Matthew A. Mastromatteo [They/He]

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EDUCATION

Long Island University: Post — **Brookville, NY**
MFA Theatre Arts: Acting — **September 2015 – July 2017**

Mount St. Mary's University — **Emmitsburg, MD**
B.A. Fine Arts: Theater & B.A Fine Arts: Music — **August 2009 – May 2013**

TEACHING

VISITING ASSISTANT PROFESSOR **- Marymount Manhattan College (Fall 2024 - Present)**
ADJUNCT FACULTY **- Marymount Manhattan College (2023 - 2024)**
UNDERGRADUATE LEVEL

Advanced Scene Study

- Students apply extensive research and script analyses, expressive use of language, and advanced character behavior, psychology, and arc to the performance of scenes and monologues from contemporary plays with varied and diverse given circumstances. Students continue to develop the ability to choose material for themselves, contributing to a deeper sense of agency, inclusivity, identity, ownership, and personal connection within their acting. Research and written assignments help contextualize the plays studied and offer opportunities for reflection.

Intermediate Scene Study

- Students apply research and script analyses, character development, and expressive use of language to the performance of scenes and monologues from contemporary plays with varied and diverse given circumstances. Students also begin to develop the ability to choose material for themselves, contributing to a deeper sense of agency, inclusivity, identity, ownership, and personal connection within their acting. Written assignments help contextualize the plays studied and offer opportunities for reflection.

Beginning Scene Study

- Students further develop foundational principles and techniques, concentration, imagination, expressive freedom, personal exploration, and rehearsal process. Students begin to incorporate script analysis, voice and body awareness, and a basic ability to identify and play character objectives and actions into the performance of scenes and monologues from published, contemporary plays. Written assignments offer opportunities for context and reflection.

Acting: Process and Technique

- This course introduces students to a wide variety of foundational principles and techniques, designed to ignite and develop actor imagination, creativity, expressive freedom, personal and character exploration, and rehearsal process. Students apply these techniques to physical and vocal exercises, compositions, and improvisations. Written assignments and analyses offer opportunities for context and reflection.

VISITING ASSISTANT PROFESSOR & INTERIM DIRECTOR OF BFA ACTING **- LIU: Brooklyn (2022 - 2023)**
UNDERGRADUATE LEVEL

Voice and Movement for Actors 1

- Developed by Matthew Mastromatteo.
- A course designed to give students an understanding of their bodies and voices and how to develop them for the stage and screen. Exercises are used to help students strengthen posture, alignment, breathing and vocal power for projection in the theatre - an exploration in the organic connection of body, mind, and spirit. The process prepares the student for the integration of the physical and psycho-emotional aspects of the human condition that are essential to the actor's understanding and portrayal of any character in theatre.

Business of Acting - Professional Preparation

- Developed by Matthew Mastromatteo.

- A course developed to support last semester BFA Actors as they approach their industry showcase. Students work on material that will be presented as part of their virtual showcase. Students meet with a number of industry professional including headshot photographers, representatives from SAG & AEA, etc.

Oral Communication
- An introduction to communication theory and interpersonal skills. Students develop oral presentation techniques, including public speaking, group discussion and oral readings. Evaluation of individual student speech through analysis of verbal and nonverbal communication is conducted.

Demystifying Writing: Theatre
- This is a writing-intensive course designed to arouse students' responses to drama and to help them recognize and understand those responses. Students are guided through basic principles and processes that apply to any writing challenge.

AFFILIATE FACULTY MEMBER **- Sarah Lawrence College (2023 - 2024)**
GRADUATE & UNDERGRADUATE LEVEL
The Articulate Instrument
- Developed by Matthew Mastromatteo.
- As actors and storytellers, it is our work to transmit information or data to our audiences. In this graduate level course Actors explore how the body, as our instrument, can be a powerful tool used to amplify our ability to communicate Point of View and meaning in art marking. Drawing on training such as (but not limited to) the Suzuki Method of Actors Training, Viewpoints, Michael Chekhov Technique, and Miller Voice Method, we will develop an increased sense of bodily awareness and practice how Actors can use this awareness to inform expressive choice making. Actors learn how to honor and navigate our habitual psychological and physical mannerisms as we approach character and/or generative work. Actors do all this while we unpack a collection of common aesthetics to help us approach any work environment in a "front-footed" manner.

