

KRIS DANFORD

website: www.krisdanfordvoice.com

Professional Profile

- Eleven years' full-time university teaching experience at the undergraduate and graduate levels.
- Certified Associate Teacher of Fitzmaurice Voicework®.
- Specializations include Voice/Speech/Dialects and Musical Theatre (both vocal production and acting).
- Extensive experience teaching Shakespeare, verse and heightened language.
- Professional voice, text and dialect coach.
- Professional actor and singer.
- Member of Actor's Equity Association, VASTA and ATHE
- Recent research includes collaborations between Theatre and the Medical field.

Education

Master of Fine Arts: Acting (2007)

Florida State University/Asolo Conservatory for Actor Training, Sarasota, FL

Bachelor of Fine Arts: Musical Theatre (2002)

State University of New York at Fredonia, Fredonia, NY

Associate Teacher of Fitzmaurice Voicework ® (2013-14)

Fitzmaurice Institute Teacher Certification Program, New York, NY

Estill Level 1 Course (2018)

Tom Burke, University of Michigan, Ann Arbor, MI

Teaching Areas of Specialization

Voice

From the freshman undergraduate to graduate level, students receive training in the work of Catherine Fitzmaurice, Patsy Rodenburg and Roy Hart among others. Work centers on exercises and techniques to develop dynamic, effortless and healthy voices.

Speech

Using a kinesthetic, descriptive approach inspired by Knight-Thompson Speechwork, students train to increase dexterity and accuracy of speech. Work fully explores the vocal tract to broaden one's range of possibilities in the realm of human language.

Dialects

Students learn to adopt new accents through kinesthetic awareness and use of the IPA, working on different dialects and developing the skills to learn dialects independently.

Shakespeare and Heightened Text

Techniques for approaching heightened language and verse, including scansion, poetic devices and how to allow the language to inform your acting choices.

Singing for Musical Theatre

An examination of healthy, expressive singing in a number of styles, using a variety of approaches including Fitzmaurice Voicework, bel canto technique and Estill voice training.

Acting for Musical Theatre

An exploration of practices to bring a song to life, implementing all of the specificity and moment-to-moment work present in non-musical acting.

Audition Technique

Explores best professional practices in audition settings – both musical and non-musical – including essential skill-building for pursuing professional theatre projects.

Acting

Concentration on skills for actors, including connection to partner, listening, objectives, tactics and the reality of doing.

Movement for Actors

Techniques for creating an open, neutral body and developing maximum flexibility and creativity for the purpose of theatrical expression.

University Teaching Experience

The Pennsylvania State University: State College, PA

Associate Professor of Voice and Speech (2020-current)

Foundation voice and speech instructor for BFA Acting and Musical Theatre majors in the School of Theatre. Additional duties include upper level text and dialect classes as well as mainstage production coaching. Courses taught:

- **Voice and Speech I** – Initial voice and speech course for Freshman BFA Acting majors. Students focus on building breath and body awareness to support sound as efficiently as possible.
- **Voice and Speech II** – Building on Voice I, students master the healthy and efficient use of the voice, improve breath capacity, range, resonance, diction and gain an understanding of relevant anatomy. The course also integrates somatic experiencing work and work on vocal extremes.
- **Stage Dialects** – Students solidify their understanding of the International Phonetic Alphabet and apply it to accent work. Using tools and approaches from Knight Thompson Speechwork, students learn to take on a variety of different accents and the course culminates in students researching and presenting an accent of their choice.
- **Voice and Text** – This upper level course explores a wide variety of complicated, heightened texts. Students are challenged to utilize specific vocal and rhetorical tools to enhance clarity and embody complex text.
- **Acting for Musical Theatre** – Upper level BFA Acting majors apply acting technique to musical theatre repertoire. Course content includes work on solos, duets or trios and ensemble pieces.

Additional Duties

- Dialect coaching mainstage productions
- Committee work

University of Michigan, Department of Theatre and Drama: Ann Arbor, MI

Assistant Professor of Voice and Speech (2018-2020)

Responsible for creating and implementing a 2-year voice curriculum for BFA Acting students in the Department of Theatre and Drama. In the planning stages of implementing singing for musical theatre courses for the BFA acting students.

- **Voice I** – First voice course in the BFA sequence. Students learn principles of physical release, breath work and how to most effectively support sound with minimal tension and effort.

- **Voice II** – Building on Voice I, students master the healthy and efficient use of the voice, improve breath capacity, range, resonance, diction and gain an understanding of relevant anatomy. The course also integrates some somatic experiencing work and exercises surrounding the ability to be present. The course also introduces the International Phonetic Alphabet.
- **Voice and Speech III** – The third course in the voice sequence concentrates on text work and heightened language. Students learn how to approach poetic language and verse to clarify meaning while using healthy vocal technique.
- **Stage Dialects** – Final course in the voice sequence. Students solidify their understanding of the International Phonetic Alphabet and apply it to accent and dialect work. Students work on 4-5 different dialects and develop the skills to learn dialects independently.

