

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 Birmingham, 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: Graduate diploma in Acting, Guildford School of Speech and Drama, UK
- 1987: First Class Honours Degree with Practical Distinction in Drama & Theatre Arts, University of Birmingham, UK

Professional History

- 2020-present Full Professor of Acting and Directing, Step IX (O/S), University of California, Riverside, USA
- 2017-2020 Full Professor of Acting and Directing, Step VII (O/S), University of California, Riverside, USA
- 2014-2017 Full Professor of Acting and Directing, Step VI (O/S), University of California, Riverside, USA
- 2013-2014 Full Professor of Acting, Step V (O/S), University of California, Davis, USA
- 2011-2013 Full Professor of Acting, Step IV (O/S), University of California, Davis, USA
- 2008-2011 Full Professor of Acting, Step III (O/S), 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
- 2005-2008 0.5 Lecturer in Drama, University of Exeter (equivalent to Assistant Professor)
- 2003-2005 Freelance actor
- 1998-2003 Full-time Lecturer in Drama & Theatre Arts, University of Birmingham (equivalent to Assistant Professor)
- 1996-2008 Freelance actor

Publications

Single authored Books

- 2024 *Acting: The Basics, Third Edition* (Routledge, forthcoming 2024 c.210p)
- 2018 *Konstantin Stanislavsky, Second Edition*, (Routledge, 2018), 195p
- 2018 *Acting: The Basics, Second Edition* (Routledge, 2018), 204p
- 2016 *Facing the Fear: An Actor's Guide to Overcoming Stage Fright* (London: Nick Hern Books, 2016), 246p
- 2014 *The Complete Stanislavsky Toolkit, Revised Edition* (London, Nick Hern Books, 2014), 340p
- 2018 *The Complete Stanislavsky Toolkit* (China Radio Film and TV Press, 2018) (Chinese translation)
 - 2018 *Il Sistema Stanislavskij come cassetta degli attrezzi*. (Dino Audino Editorie, 2018) (Italian trans.of *Toolkit*)
- 2010 *Acting: The Basics* (Abingdon: Routledge, 2010), 236p
- 2007 *The Complete Stanislavsky Toolkit* (London, Nick Hern Books, 2007), 300p
- 2005 *With the Rogue's Company: Henry IV at the National Theatre* (National Theatre/Oberon Books, 2005), 110p
- 2003 *Konstantin Stanislavsky: Performance Practitioners Series* (London: Routledge, 2003), 171p
- 2001 *Beyond Stanislavsky: The Psycho-Physical Approach to Actor-Training* (London: Nick Hern Books, 2001), 263p
- 2023 *Beyond Stanislavsky* (Shanghai Bookstore Publishing House) (Chinese translation)

Co-authored Books

- 2020 *Shakespeare & Company: When Action is Eloquence* with Tina Packer (Routledge, 2020) (Merlin: 12 chapters; Packer: 3 chapters) 315p
- 2021 *Colonels, Cads and Charmers: Memories* with Miles Anderson (Outskirts Press, 2021) (I recorded, transcribed and edited the interviewed material, ordered the narrative, copy-edited, wrote Foreword and designed the cover), 421p

Edited books

- 2005 *The Path of the Actor: The Autobiographies of Michael Chekhov*, eds. Andrei Kirillov & Bella Merlin (Routledge, 2005), 242p

Edited Special Issues Journals

- 2007 *On Acting*, for *Contemporary Theatre Review* (Special Edition), eds. Phillip B. Zarrilli & Bella Merlin (2007), 116p

Chapters in books

- 2023 'Framing Stanislavsky: Online pedagogies in the Zoom era', *Stanislavsky and Pedagogy*, ed. Stefan Aquilina, (Routledge, 2023), pp. 73-94
- 2022 Contribution to *Sarajevo Story* collaboratively devised playscript in *Lightwork: Texts on and from Collaborative Multimedia Theatre*, eds. Alex Mermikides & Andy Lavender, (Intellect Books, 2022), pp. 150-190
- 2022 'On Acting', *Lightwork: Texts on and from Collaborative Multimedia Theatre*, eds. Alex Mermikides & Andy Lavender, (Intellect Books, 2022), pp. 243-246
- 2022 'The Acting Workshop', *Lightwork: Texts on and from Collaborative Multimedia Theatre*, eds. Alex Mermikides & Andy Lavender, (Intellect Books, 2022), pp. 254-256
- 2022 'Stanislavsky: 1.1: Biography in social and artistic context; 1.2: Description and analysis of *The Seagull*', *The Routledge Companion to Performance Practitioners, Volume One* (Routledge, 2022), pp. 1-42 (Reprinted chapters)
- 2022 'Stanislavsky: 1.1: Biography in social and artistic context; 1.2: Description and analysis of *The Seagull*', *The Routledge Companion to Performance Practitioners Collected* (Routledge, 2022), pp. 1-42 (Reprinted chapters)
- 2021 'Stanislavski (1863-1938)' in *The Routledge Companion to Studio Performance Practice* (Routledge, 2021), pp. 7-42 (Reprinted chapter on Practical Exercises)
- 2021 Foreword to *Be the Change: Learning and Teaching for the Creative Industries*, ed. Anna McNamara, (Nova Publishing, 2021), pp. vii-ix
- 2015 '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
- 2013 Preface to the Bloomsbury Revelations 150th Stanislavsky celebrations edition of *An Actor Prepares*, (Bloomsbury, 2013), pp. vii-ix
- 2013 'Fragmented consciousness and stage fright', chapter for *Embodied Consciousness: Performance Technologies*, eds. Jade Rosina McCutcheon & Barbara Sellers Young, (Palgrave, 2013), pp. 57-72
- 2013 'Here, today, now: Active Analysis for the 21st-Century Actor,' chapter for *Routledge Companion to Stanislavsky*, ed. R. Andrew White, (Routledge, 2013), pp. 325-340
- 2012 'Re-visioned directions: Stanislavsky in the 21st Century', co-authored chapter with Katya Kamotskaya for *Russians in Britain: British Theatre and the Russian Tradition of Actor Training*, ed. Jonathan Pitches, (Routledge, 2012), pp.167-181
- 2008 'Acting Hare: *The Permanent Way*', chapter for *Cambridge Companion to David Hare*, ed. Richard Boon, (CUP, 2008), p. 123-137
- 2007 '*The Permanent Way* and the Impermanent Muse', Special 'On Acting' Edition of *Contemporary Theatre Review*, guest eds. Phillip B. Zarrilli & Bella Merlin, Volume 17, Issue 1, (February 2007), pp.41-49
- 2005 Afterword to *The Path of the Actor* by Michael Chekhov, eds. Andrei Kirillov & Bella Merlin, (Routledge, 2005), pp. 197-202
- 2004 '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

Journal articles

- 2023 'Hear, Now, Today: Active Analysis for the Working Actor: A Special Guest Workshops delivered at The S Word, Prague, 2022.' *Stanislavski Studies Journal*, Volume 8 (1) (2023), pp. 1-18
- 2019 "'The S Word: A Practical Acting Laboratory": a practice-based research event.' *Stanislavski Studies Journal*, Volume 7 (1) (2019), pp. 3-15
- 2018 'Shakespeare & Company – merging the Bard with the Russian via two female Brits.' *Stanislavski Studies Journal*, Volume 6 (1) (2018), pp. 29-42
- 2018 'The Document as Music: Exploring the musicality of verbatim material in performance.' *Journal for Artistic Research*, 15. Electronic. Co-authored with David Roesner (2018)
- 2017 '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
- 2015 'This side of reality: Thoughts and Provocations regarding Acting and Stanislavsky.' *Stanislavski Studies Journal*, Volume 3, Issue 1, (April, 2015) pp. 53-67
- 2013 'Using Stanislavsky's Toolkit for Shakespeare's *Richard III*: Part 1: Research on the Text and the Play', *New Theatre Quarterly*, Vol XXIX, Part 1, (February 2013), pp. 25-34
- 2013 '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), pp. 159-69
- 2012 "'Where's the spirit gone?": The complexities of translation and the nuances of terminology in *An Actor's Work* and an actor's work.' *Stanislavski Studies Journal*, Volume 1, Issue 1, (Feb 2012), pp.23-46
- 2007 '*The Permanent Way* and the Impermanent Muse'. Special Edition of *Contemporary Theatre Review*, Vol. 17: 1, Bella Merlin (Alison Anderson), Combined Teaching and Acting CVs, updated June 1 2023