ADJUNCT ASSISTANT PROFESSOR **- Long Island University: Post (2017 - 2022)**
GRADUATE LEVEL
Graduate Acting I
- This is a graduate level experience that consists of contemporary scene study as a container for introducing text analysis and scoring methods rooted in the lineage of Stanislavski. Exercises introduced to integrate vocal and bodily awareness. Ensemble building experiences develop the cohort community in this introductory graduate course.

Graduate Suzuki Movement
- This course is a graduate level experience that consists of a rigorous exploration in the physical forms and training associated with the Suzuki Actor Training Method. Should we need, in addition to the forms passed down by Tadashi Suzuki, we explore other trainings that directly relate to this work. Such exploration(s) may include, but are not limited to Viewpoints, Michael Chekhov Technique, clown, and voice work.

UNDERGRADUATE LEVEL
Advanced Acting II
- This class consists of scene study, monologue work through the lens of the physical method of text analysis introduced in Advance Acting 1. Selections for scene study will be from modern, and post-modern playwrights. The method of physical scoring will be enhanced and developed with additional tools introduced during the course of the semester.

Advanced Acting I
- This class is a practical and physically based exploration of heightened texts taken from Greek drama and Shakespeare. Selections for scenes and monologues will come from the works of Sophocles, Euripides, Aeschylus and Shakespeare.

Advanced Physical Text Analysis
- Course in which the primary physical technique employed is a hybrid of the Suzuki technique, as developed by Maria Porter. It synthesizes techniques developed such as Viewpoints, Castrillo's Language of Memory, and physical scoring influenced by the work of Odin Theater. The basic structure of the class will include physical training and physical composition work.

Basic Suzuki Movement

- This course is an introduction to the Suzuki Method of actor training. Developed by theater director Tadashi Suzuki, this rigorous physical discipline is designed to develop the actor's endurance, concentration and consciousness. This technique pinpoints unconscious movement habits that prohibit the actor from making choices that may more truthfully or creatively illuminate the text. In addition to identifying these habits, the Suzuki method teaches the actor a set of aesthetics from which to work that will enable the actor to create and sustain theatrical performance conditions in a variety of circumstances.

Basic Acting II

- This class is a continuation of Basic Acting 1 and will be comprised of exercises and scene study intended to develop the student's ability to use given circumstances in conjunction with objective, to make playable choices based on script analysis, and to respond spontaneously to the scene partner and the situation on a moment to moment basis

Basic Acting I

- This course consists of exercises and improvisations intended to develop the student's ability to identify readily with various imagined situations and to act truthfully and spontaneously in each situation.

The Art of Theatre

- This course is a practical introduction to theatre and performance through exercises and scene study. Creation and performance of theater pieces in a workshop format. Relation of practical work to theories of acting, directing, theatrical performances, and structure.

Production Laboratory - VARIOUS SCRIPTED PRODUCTIONS

- Production Laboratory is a unique curricular experience that works in tandem with the Post Theatre Company Production Season. Students enrolled in production are advised and evaluated by faculty on how they might implement what they are learning in the acting class/studio.

Production Laboratory - NEW PLAY FESTIVAL

- Production Laboratory is a unique curricular experience that works in tandem with the Post Theatre Company Production Season. Students enrolled in production are advised and evaluated by faculty on how they might implement what they are learning in the acting class/studio.
- NOTE: Faculty oversee this experience and also oversee stagement, writing for the stage, and directing students.
- NOTE: Faculty overseeing this experience also act as producer over the event ensuring student production company success.