Additional Duties

- Dialect/speech coaching mainstage productions
- Unofficial advising re: career plans and craft
- Offering independent studies when possible

Southern Oregon University, Theatre: Ashland, OR

Assistant Professor of Voice and Speech (2016-2018)

Primary responsibilities included teaching a four-term Voice and Speech curriculum within the undergraduate, conservatory-style BFA program. BFA students earn the opportunity to audition for the actor trainee program at The Oregon Shakespeare Festival. Additional classes regularly include Singing for Musical Theatre, Acting Through Song and Introduction to Acting.

Developed and implemented the curriculum of a Musical Theatre Minor for the Theatre Program. Working in conjunction with the head of performance, created the degree track and a recommended progression for this new minor.

- **Singing for Musical Theatre** – Studio-style vocal class geared towards building solid vocal technique for musical theatre. Students are given fundamental skills based in classical singing technique which they apply to musical theatre repertoire.
- **Auditioning II** – Students were challenged to choose and prepare a personalized audition package, including monologues and songs, to be utilized during their audition for Oregon Shakespeare Festival's Actor Trainee Program.
- **Acting Through Song** – Acting styles class concentrating on performance within the genre of Musical Theatre. Approaching solos as monologues and duets as two-person scenes, students are challenged to incorporate acting technique and moment work while singing their text.

- **Voice and Movement I**– First, co-taught voice and movement course in the BFA sequence. I teach the voice portion of the class in which students learn principles of physical release, breath work and how to most effectively support sound.
- **Voice II** – Building on Voice and Movement I, students master the healthy and efficient use of the voice, improve breath capacity, range, resonance, diction and gain an understanding of relevant anatomy. The course also introduces the International Phonetic Alphabet.
- **Voice and Speech III** – The third course in the voice sequence concentrates on text work and heightened language. Students learn how to approach Shakespeare’s language and verse to clarify meaning while using healthy vocal technique.
- **Voice and Speech IV** – In this final voice course in the BFA sequence, students solidify their understanding of the International Phonetic Alphabet and apply it to accent and dialect work. Students work on 4-5 different dialects and develop the skills to learn dialects independently.
- **Introduction to Acting** – Introductory class for majors and non-majors alike who are interested in exploring acting. Students are introduced to beginning acting principles and apply their knowledge in the performance of scene work.

Additional Duties

- Dialect/voice coaching mainstage productions
- Recruiting students and evaluating prospective student auditions
- Service to the Program, Center for the Arts and the University
- Advising undergraduate students academically and also professionally for career advice
- Maintain 33 advisees in the 2017-18 academic year
- Offer periodic student workshops through ‘The Actors’ Club, a student-run organization
- Provide one-on-one feedback on student work
- Interim advisor for SOU Dance Club, 2016-17

University of Iowa, Theatre Arts: Iowa City, IA

Visiting Assistant Professor of Voice and Speech (2015-2016)

Responsible for teaching all graduate and undergraduate voice courses within the Theatre Program. Voice, speech and dialect coach for main stage productions as needed. Maintained a 2-2 course load in addition to coaching, mentoring and advising students.

- **Vocal Technique I** – Graduate-level, foundation course provides students with a fundamental understanding of the voice and how to use it effectively, expressively and healthfully. Students also begin working in detail on speech and are introduced to the International Phonetic Alphabet.

- **Vocal Technique II** – Building upon the foundation of Vocal Tech I, graduate students master healthy vocal function and expand range, resonance and use of vocal extremes. They also further solidify their ability to use the IPA.
- **Voice for the Actor** – This undergraduate course offers a basic understanding of voice and develops essential vocal tools for the stage. Students are introduced to a variety of vocal techniques.

Additional Duties

- Dialect/speech coaching departmental productions
- Attending auditions to provide student feedback
- Mid-term and end-of-semester review of graduate students' work in official meetings between students and performance faculty
- Advising and student mentorship

University of West Florida, Department of Theatre: Pensacola FL

Assistant Professor of Theatre

Head of BFA Musical Theatre Program (2011-2015)

Responsible for developing and implementing curriculum, teaching courses and private singing lessons and supervising instructors. Primary voice, speech and dialect instructor and served as speech and dialect coach on all productions. Maintained a 3-4 course load each semester in addition to directing/choreography assignment and university service duties.

- **Applied Voice** – Provided BFA students with weekly, one-on-one voice lessons, instilling good vocal practice and applying it to diverse repertoire within musical theatre and beyond.
- **Musical Theatre Voice** – Led a weekly studio class where students perform in front of their peers, applying the work from their private lessons.
- **Voice and Movement** – Provided students with the vocal and physical tools necessary for free and effective expression on stage. The class included work from Fitzmaurice Voicework®, Patsy Rodenburg, Feldenkrais, Roy Hart and Alexander Technique and others.
- **Voice I** – Foundation course introducing the principles of Fitzmaurice Voicework ®. Students learned to use their voice healthfully and effectively using a variety of contemporary and classical texts.
- **Voice, Speech and Dialects** – Introduced students to Standard American speech and the International Phonetic Alphabet (IPA) and using it as a tool to learn dialects.
- **Musical Theatre Scene Study** – Concentrated on synthesizing singing and acting work. Students worked largely on duets, marrying acting technique with good vocal practice.
- **Audition Techniques** – Focused on preparation of dynamic audition monologues and songs, how to make adjustments, cold readings as well as audition etiquette.