- (February 2007) pp. 41-49
- 2004 'Practice as Research: A Personal Response' to PARIP 2003 conference at Bristol University, September 2003: *New Theatre Quarterly* XX Part1 (February 2004), pp. 35-44
- 2001 Inclusion of 'What's true and false in David Mamet's *True and False*' in *Contemporary Literary Criticism*, Vol. 166, (2001) pp.211-16
- 2000 'What's true and false in David Maet's *True and False*', *New Theatre Quarterly*, Vol XIV, Pt 3, (August 2000), pp.249-54
- 1999 'Which came first: the System or *The Seagull*?' *New Theatre Quarterly*, Vol XV, Pt 3, (August 1999), pp.218-27
- 1999 'Albert Filozov and the Method of Physical Actions' *New Theatre Quarterly*, Vol XV, Pt 3, (August 1999), pp.228-35

Podcasts

- 2023 *The Actor's Mind* podcast on 'Public Solitude and Consciousness' with Anne Penner and Kateri Rae
- 2023 *Staging Sound* podcast 'Collaborative Resonance' with David Roesner and Miles Anderson
- 2021 'Bella Merlin on Shakespeare & Company' podcast with NY-based theatre critic Michael Miller
- 2008 *Theatre Voice* podcast 'On Stanislavski' with Aleks Sierz

Online materials

- 2023 *Acting Matters* (short films featuring students on practice-as-research) (created and produced), UCR website
- 2020 '6 Tools in the Actor's Toolkit' video essay for the Stanislavsky Research Centre 'Here, Today, Now' online series
- 2020 'Learning Lines Quickly' video essay for the Stanislavsky Research Centre 'Here, Today, Now' online series
- 2020 'Introducing Stanislavsky: Bicara Soal Aktng!' online presentation for the Philippines-based Bincang Aktor consortium
- 2018 'A Guide to Active Analysis in Rehearsal', essay on Digital Theatre + online archive
- 2017 *Active Analysis in Rehearsal: A Documentary Learning Resource* (directed and produced) hosted on online archive Digital Theatre +
- 2016 'Stage fright happens to us all – but it can be overcome.' *Sardines*, No. 30. (2016), pp. 14-15, www.sardinesmagazine.co.uk
- 2012 www.routledgeperformancearchive.com: inclusion of online digital footage of 'Here, Today, Now: Stanislavsky for the 21st-Century Actor', 2012 Stanislavski Centre/Routledge Annual Lecture
- 2012 Online interview for 'Acting with Facts' with Professor Derek Paget, University of Reading
- 2012 Online interviews for 'Verbatim Drama', Central School of Speech and Drama's Centre for Excellence
- 2008 '*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* (Routledge, 2008)
- 2006 University of Exeter Digital Archive: *The Inner Child's Compendium of Magic* performance with Prof. Mick Mangan
- 2006 University of Exeter Digital Archive: *The Changing Body Archive: Words and the Body* workshop
- 2005 University of Exeter Digital Archive: *The Radi-Actor* presentation
- 2004 National Theatre Education Workpack for website on *The Permanent Way* (March 2004)

Media broadcasts & interviews

- 2020 National Public Radio/KVCR with Benjamin Purper on 'UCR Theatre Department Creates Hybrid Play, Film and Radio Drama "At the Pass"' with writer Stu Krieger and student-assistant Stephanie Padilla
- 2016 Invited guest of todaystalk, WI, with Bob Schmidt radio host, April 20th 2016
- 2017 BBC World Service *The Forum* with Bridget Kendall on 'Stanislavsky: Founder of Modern Acting' with scholars Maria Shevtsova and Arkady Ostrovsky (repeated on BBC Radio 4)
- 2016 BBC Radio 4 *Midweek* with Libby Purves on stage fright
- 2013 Invited panelist on BBC Radio 3's flagship arts program *NightWaves* with Prof. Michael Earley and actor Henry Goodman on the impact of Stanislavsky

Other published materials (essays, interviews, audio books etc.)

- 2021 'Personal reflection, self-discovery and the therapeutic nature of performance.' UCR CHASS newsletter
- 2021 *Shakespeare & Company: When Action is Eloquence*, recorded c. 9 chapters of audiobook, Routledge
- 2018 'Stanislavski's Legacy' interview with Phil Cleaves, *Essential Drama: Thinking Together About Theatre*
- 2012 Workshop with Miles Anderson published on the DVD, accompanying the book *Performing Presence: Between the Live and Simulated* by Nick Kaye and Gabriella Giannachi (Manchester University Press, 2012)
- 2010 'Actor-training: A Truly Transformative Vision', POV@DHI, Davis Humanities Institute (April 2010)
- 2010 'Making research physical,' UC Davis Magazine (Fall 2010)
- 2006 'Stanislavsky in the British Theatre: Bilingual report on Acting in Japan.' Theatre Planning Network, University of Meiji, Tokyo, (December 2006), pp.16-19
- 2006 'Finding the MA and sharing the A-UN: Bilingual report on Acting in Japan', Theatre Planning Network, University of Meiji, Tokyo, (December 2006), pp. 45-47
- 2006 *Fantastical Realism and Theatrical Truth*, programme notes for Prokofiev's *Betrothal in a Monastery*, Glyndebourne Opera
- Bella Merlin (Alison Anderson), Combined Teaching and Acting CVs, updated June 1 2023

2006, director Daniel Slater

Encyclopaedia entries

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

Reviews of books

- c. 20 reviews of books in *New Theatre Quarterly*, *Contemporary Theatre Review* and *Theatre Research International*

Works in Progress

- *Acting: The Basics, Third Edition* (Routledge, forthcoming July 2023): radical rewriting including antiracist, decolonial, feminist practices, Global Majority examples, and revised acting for the camera
- 'Re-thinking Stanislavsky's System as feminist practice with Bella Merlin', in collaboration with Lisa Peck, *Stanislavsky and Gender* (ed. Mark Shields), Routledge (2024)
- *The 3AM Club* (an 8-episode limited TV series, in process)
- *Mapping the Soul* by Lucy Gough, virtual reality operatic play, working on the role of Eve, art design Piotr Woycicki
- *The Wild Tenant* by Lucy Gough, dir. Angharad Lee, University of Aberystwyth, Wales (Currently awaiting news of Arts Council of Wales funding for further R&D and touring)

Original Practice-as-research plays

- Wrote and performed solo play, *Tilly-No-Body: Catastrophes of Love*, at the Mondavi Studio Theatre, Davis (Sept '10) and the University of California, San Diego, (Nov '10). 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*, and archival and historical research into their professional and domestic lives. Revised and performed in 2022 at Shakespeare & Company, Massachusetts (July '22) and the University of California, Riverside (Nov. '22). Forthcoming invitations to the Daenjeon International Theatre Festival, South Korea (Oct. '24) and University of Malta (Nov. '25).
- Wrote and performed solo play, *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* at the Ruby Theatre at the Complex, Hollywood (May '15), *The S Word* inaugural symposium (March '16) and Shakespeare & Company Fringe Festival (Aug. '16). This is a piece of **PRACTICE-AS-RESEARCH** stemming from historical investigation into the first actresses on the English stage.

