paper delivered at international conference in St Petersburg, Russia celebrating 100 since the premiere of Chekhov's *The Seagull*: paper entitled, 'Can a British *Seagull* fly?'

#### Other Professional Activity

- Ongoing Member of advisory panel for *The Stanislavski Studies Journal*, co-produced by The Stanislavski Centre, Rose Bruford College of Theatre and Performance, UK and the State Academy of Theatre Arts, St Petersburg
- Ongoing Contributing Editor to *New Theatre Quarterly*, Cambridge University Press
- Ongoing Reviewing of book proposals for publishers including Bloomsbury Press, Routledge, Nick Hern Books and journals including *Training in Theatre, Dance and Performance* (Routledge) and *Contemporary Theatre Review*
- 2016 Lead actor, feature film, *Mente Revolver*, CUAM, director Alejandro Ramirez
- 2016 Actor in Shakespeare and Company Summer Festival, *The Merchant of Venice* (dir. Tina Packer) & *Two Gentlemen of Verona* (dir. Jonathan Croy)
- 2016 Lead actor, independent film, *The Objective*, director Collin Davey
- 2016 Performance of *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* at The 'S' Word Symposium: *Stanislavsky in the 21<sup>st</sup>-Century*, Rose Bruford College, UK
- 2015 Production run of *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* at the Hollywood Fringe Festival, 2015, at the Ruby Theatre at the Complex, Hollywood, California
- 2015 External Examiner on James Palm Resubmitted PhD, Royal Central School of Speech and Drama
- 2015 Performance of *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* at Culver Centre, Riverside
- 2012 Play-reading for Aurora Theatre, Berkley of new drama for development
- 2012 Panel member for Bristol Old Vic international program US auditions, American Conservatory Theatre, San Francisco
- 2012 Reviewer of *The Politics of American Actor Training* for *New Theatre Quarterly* book reviews
- 2011 Peer reviewer of article on Taiwanese Theatre and Grotowski for *Contemporary Theatre Review*
- 2011 External assessor on promotion to Reader/Assistant Professor for candidate at University of Exeter, UK
- 2011 Reviewer of *Stepping Stones* for *New Theatre Quarterly* book reviews
- 2011 Reviewer of 'Yoga and Actor Training' book proposal for Routledge
- 2011 Co-directed Bartok's *Bluebeard's Castle*, Mondavi Centre for the Performing Arts, Davis
- 2010 Wrote and performed *Tilly No-Body: Catastrophes of Love*, Mondavi Centre for the Performing Arts, Davis
- 2010 Member of advisory panel for *The Stanislavski Journal*, co-produced by The Stanislavski Centre, Rose Bruford College of Theatre and Performance UK and The State Academy of Theatre Arts, St Petersburg

2010 Reviewer of Nick O'Brien's *Theatre Practitioners from Stanislavsky to Berkoff* for Routledge Publishers

2010 Reviewer of David Krasner's book, *An Actor's Craft: The Art and Technique of Acting* for Palgrave Publishers

2010 Reviewer of Jonathan Pitches' book proposal, *The Transmission of Actor Training*, for Routledge Publishers

2009 External Evaluator of Full Professorship application for UC Santa Barbara, Dept of Theatre and Dance

2009 Re-examination of PhD dissertation 'The Imaginal Actor: The Actor's Task' at University of Kent, UK

2009 Reviewer of book proposal, *The Stanislavski Experience* for Routledge Publishers

2009 Reviewer of Jean Benedetti's translation of Stanislavsky's *An Actor's Work on a Role* for Routledge Publishers

2009 Chair of post-show actors Q&A for National Theatre, London, Development Office with Dominic Cooper on *Phaedre* for Accentua Ltd

2008 Reviewer of book proposal, *The Strasberg Notes*, for Routledge Publishers

2008 Reviewer of Nick O'Brien's *Stanislavski in Practice* for Routledge Publishers

2008 Reviewer of book proposal, *The First Studio of the Moscow Art Theatre*, for Routledge

2008 Guest contributor to theatreVOICE, a *Guardian* newspaper website hosted by writer/journalist Aleks Sierz

2008 Interviewee and consultant on 'Acting with Facts', Prof. Derek Paget, Reading University

2008 Invited contributor to 'Vocational Excellence' project, Prof. Mary Luckhurst, York University

2006 Report on Jean Benedetti's translation of Stanislavsky's *My Life in Art* for Routledge Publishers

2007 Weekend of workshops at Binghamton University, NY State

2004 External Advisor on Validation of BA Hons Drama programme at University of Hertfordshire

2004-2007 External Examiner for BA Hons Drama at Truro College, University of Plymouth

2003-2007 External Examiner for BA Hons Acting at University of Central Lancashire

2003-2005 Board Member of Midland Actors Theatre, Birmingham UK

2003-2005 Board Member of SCRIPT, Birmingham UK

2000- present Contributing Editor to New Theatre Quarterly, internationally distributed journal

2002 External Advisor on validation of BA Hons Acting programme at University of Central Lancashire, UK

2000-2004 External Examiner for BA Hons Acting at Central School of Speech and Drama

1999 External Advisor on validation of BA Hons Drama programme at University College, Worcester, UK

1998-2000 Script development consultant for StageCoach! (Birmingham Rep)

1998-2000 Production assessor for London Arts Board, UK

2000 Assistant Director to Artistic Director, Mark Babych, at Octagon Theatre, Bolton

1999-2002 Book review editorship for New Theatre Quarterly internationally distributed journal

1999 Represented Birmingham University Drama Department on two week exchange with Lodz University, Poland, giving a series of workshops and research papers

1999-2002 Representative on board of advisors for Coventry's Theatre Absolute, with whom I have undertaken workshops for new playwrights

### **Professional Development and Training**

2016 Participant at Professional Actors' Intensive at Shakespeare and Company, Lenox, Massachusetts

2000: Postgraduate Certificate of Teaching and Learning Skills, December 2000, leading to membership of ILT. Special award for Excellence granted by Pro-Vice Chancellor, University of Birmingham