- **Senior Showcase** – In this capstone course, students developed a musical theatre performance, modeled after an industry showcase, and demonstrated the skills they accumulated over their time at UWF.

Additional Duties

- Directing and choreographing at least one production per year
- Organizing and securing accompanists for classes and music directors for departmental productions
- Recruiting new students via regional conferences and campus visits
- Advising students in course selection and future planning
- Voice/dialect coaching on mainstage productions
- Service on departmental committees as well as college-level councils

FSU/Asolo Conservatory: Sarasota, FL

Guest Teacher (2009)

Taught in place of the Conservatory Head of Voice and Speech Patricia Delorey in the following Graduate level classes:

- **Voice I** – Introducing, producing and drilling sounds in the International Phonetic Alphabet (IPA) with the first year acting students as part of their speech training. These skills were practiced in conjunction with healthy vocal production and breath work.
- **Voice II** – This class with second-year students focused on use of Standard British (RP) dialect. Using IPA as a learning tool, students are able to use Standard American as a comparison and move with ease into RP.

Professional Credits

Voice/Dialect Direction

<i>Rock of Ages</i>	Hope Repertory Theatre	<i>Dir. Alexis Black</i>	2023
<i>Boeing Boeing</i>	Hope Repertory Theatre	<i>Dir. Demetria Thomas</i>	2023
<i>Kinky Boots</i>	Oregon Cabaret Theatre	<i>Dir. Keenon Hooks</i>	2023
<i>Over the River & Through the Woods</i>	The Jewel Theatre Company	<i>Dir. Shaun Carroll</i>	2023
<i>Joy</i>	George Street Playhouse	<i>Dir. Casey Hushion</i>	2022
<i>Annabella in July</i>	North Coast Rep. Theatre	<i>Dir. David Ellenstein</i>	2022
<i>Hood</i>	Asolo Repertory Theatre	<i>Dir. Mark Brokaw</i>	2022
<i>The Weir</i>	The Jewel Theatre	<i>Dir. Susan Myer Sifton</i>	2022
<i>Murder on the Links</i>	Oregon Cabaret Theatre	<i>Dir. Todd Nielsen</i>	2021
<i>Brigadoon</i>	Encore Musical Theatre Co	<i>Dir. Matthew Brennan</i>	2019
<i>Miss Bennet...Pemberley</i>	American Stage Theatre Co	<i>Dir. Stephanie Gularte</i>	2018
<i>Incognito</i>	Urbanite Theatre	<i>Dir. Daniel Kelly</i>	2018
<i>Oklahoma!</i>	Oregon Shakespeare Festival	<i>Dir. Bill Rauch</i>	2018
<i>Next to Normal</i>	Next Stage Theatre Co.	<i>Dir. Parthy McCandless</i>	2017
<i>Macbeth</i>	South Brooklyn Shakespeare	<i>Dir. Paul Molnar</i>	2017
<i>Good People</i>	American Stage Theatre Co	<i>Dir. Stephanie Gularte</i>	2016
<i>The Glass Menagerie</i>	Riverside Theatre	<i>Dir. Steven Marzolf</i>	2015
<i>A Midsummer Night's Dream</i>	Pensacola Shakespeare Fes.	<i>Dir. Sam Osheroff</i>	2013
<i>The Devil's Disciple (Asst.)</i>	Asolo Repertory Theatre	<i>Dir. Tony Walton</i>	2009

Acting

<i>The Crucible</i> (staged reading)	Rev. Parris	Hanover Theatre Rep/ <i>Livy Scanlon</i>	2023
<i>Into the Woods</i>	Granny etc	Penn St. Centre Stage/ <i>Rick Lombardo</i>	2023
<i>The Communist Revolution...</i> (reading)	Caroline	Ashland New Plays/ <i>Nicole Watson</i>	2020
<i>What We Were</i>	Tessa	Play4Keeps/play podcast	2018
<i>Go. Please. Go.</i> (staged reading)	Emily	Ashland New Plays/ <i>Jackie Apodaca</i>	2017
<i>The Fair Maid of the West</i>	Bess	Riverside Theatre/ <i>Sam Osheroff</i>	2016
<i>Line of Descent</i>	Laura	Riverside Theatre/ <i>Sam Osheroff</i>	2016
<i>The Taming of the Shrew</i>	Kate	Pensacola Shakespeare/ <i>Marc Duncan</i>	2012
<i>Searching for Eden</i>	Eve	Asolo Rep/ <i>Melissa Kievman</i>	2010