Grants and Awards

- 2022 Sponsored actor for R&D on *The Wild Tenant*, University of Aberystwyth, Arts Council of Wales (\$1,500)
- 2022 Omnibus Travel Award to present at *The S Word* symposium, Prague (\$900)
- 2021 'Honorable Mention' for *Colonels, Cads and Charmers: Memories*, Southern California Book Festival
- 2021 'Honorable Mention' for *Colonels, Cads and Charmers: Memories*, Los Angeles Book Festival
- 2020 'Being Human' interdisciplinary award from Centre for ideas and Society, UCR (\$500)
- 2021 UC Humanities Faculty Podcasting Institute award (c. \$1500 equivalent)
- 2018 Omnibus Travel and Research Award to complete archival research at Shakespeare & Company (\$500)
- 2018 Sponsored guest for inaugural lecture at new Stanislavsky Research Centre, University of Leeds, UK
- 2018 Honorarium for Keynote lecture at Pacific Ancient and Modern Language Association conference, Washington State
- 2018 Sponsored guest at Shanghai Theatre Academy, 2nd Annual Conference on Actor Training, China
- 2018 Dean's Team award, plus small awards from departments including English, Global Studies, Psychology for international symposium *The S Word: A Practical Acting Laboratory*, UCR, 2018 (c. \$2500)
- 2017 Awarded CHASS Patricia McSweeney McCauley Endowed Chair in Teaching Excellence, 2016-2017 (\$5000)
- 2016 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 Millenials in the US, UK and Germany' (\$10,000)
- 2016 Omnibus Travel Award to launch *Facing the Fear* at the Royal National Theatre, London (\$900)
- 2015 Visiting Professorship, Rose Bruford College of Theatre and Performance, UK
- 2013 Jean Benedetti Senior Research Fellowship, Rose Bruford College & Stanislavski Centre, UK (£15,000)
- 2013 Sponsored guest at Pushkin House/Staniavski 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 2nd Annual Stanislavski Centre/Routledge Lecture (\$1000 equivalent)
- 2011 Undergraduate Instructional Improvement Program grant for overhaul of Undergraduate Acting curriculum, incorporating

- learning outcomes, General Education requirements (\$7000)
- 2010 Awarding of \$750 from Davis Humanities Institute, \$500 from Consortium for Women and Research, and \$500 sponsorship from the Departments of English, Comparative Literature, German and Theatre and Dance for ‘Creating and Acting Identity’ symposium
- 2009 Instructional Improvement Award for MFA to work with me on Handbook for TAs teaching DRA010: Introduction to Acting (\$2500)
- 2009 Chancellor’s Fellow Award for Undergraduate Improvement – curriculum review and improvements (\$6000)
- 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 Stanislavski Centre at Rose Bruford College, UK, £10K (This was a project which I created and put together for SCUDD, with the ultimate running of the research 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 department 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 (£5000)
- 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)
- 1995-8 British Academy award for Doctor of Philosophy Study for three years’ full funding (c.£7000 p.a)

Teaching Responsibilities include:

2023-2024 (forthcoming)

- 1 x Upper Division: TFDP 109: Acting: The Process
- 1 x Upper Division: TFDP 110A: Acting: Fundamentals
- 1 x Upper Division: TFDP 111B: Advanced Acting: Acting with Facts and Playing with Truth
- Direction of *Three Sisters*

2022-2023

- 1 x Upper Division: TFDP 109: Acting: The Process
- 1 x Upper Division: TFDP 110A: Acting: Fundamentals
- 1 x Upper Division: TFDP 111A: Shakespeare and the Power of Language
- 1 x Graduation Writing: CWPA 231: Directing for Playwrights
- Independent studies with 4 students (producer; sound operator; dialect coaching; filmmaker)
- Advising of 50+ undergraduate students
- Reader on MFA screenwriter’s thesis project
- Ad hoc instruction for student actors in *Cabaret* (accents); *Widow of Valencia* (text analysis) and *Yellowface* (voice)

2021-2022

- 2 x Upper Division: TFDP 109: Acting: The Process
- 1 x Upper Division: TFDP 110A: Acting: Fundamentals
- (Course release for interim chairship)
- Instructor of record for 9 production students
- Independent studies with 2 students (filmmaking)
- Ad hoc instruction for student actors in *Red Oleanders* (Voice), *Men on Boats* (text analysis)
- Faculty advisor for 40+ undergraduate students
- 1-day online workshop on ‘Being Human: *Picasso Presents Gernika*’ for Biology Major Honors Students, UCR

2020-2021

- 2 x Upper Division: TFDP 109: Acting: The Process
- 1 x Upper Division: TFDP 111A: Advanced Acting: Shakespeare and the Power of Language
- Devising, composing and direction of *20:20 Vision*
- Instructor of record for 30 production students
- Independent studies with 3 students (2 presenting at Undergraduate Research Symposium; 1 composer)
- 1 MFA independent study on playwriting
- 1 undergraduate internship mentoring

- Supervision of 1 undergraduate Chancellor's Research Fellow

2019-2020

- 1 x Upper Division: TFDP 109: Acting: The Process
- 1 x Upper Division: TFDP 111B: Advanced Acting: Acting with Facts and Playing with Truth
- Direction of *At the Pass* (online) (TFDP 170, 172, 173, 175)
- Instructor of record for 28 production students
- 1 MFA independent study on acting and playwriting
- Faculty advisor for 35+ undergraduate students
- (1 term sabbatical)

2018-2019

- 1 x Lower Division: TFDP: 099: Introduction to the Department
- 1 x Upper Division: TFDP 109: Acting: The Process
- 1 x HASS 102: Special McSweeney McCauley Seminar: Acting and the Business Plan for Peace
- 1 x Upper Division: TFDP 111A: Advanced Acting: Shakespeare and the Power of Language
- Instructor of record for 24 production students
- Mentoring of student performers for Opening Ceremony of Undergraduate Research Symposium
- Faculty advisor for 35+ students

2017-2018

- 1 x Lower Division: TFDP: 099: Introduction to the Department
- 1 x Upper Division: TFDP 109: Acting: The Process
- 1 x Upper Division: TFDP 111A: Advanced Acting: Shakespeare and the Power of Language
- Direction of *Antigone* in Studio Theatre (TFDP 170)
- Supervision of 1 undergraduate Chancellor's Research Fellow
- Group study with 8 undergraduate acting/production students (Spring)
- Group study with 6 undergraduate acting/production students (Fall)
- Instructor of record for 14 production students
- Faculty advisor for 30+ students
- Mentoring of student performers for Opening Ceremony of Undergraduate Research Symposium
- Ad hoc advising of acting students on *Dr. Faustus* (text analysis)

2016-2017

- 1 x Lower Division: TFDP: 099: Introduction to the Department
- 1 x Upper Division: TFDP: 109: Acting the Process
- 1 x Upper Division: TFDP111A: Advanced Acting: Shakespeare and the Power of Language
- Direction of *Stop Kiss* in Studio Theatre (TFDP 170)
- Instructor of record for 7 production students
- Directed research with 1 MFA student
- Faculty advisor for 30+ students
- Mentoring of student performers for Opening Ceremony of Undergraduate Research Symposium
- Ad hoc mentoring with student actors on *Tartuffe* (text analysis)

2015-2016

- Research leave and sabbatical year

2014-2015

- 1 x Upper Division: THEA 109: Acting the Process
- 1 x Upper Division: THEA 111A: Advanced Acting: Acting Styles (Shakespeare and the Power of Language)
- 1 x Upper Division: THEA 111B: Advanced Acting: Acting Styles (Acting with Facts and Playing with Truth)
- Direction of *Mrs Packard* in Studio Theatre (THEA 170)
- Ad hoc mentoring of student actors in *Spamalot* (accents), *Measure for Measure* (text analysis)

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 Honours 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: DRA 122a: Realism
- 1 x Upper Division Practical Acting Option: DRA 122b: 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: IS 008: 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
- *Other*: First Year Acting for Musical Theatre, ‘Rehearsal & Scene Study’ classes, Central School of Speech and Drama, UK

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, with 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 *Konstantin 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 on 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 development) (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 at UC Riverside

2022-2023 includes:

- Smartphone Film Festival Faculty jury
- Faculty presenter on 'The Audacity of Failure' event
- Member of University Committee for Academic Integrity
- Advisory board for Undergraduate Research and Creative Activities Symposium
- Moderator at Undergraduate Research and Creative Activities Symposium
- Mentorship of new departmental chair, re: timetables, budgeting, scheduling, hiring of instructors, etc.
- Faculty host at TFDP's first 'Open House' for potential students and their parents
- Affirmative Action officer on search for Professor of Teaching for Production Design

2021-2022 includes:

• **Interim co-chair of Department** (during this time, I led a complete overhaul of the TFDP program, essential in responding to the dramatic ballooning of the department from c.165 majors to c.500 majors in about five years. Working closely with faculty, production staff, adjunct instructors, undergraduate and graduate advisors, room schedulers, financial administrators and the Dean's Office, I crafted a two-year rolling teaching template; chaired a day-long departmental curriculum retreat; submitted multiple course-amendments to the Course Approvals Committee; submitted two new Cinematography courses and a new large-lecture Writing for the Screen class; as well as making evident to the Dean's Office exactly where our bottlenecks were and what funding was therefore required. In the second six months, I navigated teaching and production budgets; room scheduling; class programming; intricate new labor policies [Unit 18]; faculty medical leaves, separations, leaves of absence, etc.; and worked with colleagues to create safe in-person rehearsal and performance protocols as we transitioned out of lockdown. Experiencing first-hand how immense this role can be for any regular faculty member, I set about rendering the next chair's duties as transparent and simple as possible. I created a dossier of templates and handbooks, and met with the new chair several times during his first year to guide the enormous task of running a TFDP department [which is a producing house as much as a teaching department]. I petitioned for a spousal hire for a Filmmaking faculty and a new Professor of Teaching in Design, as well as providing biweekly mentorship to two new visiting lecturers.)