Production Laboratory - ACTOR/PATIENT SIMULATION LAB

- Production Laboratory is a unique curricular experience that works in tandem with the Post Theatre Company Production Season. Students enrolled in production are advised and evaluated by faculty on how they might implement what they are learning in the acting class/studio.
- NOTE: Faculty overseeing this experience work closely with the school of veterinary science to design standardize patience experience for both Acting and Veterinary Science and Pre-Med students.

ADDITIONAL TEACHING / MASTERCLASSES

Invited Instructor -- Suzuki Masterclass, **Northern Stages - NEXT STEP Program** — **White River Junction, VT**

- Invited to offer Suzuki Masterclass with Notern Stages Next Step Program — **Fall 2024**
- Taught day-long Masterclass for 10 high school seniors.
- Provided talk-back on the college audition process for participants.

Senior Showcase Coach, **Marymount Manhattan College** — **New York, NY**

- Serve as independent coach mentoring 5-6 MMC Senior through showcase. — **Spring 2024 - Present**
- Coach assigned actors on their audition materials.

Theatrical Intimacy Education Lecturer, **Marymount Manhattan College** — **New York, NY**

- Provided lectures to acting, directing, and stage craft courses on Theatrical Intimacy. — **Fall 2024 -- Present**
- Taught embodied workshops on best practices of generating brave theatrical spaces/studios.

Invited Faculty -- **Powerhouse Theater/Vassar College** **Poughkeepsie, NY**

- Taught Movement as part of the Powerhouse Theater Summer Training Program. **Summers 2022-2024**
- Designed instruction for this five-week intensive to meet the needs of students ranging from high school seniors to postgraduate MFAs.
- Coached acting students as they prepare to perform in the Powerhouse Summer Season.
- Cross-trained actors to amplify the use of their full instrument in a variety performance styles (including contemporary musical theater, heighted classical text, new play development processes, devised work, etc.)

Intimacy and Movement Director -- *Student Directing Projects,* **Marymount Manhattan College** **New York, NY**

- Provided support for students in Directing III Course as they directed short plays. **Fall 2023 & Spring 2024**
- Instructed students on the use of consent forward best practices in their rehearsal studios.
- Directed moments of heightened physicality and moments telling the story of physical intimacy between student actors.

Instructor / Lead Artist -- *Devising Workshop*, **Adjusted Realists** **New York, NY**

- Hired by Adjusted Realist Theatre Co. to facilitate a Devising workshop. **Fall 2023**
- Designed curriculum for 48 hour devising/physical theatre workshop for professional performers.
- Facilitated two days of studio work and making with artists.

Invited Visiting Artist -- **Davidson College** **Davidson, NC**

- Led movement workshops with Davidson's acting students. **Summer 2019**
- Facilitated week long dialogue with Davidson students about new play development.
- Spoke with Davidson students about parallel careers in the arts.

Invited Instructor -- Devising Masterclass*,* **Mount St. Mary's University** **Emmitsburg, MD**

- Visited Mount St. Mary's University and offered a one day acting workshop. **Fall 2018**
- Offered a day long "Solo Devising" Workshop.
- Provided critical information to aspiring actors interested in pursuing a career in the arts.
- Introduced MSMU faculty and students to Liz Lerman's Critical Response Process.
- Maintained ongoing communication with participants after the workshops to address questions and concerns raised by the experience.

CERTIFICATIONS / PROFESSIONAL DEVELOPMENT

VOICE & SPEECH Training

***Miller Voice Method - CERTIFIED TEACHER* - New York, NY**

Certification 2023 - Voice pedagogy rooted in an active breath and vocal production originated (and currently taught) by Prof. Scott Miller at NYU Tisch's Graduate Acting Program.

***Vocal Transparency Lab* - New York, NY**

One month long invited studio-lab study investigating the integration of Michael Checkov Acting Technique and Miller Voice Method.

PHYSICAL THEATRE, PRESENCE, & EMBODIMENT Training

PACIFIC PERFORMANCE PROJECT/EAST & MARYMOUNT MANHATTAN COLLEGE - New York, NY

[Upcoming] Physical Acting Intensive Workshop with Robyn Hunt and J. Steven Pearson

3 Week Physical Acting workshop which will synthesize the techniques of Tadashi Suzuki, Shogo Ohta, Hunt, and Pearson with training such as those of Stanislavski, Meisner and Alexander.