<i>The Last Five Years</i>	Cathy	Asolo Rep/ <i>Michael Edwards</i>	2010
<i>The Winter's Tale</i>	Hermione	Asolo Rep/ <i>Michael Edwards</i>	2009
<i>The Imaginary Invalid</i>	Beline	Asolo Rep/ <i>Greg Leaming</i>	2009
<i>Smash</i>	Henrietta	Asolo Rep/ <i>Lillian Groag</i>	2008
<i>Pride and Prejudice</i>	Caroline Bingley	Asolo Rep/ <i>Mark Rucker</i>	2007
<i>Expecting Isabel</i>	Heather/Lisa	Asolo Rep/ <i>Anne Kauffman</i>	2007
<i>The Last Five Years</i>	Cathy	Peterborough Players/ <i>Gus Kaikkonen</i>	2007
<i>The Plexiglass Slipper</i>	Cinderella	Asolo Rep/ <i>Danny Scheie</i>	2006
<i>Talk to Me Like...Let Me Listen</i>	Woman	Asolo Cook Theatre/ <i>Carl Forsman</i>	2006
<i>Mirandolina</i>	Mirandolina	Asolo Cook Theatre/ <i>Bruce Roach</i>	2005
<i>Sight Unseen</i>	Grete	Banyan Theatre Co/ <i>Brad Mooy</i>	2005
<i>Hamlet</i>	Ophelia	Chernuchin Theatre NYC/ <i>Bill Spencer</i>	2003
<i>Nobody</i>	Eva	The Lark NYC/ <i>Jerry Dixon</i>	2003

University Credits

<i>Into the Woods</i>	Voice/Text Coach	Penn State Centre Stage	2023
<i>Metamorphoses</i>	Voice/Text Coach	Penn State Centre Stage	2022
<i>Rent</i>	Voice/Text Coach	Penn State Centre Stage	2022
<i>Brigadoon</i>	Voice/Dialect Coach	Penn State Centre Stage	2022
<i>A Midsummer Night's Dream</i>	Voice/Text Coach	Penn State Centre Stage	2021
<i>The Curious Incident of the Dog...</i>	Voice/Dialect Coach	Penn State Centre Stage	2021
<i>Sea Wall</i>	Voice/Dialect Coach	Penn State Centre Stage	2021
<i>A Beautiful Country</i>	Voice/Dialect Coach	U of Michigan – Theatre	2020
<i>Sense and Sensibility (Priscilla Lindsay)</i>	Voice/Dialect Coach	U of Michigan – Theatre	2019
<i>Flint (dir. Dexter Singleton)</i>	Voice Coach	U of Michigan – Theatre	2019
<i>Sweeney Todd (dir. Vince Cardinal)</i>	Dialect Coach	U of Michigan – Musical Th.	2019
<i>Twelfth Night</i>	Voice/Text Coach	U of Michigan – Theatre	2018
<i>Candide (dir. Matthew Ozawa)</i>	Voice/Dialect Coach	U of Michigan – Opera	2018
<i>Dear Brutus</i>	Dialect Coach	Southern Oregon University	2018
<i>A Man of No Importance</i>	Dialect Coach	Southern Oregon University	2018
<i>The Rover (dir. Dawn Williams)</i>	Voice/Text Coach	Southern Oregon University	2017
<i>Peter and the Starcatcher</i>	Voice/Dialect Coach	Southern Oregon University	2017

<i>The Resistible Rise of Arturo Ui</i>	Voice/Dialect Coach	Southern Oregon University	2016
<i>Spitfire Grill</i>	Dialect Coach	Flagler College	2016
<i>Arcadia</i>	Voice/Dialect Coach	University of Iowa	2015
<i>Medea</i>	Voice/Text Coach	University of West Florida	2015
<i>The Mystery of Edwin Drood</i>	Voice/Dialect Coach	University of West Florida	2015
<i>A Christmas Carol</i>	Voice/Dialect Coach	University of West Florida	2014
<i>The Laramie Project</i>	Voice/Dialect coach	University of West Florida	2012
<i>A Christmas Carol</i>	Voice/Dialect coach	University of West Florida	2011
<i>The Importance of Being Earnest</i>	Voice/Dialect coach	University of West Florida	2011

Directing and Choreography

<i>Illyria</i>	Director/Choreo.	University of West Florida	2014
<i>The Three Penny Opera</i>	Choreographer	University of West Florida	2013
<i>Bat Boy</i>	Director/Choreo.	University of West Florida	2013
<i>Seussical</i>	Director/Choreo.	University of West Florida	2011
<i>25th Annual Putnam...Spelling Bee</i>	Choreographer	University of West Florida	2011

Professional Memberships

Actors Equity Association (AEA)
Voice and Speech Trainers' Association (VASTA)
Association for Theatre in Higher Education (ATHE)

Research

Conference Presentations

American College of Nurse Midwives Annual Meeting and Exhibition

- ***Impolite Birth: Provider perceptions regarding vocalization during labor and birth*** (May 2023 – Orlando, Florida)
Our research from the Impolite Birth: Provider Focus Groups project was accepted and disseminated via a Podium Presentation by collaborator, Dr. Ruth Zielinski at this national conference for Nurse Midwives.

