

Curriculum Vitae
Shannon AJ Coltrane
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Higher Education

Northern Illinois University - DeKalb, Illinois

2016-2019

MFA Acting, Anticipated May, 2019

Three Year Meisner-based Professional Training Program that integrates Heightened Language, Movement, and Period Styles work.

Final Project:

Marie Antoinette in Lauren Gunderson's *The Revolutionists* directed by Kendra Holton as part of NIU's Mainstage season. Project includes in-depth research and examination of individual role preparation process. The thesis-style project paper focuses on describing and detailing the research, rehearsal, and production process through the lens of past theatre experiences, training, business plans and goals, culminating in a presentation and defense discussion.

Committee: Kendra Holton (Chair), Alexander Gelman, Kay Martinovich, Stanton Davis

Relevant Coursework:

Somatic-Meisner training paired with Loyd Williamson movement technique. Voice proficiency in IPA, Rhetoric, Dialects (RP, Cockney, Southern: Deep South & Appalachian, Irish) Fitzmaurice. Movement skills in Commedia Dell'Arte, Greek Theatre, Period Style, Movement Scoring, Michael Chekhov, Williamson Technique, Viewpoints, Laban Efforts.

Instructors: Patricia Skarbinski, Alexander Gelman, Stanton Davis, Dr. Kay Martinovich, Dr. Heather Corwin, Matthew Romriell, Dr. Robert Schneider

New York University – New York, New York

2006-2010

MA Drama Therapy

A comprehensive program including instruction in traditional psychological and psychotherapeutic pedagogy as well as specific drama therapy modalities. Coursework includes autobiographical performance, study abroad programs in Mexico and Brazil, internships with multiple populations, and a thesis.

Thesis: *Safe or Sorry: Understanding Risks and Benefits of Touch in the Therapeutic Process of Drama Therapy*

Thesis Committee: Robert Landy, Heidi Landis, Jason Butler

Relevant Coursework:

Abnormal Psychology, Group Dynamics, Role Theory & Method, Psychodrama & Sociometry, Developmental Transformations, Playback Theatre, Dance Movement Therapy, Developmental Psychology, Projective Techniques

Study Abroad:

Cross Cultural Counseling in Puebla, Mexico with Dr. Ron Esposito, 2007. Graduate students from many counselling focuses participated. The coursework included rigorous instruction and writing as well as visits to numerous Mexico city/Poblano (urban and rural, public and private) schools, universities, private homes, tiny towns, community outreach organizations, and a self-sustaining goat farm to support it as a home and school for homeless street boys.

Theatre of the Oppressed in Rio De Janeiro, Brazil with Augusto Boal, 2008. Educational theatre and drama therapy graduate students studied with Boal and his team at the Center for the Theatre of the Oppressed (CTO) intensive instruction in all modalities of Theatre of the Oppressed. Additionally Boal took us to various locations to work with and witness T.O. including a prison, and one for mentally ill, community centers, schools, mental health facilities, churches, and gathering places.

Instructors: Robert Landy, Antonina Garcia, Maria Hodermarska, Jason Butler, Lucy McClellan, Sara McMullian, Cecilia Dintino, David Montgomery, Ron Esposito, Mary Sue Richardson, Catherine Tamis-LeMonda, David Amodio

Drama Therapy Internships

2007—2009

- *Creative Alternatives of New York:* Worked with groups in multiple facilities throughout greater NYC ranging from teen mothers and crisis residents in foster care, mothers and children in domestic violence shelters, young adults with Asperger's syndrome, AIDS hospice patients, psychiatric inpatients, and adult male prisoners. Supervisor: Heidi Landis
- *Incarnation Children's Center:* Worked with multi-diagnosis children and teens 4mo-19yrs with HIV and AIDS in a residential care facility; one on one, in groups, and in various day-to-day and intensive treatment settings. Supervisor: Meagan O'Connell
- *Menorah Home and Hospital:* Worked with traumatic brain injury and dementia patients in a residential care facility, one on one and in groups. Supervisor: Nancy Sondag

University of Southern California – Los Angeles, California**1999-2003****BFA Acting**

Four-year conservatory acting training within a robust liberal arts undergraduate education.

