

MERIDETH M. TAYLOR

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PROFESSIONAL STATUS:

Professor of Theatre and Dance, Department of Theater, Film, and Media Studies (formerly Department of Dramatic Arts), St. Mary's College of Maryland, St. Mary's City, Maryland, 1990 to present. Department Chair, 1999-2003 and 2007-2010.

Assistant Professor, Movement, Webster Conservatory of Theatre Arts, Webster University, St. Louis, Missouri, 1986-1990. Promoted to Associate Professor, spring 1990.

Assistant Professor, Head - Movement Program, Department of Theatre and Drama, Indiana University, Bloomington, Indiana, 1985-1986.

Assistant Professor, Head - Movement/Dance Program, Department of Theatre, University of Denver, Denver, Colorado, 1981-1985.

Assistant Professor, Head - Movement Program, Department of Theatre, Southern Illinois University, Carbondale, Illinois, 1980-1981.

Lecturer, Head-Movement Program, Department of Theatre, Southern Illinois University, Carbondale, 1976-1980.

EDUCATIONAL BACKGROUND:

M.F.A. equivalency recommended by the Department of Theatre and granted by Southern Illinois University, 1980.

B.A. Theatre and Dance, The Evergreen State College, Olympia, Washington, 1976.

PROFESSIONAL EXPERIENCE:

Directing/Choreography/Playwriting

Original choreography for the musical *Cabaret*, for the Theatre, Film, and Media Department main stage season 2009-2010

Received a PNC Legacy Project grant, administered by the Maryland Humanities Council, to produce, write, and direct an hour-long film on the desegregation of Great Mills High School. *With All Deliberate Speed: One High School's Story* premiered at Great Mills in June, 2009 and the event, which included a post-show panel discussion, was attended by 175 people. Subsequently, the film has been shown on local TV stations, DVDs have been distributed, free of charge to schools and regional libraries, and I have presented the film for organizations, including the St. Mary's County Public Schools and Asbury Solomons Center. I was awarded a 2010 Historic Preservation Service Award for my work on the film by the St. Mary's County Commissioners. **The Cocoonery**, my original full-length drama, was produced in April 2006 as part of the Theater, Film, and

Media Studies Department main stage season. Nationally prominent actor/director Thomas W. Jones II was guest director. The production attracted a diverse audience and received high praise from colleagues, community, and the local press. I received a 2007 Maryland State Arts Council Individual Artist Award in Playwriting based on the script, and it was selected for the 2008 Last Frontier Theatre Festival Conference Play Lab in Valdez, Alaska.

For the Theater, Film, and Media Studies 2007-8 Season, I choreographed and performed original work and served as director of "Dancing on the Earth" a student/faculty dance concert. I directed Machiavelli's *The Mandrake* for the TFMS department's 2006-7 main stage season. In fall 2005, I provided original choreography for the TFMS main stage musical *HAIR*, directed by guest Bill Gillett, and the SMCM production of *Carmina Burana*, directed by Larry Vote. In December 2004, I choreographed two new works for the TFMS department main stage production "**Dancing 2004**," which I directed.

Musefire Productions premiered my short play "**Citizen Patrol**" at The H Street Playhouse in Washington, DC in August 2003. While on sabbatical fall 2003-spring 2004, I produced and directed a collaboratively written original theatre work, "**In Celebration of Brown v. Board**," based on research conducted by students on the desegregation of their school, Great Mills High School in Great Mills, Maryland.

Fall 2002, I directed Thornton Wilder's *Skin of Our Teeth* for the St. Mary's College of Maryland Department of Dramatic Arts main stage season. I co-wrote, produced, and directed a short video, *Jr. Boggs: Growing up with Secondhand Smoke*, commissioned by the St. Mary's County Health Department (2002). Also in 2002, I created original choreography for the St. Mary's College of Maryland production of *A Funny Thing Happened on the Way to the Forum*. Additionally, I directed and created original choreography for "**2001: A Dance Odyssey**" for the St. Mary's College of Maryland Department of Dramatic Arts 2001-2002 season.

In March, 2001, my original full-length drama **PASS IT ON** was performed at the **Henry Street Abrons Art Center in New York** as part of "Through Her Eyes: Black Women in the Arts" play festival. The script was chosen from submissions solicited by Women of Color Productions, producers of the festival.