ODIN TEATRET - Holstebro, Denmark

Practical Masterclass with Roberta Carrerri

Explored physical presence with Odin Company Member, Roberta Carrerri, as she unpacked her work developed during her 30 year tenure at Odin Teatret with founder Eugenio Barba.

Practical Masterclass with Carolina Pizarro

Explored the highly rigorous work of Odin company member, Carolina Pizarro's, as she married her training in South East Asian theatre practice with the work of Odin Teatret.

Practical Masterclass with Julia Varley

Explored organic voice work developed by Odin Company Member, Julia Varley, during her 40 year tenure at Odin Teatret.

Crossroads of Body, Object, and Word: Workshop led by Ana Woolf and Claire Heggen

In this week-long workshop we explored how one's instrument interacts with the physical world. A deep dive into the work of Argentinian Suzuki practitioner, Anna Wolfe. As well as object work brought to us by Claire Heggen of France's Théâtre du Mouvement.

Inside Presence: Workshop led by Parvathy Baul and Violeta Lune

A week-long exploration of presence in performance through the lens of Baul folk music and movement with Parvathy Baul and performance art practices with Violeta Lune.

EQUITY, DIVERSITY, and INCLUSION

We are the Canon

Online Workshop led by Daphnie Sicre and Karl O. Williams

Theatrical Intimacy Education's Foundations in Race, Intimacy and Consent

Online Workshop led by Kaja Dunn

Theatrical Intimacy Education's Race and Choreography

Online Workshop Led by Kaja Dunn

Hyphens and Spaces' - Inclusive and Psychologically Safe-Space Facilitator Training

Online Workshop Led by Samira Abdul-Karim

INTIMACY STAGING, CONSENT, & TRAUMA-INFORMED PRACTICES

Open Intimacy Creatives - Intimacy Choreographer Cohort

6 Week Online Workshop led by Chelsea Pace

Open Intimacy Creatives - Intimacy Coordinator Cohort

6 Week Online Workshop led by Chelsea Pace

6 Hours in Theatrical Intimacy Education's Best Practices

Online Workshop led by Laura Rikard and Chelsea Pace

6 Hours in Theatrical Intimacy Education's Studio Practice, Casting, and Policy

Online Workshop led by Laura Rikard and Chelsea Pace

6 Hours in Theatrical Intimacy Education's Intimacy Choreography

Online Workshop led by Laura Rikard and Chelsea Pace

Theatrical Intimacy Education's Trauma Informed Practices

Online Workshop led by Laura Rikard and Chelsea Pace

Theatrical Intimacy Education's Consent in the Acting Classroom

Online Workshop led by Laura Rikard and Chelsea Pace

Theatrical Intimacy Education's Intimacy Coordination

Online Workshop led by Kimberly Shively

Theatrical Intimacy Education's Modest Garments, Barriers, and Masking

Online Workshop led by Chelsea Pace

PUBLICATION SCHOLARSHIP

[In Press] *The Uncertain Expert: Embracing Collaborative Repair in Theatre Pedagogies* "Contemporary Theatre Review" 2025, with Tom Pacio, Valerie Clayman Pye, and Amanda Rose Villarreal

[Invited Chapter] - "Standardized Patient Experience: Reframing Pedagogical Approaches in the Acting Studio", *Experiential Theatres: Praxis-Based Approaches to Training 21st Century Theatre Artists*

Teaching Acting in the Face of Covid-19:Designing Instruction for Variable Acting Studios.
Hillary Haft Bucs, James Elliot, David Kaye, **Matthew Mastromatteo**, Tom Pacio, Valerie Clayman Pye, Kim Shively, and Gerritt Vandermeer. *Theatre Topics.* Volume 30, November 3, 2020.
https://www.jhuptheatre.org/theatre-topics