- Member of University Committee for Academic Integrity
- Search committee for Costume Design instructor
- Search committee for Performing Arts Administrator Financial and Administrative Officer
- Search committee for Academic Personnel Analyst for College of Humanities, Arts and Social Sciences
- Affirmative Action officer on Assistant Professor of Teaching in Production Design
- Committee chair pursuing Target-of-Excellence hire of Presidential Postdoctoral Fellow
- Pre-six mentoring for adjunct instructor of Filmmaking
- Mentoring of new visiting lecturer in Theatre History (bi-weekly meetings and class visitations)
- Mentoring of new visiting lecturer in Design for Theatre, Film and Television (bi-weekly meetings and class visitations)
- Search Committee for Director of Center for Ideas and Society
- Created undergraduate Documentary Filmmaking Award (using accumulated royalties from DT+ documentary)

2020-2021 includes:

- Member of University Committee for Academic Integrity
- Search committee for Stage Management lecturer
- Search committee for Performing Arts Administration Marketing and Publicity manager
- Advisory panel for Undergraduate Research and Creative Activities Symposium
- External examiner on PhD qualifying exams for Comparative Literature and Foreign Languages
- Advisory board for Centre for Ideas and Society
- Smartphone Film Festival Faculty Jury
- Faculty moderator on Undergraduate Research and Creative Activities Symposium

2019-2020 includes:

- Member of University Committee for Academic Integrity
- Advisory committee for Center for Ideas and Society
- Member of panel for Mock Marshall interviews
- External examiner for PhD qualifying exams in Social/Personality Psychology

2018-2019 includes:

• Artistic Director of Department of Theatre, Film and Digital Production (Initially, the ADship was a 2-year commitment; however, I volunteered a third year as we were transitioning between departmental chairs and *sans* Production Manager for 18 Bella Merlin (Alison Anderson), Combined Teaching and Acting CVs, updated June 1 2023

months. During that time, I took on significant duties with the Technical Director to ensure realizable production schedules; liaised with the visiting directors; ensured appropriately culturally-diverse casting at auditions; put out metaphorical fires as they arose; and served as a sounding board between students, production staff, directors and marketing)

- Member of Committee on Research
- Member of University Committee for Academic Integrity
- Member of panel for mock-Marshall interviews
- Search committee for Production Manager
- Search committee for Costume Designer/Costume Shop Supervisor
- Search committee for lecturers in Film and Musical Theatre
- Search committee for visiting directors
- Chair of Season Advisory Committee
- Mentoring of Assistant Professor of Acting through tenure process
- Hosted visit and performance by actor and veteran, Stefan Wolfert and his solo play *Cry Havoc!*

2017-2018 includes:

- Artistic Director of Department of Theatre, Film and Digital Production
- Member of Committee on Research
- Member of University Committee for Academic Integrity
- Chair of search committee for visiting directors
- Chair of Season Advisory Committee
- Search committee for AVC/Compliance Officer for Chancellor's Office
- Hosted and organised 'The S Word: A Practical Acting Laboratory' – an international, interdisciplinary practice-based symposium in association with Rose Bruford College of Theatre and Performance, UK (April 2018)
- Judge at Undergraduate Research and Creative Activities Symposium
- Judge at Undergraduate Grand Public Speaking Slam
- Voice-over recording of campus-wide online course on Affirmative Action and Equal Employment in the Hiring Process

2016-2017 includes:

- Artistic Director of Department of Theatre, Film and Digital Production (I drafted an Artistic Director policy and a Nudity policy; chaired the search committees for recruiting visiting directors [2016-2019]; collaborated on procedures to ensure smooth running of productions; worked with then chair Dr. Jaffe-Berg and the Ombuds office on a day-long retreat for production-staff interrelations; created the Seasons Advisory Committee to select each season's plays [comprising faculty, production staff and students]; and liaised with colleagues and the Vice Chancellor and Chief Diversity Officer to draft culturally conscious casting protocols.)
- Member of Committee on Research
- Member of Undergraduate Academic Integrity Committee
- Chair of Search Committee for Assistant Professor of Acting
- Search Committee member for CHASS Global Arts cluster hire
- Search committee interviewer for Chancellor's Office for AVP/Compliance officer
- Affirmative Action officer for search committee for Visiting Director hire for Rickerby Hinds' play *birthmark*

2015-2016: Sabbatical and Research Leave

2014-2015 includes:

- Member of University Committee for Academic Integrity
- Committee Chair on Continuing Lectureship dossier
- Committee Member for Search Committee for Public Speaking lectureship
- Presenter on 'Job Interviews' panel for Graduate Development Program
- Assistance to Visiting Director 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

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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 new student intake.
Careers talk on Acting in the Industry for Third Year Careers Fair
Internal Examination of PhD dissertation: 'The Actor's Experience' at Exeter University, UK, with Professor Richard Hornby as External Examiner
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 Prof. Phillip Zarrilli |
| 2005-2006 | As above |

Other

- | | |
|------|--|
| 2007 | Directed <i>Three Sisters</i> for First Year Acting for Musical Theatre, Central School of Speech and Drama, UK
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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 2001-2002
Translation, adaptation & direction of *Innocent as Charged* at University of Birmingham, UK
1999-2000: As for 2000-2001
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

Presentations and Workshops

2023 'The Complete Stanislavsky Toolkit, Part 1': Series of 8 online workshops for professional actors and directors, Living Pictures theatre company, Wales, UK
2023 Statement re: Zimbabwe at 'NGO Defrauded Attempting to Empower Rural Women: Protect, Recognize, Resolve', United Nations Consortium on the Status of Women
2023 'Hear, today, now: Active Analysis for the Working Actor: Special Guest Workshop' at *The S Word: Stanislavsky's Last Words*, DAMU, Prague.
2021 1-day online workshop on Stanislavsky for MA/MFAs in Actor Training and Coaching, Royal Central School of Speech and Drama
2021 'Where do I begin? Behind the scenes in prepping Stanislavsky-based workshops': 1-day workshop as part of 'Festival of Practice' for MA/MFAs in Actor Training and Coaching, Royal Central School of Speech and Drama
2021 3-day online workshop on 'A Constant State of Inner Improvisation: Stanislavsky for the 21st Century Actor', University of Malta
2021 2-day online workshop on 'Psychophysical Coordination for Actors', MetFilm School, Ealing Studios, London, UK
2021 'Life on Zoom: The Actor as Practical Researcher', Research Seminar, University of Aberystwyth, Department of Theatre, Film, Television Studies
2021 'Facing the fear: Steps towards Effective Communication', Biomedical Science Graduate Program presentation UCR
2021 'Shakespeare & Company: When Action is Eloquence' Book launch, Shakespeare & Company, Lenox, Massachusetts
2021 'Shakespeare & Company' presentation at the 'Hot off the Presses' series, Centre for Ideas and Society, UCR
2020 '*Shakespeare & Company: When Action is Eloquence*' online book launch events (3) for Shakespeare & Company
2020 2-day online workshop on Stanislavsky for MA/MFAs on Actor Training and Coaching, Royal Central School of Speech and Drama (RCSSD)
2019 'Facing the Fear: An Actor's Guide to Overcoming Stage Fright', Graduate Seminar Series, University of Birmingham, UK
2019 'What's holding me up?', presentation on archival and oral history for the Oral History Archive Project, Lenox, MA
2019 'Meet the Artist: Bella Merlin' at the Royal Academy of Dramatic Art, London, UK
2019 'Transformers: Students in Disguise' presentation for the UCR Affiliates (donors) group, UC Riverside
2019 '21st-century Stanislavsky', 2-day workshop for MA/MFAs on Actor Training and Coaching, RCSSD
2018 'Facing the Fear: An Actor's Guide to Overcoming Stage Fright', Osher Life-Long Learning Lecture series, Osher/UCR
2018 'History into the Present' discussion of archival, autoethnographic research at the Oral History Archive Project, Lenox, MA
2018 'In Conversation: Tina Packer and Miles Anderson: Shakespeare and the Actor's Life', chaired filmed interview in Theatre, Film and Digital Production department, TFDP
2018 'Facing the Fear...' Risky Business: New Experiences: Learning at Any Age', plenary speaker at Palm Desert Campus, Centre for Ideas and Society, UCR
2018 'Effective Communication': Provost's Faculty Leadership Program workshop with departmental chairs, UCR
2017 'Stanislavsky in the 21st Century', talk for students in the Theatre Department of Ludwig-Maximilian University, Munich
2017 'Optimizing Success in Your Teaching': Taking Charge of Your Climate, McSweeney McCauley Chair in Teaching Excellence speaker at the Women's Faculty Association annual retreat, UCR