Relevant Coursework:

Acting, Movement, Physical Acting, Voice, Coloratura Voice Lessons, Lyrical Vocal Performance, Musical Theatre Voice, On Camera Acting, Commercials, Villains On Camera, Directing, Ballet, Musical Theatre Dance

Instructors: Jim Wilson, Lora Zane, Jack Rowe, Michele, Brian Nelson, Joseph Hacker, Paul Backer, Joann Colker Arison, Stephanie Shroyer, Brent Blair, Sabin Epstein, Jason Alexander, Kelly Ward, Mitch Hanlon, Rachel Lawrence, Steve Tietsort, Raye Birk, Stephanie Shroyer, Lora Zane, Brian Nelson, Marah Morris

Teaching

Courses Taught:

Theatre For Change: THEA 497.04 (Upcoming)

Spring 2019

Semester course exploring methodologies in Theatre Therapy and Theatre for Social Justice pedagogies. Focusing on practices built to enact change on the personal, community, and global level, 1-2 weeks each is spent on Landy's Role Method, Therapeutic Storytelling, Psychodrama, Sociometry, Playback Theatre, and Theatre of the Oppressed including Image Theatre, Invisible Theatre, Forum Theatre, and Rainbow of Desire. The class culminates in a public project of the students' development in a studied methodology for an intra or extra-university population.

Applied Theatre: THEA 497.04

Fall 2018

Sixteen-week course teaching six students principles and methodologies of Theatre for Youth, Drama Therapy, Role Method, Psychodrama and Sociometry, Theatre for Change, Theatre of the Oppressed, and Playback Theatre. The class ends with a final project of the students' self-selection at an area institution. They've chosen to bring Playback to a DeKalb nursing home and T.O. to the black student counsel, with fully planned, networked, and executed events of their own design.

Fundamentals of Acting: THEA 110

Fall 2018, Fall 2016

Intimate ten to twenty student course introducing basic principles, theories, and techniques of acting: concentration, observation, relaxation, and objective. Basic character study with exploration of physical and vocal dynamics. Includes the preparation of monologues and scenes with a final performance for invited audience.

Introduction to Theatre: THEA 203

Fall & Spring 2016 & 2017

Lecture class for 40-100 students focusing on the role of theatre as a major fine art and a communicator of ideas, human understanding, and cultural values. Contributions of playwright, actor, director, designer, technician, and audience to the theatrical production. Assessment of the principles and functions of theatre arts in its diverse performance media. Culminates with a final performance of original 5 minute plays developed in class.

Courses Ready to Teach:

Acting: Somatic Meisner

An acting class delving into the Meisner technique sequenced through the lens of physical engagement, vocal freedom, and a healthy capacity to de-role. Meisner techniques integrated with Somatic Experiencing provide an incredible access to deep emotional experience and expression

while providing a reliable process by which to get into a role, identity, or experience, and get out of it safely, thoroughly, and consistently. Adapted Meisner methodology includes repetition, activity work, relationship building, moment before, door work, and others.

Laban Movement Efforts and Viewpoints Technique

A class exploring the Efforts category within the Pedagogy of Laban Movement Analysis (LMA) followed by venturing through Landau and Bogarts Viewpoints technique. The First sixteen hours of class would explore LMA's extreme poles of Tempo, Weight, Direction, and Flow, and move into their categories of Laban Effort groupings including Dab, Punch, Flick, Press, Wring, Glide, Float, and Slash. The remaining forty hours would build, exploring Viewpoints exercises and pedagogy into principles of tempo, topography, shape, gesture, architecture, duration, and repetition.

Fitzmaurice Structuring and the Use of the Voice

Following the Fitzmaurice Destructuring and Restructuring sequences this course will explore the way the voice can be used with respect to tempo, duration, pitch, melody, timbre, frequency, and loudness. Using exercises and working with text the class would explore vocal expression and through the spectrums mentioned above.

Theatre For Therapy

Drawing upon drama therapy modalities including Role Method, Projective Techniques, Sociometry, Psychodrama, and Therapeutic Theatre, this class would explore the use of theatre as a healing form of therapy. Embodied and engaged, together we would explore narratives through each modality and discuss their unique attributes and offerings.

Theatre For Social Justice

Rooted solidly in Theatre of the Oppressed (T.O.) this class would explore Boal's development of Invisible Theatre, Image Theatre, and Forum Theatre; as well as Johnathan Fox's Playback Theatre. The course would include a final performance of each modality in an area organization in the community or university.