In fall 2000, I directed Girish Karnad's *Naga-Mandala* for the Department of Dramatic Arts. *Naga* was selected for inclusion in the Kennedy Center American College Theatre Regional Festival. I received citations of merit for direction and sound design. Co-wrote and directed **CROSSROADS: On Common Ground**, for the Department of Dramatic Arts 1999-2000 Season. Received the **Carter G. Woodson/Martin Luther King Leadership Award** in Recognition of Valuable Contributions toward the Achievement of Social Equity and Justice through Education for my work on *CROSSROADS*. My full-length drama **PASS IT ON**, received **First Finalist in the 1999 Jane Chamber's Playwriting Award** of the American Theatre in Higher Education. I choreographed and performed in *La Creation du Monde*, an original dance drama created for the 1999 River Concert Series, produced by St. Mary's College. Directed and provided original choreography for "**SMC Dance '98**," fall 1998.

Other projects include: writing and directing **The Lucky Stone**, a play for young people, adapted from the book by Lucille Clifton. It was performed at Arena Stage in Washington, D.C. as part of **Arena's Kidsplay Series**, and, in July 1998, in Bryant and Battery Parks in New York City as part of the **New York Times Foundation's Young Performers Series**. Performances at St. Mary's College of Maryland in February 1998 formed part of the college's Black History Month celebration. The production also toured the St. Mary's County Public Schools. The premiere (April 1997) was sponsored by the Children's Association of St. Mary's and funded by grants from the Maryland State Arts Council and Arts Alliance of St. Mary's College.

Earlier projects include: direction of David Henry Hwang's *FOB* for the Department of Dramatic Arts, (which was attended and highly praised by the playwright); choreography of new works for "**SMC Dance '95**;" direction of **The BIGGER Picture**, an original, full-length cabaret theatre work, written in

collaboration with St. Mary's College of Maryland students; *The Skin of Our Teeth*, which was nominated for participation in the 1994 American College Theatre Festival Region II Festival (Certificate of Merit in Directing); scripting and direction of *In My Time*, an original, full-length experimental work adapted from oral history materials collected and edited by the St. Mary's County Documentation Project; direction of *She Stoops to Conquer*; *The Big Picture* (an original physical theatre work); *Cloud Nine*; *Importance of Being Earnest*; *Madwoman of Chaillot*; *A Life in the Theatre*; *The Mandrake*; *A Little Night Music*; *Gemini*; *Uncle Vanya*; *West Side Story*; and *Ah, Wilderness!*. Have choreographed or served as movement coach on over fifty productions, including fight choreography for *All's Well That Ends Well*, *Romeo and Juliet*, and *Macbeth*. Have provided choreography for two early operas: *Il ballo delle Ingrate* and *Dido and Aeneas*, as well as Renaissance dances for Madrigal Dinners. University and college productions include: *The Threepenny Opera*; *Execution of Justice*; *The Colored Museum*; *A Midsummer Night's Dream*; *Something's Afoot*; *Rosencrantz and Guildenstern are Dead*; *Damn Yankees*; *Marat/Sade*; *Oklahoma*; *Kiss Me Kate*; *Follies*; *A Funny Thing Happened on the Way to the Forum* and others.

I was Assistant Director, Choreographer, and Movement Consultant for the Folger Consort presentation, *The Romance of the Rose*, at the Folger Library in Washington, D.C. (1991). The production was subsequently presented at the Newberry Library in Chicago and has been made into a teaching video, for which I provided additional choreography. Regional, dinner, and community theatre productions include: *Brigadoon*, *Pajama Game*, *Bells Are Ringing*, and *A Gershwin Revue*. As a movement coach, worked with directors John O'Neal (Free Southern Theatre, Junebug) and Richard Owen Geer (Swamp Gravy). Also choreographed contemporary dance concert pieces for companies in Seattle, Denver, and Carbondale. Provided fight choreography for University of North Carolina Greensboro Theatre Department's production of *Macbeth*. Served as movement consultant for Repertory Theatre of St. Louis' *Little Foxes*, *Offshore Signals* and *Saint Joan*, and choreographed for Circus Flora.

Teaching

Promoted to Professor of Theatre and Dance, St. Mary's College of Maryland in spring 2003. Was associate professor (spring 1990), and assistant professor (1986-1989) of actor movement training, Webster Conservatory of Theatre Arts, Webster University. Have held similar positions since 1976 at Indiana University, University of Denver, and Southern Illinois University. Taught Movement for Actors at New York University School of Drama, under the auspices of Stella Adler Conservatory, November-March 1984-1985, while on a faculty development grant from the University of Denver.