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- 2016 *Facing the Fear: An Actor's Guide to Overcoming Stage Fright*: 'Hot off the Presses' series, Centre for Ideas and Society, UCR
- 2016 Co-convenor of *The S Word: Stanislavsky in the 21st-Century* international symposium at Rose Bruford College of Theatre and Performance, UK
- 2015 2-day workshop on Stanislavsky and Active Analysis for MAs at Central School of Speech and Drama, London, UK
- 2015 1-day workshop on 'Acting Shakespeare: *Macbeth*' with Miles Anderson at International School, Harare, Zimbabwe
- 2014 'Five Truths: A Teacher's Workshop on Stanislavsky', Royal National Theatre Education Department, UK
- 2014 'Acting, Affects and Emotions' seminar with University of Exeter and Rose Bruford College of Theatre and Performance, UK
- 2014 'Stanislavsky Revealed', 1-day intensive for 20 selected high school students, National Theatre Education Department, UK
- 2014 'Introduction to Active Analysis' workshop, for Rose Bruford College of Theatre and Performance, UK
- 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, San Diego, CA
- 2013 Professional Actor Training Summer Intensive, 2-week training 'camp', UC Davis
- 2013 'The Psycho-Physical Actor' workshop for conservatory students at Rose Bruford College & International Stanislavski Centre, UK
- 2013 Interview with Dr. Lisa Peck for the Royal National Theatre Archive on Stanislavsky (other contributors including directors, Declan Donnellan, Katie Mitchell and Mike Alfreds)
- 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, CA
- 2011 'Creating Characters' workshop for 75 students & teachers, Globe Academy at Mondavi Centre for the Performing Arts, Davis, CA
- 2011 Workshop on 'Speaking Shakespeare' for MFA Actors at UC San Diego, with actor Miles Anderson, CA
- 2011 Actor participant for Lightwork's 'The Good Actor' at the international Digital Media Festival, London, UK
- 2010 'Introduction to Active Analysis', Bristol Old Vic Theatre school, presentation for vocational undergraduates, Bristol, UK
- 2010 2-day 'Stanislavsky and Grotowski' workshop for MAs at Central School of Speech and Drama, London, UK
- 2010 Organization of interdisciplinary, international symposium, *Creating and Acting Identity: Practice-as-Research*, UC Davis
- 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, CA
- 2010 'Acting Shakespeare' Mondavi Globe Academy Summer School workshop for 60 students & teachers, Davis, CA
- 2009 'The Complete Stanislavsky Toolkit', week-long workshop for Living Pictures Theatre Company, London, UK
- 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', Cardiff, Wales
- 2009 'Acting Shakespeare' Mondavi Globe Academy Summer School workshop for 60 students & teachers, Davis, CA
- 2009 1-day Guest workshop on 'Stanislavsky & Text' at Manchester Metropolitan University, UK
- 2009 'Body Talk: Learning, Teaching and Presenting through Body & Imagination', Shields Library Presentation for Faculty & Staff, UC Davis, CA
- 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, Davis, CA
- 2008 1-day 'Introduction to Stanislavsky' workshop for North Kestevon School, Lincoln, CA
- 2008 'Active Analysis for Directors & Actors' week-long workshop for Living Pictures Theatre Company, Cardiff, Wales
- 2008 'Acting Shakespeare' workshop, BA Hons. Acting for Stage, Central School of Speech and Drama, UK
- 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, London
- 2008 'Introduction to Stanislavsky's Toolkit', Lyric Hammersmith, Schools Workshop for Lightwork Theatre Company, London
- 2008 1-day intensive: 'From Body to Character' for Acting for Musical Theatre Track, Central School of Speech and Drama, UK
- 2008 'Transformative Teaching and Embodied Learning', paper, the Faculty Mentoring Faculty Program at the Teaching Resources Centre, UC Davis
- 2008 In-Service Training for Teachers (INSET) 2-day workshop, 'Stanislavsky & Text', Royal National Theatre, UK
- 2008 1-day intensive for A level and AS level: 'The Psycho-Physical Actor', Pendleton College, Manchester, UK
- 2007 5-day workshop for directors in London: 'The Psycho-Physical Director', Living Pictures Theatre Company, UK
- 2007 Guest speaker/workshop leader on 'Acting Stanislavsky', University of Reading, TV and Film Department, UK

- 2007 3-day Verbatim Theatre course for BA Acting program, Central School of Speech and Drama, UK
- 2007 2-Day Stanislavsky intensive, MA Actor-Training Course, Central School of Speech and Drama, UK
- 2007 1-day Grotowski intensive, MA Actor-Training Course, Central School of Speech and Drama, UK
- 2007 2-Day Stanislavsky and Brecht intensive with director, Jenny Stephens, for National Theatre In Service Training for Teachers Programme, Newcastle, UK
- 2007 Stanislavsky Intensive for Directors and Actors for Mike Bernadin Theatre Company, London, UK
- 2007 Stanislavsky weekend intensive for actors and directors for Living Pictures Theatre Company, Cardiff, Wales
- 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 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 In-Service Training for Teachers (INSET) 'Stanislavsky workshop' for Royal National Theatre, UK
- 2004 Workshops at Universities of Bristol and Reading in collaboration with Out of Joint and the National Theatre, UK
- 2004 *Verbatim Theatre*: Workshop leader with Max Stafford-Clark at INSET (In-Service Training for Teachers) at Royal National Theatre, UK
- 2004 Summer School for INTERACT, Education Department for Royal National Theatre for 50 high school participants, UK
- 2004 'Stanislavsky workshop' for In Service Training for Teachers, Royal National Theatre
- 2003 Initiated and hosted half-day symposium on *Rehearsing: What is it? Why do it?* at Royal National Theatre with guest presenters Mike Alfreds, Max Stafford-Clark and Rebecca Lenkiewicz, UK
- 2003 1-day 'Eighteenth-Century Acting Masterclass', British and American Drama Academy, London, UK
- 2003 'David Hare and *The Permanent Way*', guest-speaker at University of Exeter, UK
- 1999 Workshop leading for professional actors at the Theatre de Manicle, Le Havre, entitled *Acting in England, Acting in English*
- 1999 Workshop leader with Russian director, Vladimir Ananyev from Moscow's Theatre of Clowns, for symposium at Rose Bruford College of Theatre and Performance School, UK, 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, Performance Symposium: Michael Chekhov
- 1998 Co-ordinated, fundraised and hosted *The Russian School of Acting* Summer School at the Midland Art Centre, UK
- 1997 2-day workshop on 'Stanislavsky' for professional actors at the Actors Centre, London, UK
- 1996 Co-ordinated, fundraised and hosted *The Russian School of Acting* Summer School at the Birmingham Centre for Drama, UK
- 1995 Co-ordinated, fundraised and hosted *The Russian School of Acting* Summer School at the Birmingham Centre for Drama, UK