International Normal Labour and Birth Research Conference

- ***Impolite Birth: Provider Perspectives*** (April 2023 – Grange-over-Sands, UK)
This ongoing research was presented at this International Conference for birth providers by collaborator Dr. Lee Roosevelt. The lecture specifically focused on the most recent research on feedback and perspectives of birth workers on use of vocalization during labor and birth.
- ***Impolite Birth: Theatre Voice Training and the Use of Voice in Labor and Birth*** (September 2022 – Aarhus, Denmark)
This research, stemming from the *Impolite Birth* project which I initiated and for which I am a primary investigator, was presented by collaborator Dr. Ruth Zielinski at this international conference on labor and birth.

Association for Theatre in Higher Education (ATHE)

- ***Impolite Birth: Theatre Voice Training and the Experience of Childbirth*** (August 2022 – Detroit, MI)
This presentation shared the results of an interdisciplinary, cross-institutional research project titled “Impolite Birth” which explores the application of theatre-based voice training within the context of labor and childbirth. It was presented by myself and University of Michigan collaborator, Dr. Ruth Zielinski.
- ***Teaching Without Grades, Part 1*** (August 2021 – Online)
Invited to be on this panel discussion investigating the different ways that instructors are innovating and moving beyond the traditional grading system and centering learning above achievement of a grade. Other panelists include faculty at Brock University, Tulane University, Kent State and Dickinson College.
- ***The Problem with Women's Voices*** (August 2020 – Online)
Organized, moderated and participated in this panel exploring biases related to women's voices within theatre training, professional theatre and in broader societal contexts. Panelists

included Amy Chaffee of Tulane University, Megan Chang of Providence College and Sara Clare Corporandy, Artistic Director of Detroit Public Theatre.

- ***Warm-Up: Unlocking the Power Within*** (August 2017 – Las Vegas, NV)
Collaborated with Linklater teacher, Ben Corbett, to lead our peer attendees through a workshop focused on preparing the performer to engage in large-scale, vocally and physically demanding work.
- ***Using Vocal Arts to Hear, Hold and Help*** (August 2017 – Las Vegas, NV)
Co-presented this peer-reviewed panel discussion with two colleagues from Santa Clara University and Tulane University. The topic focuses on alternative applications to the vocal arts outside of strictly performance. My contribution surrounds the use of vocal arts during childbirth.

Voice and Speech Trainers Association Conference (VASTA)

- ***Quarantine Stories - VASTA*** (August 2021 – Online)
Featured interviewee in this hour-long project investigating the ways in which VASTA members adjusted, struggled and innovated as voice and speech professionals amidst the COVID-19 pandemic.
<https://www.youtube.com/watch?v=gl46W0c2rqk>
- ***Finding Instinctive Response via Instinctive Breath*** (August 2019 – Orlando, FL)
Invited to present at VASTA on this work which works to deepen one's ability to be present and respond truthfully on impulse.
- ***The Birth Process and Voice Training*** (August 2018 – Seattle, WA)
Co-Presented this lecture to peers outlining the peer-reviewed article I co-authored, "*The Birth Process and Voice Training: The Glorious Chorus, A Qualitative Pilot Inquiry*" (article details below).
- ***Dyno-Group Destructuring*** (August 2016- Chicago, IL)
Invited to present at the conference for teachers and practitioners in my field, this co-taught, peer-reviewed workshop explored the use of Fitzmaurice Voicework® destructuring within the context of partner and group work.

Sparking Success: Faculty Development Conference, Tulane University CELT (Center for Engaged Teaching and Learning)

- ***Teaching with Ease: More Isn't Always Better*** (January 2022)
Lead presenter for this virtual session with Tulane professor Jenny Mercein to fellow educators which featured practical strategies and simple exercises adapted from their theatre and voice training which enable instructors to find more vocal and physical ease and enhance presence during classes.
- ***Practical Strategies for Avoiding Strain and Finding Greater Ease While Teaching Online*** (December 2020)
Presented this breakout session with colleague and Tulane professor Jenny Mercein. The session shared practical strategies and simple exercises adapted from their theatre and voice training background to enable professors to prevent undue instructor strain and tension while teaching online.

Kennedy Center American College Theatre Festival, Region 7

- ***Introduction to Fitzmaurice Voicework*** (February 2017 – Denver, CO)
Two-hour workshop focused on the principles of Fitzmaurice Voicework, geared towards college students. Students went through a progressive vocal work session aimed at creating sound in the most efficient, tension-free way possible.

Southeastern Theatre Conference

- ***Introduction to Fitzmaurice Voicework*** (March 2014)
Invited to teach at the largest regional conference for theatre, this was an introduction to voice for novices who have had no experience with Fitzmaurice work in the past.