[Reviewer] *Journal of Dramatic Theory and Criticism*

***[SELECT]* - CREATIVE PRACTICE SCHOLARSHIP**

[Full Artist Resume Downloadable Here]

PERFORMANCE

Actor -- *Rhinoceros,* **Slipper Room Rhinoceros** — **New York, NY**
- Performed lead role of Dudard (and Proprietor) in Eugene Ionesco's Rhinoceros. — **Fall 2024**

Actor / Dance Captain -- **NYC PANTO** — **New York, NY**
- Perform lead in *yearly* Holiday Panto all over NYC. — **2021-Present**
- Choreograph dance sequences for ensemble.
- Provide staging for large ensemble scenes throughout the Panto.
- Work with producers to navigate consent-forward directing and casting practices within the company.

Actor / Assistant Director-- *The Refugees,* **Adjusted Realists/Davidson College** — **Davidson, NC**
- Supported director Steve Kaliski on production of this new play. — **Summer 2021**
- Provided feedback on staging principles, aesthetics, and technical components of the show - particularly the activation of heightened poetic text via movement..
- Performed lead role while holding production team positions.
- Directed simulated intimacy and violence on stage.

Actor / Producer **-** *Memoriam: After Euripides' Alcestis***, FringeNYC** — **New York, NY**
- Managed production logistics for a full-length play at Fringe NYC. — **Summer 2016**
- Served as a point of contact between FringeNYC and the *Memoriam* production team.
- Generated a production budget.
- Interviewed and hired production and artistic teams.
- Negotiated contracts with the Actors' Equity Association.
- Negotiated payment contracts for artists and designers.
- Implemented and executed fundraising plan.
- Solicited corporate sponsorship.
- Managed financials of the producing company, Hypnic Theatre Company.
- Implemented, executed, and managed social media promotion of production.
- Negotiated script changes with Playwright.
- Served as artistic consultant and offered feedback on direction of play.

DIRECTION

Assistant Director -- *Story Time*, **Choral Chameleons** — **New York, NY**
- Directed moments of heightened physicality in a concert environment with forty singers. — **Spring 2024**
- Directed moments telling the story of physical intimacy between chorus members.
- Supported Dir. Liz Ostler in directorial and administrative duties in the absence of a stage manager.

Director -- *Senior Showcase,* **LIU BFA Acting for Theatre, Film, and Television** — **Virtual**
- Directed a virtual industry student showcase in conjunction with the course. — **Spring 2023**
- Directed and supervise students as they select material that showcases them strongly as they enter the professional arena.
- Worked with Actors Access and Breakdown Services to implement a virtual showcase for students.
- Worked with two NYC casting directors to further support the dissemination of the student showcase.
- Supervised the taping, editing, and publicity of the student showcase.

Co-Director / Actor -- *The Refugees,* **Adjusted Realists/ART/NY** **New York, NY**

- Co-Directed and performed as part of this NYC transfer of Steve Kaliskis' *The Refugees*. **Summer 2022**
- Worked to cover rehearsal with Co-Driector. until the out of town Director is able to join the company.
- Perform principal role as an actor while navigating production team commitment.

Director -- *First Year Showcase,* **Post Theatre Company** **Brookville, NY**

- Directed First Year Showcase as part of the Mainstage season at Long Island Univ. **Spring 2022**
- Auditioned and cast first year students in their showcase experience.
- Curated 7 Ten-Minute plays to be performed by first year students.
- Directed students in 7 Ten-Minute plays leaning into their Stanislavski based training.
- Wrote and directed devised pieces incorporating students' movement training.

Assistant Director / Movement Director -- Asylum Song*,* **Adjusted Realists/HERE Theaters** **New York, NY**

- Supported director Elizabeth Ostler on production of this new play. **Summer 2019**
- Provided feedback on staging principles, aesthetics, and technical components of the show - particularly the activation of heightened poetic text.
- Coached AEA Actors in pursuit of a commercially viable product.
- Managed an effective and safe creative environment for the duration of "AEA Showcase" rehearsal period and run.
- Worked to maintain integrity of the show following opening and throughout the run.
- Relayed performance/production notes back to actors.