Conference & Symposia Papers, Presentations, Panels and Webinars

- 2023 'She holds my gaze and I experience new playfulness: Dempsey Dog, my acting guru' paper given at *Body Knowledges: Praxis, Politics, Performance*: Annual Conference of the School of the Performing Arts, University of Malta
- 2022 '20:20 Vision: Creating a hybrid Musical-Theatrical-Film through Zoom', paper given at *Mediating Performance: Technologies, Communities, Spaces* Annual Conference of the School of the Performing Arts, University of Malta (online)
- 2022 Panel contributor to *Why the Arts?* discussion on the value of the arts, particularly post-COVID, Centre for Ideas and Society, UCR
- 2021 'Acting Online' presentation at the *Virtual Engagement in the Arts: Disruptive Education* conference, University Extension Professional Studies, UCR
- 2021 'Throwing my money in the fire: Addressing unconscious bias in psychophysical actor training', *The S Word: Stanislavsky and Disability* (online webinar)
- 2020 'Teaching Acting Online' presentation for *Teaching Acting, Voice and Movement in the Online Environment*, Digital Theatre + (online webinar)
- 2019 'The Inner Creative State: Stanislavsky for the 21st Century Actor', keynote inaugural lecture for opening of the new Stanislavsky Research Centre at the University of Leeds, UK
- 2019 'Bert or Kostya: Does it Matter?' panel presentation at *The S Word: Bertolt Brecht: Contradictions as a Bella Merlin* (Alison Anderson), Combined Teaching and Acting CVs, updated June 1 2023

- Methodology* symposium, DAMU, Prague, Czech Republic
- 2018 ‘The Creation of the Living Word: Stanislavsky, Shakespeare and the Words of Wise Women’, keynote lecture at the Pacific Ancient and Modern Languages Association, University of West Washington, USA
- 2018 ‘Creating the Living Word: An Anglo-American Perspective on Psychophysical Acting’, invited speaker at the 2nd Shanghai Theatre Academy International Forum on Actor Training and Education, Shanghai, China
- 2018 ‘Transformers: Students in Disguise: Teaching Acting in the Academy’, McSweeney McCauley Endowed Chair in Teaching Excellence lecture, Centre for Ideas and Society, UCR
- 2017 ‘Talking About My Generation: Singing and acting the document’, presentation, at conference co-hosted by self and Dr. David Roesner, Ludwig-Maximilian University, Munich, Germany
- 2017 ‘Shakespeare & Company: Merging the Bard with the Russian via Two Female Brits’, panel presentation at *The S Word: Merging Methodologies* symposium, DAMU, Prague, Czech Republic
- 2016 Keynote speaker at *Bella Merlin: Facing the Fear* NT Platform at National Theatre, Dorfman Theatre, London, UK
- 2016 Keynote speaker at *Bella Merlin: Facing the Fear* book signing for Samuel French’s Bookstore, London, UK
- 2016 *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution*, performance, *The S Word Symposium: Stanislavsky in the 21st-Century*, Rose Bruford College of Theatre and Performance, UK
- 2015 Chair of *Our Country’s Good* platform at National Theatre, Clore Education Centre, with director Max Stafford-Clark and scholar Dr Sophie Bush, London, UK
- 2014 Pre-screening talk on Al Pacino’s *Looking for Richard*, Mondavi Centre for the Performing Arts, Davis, CA
- 2013 Invited speaker at Pushkin House/Stanslavski Centre panel on Jean Benedetti and Stanislavsky, London, UK
- 2012 Invited ‘international expert’, *International Festival of Actor Training*, Moscow Art Theatre, Russia
- 2012 ‘Here, Today, Now: Stanislavsky for the 21st-Century Actor’, 2012 Annual Stanislavski Centre/Routledge Keynote Lecture, Stanislavski Centre, Rose Bruford College for Theatre and Performance, 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
- 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*, UC Davis, CA
- 2010 *Tilly No-Body*, performance, UCIRA *State of the Arts Conference*, San Diego, CA
- 2010 ‘Re-evaluating our Innate Human Economies’ workshop, UCIRA *State of the Art Conference* San Diego, CA
- 2009 ‘Actors – Transformers in Disguise’, paper, *More Thoughtful Teaching Conference*, UC Davis, CA
- 2008 ‘In conversation with writer Rebecca Lenkiewicz’ for Department of Development, Royal National Theatre, UK
- 2008 ‘Awakening the Psycho-Physical Presence’, workshop, *Employability & Creativity Conference*, Liverpool Institute for the Performing Arts, Liverpool, UK
- 2008 ‘Acting with Facts’, panel and paper, *Visible Evidence Conference*, University of Lincoln, UK
- 2008 ‘Stanislavsky in Context: Practitioner & Teacher’, paper, *Stanislavsky symposium*, Barbican Theatre, London, UK
- 2008 Guest contributor, panel and workshop assessment of Grotowski, *Contemporary Performance Practice Conference*, University of Kent, UK
- 2008 ‘Creating Verbatim Theatre’, panel, *Verbatim Festival*, Sherman Theatre, Cardiff, Wales
- 2008 ‘The Complete Stanislavsky Toolkit’, paper and panel, *Iberioamericano International Theatre Festival*, Bogota, Colombia
- 2008 ‘Ending with Hopeful Idealism’, paper, *Employability & Creativity Conference*, Liverpool Institute for the Performing Arts, Liverpool, UK
- 2007 Guest speaker & workshop leader, *How to Act Conference*, at Central School of Speech and Drama, London
- 2006 Workshop leader, *The Changing Body* symposium, University of Exeter, UK
- 2006 ‘*The Permanent Way* and the Impermanent Muse’, paper discussed by panel at *The Changing Body* symposium, University of Exeter, UK
- 2005 ‘*The Path of the Actor* and the 21st-Century Performer’, paper, *Michael Chekhov Conference*, Dartington Hall, Devon, UK
- 2004 Guest workshop leader on ‘Stanislavsky’, annual *National Independent Schools Drama Association Conference*, York, UK
- 2003 Paper delivered at *Rehearsing: What is it? Why do it?* symposium, Royal National Theatre, UK
- 2003 Guest speaker, *The Work of Out of Joint* symposium, Birkbeck College, London, Department of Continuing Studies, UK
- 2002 ‘Stanislavsky Workshops’, annual *NISDA conference* at Oakham School, Rutland
- 2002 ‘*Anna Karenina*: Theatrical, Geographical and Dramatic Place’, paper, *The Performance of Place Conference*, University of Birmingham, UK
- 1997 ‘The RadiActor’, paper, *Michael Chekhov Conference*, University of Birmingham & Centre for Performance Research, UK
- 1997 ‘Can a British *Seagull* fly?’, paper, *100 Year of Chekhov’s The Seagull*, St Petersburg, Russia

Other Professional Activity

Ongoing Member of advisory board for *The Stanislavski Studies Journal*, co-produced by The Stanislavsky Research Bella Merlin (Alison Anderson), Combined Teaching and Acting CVs, updated June 1 2023

- Centre, University of Leeds, UK, and University of Malta
- Ongoing Co-creator with Prof. Paul Fryer of *The S Word*, ongoing member of advisory board and consulting for (to date) fifteen in-person symposia and online webinars
- Ongoing Advisory board in US for Digital Theatre +
- Ongoing Contributing Editor to *New Theatre Quarterly*, Cambridge University Press
- Ongoing Reviewing of book proposals & manuscripts for publishers including Bloomsbury Press, Routledge, Nick Hern Books
- Ongoing Reviewing articles for journals including *Training in Theatre, Dance and Performance*; *Contemporary Theatre Review*; *Theatre Performance Notes and Counternotes*; *Theatre Dance and Performer Training*; *Voice and Speech Review*; and *New Theatre Quarterly*
- 2022 External examiner on PhD, Queen's University, Belfast
- 2022 External 'expert' statement for Royal Central School of Speech and Drama, UK
- 2020 External reviewer of tenure dossier, Open University, Cyprus
- 2015 External Examiner on Resubmitted PhD, Royal Central School of Speech and Drama, UK
- 2013-2015 External Examiner for Acting program at Royal Central School of Speech and Drama, UK
- 2012 Play-reading for Aurora Theatre, Berkeley of new drama for development
- 2012 Panel member for Bristol Old Vic international program US auditions, American Conservatory Theatre, San Francisco
- 2011 External assessor on promotion to Reader/Assistant Professor for candidate at University of Exeter, UK
- 2011 Co-directed Bartok's *Bluebeard's Castle*, Mondavi Centre for the Performing Arts, Davis
- 2009 External Evaluator of Full Professorship application for UC Santa Barbara, Dept of Theatre and Dance, USA
- 2009 Re-examination of PhD dissertation 'The Imaginal Actor: The Actor's Task' at University of Kent, UK
- 2009 Chair of post-show actors Q&A for National Theatre, London, Development Office with Dominic Cooper on *Phaedre* for Accentua Ltd
- 2008 Consultant on 'Acting with Facts', Prof. Derek Paget, Reading University, UK
- 2008 Invited contributor to 'Vocational Excellence' project, Prof. Mary Luckhurst, York University, UK
- 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
- 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 on *Anna Karenina* 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 Board of advisors for Coventry's Theatre Absolute (with whom I undertook workshops for new playwrights)