Florida Theatre Conference

- ***Standard British Accent*** (October 2013)
Invited to present this lively and fast introduction to the most utilized dialect for actors. Students received a simple breakdown of the signature sounds, an idea of use of pitch and resonance and were invited to apply the dialect through conversation and play.
- ***Songs as Monologues*** (October 2012 – 2013)
Asked to teach this acting workshop for musical theatre at FTC. Students learn to approach a song from an acting standpoint, treating the song like a monologue.
- ***Acting for Musical Theatre*** (October 2011)
Invited to teach this workshop aimed at college students. Participants worked with partners on using songs to explore objectives, tactics and obstacles.

Publications

PEER-REVIEWED JOURNAL ARTICLES:

“Impolite Birth: Theatre Voice Training and the Experience of Childbirth” – ongoing research project. (Published Oct 25, 2022)

- Primary investigator on this interdisciplinary, qualitative research project with U of M midwives Ruth Zielinski and Lee Roosevelt and U of M Obstetrician Lisa Harris. We utilized theatre voice training and adapt it to be taught to pregnant people participating a childbirth education course.
<https://doi.org/10.1080/23268263.2022.2137970>

“Conference Notes: Coming Home Again”, *The Voice and Speech Review*, Routledge (Published Oct 22, 2021)

- Asked by the Editor of the Voice and Speech Review to be one of six writers to co-author an article about the experience of VASTA’s 2021 online *Rising Voices* Conference.
<https://doi.org/10.1080/23268263.2021.1990478>

“The Birth Process and Voice Training: The Glorious Chorus, A Qualitative Pilot Inquiry”, *The Voice and Speech Review*, Routledge (Published December 22, 2017)

- Co-authored this peer-reviewed article with colleague, Jennifer Mercein, Assistant Professor of Acting at Tulane University. It will be included in *The Voice and Speech Review*, a scholarly journal created by the Voice and Speech Trainers Association and published by Taylor and Francis. In it, we explore the alternative application of voice work within the context of childbirth as a potential tool for relaxation, focus and pain management during labor and delivery.
<https://doi.org/10.1080/23268263.2018.1417097>

OTHER PUBLICATIONS:

“Impolite Birth: Explorations into the Benefits of Theatre Voice Training for Childbirth”, Penn State’s Arts and Design Research Incubator (ADRI) Blog (Published March 8, 2021)

- Authored this blog article sharing the genesis and ongoing journey of my research into the use of voice and sound during childbirth.
<https://sites.psu.edu/adrihealth/2021/03/08/impolite-birth/>

Senior Editor of *The International Dialects of English Archive (IDEA)* (www.dialectsarchive.com.)

- Responsibilities include identifying subjects and recording and analyzing audio samples of their speech. Samples are then reviewed and published on the website as a free resource. I have published more than 20 samples from regions all over the world. Click [here](#) for a link to my IDEA webpage which includes all of my publications.

UPCOMING PUBLICATIONS:

“Use of Vocalization in Childbirth: Provider Perspectives” (2022-present)

- In the summer of 2022, my research team conducted a series of focus groups aimed at understanding provider perspectives on the use of vocalization in childbirth. This is a next step in an ongoing, interdisciplinary research inquiry in conjunction with colleagues at the University of Michigan. The team is working on a manuscript, with the goal to submit for peer-reviewed publication in fall of 2023.

Advanced Training

Voice: Catherine Fitzmaurice, Saul Kotzubei, Andrea Caban, Joan Melton, Patricia Delorey, Tom Burke (Estill), Ilse Pfeifer, Micha Espinosa, Cynthia Bassam, Andrea Caban, Lynn Watson, Noah Drew, Julie Foh, Jane Guyer-Fujita, Heather Boll, Andy Belser (Fitzmaurice) Patsy Rodenburg, Charmian Hoare (Rodenburg) Saule Ryan and Carol Mendelsohn (Roy Hart) Deb Hale, Amy Sue Fall and Antonio Ocampo Guzman (Linklater)

Singing: Joey Bates, Carlo Thomas, Julie Newell, Lori McCann, Gwen Detweiler, Melodie Dickerson

Acting: David Brunetti (Meisner), Barbara Redmond (Meisner), Geoffrey Owens

(Practical Aesthetics), Mary Charbonnet

Shakespeare: Patsy Rodenburg, Barbara Redmond

Movement: Margaret Eginton (Feldenkrais, Viewpoints, Alexander), Jimmy Hoskins (ballroom), Paul Mockovak (jazz, tap, ballet), Angelika Summerton (ballet)

Commedia: Antonio Fava, Margaret Eginton

Stage Combat: Paul Steger (unarmed – SAFD), Donna Robinson (unarmed, rapier)

Script Analysis: Greg Leaming

Programs:

Knight Thompson Speechwork

I have trained extensively in Knight Thompson Speechwork, which explores speech and dialects through physical, descriptive means. The pedagogy celebrates individuality amongst speakers and aims to eradicate the notion of a hierarchical, discriminatory “standard” of speech.