Assistant Director – *The Beyoncé*, **Adjusted Realists/Weber State University** **New York, NY**

- Supported director Stephen Kaliski on production of this new play. **Summer 2018**
- Provided feedback on staging principles, aesthetics, and technical components of the show.
- Coached AEA Actors in pursuit of a commercially viable product.
- Managed an effective and safe creative environment for the duration of "AEA Showcase" rehearsal period and run.
- Worked to maintain integrity of the show following opening and throughout the run.

Assistant Director / Movement Director-- *Briefly Dead*, **Adjusted Realists/59E59 Theaters** **New York, NY**

- Supported director Elizabeth Ostler on production of this new play. **Fall 2017**
- Assisted director Elizabeth Ostler in casting this new play.
- Provided feedback on staging principles, aesthetics, and technical components of the show.
- Managed an effective and safe creative environment for the duration of this rehearsal period and run.
- Worked to maintain integrity of the show following opening and throughout the run.
- Relayed performance/production notes back to actors.

INTIMACY DIRECTION & COORDINATION

Intimacy Coordinator -- *Unheard Wishes*, **EverBrite Studios LLC** **New York, NY**

- Directed moments telling the story of physical intimacy on film set. **Fall 2024**
- Worked with various departments and actors in pre-production to identify needs for intimate scenes of shoot days.
- Worked to maintain SAG recommendations for best practices regarding barriers and intimacy garments on set.
- Communicated effectively with 1st AD and 2nd AD in support of actors' needs through shoot days.

Intimacy Choreographer/Violence Consultant -- *Dry Land,* **Dry Land BK** **New York, NY**

- Directed moments telling the story of physical intimacy and violence between actors. **Summer 2024**
- Worked with the director to amplify consent forward best practices in the rehearsal studio.
- Worked with Stage Management to ensure that choreography is notated and repeatable.

Intimacy Choreographer -- *Red Days,* **Adjusted Realists Theatre Co.** **New York, NY**

- Directed moments telling the story of physical intimacy between actors. **Summer 2024**
- Worked with the director to amplify consent forward best practices in the rehearsal studio.
- Worked with Stage Management to ensure that choreography is notated and repeatable.

Intimacy Coordinator -- *Money Talk$,* **Infinity Studios LLC** **New York, NY**

- Directed moments telling the story of physical intimacy on film set. **Spring 2024**

- Worked with various departments and actors in pre-production to identify needs for intimate scenes of shoot days.
- Worked to maintain SAG recommendations for best practices regarding barriers and intimacy garments on set.
- Communicated effectively with 1st AD and 2nd AD in support of actors' needs through shoot days.
- Coordinated five scenes of simulated sex which included the wrangling of 10 exotic dancers in various levels of undress.

Intimacy Director -- *Spring Awakening,* **Sarah Lawrence College** **New York, NY**
- Directed moments telling the story of physical intimacy between student actors. **Spring 2024**
- Worked with the director to amplify consent forward best practices in the rehearsal studio.
- Worked with Stage Management to ensure that choreography is notated and repeatable.
- Built barriers to meet SAG/AEA best practices for moments of simulated sex on stage.

COMPANY MEMBERSHIP / PRODUCORIAL

Company Member -- **Adjusted Realists Theatre Co.** **New York, NY**
- Works with ensemble to establish programming for this New Works company. . **Summer 2017 - Present**
- Manages social media platforms for the company.
- Manages relationship between producing company and Actor's Equity.
- Oversees playwright submissions and library for the company.
- Oversees educational offerings for the company.
- Alternates artistic roles with company members as opportunities present themselves.
- Serves as line producer on all Adjusted Realists productions.