Professional Development and Trainings include:

- 2022 Promoting Faculty Diversity Workshop, ILT, UCR (October 2022)
- 2021 Academic Leadership Series: Leading and Representing (October 2021)
- 2021 Academic Leadership Series: Resolving Conflict (September 2021)
- 2021 Academic Leadership Series: Departmental Operations (July 2021)
- 2020 Understanding Pronouns works, LGBT Resource Centre, UCR (August 2020)
- 2020 UCR Healthy Campus Anti-Racism Public Health Forum (August 2020)
- 2020 LivingWorks Start learning TASC steps to recognise thoughts of suicide and engage safety (Sept. 2020)
- 2016 Participant at Professional Actors' Intensive at Shakespeare and Company, Lenox, Massachusetts (Jan 2016)
- 2000 Postgraduate Certificate of Teaching and Learning Skills, leading to membership of ILT;
Special award for Excellence granted by Pro-Vice Chancellor, University of Birmingham (December 2000)

Memberships

- 2021-present SAG-AFTRA (screen actors union)

2019-present Heart Ambassadors (An organization of change-makers, social activists, artists, scientists, health-care professionals, leaders, visionaries and peacemakers; the sister company, Fyera Foundation, is an NGO with consultancy status to United Nations ECO-SOC council; projects include funding boreholes and sponsoring orphans in Zimbabwe)
2016-present AEA (American actors' union)
1988-present Equity (British actors' union)

For Acting and Directing work see 'Acting, Directing, Professional Activities, CV' (below)

Bella Merlin

Acting, Directing, Professional Activities CV

USA representation: Susan Zachary: susan@thezacharyco.com

UK representation: StevensonWithers: natasha@stevensonwithers.co.uk

Height: 5'1" * Hair: Fair * Eyes: Blue-Green * Weight: 112lbs
Equity UK * AEA * SAG-AFTRA * Dual British-American citizenship

WEBSITE: www.bellamerlin.com

SHOWREEL: <http://www.bellamerlin.com/showreel.html>

IMDb: <https://www.imdb.com/name/nm1764219/>

Training

- * State Institute of Cinematography, Moscow, Russia: Diploma in Acting (equivalent to MFA)
- * Postgraduate Acting Programme, Guildford School of Acting, UK
- * BA (Hons): Drama & Theatre Arts (First Class Hons, Distinction in Acting), University of Birmingham, UK
- * PhD: 'The Russian School of Acting:' (Stanislavsky in the 21st Century), University of Birmingham, UK
- * Joan Scheckel Filmmaking Labs: Pace (2019); Action (2019); Feeling (2020)

* Shakespeare & Company January Intensive for mid-career professionals (2016)

Awards and Nominations

- 2015:** ENCORE! Producers' Award Hollywood Fringe Festival, 2015 – *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* written by Bella Merlin, directed by Miles Anderson
- 2015:** 'The Spirit of the Fringe Award' nomination for Best Female Performer, Hollywood Fringe Festival 2015 – *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* written by Bella Merlin, directed by Miles Anderson
- 2015:** The TVolution Platinum Award 2015 – *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* written by Bella Merlin, directed by Miles Anderson
- 2015:** The TVolution Award for Best Performance by an Actress – *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* written by Bella Merlin, directed by Miles Anderson
- 2004:** UK Theatre Awards for Best Touring Production nomination for *The Permanent Way* written by David Hare, directed by Max Stafford-Clark
- 2004:** TMA Opus Award for Best Touring Production nomination for *The Permanent Way* written by David Hare, directed by Max Stafford-Clark
- 2004:** What's On Stage London Theatre Award nomination for Best Ensemble for *The Permanent Way* written by David Hare, directed by Max Stafford-Clark
- 2000:** Manchester Evening News Theatre Award nomination for Best Production for *Anna Karenina* directed by Mark Balych (Bella Merlin: assistant director and in acting company)

Television/Film includes:

Jenny (Lead)	<i>Mente Revolver</i>	Alejandro Ramirez (Dir.) CUEC, UNAM
Sal (Lead)	<i>The Objective</i>	Collin Davey (Dir.) Independent
Joyce (Lead)	<i>Regression</i>	Collin Davey (Dir.) Independent
Mde Boyce (Guest Lead)	<i>Life in the Underpass</i>	Simon Heyworth (Dir.) BBC1
Cathy Swale (Guest Lead)	<i>Casualty</i>	Brett Fallis (Dir.) BBC 1
Maggie Carter (Guest Lead)	<i>Doctors</i>	Rupert Such (Dir.) BBC 1
Stella Darwin (Guest Lead)	<i>Doctors</i>	Rebecca Surridge (Dir.), BBC 1
Gwendolyn (Guest Lead)	<i>Acting with...Prunella</i>	Brian Cox (Exec. Prod.), BBC 2
	<i>Scales</i>	
Laura (Guest Lead)	<i>The Empress</i>	Jane Thorburn (Dir.), After Image Ltd (C4)

Theatre includes:

Eleanor
Belle
Ursula/George Seacoal
Tilly Wedekind
Heledd
Sir Hugh Evans
Maria
Andrea
Trinculo
The Queen/Arviragus
Vi/Assistant
Margaret of Anjou
Outlaw
Nerissa
Narrator
Susan
Nell Gwynne

Narrator
Chantreuse
Margaret
Mary Reade
Maria Josefa
Tilly Wedekind
Narrator
Arkadina
Eve
Marian
Barbara Williams
Laina/Chemist's Assistant
Kennedy
Investment Banker/
Second Bereaved Mother
Susannah Cibber
Pimple
Addy
Anna Sergejevna
Princess Betsy + Ass. Dir
Jane/Stella/Annie
Esme
Louisa Gradgrind
Florence Bravo
Josie
Leanne & Trish
Celia
Antonia
Masha
The Governess
Sonya
Violet Trefusis

Henry VI, Part 2
Hidden
Much Ado About Nothing
Tilly No-Body
The Wild Tenant
Merry Wives of Windsor
Twelfth Night
Picasso Presents Gernika
The Tempest
Cymbeline
Night and Dreams
Worse than Wolves
Two Gentlemen of Verona
The Merchant of Venice
A Soldier's Tale
Wilderness of Mirrors
Nell Gwynne: A
Dramatick Essaye on
Acting & Prostitution
Peter Grimes et al
Stranger, Beware...
Richard III
Treasure Island
House of Bernarnda Alba
Tilly No-Body
Egmont
The Seagull
Elephant's Graveyard
Mind/Games
Sarajevo Story
Puntilla & His Man Matti
Topless Mum!!!
The Permanent Way

A Laughing Matter
She Stoops to Conquer
Hit
Don Juan in Love
Anna Karenina
Phil&Jill&Jill&Phil
Beauty and the Beast
Hard Times
The Malvern Widow
Steaming
The Queen and I
As You Like It
Can't Pay? Won't Pay!
The Seagull
The Turn of the Screw
Crime and Punishment
Orlando

Tina Packer, Shakespeare & Company, MA
Patrick Thomas McCarthy, PTM, Los Angeles
Kelly Galvin, Shakespeare & Company, MA
Miles Anderson, Shakespeare & Company, MA
Angharad Lee, Arts Council of Wales, UK
Kevin Coleman, Shakespeare & Company, MA
Allyn Burrows, Shakespeare & Company, MA
Annika Speer, United Nations, NYC
Allyn Burrows, Shakespeare & Company, MA
Tina Packer, Shakespeare & Company, MA
Yuval Sharon, Walt Disney Concert Hall, Los Angeles
Gwendolyn Schwinke, Shakespeare & Company, MA
Jonathan Croy, Shakespeare & Company, MA
Tina Packer, Shakespeare & Company, MA
Francisco Noya (conduct) Curtisville Consortium, MA
Keunpyo Park, Arts Studio Theatre, UCR, CA
Miles Anderson, Ruby Theatre @ The Complex, Hollywood,
UC San Diego, Rose Bruford College, UK