Courses taught since 1976 include: all levels of modern dance technique and composition and movement; acting; and directing. At St. Mary's College of Maryland: Movement I and II; Modern Dance I and II, Dance in History; Intro to Performance, Dance Improvisation and Composition; Dance as a Creative Arts Activity; Production Context Seminars; and African American Expression in American Culture; as well as sessions in Women's Studies (WGSX), African, African Diaspora Studies and Environmental Studies core courses. In addition, have mentored Honors Projects and St. Mary's Projects (senior theses) in theatre, dance, education, and cross-disciplinary areas. Designed and implemented a movement and dance curriculum for St. Mary's College of Maryland (1991). Designed and implemented a four-year conservatory program for Webster University, and undergraduate and graduate movement programs at both Southern Illinois University and the University of Denver. Movement/dance course content includes basic work in a variety of dance techniques, body awareness/mechanics (Alexander, Feldenkrais, Todd); movement analysis (Bartenieff, Laban); non-verbal communication; and more advanced work in characterization; mask work (neutral and character); period styles; and stage combat. Also, have served on numerous M.F.A. and M.A. committees. Taught dance therapy through grant projects in both Illinois and Colorado. From 1972 to 1976, taught dance at The Cornish School of Allied Arts, Seattle, Washington; Dance Theatre Seattle; The Evergreen State College Extra-curricular Program, Olympia, Washington; and The School of Modern Dance, Denver, Colorado. Also offered workshops in dance, creative movement, mask work, period styles, stage combat, and stress reduction for community and professional organizations.

Performance

Choreographed "Rainforest," "Beautiful World," and choreographed and performed "Spinning," for "Dancing on the Earth" as part of the 2007-8 TFMS Season. Choreographed and performed in two original works, "Dancer" and "Home" for "Dancing 2004" at SMCM. Performed original dance theatre work "Creation du Monde," River Concert Series, July 1999. Performed with Lucille Clifton in "An Evening of Reflection and Community," part of the Voices Series, January 1999. Choreographed and performed in two new works for *SMC Dance '98*, a faculty-student dance concert. As a dancer/choreographer, performed in "Four Fragments from the Canterbury Tales," St. Mary's College of Maryland Noontime Concert Series, April 1998; In March 1996, performed as dancer/lecturer with pianist Brian Ganz in "An Evening of Frederic Chopin's Dance Music." Also as a dancer, collaborated with poet Lucille Clifton, and musicians John Laughton and Brian Ganz in performances for the 1991 "Lucille Clifton Celebration" and the 1992 "Festival of Poets and Poetry," hosted by St. Mary's College of Maryland. Performed as a soloist in "Terrene" and "Never Say Die" in *SMC Dance '95*, fall 1995. Appeared as an actor in the St. Mary's College of Maryland Department of Dramatic Art's *The Big Picture*, 1990 and *The BIGGER Picture*, 1995.

Appeared as a guest artist with In Motion dance company in the premier of *Sanctuary* at the St. Louis Art Museum in May 1990. Appeared in *Sanctuary* again in February 1992 at the Coger Theater in Springfield, Missouri. In June and December 1983 and December 1984, performed with choreographer Marleen Pennison at The Changing Scene, Denver, and at the Pennison studio in New York City. From 1983-1985, was a member of The Foolery, Kay Casperson's Mime/Dance/Clowning Company. The Company performed with the Denver Symphony and Colorado Springs Symphony Orchestras in over eighteen concerts, 1983-1984.

1970-1980, performed with several dance and theatre companies in Denver, Seattle, and London, England, including Dance Gallery, Dance Theatre Seattle, and the London Contemporary Dance Company. Acting experience ranges from melodrama and nightclub work to Shakespeare, children's theatre, experimental theatre, and radio and television commercials and industrial shows.

Publications

Co-edited *In Relentless Pursuit of an Education: African American Stories from a Century of Segregation (1865-1967)*, published in June, 2006 by Unified Committee for Afro-American Contributions of St. Mary's County.

Co-wrote, produced, and directed *Junior Boggs: Growing up with Second Hand Smoke*, a video commissioned by the St. Mary's County Health Department and the St. Mary's County Minority Business Alliance (2002).

"Enacting Difference: Marita Bonner's *Purple Flower* and the Ambiguities of Race," co-written with Allison Berg (first published in *African American Review*), was selected for inclusion in *Drama for Students, Vol. 13*, Elizabeth Thomason, editor, published by the Gale Group, 2001. The article was also published by the Gale Group on the World Wide Web. This article was republished in 2007 as an e-book *Drama for Students*.