- Experiencing Speech – June 2020
- Phonetics Intensive – December 2020
- Experiencing Accents – April 2021

Intimacy Training: Intimacy Directors International (IDI) – September 2019

Completed this intensive workshop hosted at the University of Michigan designed for theatre faculty. IDI certified intimacy directors, Daniel Granke and Nigel Poulton led the training.

Estill Level 1 Course – August 2018

Completed this first level of instruction with Master clinician and Estill Voice Teacher, Tom Burke. This was an intensive 3-day course focused on executing a variety of vocal styles for musical theatre singers from the perspective of Jo Estill’s pedagogy.

Fitzmaurice Voicework® Teachers Symposium – June 2017

This was a 4-day advanced training for teachers of this methodology under the tutelage of Catherine Fitzmaurice, Saul Kotzubei and other Master Teachers.

Fitzmaurice Voicework® Teacher Certification Program xii – June 2013 - June

2014 Completed this intensive program which resulted in my being certified as an Associate Teacher of Fitzmaurice Voicework. Program includes extensive teacher training and mentorship from Catherine Fitzmaurice and selected Master and Associate teachers.

Singing and Speaking with the Same Voice – Jan 2013

Joan Melton, Master Fitzmaurice teacher, taught this workshop which explored bridging the gap between speaking and singing, effectively creating one voice.

FSU London Study Summer 2005: Patsy Rodenburg for Shakespeare and voice (Head of Voice at The National Theatre and Guildhall School), Mark Wheatley for writing (Head of FSU)

London Studies and former literary manager for Complicite), Charmian Hoare for voice (Voice coach at The Royal Shakespeare Company and Guildhall School)

Service

To University, College or Program:

The Pennsylvania State University

University

- Penn State Quarterback Lab vocal coach

In Spring 2022, I began consulting with Penn State's quarterbacks in how to use their voices effectively on the field. There are some positions on the team - quarterback included - which require a great deal of verbal communication during play. I was brought on board by Josh Nelson, Assistant Athletic Director, to make this element of their work more efficient and effective.

College

- Faculty Council (2021-present)

Elected member of this body of faculty governance for the College of Arts and Architecture, representing the School of Theatre. (2021-present)

- Committee for Scholarships and Student Awards (2021-22, 2023-24)

Member of this Committee in charge of coordinating scholarships and awards.

- 2021 CPAD Summer Academy: Listening Tour

Participated as a member of the Faculty panel in this session bringing faculty, staff and students together to digest the past year during the COVID-19 pandemic.

School of Theatre

- Schreyer Honors Advisor (2022-present)

I serve as a Schreyer Honors College advisor for Schreyer students within the BFA Acting program.

- Search Committee Chair (2022)

Served as Chair in the search for a professor of Directing for Musical Theatre. The search was successful.

- Search Committee Member (2022)

A leading member in the search for a full-time professor of movement. Served as one of two on-site coordinators during campus visits. The search was successful.

- Ad Hoc Season Planning Committee (2021-current)

Member of this Committee with a focus on voice and speech considerations within the season. The Ad Hoc group gathered in order to make preliminary cuts to the list of season proposals.

- Diversity Committee (2020-current)

This group works to make a significant culture change in the School in the area of Equity, Diversity and Inclusion.

- Acting Committee (2020-current)
This group of performance faculty works to build the program and address the needs of BFA Acting Students.
- Musical Theatre Committee (2020-2021)
Work with musical theatre and acting faculty to address the needs of MFA Musical Theatre Students.

University of Michigan

School of Music, Theatre and Dance Service

- DEI Liaison – At the request of the Dean, serving as 1 of 7 liaisons within SMTD to field student and faculty concerns and challenges surrounding diversity, equity and inclusion.
- Dialect Coach for Opera Program's production of *Candide*
- Dialect Coach for Musical Theatre Dept's production of *Passing Strange*

Department of Theatre and Dance

- On-Campus auditor for incoming freshman auditions for the Department of Theatre and Dance
- Alumni Task Force Committee: Worked with current faculty, the department chair, Theatre and Dance alumni and parents to raise the profile of the department and increase resources, financial and otherwise.
- DEI committee – worked with a group of faculty and students to make the Department a more equitable place to teach and learn for all people.

School of Nursing

- Collaborated with U of M Nursing faculty to develop of a Healthcare Theatre course, which will train students to be standardized patients to be hired within the U of M medical community. Pilot course took place in January 2020.