Matilda Hofman, Conductor, Diablo Symphony, CA
Migration and the Arts Festival, Mondavi Centre, Davis, CA
Tina Packer, Colorado Shakespeare Festival, Boulder, CO
Carolyn Howarth, Colorado Shakespeare Festival
Juliette Carrillo, Main Stage, UC Davis, CA
Miles Anderson, Sideshow TC, Mondavi Centre, Davis, CA
Christian Baldini, Conductor, Mondavi Centre, Davis CA
Katya Kamotskaia, Main Theatre, UC Davis, CA
Jade McCutcheon, Mondavi Centre, Davis, CA
Paul Elliott, BlackBox Theatre, Santa Monica, CA
Andy Lavender, Lightwork TC, Lyric Hammersmith, UK
Hamish Glenn, Belgrade Theatre, Coventry, UK
Caroline Hunt, Tobacco Factory, Bristol, UK
Max Stafford-Clark, Out of Joint/National Theatre/
Sydney Theatre, Australia
Max Stafford-Clark, Out of Joint/National Theatre, UK
Max Stafford-Clark, Out of Joint/National Theatre, UK
Katya Kamotskaya, Re:Action, Octagon, Bolton, UK
Alexander Delamere, MAC, Birmingham, UK
Mark Babych, Octagon Theatre, Bolton, UK
Mark Babych, Belgrade Theatre, Coventry, UK
Bill Buffery, Orchard Theatre Company, UK
Mark Babych, Swan Theatre, Worcester, UK
Jenny Stephens, Swan Theatre, Worcester, UK
Mark Babych, Swan Theatre, Worcester, UK
Max Stafford-Clark, Out of Joint Theatre Co. UK
Robert Leach, Tamara Theatre Co., Birmingham, UK
Jenny Stephens, Swan Theatre, Worcester, UK
Jenny Stephens, Swan Theatre, Worcester, UK
Jenny Stephens, Swan Theatre, Worcester, UK
Albert Filozov, Stanislavsky Theatre Museum, Moscow
Jonathan Holloway, Red Shift Theatre Co., UK

Radio

Tyche	<i>Falco: Venus in Copper</i>	Peter Leslie Wild (Prod.), BBC Radio 4
Eve	<i>Mapping the Soul</i>	Peter Leslie Wild (Prod.), BBC Radio 4
Hebe/Caroline/Effie	<i>Gilbert without Sullivan</i> (3 eps)	Jenny Stephens (Prod.), BBC Radio 4
Marlene Dietrich	<i>Gilbert and Garbo in Love</i>	Peter Leslie Wild (Prod.) BBC Radio 4
Banker/2 nd Bereaved Mother	<i>The Permanent Way</i>	Max Stafford Clark (Dir) Catherine Bailey Prods
Peasant Woman	<i>Bloody Stefi</i>	Peter Leslie Wild , (Prod) BBC Radio 4
Shroud 2	<i>The Raft</i>	Peter Leslie Wild , (Prod) BBC Radio 4
Shirley	<i>I Can Do That</i>	Bruce Hyman (Prod.) BBC Radio 4
Narrator	<i>Ghost Stories</i>	Jill Manley (Prod.) BBC Hereford & Worcs.

Skills include:

★ Numerous accents & dialects including convincing Standard American ★ Experienced Mezzosoprano singer
★ Guitar (Classical & Folk) ★ Songwriter ★ Society of British Fight Directors Certificate ★ Basic dance (tap, jazz, historical) ★
Cycling, Swimming, US Driving licence ★ Basic Russian, German, French ★ Circus ball walking ★ Numerous new playwriting
workshops inc. Birmingham Rep, National Theatre Studio, Old Vic, Royal Court, Midlands Actors Theatre & for Trevor Griffiths,
David Hare, David Edgar; National Theatre of Wales; workshops with Aurora Theatre, Berkeley; Philip Kan Gotanda @ UC Davis;
Fierce Backbone, LA

Writing includes:

★ Author of several books including *Acting: The Basics* (Routledge, 3rd edition 2023); *Shakespeare & Company: When Action is Eloquent* with Tina Packer (Routledge 2020); *Facing the Fear: An Actor's Guide to Overcoming Stage Fright* (Nick Hern Books, 2016); *Konstantin Stanislavsky* (Routledge Performance Practitioners, 2nd edition 2018); *The Complete Stanislavsky Toolkit* (Nick Hern Books, 2nd ed. 2014); *Beyond Stanislavsky* (Nick Hern Books, 2001) and *With The Rogue's Company: Henry IV at the National Theatre* (Oberon Books, 2005) ★ Wrote *Tilly No-Body*, based on autobiography of Tilly Wedekind (Shakespeare & Company, 2022) ★ Wrote *Nell Gwynne: A Dramatick Essaye on Acting and Prostitution* (Ruby Theatre @ The Complex, Hollywood) ★ Wrote *Hit* (two-person play) (Bolton Octagon Theatre, 2002) ★ Co-wrote *Don Juan in Love* (with Alexander Delamere) based on Chekhov's *The Lady with the Lap Dog* (Midland Arts Centre, 2001) ★ Translated *Ivanov* for Birmingham Rep
★ Author of numerous articles, chapters, blogs etc. on Shakespeare, Stage Fright, Stanislavsky, actor training and digital performance.

Actor-Training Workshops include:

★ Workshop leader in Australia, Colombia, France, Japan, Malta, Poland, Zimbabwe, Royal National Theatre, London; The Old Globe, San Diego; London Globe Academy at the Mondavi Centre for the Performing Arts; Royal Central School of Speech and Drama; Manchester Metropolitan University; Bristol Old Vic; Soho Theatre; Actors Centres across Britain; Birmingham University, Exeter University, Royal Holloway University, Reading University, Theatre Melange, Rose Bruford, Colleges of Theatre and Performance; numerous schools & colleges across UK ★ Professor of Acting and Directing, Step XI, University of California, Riverside.

Directing

★ *20:20 Vision* (devised, composed and directed) (UCR) ★ *At the Pass* (UCR) ★ *Antigone* (UCR) ★ *Stop Kiss* (UCR) ★ *Mrs Packard*, UCR ★ *The Merchant of Venice* : Shakespeare-On-a-Shoestring (SOS), UC Davis ★ *Richard III* : Shakespeare-On-a-Shoestring (SOS), UC Davis ★ Co-directed *Duke Bluebird's Castle* (Opera), Mondavi Centre for the Performing Arts, Davis ★ *Three Sisters* (Central School of Speech and Drama, 2007) ★ Translated & directed Ostrovsky's *Innocent as Charged* (University of Birmingham, UK, 2000) ★ *The Children's Hour* (1999) & *Spring Awakening* (2001) (University of Birmingham, UK)

Songwriting

★ 5 songs for *20:20 Vision*, UCR (2021) ★ 4 songs for *Antigone*, UCR (2019) with Max Anderson ★ 'The Diary Etude' in *The Document as Music*, with Dr. David Roesner, Ludwig-Maximilian University, Munich (2018) ★ Curtain song for *Tartuffe*, UCR (2017) ★ 4 Songs for *Measure for Measure*, UCR (2015) ★ *Scenes through the Tenement Windows* (2013) album produced by Marti Amado (USA) ★ *No Fear, Buchaneer* for *Treasure Island*, Colorado Shakespeare Festival (2012) ★ *The Shadow of Goodbye* (2003) album produced by Axel T (UK)

Grants and Funding Awards include:

- 2022** Sponsored actor in Lucy Gough's R&D for *The Wild Tenant*, Arts Council of Wales, Aberystwyth University
- 2018** Sponsored 'foreign expert' at Shanghai Theatre Academy's 2nd International Actor Training Conference
- 2017** Sponsored guest at the Guadalajara International Film Festival, with the award-winning *Mente Revolver*
- 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'
- 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'
- 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'.
- 1998** A4E (Arts for Everyone) Grant from National Lottery, UK, for The Russian School of Acting Summer School, UK (which I organised, convened, fundraised and hosted) £5K
- 1996** West Midlands Arts Bursaries obtained for 3 students to participate in The Russian School of Acting Summer, UK School, (which I organised, convened, fundraised and hosted), £1800