"Colonizing the Body/Gendering Movement," *Underwire: Annual Journal of Women Studies*, Vol. 1, St. Mary's College of Maryland, Spring 2000.

"Enacting Difference: Marita Bonner's *Purple Flower* and the Ambiguities of Race," co-written with Allison Berg, was a featured article in the Fall 1998 issue of *African American Review*.

Merideth Taylor, Website: <http://www.smcm.edu/users/mmtaylor/index.htm>

Other Recent Professional Development

Attended the Omohundro Institute of Early American History and Culture Early Chesapeake Conference, November 19–21, 2009, at Solomons and St. Mary's City, Maryland

Led a workshop for teachers on “Integrating Creative Movement in the Curriculum” for the University of Maryland Baltimore County Department of Education (spring 2009)

Participated in the St. Mary’s College Study Circle program, 2008

Attended the Congress in Research on Dance (CORD) 2008 annual international conference in Roanoke, VA.

Attended Black Theatre Network 2007 Conference: “Art and Protest” in Greensboro, NC and National Black Theatre festival in Winston Salem, NC in summer 2007.

Attended the November 2005 Congress on Research in Dance (CORD) international conference in Montreal, and the International Federation for Theatre Research (IFTR) conference in College Park, June 2005.

Project Leader for “Remember the Past, Look to the Future: African American Schools during a Century of Segregation,” an exhibit funded by a National Leadership Grant from the Institute of Museum and Library Services. The exhibit, professionally fabricated by Jefferson Patterson Park and Museum Exhibit Services, is housed in the Lexington Park Memorial Library and open to the public November 17, 2002-March 7, 2003.

In collaboration with colleagues Terell Lasane and Jeffrey Coleman, I developed and conducted two all-day workshops “Creating Community: Acceptance, Equity, and Respect in the Multicultural Classroom” (spring 2002). This work was supported by a grant from the College Educational Studies Program.

In March 2001, I traveled with five student members of the cast of *CROSSROADS: On Common Ground* to make a presentation on the *CROSSROADS* project at the International Pedagogy of the Oppressed Conference in Omaha, Nebraska. Our session was very well attended and responses were extremely positive. This endeavor was made possible by a faculty development grant and a matching grant from the College Foundation.

Participated in workshops with guest artists Jan Cohen-Cruz, Robbie McCauley, and Bread and Puppet (2000-2002)

Recent Curriculum Development

In collaboration with St. Mary’s County Public Schools first grade teacher Sarah Hartwick, I revised my creative movement in education course and implemented it with first graders at Ridge Elementary School spring, 2009. This course now satisfies the ELAW requirement in CORE.

In collaboration with Jeff Coleman, Assistant Professor of English, I developed a team-taught course, THEA 232/ENGL 230 African American Expression in American Culture, implemented spring semester 2000 and taught again fall 2002, 2004, and 2006.

Fall 1999, implemented a new experimental course: THEA 249 Mask and Movement

Spring 1998, designed and taught a new topics course: THEA 415 Dance as a Creative Arts Activity. A STEP grant facilitated redesign of this course in collaboration with George Washington Carver Elementary School faculty, spring/summer 2000. The new course, THEA 305, was offered fall 2000, and again in spring 2002 and 2005.

RECENT COLLEGE AND COMMUNITY SERVICE:

Martin Luther King Day Planning Committee (2009-10)

Community Day Committee (2008-2010) Conducted workshop, 2010

Department Chair, Theater, Film, Media Studies (2007-10)

College Race Relations Study Circle participant (2008)

Co-Chaired Multicultural Advisory Committee task force (2005-2006)
Served on the Multicultural Advisory Committee task force (2004-2005)

Faculty Issues Committee (2006-2009)

Facilitator for ODK sponsored Diversity Forum, spring 2006

Coordinated a benefit performance for the NACCP in addition to two post-show panel-discussions in conjunction with "The Cocoonery" production (2006)

Served on the search committee for a tenure track line in French (2006)

Chairperson of the Department of Dramatic Arts (fall 1999 through spring 2003)

Chaired a search committee for a tenure track scenographer (2003). Chaired two successful faculty searches for positions in dramatic arts in spring 2001 and a successful search for staff Technical Director/Designer (spring 2002).