Southern Oregon University

- Faculty Development Committee – Chair (2017-2018), Member (2016-2017)
- Planning Committee for the SOU Winter Instructional Institute (2017)

Oregon Center for the Arts Service

- Interim Faculty advisor to SOU Dance Club

Theatre Program Service

- Theatre Program Scholarship Committee Co-Chair (2017)
- Adjudicator for prospective student applications for the Theatre Program (2016-2018)
- Search Committee for the Tenure-Track Movement Professor (2016-2017)
- Search Committee Chair for the Tenure-Track Movement Professor (2017-18)

University of Iowa

- Member of Master's Thesis Committee in Speech Pathology

University of West Florida

- Member of UWF College of Arts and Sciences Council (2013-2015)

- Member of Search Committee for Assistant Professor of Theatre (2015)
- Member of Search Committee for Assistant Professor of Musical Theatre (2015)
- Member of Resource Allocation Committee (2013-15)
- Recruiting at Statewide and Regional Conferences (2011-2015)

To Profession:

- Voice and Speech Review (VSR.) The VSR is VASTA's peer-reviewed scholarly journal, published by Routledge.
 - Editorial Advisory Board Member – Invited to join the Advisory Board for this peer-reviewed publication. Responsibilities include serving as an ambassador and champion of the journal and offering peer review feedback on 2-3 articles per year. (2020-current)
 - Guest Peer Reviewer – Asked to review article submissions as an expert in the voice and speech field. (2020)
- VASTA
 - Member of VASTA's Engagement Committee. Currently heading ongoing efforts to track relevant conferences of interest to our membership and coordinate communication. (2020-current)
- Fitzmaurice Institute Research Team, core member (2021-current)
 - Invited to join as a core member of this team whose mission it is to establish new knowledge and investigate new insights related to Fitzmaurice Voicework.
- Kennedy Center American College Theatre Festival (Region 7) Invited Evaluator for Irene Ryan auditions (Denver, 2017)
- Voice and Speech Trainers Association Conference Planning Committee (Seattle 2017-18)

To Community:

State College High School Thespians

- I offer my services as a voice and dialect coach to the high school's theatre productions and support on an as-needed basis.

State College High School Shakespeare Competition (January 2022)

- Served as an adjudicator State College High School's Shakespeare competition. Students submitted monologues and sonnets to be judged. The winner works with the adjudicators and then has their work submitted to the national competition.

Threshold Choir (2016-17) Rogue Valley Chapter of the national organization

- This is a national organization which provides the gift of song for people who are in hospice care or nearing the end of life. I have become involved in the local chapter here in the Rogue Valley and am in the process of preparing to sing at bedside.

Camelot Theatre Summer Conservatory (2017)

- Offered assistance to Camelot Theatre's Summer Theatre Conservatory for children. They are producing a musical as their final project and, as a member of the Talent community, I will be working with the students on Acting for Musical Theatre.

Grants

University of Michigan

- **MCubed Grant** – 2018 – Received this University-wide grant for my project, “Impolite Birth: Theatre Voice Training and the Experience of Childbirth”. I will be collaborating with two midwives from U of M’s School of Nursing and an obstetrician from U of M’s School of Medicine to execute this mixed methods study, to be completed by 2020.

Southern Oregon University

- **Professional Development Grant** – 2017 – Conference travel and presenting at the Association for Theatre in Higher Education in Las Vegas, NV
- **Carpenter I Grant** – 2017 – Conference travel to Fitzmaurice Teachers’ Symposium in New York, NY
- **Carpenter II** – 2016 – Conference travel to Kennedy Center American College Theatre Festival in Denver, CO.

Media, Awards and Honors

- Michigan News published an article about my ongoing research surrounding theatre voice training and childbirth. U-M news is a widely read news site which will increase visibility and coverage of the study. The site received 1,408,772 page views in FY 2023 Q3. 2023.
<https://news.umich.edu/go-ahead-and-scream-theater-based-vocal-training-may-be-useful-in-childbirth/>
- Interviewed by New York Times author Jessica Delfino about my research in voice and birth. Her article, “I Sang Through Labor to Manage the Pain” referenced and linked my article on the topic in the Voice and Speech Review. 2021.
<https://www.nytimes.com/2021/03/09/parenting/pregnancy/singing-during-childbirth.html?searchResultPosition=1>
- Sarasota Herald Tribune Award for Best Actress in a play: title role in *Mirandolina*, Asolo Cook Theatre
- Sarasota Herald Tribune Award for Best Supporting Actress in a play: Beline in *The Imaginary Invalid*
- Sarasota Magazine Theatre Award Nominee for Best Supporting Actress in a play: Caroline Bingley in *Pride and Prejudice*
- Subject of SRQ Magazine Article “Butterfly Effect” for Hermione in *The Winter’s Tale*

Professional Development

- Grants Academy with Hanover Research

Selected as a participant in the 2020-21 Grants Academy within the College of Arts and Architecture. The academy consists of a series of trainings complemented by individualized proposal review/revision and/or prospecting support throughout the year in consultation with a Hanover Grants Consultant. (2020)

- **Anti-Racism in and out of the Classroom: How to be an Ally for College Students**
Participated in this webinar aimed at sharing strategies and ideas related to being an anti-racist ally in 2020. (2020)
- **New Faculty Passages Program**
Participant in this Penn State program focused on career development, teaching and learning, and opportunities that are available across the university. Sessions are held three times a semester. (2020)