Producer – *Chickens in the Yard,* **Adjusted Realists/JACK** **Brooklyn, NY**
- Served the Adjusted Realist Theatre Company in various capacities. **Summer 2017**
- Organized and scheduled student volunteers to aid in tech week responsibilities.
- Managed various teams during load-in and load-out.
- Organized and scheduled Front of House staff of student volunteers.
- Served as Front of House Manager.
- Served as point-of-contact between the producing team and design team.
- Managed ticketing portal and tracked income via BrownPaperTickets.com.

STANDARDIZED PATIENT

Standardized Patient – **C3NY** **New York, NY**
- Worked as a standardized patient for medical students at Albert Einstein College. **2018 - 2022**
- Performed as a patient using case study as structure for improvisation.
- Provided feedback to first year medical students on their bedside manor.
- Completed written examination of student's performance in improvisational encounter.

Standardized Patient – **NYU Langone Health** **New York, NY**
- Worked as a standardized patient for M.D.s in Residence at Bellevue Hospital. **2018 - 2024**
- Performed as patient in order to evaluate the institutional health of the Bellevue Clinic, NYC.
- Provided feedback to medical professionals on their bedside manor and effective communication skills.

SCHOLARLY PRESENTATIONS

Rehearing Acting Pedagogy: A Repair Shop Prototype, **ATHE** **Atlanta, GA**
- Served as panel Chair. **Summer 2024**
- Lead dialogue with presenters on how we might de-silo progress in actor training development.
- Modeled effective feedback methods for growing existing acting class exercises.

Accountability - Commitment to Process in the Acting Studio, **ATHE** **Austin, TX**
- Served as panel Chair. **Summer 2023**
- Presented on the Miller Voice Method camera diagnostic practice as a means of providing students an independent accountability tool.

Re-inforcing Student Accountability In and Out of the Acting Classroom: **ONLINE**
How to Build a Productive Independent Process, **ATHE** **Summer 2021**
- Presented the value of codified scoring practices rooted in the work of Stanislavski.
- Shared how codified scoring practices aid in individual student accountability.

- Demonstrated a model of text analysis/score as a means for actors to justify and legitimize the performance choices in classrooms and studios.

Putting Actors in the Driver's Seat to Who Knows Where, **ATHE** **ONLINE**
- Served as a presenter on panel. **Summer 2020**
- Shared my experience working as a freelance individual in NYC and emphasized the need for multiple streams of income for artists living and working in NYC.
- Emphasized my belief in the need for parallel career dialogue within professional training programs.

Supporting Trans & Non-binary Actors as they Move into the Profession, **ATHE** **ONLINE**
- Worked with the chair of the LGTB+ Focus Group to develop panel. **Summer 2020**
- Collaborated with my fellow presenters to provide resources for the ATHE membership on how to support their Trans and Non-Binary Students.
- Built relationship with Ann Thomas, founder of Trans Talent Inc.
- Shared my acting studio entry questionnaire which addressed the needs of Trans and BIPOC students in selecting content that supports and honors their lived experiences.

Modern Imagination, **ATHE** **Orlando, FL**
- Served as panel chair and moderator for this Acting Focus Group panel. **Summer 2019**
- Participated in an active discussion on the needs of teaching young actors in the climate of 2019.

*Resurrecting and Revolutionizing the Actor-Manager***,** **ATHE** **Boston, MA**
- Served as panel chair and moderator for this Acting Focus Group panel. **Summer 2018**
- Successfully curated a panel of theatre professionals to discuss the business of acting in the United States.
- Researched and presented on Millennial/Gen Z sociological and psychological approach to the business of acting.

The Safe Space, **ATHE** **Boston, MA**
- Served as panel chair and moderator for this Acting Focus Group panel. **Summer 2018**
- Researched and presented on millennial predisposition to discomfort/unsafe feelings in creative spaces.
- Discussed my approach to overcoming such predispositions using the performer's instrument.

The Struggle is Real: Teaching and Working with New Generations in the Craft of Acting, **ATHE** **Las Vegas, NV**
- Served as panel chair and moderator of this multidisciplinary panel. **Summer 2018**
- Researched Millennial and younger generations' ability to connect in light of technological advancement.
- Discussed my experience with the Suzuki Method of Actor Training as a powerful tool to counteract disconnection in the classroom with younger generations.