As chair, co-wrote and received a grant from the Japan Foundation awarding the department a new tenure track line in Japanese Theatre (2000) Successfully sought conversion of the term contract in scenography to a tenure track position (2002), and added a full-time staff position (Theatre Operations Specialist) (2000)

Active participation in student advising, student recruitment activities, and new student orientation (ongoing)

(Other) College Committees

Educational Studies Review Committee (current)

Provost Search Committee (2002-2003)

Planning Committee (fall 2002-present)

Curriculum Committee (2000-2002)

Who's Who Student Selection Committee (1999-2005)

Governor's Internship Selection Committee (2001-2005)

Search Committee member, Political Science (1999)

General Education Curriculum Committee (1999)

Amazing Grace, a coordinated all-College series of events on the theme of "Spirituality, Liberation,

and the Arts in the Americas.” Served as co-director 1997-1999

Women Studies Adhoc Committee (1993-present)

African and African Diaspora Studies Adhoc Committee (1994-present)

Multicultural Affairs Peer Program mentor (1999, 2002)

STEP program workshop group (education) (spring 2000-present)

College and Division Executive Committees (1999-present)

Chair, Admissions and Scholarship Committee (1993-1995)

Community Service

Member, Board of Directors, Sotterley Plantation (2007-present)

President, Unified Committee for Afro-American Contributions (2001-2004)

Vice President, Unified Committee for Afro-American Contributions (2005-2007)

Co-chair UCAC Oral History Committee (1997-2007) Board member 1997-present

Sabbatical project (2003-4): Worked with staff and three different groups of students at Great Mills High School on a yearlong oral history/theatre project which uncovered the story of the desegregation of Great Mills High School. Project culminated in a public performance of original, collaboratively written work in celebration of the 50th anniversary of the Brown v. Board of Education decision. The project touched the lives of over sixty students and a broad array of adult community members.

Fundraising to support the Education Project in conjunction with the “Remember the Past, Look to the Future: African American Schools during a Century of Segregation,” exhibit. Funds enabled the fourth grade students in St. Mary's County Public Schools to attend the exhibit and participate in science and social studies lessons designed for the exhibit.

Taught creative movement courses for George Washington Carver Elementary School (2000) and Lexington Park Elementary School (2002) in conjunction with THEA 415 Topics in Dance: Dance as a Creative Arts Activity and THEA 305 Creative Movement and Dance in Education

Benefit performances of *CROSSROADS: On Common Ground* for the St. Mary's County Branch of the NAACP (2000)

Member St. Mary's County Branch NAACP Education Committee (1999-2007)

Participation in Bright Futures/Gear Up Programs (1994-2003)

SPECIAL AWARDS AND HONORS:

Maryland State Arts Council Individual Artist Award in Playwriting – 2007 and 2003

St. Mary's County Human Relations Commission Community Service Award, 2003

Citizen Patrol, original script, commissioned by Musefire production company for their inaugural Washington, DC production in August 2003

Student Government Association Faculty-Student Life Award 2003

As president of Unified Committee for Afro-American Contributions, received St. Mary's County Historic Preservation Service Award, 2003

Invited to submit a proposal to the Woolly Mammoth Theatre A.S.K. New Plays/New Ways commissioning project (2002)

Naga-Mandala was among five productions selected by Kennedy Center American College Theatre Festival to participate in the Northeastern Region Festival. Also, nominated by ACTF for Certificates of Merit for Direction and Sound Design. (2000, 2001)

PASS IT ON, my original full-length script, selected for inclusion in the 2000 Women of Color in the Arts Festival "Through her Eyes," Henry Street Settlement Abrons Arts Center, New York (2001)

The script of *PASS IT ON* was solicited by The Public Theatre, Arena Stage, Woolly Mammoth Theatre, and Theatre of the First Amendment, based on excerpts submitted to them. (1999-2002)

Carter Woodson/Martin Luther King Leadership Award (2000)

Inducted into Omicron Delta Kappa Society, national leadership honor society (2000)
First Finalist, Jane Chambers Playwriting Award for the original script *PASS IT ON* (1999)

Received the Student Government Association's Faculty Service Award for 1999-2000

Selected to participate in Ford Foundation supported Curriculum Transformation Project Summer Seminar, held at University of Maryland, College Park (1996)

Kennedy Center American College Theatre Festival Certificate of Merit for direction of *Skin of Our Teeth* (1994)

Grants

Wrote a successful Institute of Museum and Library Services grant for a \$70,000 project for Historic Sotterley (in partnership with St. Mary's College) and will serve as project director during my 2010-11 sabbatical.

Faculty Development grant to support participation in Congress on Research in Dance Conference in Seattle, WA in November 2010.

Arts Alliance Grants for TFMS events, 2008, 2009, and 2010.

St. Mary's Arts Council grant to bring Bread and Puppet Troupe to campus 2008.

Faculty Development Grant received, 2007, to support work on a documentary based on my 2003 project on desegregation of Great Mills High School, Great Mills, MD.

Lecture and Fine Arts Grant to support CityDance Ensemble campus residency.

Arts Alliance Grant to support "Dancing on the Earth" project, which I will direct fall 2007.

Grants from The Boeing Company, Catholic Campaign for Human Dignity, Lott Enterprises, St. Mary's

County Public Schools, DynCorp, Walk Lightly in Peace, and St. Mary's College (faculty development) supported my yearlong sabbatical project at Great Mills High School.

Institute of Museum and Library Services National Leadership Grant (under auspices of Jefferson Patterson Park and Museum) to mount the exhibit "Remember the Past, Look to the Future: African-American Schools during a Century of Segregation" (2002)

Japan Foundation Staff Expansion Grant (externally funded tenure track position in Japanese Performance Studies) (2000)

STEP Grants from Educational Studies Program (1998, 2002)

Millennial Seminar Grant, Maryland Commission for Celebration 2000, to bring Robbie McCauley to campus to conduct a post performance public forum on *CROSSROADS: On Common Ground*

Lecture and Fine Arts Committee grant to bring in distinguished guests Robbie McCauley and Jan Cohen Cruz in conjunction with the *CROSSROADS* project. (1995-2000)

Maryland State Art's Council and St. Mary's College Arts Alliance grants in support of *In My Time* and *The Lucky Stone*.

St. Mary's County Children's Association grant, *The Lucky Stone*. (1997)

Pew Foundation Grant to support *The BIGGER Picture* (1995)

St. Mary's College Arts Alliance grants in support of five Department of Dramatic Arts productions

Eight Faculty Development Grants and four grants from the College Foundation in support of professional travel and student travel.

RELATED PROFESSIONAL TRAINING:

Dance

Training includes a comprehensive background in Modern Dance (technique, history, and composition), Ballet, Historical Dance, Jazz, Musical Theatre. Specific training includes 12 years of Ballet and 14 years of Modern Dance (work with Jacqueline Og, Colorado State University; Jerry Rumley, University of Denver; Al Brooks and Maxine Munt, Munt/Brooks, Denver; Pamela Schick and Fanchon Shur, Dance Theatre, Seattle; Jack Wiener, Wiener Studio, New York; and as a scholarship student at the London School of Contemporary Dance, London). Also, attended workshops and master classes with the Utah Repertory Dance Theatre, Murray Louis, Bella Lewitsky, Harriet Ann Grey, Anna Halprin, Donald McKayle, Sharon Wyrick and others. Completed two three-week workshops with American Dance Festival award-winning choreographer Marleen Pennison. 1989-1990, studied with Susan Gash, director of In Motion dance company. June 1991, participated in the International Early Dance Institute held at Goucher College, Towson, Maryland. Studied traditional West African dance with WO'SE African Dance Theatre and participated in workshops in Caribbean and Afro-Brazilian dance.

Theatre

Acting, Directing, Movement. In addition to extensive theatre training at the University of Denver, Colorado State University, and The Evergreen State College, studied acting with Rick Collier, Joyce Sullivan; workshops with Karl Malden, Eugenia Rawls, National Shakespeare Company, Joan Schenkar, Augusto Boal

and others; voice work with Horace Lee Davis; period styles with Jerry B. Rumley and Jacqueline Og; mask work with Dominique Wiebel (Lecoq), Libby Appel and Andrew Hepburn; and movement workshops with John Broom. Also completed 16 hours graduate level course work in theatre at Southern Illinois University. Received stage combat training from the National Society of American Fight Directors; certified as Actor/Combatant, 1982.

Movement/Therapy

Studied the following corrective movement systems: Alexander, Feldenkrais, Structural Patterning, and Bartenieff's Correctives. Therapies include: Bioenergetics and Gestalt. Studied with Sally Svitavsky, Pamela Schick, Bob King, and Susan Wright. Workshops include those with: Anna Halprin, Heather Keen Wing, Joan and Alex Murray and others. Completed a year of course work and an internship in dance therapy at the Evergreen State College. Also earned 6 hours of graduate credit in dance therapy at Wesleyan University, Middletown, Connecticut in 1978.