SERVICE & ADMINISTRATIVE

Faculty Recruiter and Audition Respondent, **Marymount Manhattan College** **New York, NY**
- Serve as faculty recruiter for the BFA Acting and Musical Theatre Programs. **Fall 2024 - Present**

Faculty Advisor, **Marymount Manhattan College** **New York, NY**
- Advise a roster of 30 students on advancement through course trajectory . **Fall 2024 -- Present**
- Support student success through monitoring of academic alerts and engaging with struggling advisees.

Interim Director of BFA in Acting, **Long Island University: Brooklyn** **Brooklyn, NY**
- Oversaw the execution of the Acting Studio in partnership with The New Group. **Fall 2022 -- Spring 2023**
- Acted as a liaison between the University BFA Department and The New Group, our academic partner.
- Produced 13 mainstage and student capstone productions for the 2022-2023 Academic Year.
- Navigated theatre space rentals and contracts with well known off-broadway houses in NYC.
- Interviewed and hired faculty to fill those positions available within the BFA Program.
- Interviewed and hired professional directors to direct BFA mainstage productions.
- Supported faculty through the hiring process and ensured payment of stipends in a timely manner.
- Actively recruited students for the program both nationally and internationally.
- Facilitated performance events and talkbacks for majors.

- Served as a leading voice in working with University Dean of Students and Title IX office in addressing student needs and concerns.
- Implemented consent based, trauma informed, and anti-racist casting and teaching practices throughout the department.
- Designed and formulated departmental student/faculty handbooks to ensure accountability across the department.
- Served as point person through the completion of departmental outcomes assessment.

Graduate Recruitment Asst., **Long Island University: Post** **Brookville, NY**
Fall 2015 – Spring 2016

- Organized prospective student data.
- Scheduled both on-campus and UNIFIED national auditions for prospective students.
- Attended admissions events on behalf of the Theatre department.
- Scheduled and managed on-campus visits of prospective students.
- Served as a point of contact and liaison between faculty and prospective students.
- Booked travel accommodations for professional staff attending events.

Admissions Counselor, **Admissions Office of Mount St. Mary's University** **Emmitsburg, MD**
June 2013 – July 2015

- Reviewed and made admissions decisions on undergraduate applicants.
- Traveled northeastern U.S. promoting the college at high schools and college fairs.
- Managed daily office operations (i.e. e-mails, phone calls, meeting families, coordinating meetings).
- Maintained social media pages for MSM Office of Admissions (i.e. Twitter, Facebook, Instagram).
- Managed and presented at on-campus recruitment events.
- Coordinated travel for MSM counseling staff (i.e. rental cars, hotel stay, training, travel calendars).
- Maintained a monthly counselor newsletter sent to high schools via Constant Contact.

PROFESSIONAL ORGANIZATIONS

Association for Theatre in Higher Education	Fall 2016 – Present
Voice and Speech Teacher Association	Spring 2023-Present
Company Member, Adjusted Realists Theatre Company	May 2017 – Present
Company Member, NYC Panto	Fall 2021-Present
Company Member, Accomplice Theatre	Summer 2019 - 2022
Company Member, Bated Breath Theatre Company	January 2018 – July 2019
Co-Founder, Hypnic Theatre Company NYC	May 2016 – May 2018

LEADERSHIP

University Faculty Senate - LIU Brooklyn	September 2022 - May 2023
Conference Committee, ATHE	August 2023 - 2024
Nominations Committee, ATHE	August 2022 - 2023
Acting Focus Group Chair, ATHE	August 2021 - 2023
Acting Focus Group Vice Chair, ATHE	August 2020 - 2021
Acting Focus Group Conference Co-Planner, ATHE	August 2019 - 2020
Acting Focus Group New Member Liaison, ATHE	August 2018 – 2019
Acting Focus Group Social Chair, ATHE	August 2017- 2018
Stage the Change Facilitator, Long Island University	Fall 2019