Lectures, Seminars, Presentations & Workshops

Audition Technique	Children's Theatre of Madison	2018
Viewpoints Technique	NIU (BFA Sophomores, THEA 411 lab)	2017
Michigan Thespian Festival	Musical Theatre Workshop: Acting your Song	2017

Acting

Theatre:

<i>Cry It Out</i> (Upcoming)	Adrienne Mara	Artists Ensemble Theatre	Richard Raether
<i>Revolutionists</i>	Marie Antoinette	Northern Illinois University	Kendra Holton
<i>Intentions</i>	Lou	Northern Illinois University	Kendra Holton

<i>Glass Menagerie</i>	Amanda Wingfield	Northern Illinois University	Alexander Gelman
<i>Romeo & Juliet</i>	Lady Capulet	Northern Illinois University	Richard Rather
<i>Private Lives</i>	Amanda Prynne	Columbia University	Benita De Wit
<i>Must/Can't</i>	Woman/Shelley	Provincetown Playhouse	Dave Mowers
<i>The Great Gatsby</i>	Daisy Buchanan	Oregon Contemporary Theatre	Craig Willis
<i>God of Carnage</i>	Annette Raleigh	Lord Leebrick Theatre	Fred Gorelick
<i>Dinner with Friends</i>	Karen	Very Little Theatre	Maggie Tryk
<i>Winter's Tale</i>	Perdita	Bing Theatre USC	Lisa Wolpe
<i>Maiden's Prayer</i>	Cynthia	Scenedock Theatre USC	Steve Tietsort
<i>Calling Aphrodite</i>	Aphrodite	Village Gate Theatre	Brian Nelson
<i>Our Country's Good</i>	Duckling Smith	Scenedock Theatre USC	Raye Birk
<i>Mansfield Park</i>	Fanny Price	Scenedock Theatre USC	Stephanie Shroyer
<i>A Lie of the Mind</i>	Loraine	Bing Theatre USC	Steve Tietsort
<i>What We're up Against</i>	Annie/Sarah	Scenedock Theatre USC	Lora Zane
<i>Metamorphosis</i>	Greta	Massman Theatre USC	Adrian Alex Cruz

Musical Theatre:

<i>On the Town</i>	Hildy Esterhazy	Shedd OFAM, Jaqua Hall	Peg Major
<i>Gentlemen Prefer Blondes</i>	Lorelei Lee	Shedd OFAM, Hult Center	Ron Daum
<i>Ordinary Days</i>	Claire	Oregon Contemporary Theatre	Craig Willis
<i>Camelot</i>	Guinevere	Shedd OFAM, Jaqua Hall	Richard Jessup
<i>No, No, Nanette</i>	Pauline	Shedd OFAM, Jaqua Hall	Richard Jessup
<i>Avenue Q</i>	Kate Monster	Oregon Contemporary Theatre	Craig Willis
Contemp. Songbook Project	Company	Shedd OFAM, Jaqua Hall	Evynne Hollens
<i>Company</i>	Jenny	SPA: Lane Community Col.	Michael Watkins
<i>Roald Dahl's Willy Wonka</i>	Mrs. Bucket	Cottage Theatre	Janet Rust
<i>Sweet Charity</i>	Elaine	Shedd OFAM, Jaqua Hall	Richard Jessup
<i>Dirty Rotten Scoundrels</i>	Jolene Oakes	Very Little Theatre	Chris Pinto
<i>Great American Trailer Park Musical</i>	Jeannie Garstecki	Actor's Cabaret of Eugene	Joe Zingo
<i>Avenue Q</i>	Kate Monster	Lord Leebrick Theatre Co.	Craig Willis
<i>Girl Crazy</i>	Molly Gray	Shedd OFAM, Hult Center	Richard Jessup
<i>Pal Joey</i>	Linda England	Shedd OFAM, Jaqua Hall	Richard Jessup
<i>A New Brain</i>	Rhoda	Actor's Cabaret of Eugene	Mark Van Beever
<i>Hairspray</i>	Velma Von Tussle	Actor's Cabaret of Eugene	Joe Zingo
<i>Smokey Joe's Café</i>	Company	Actor's Cabaret of Eugene	Joe Zingo
<i>Jekyll and Hyde</i>	Emma Carew	Actor's Cabaret of Eugene	Joe Zingo
<i>Weird Romance</i>	Delphi	USC Massman Theatre	Jennifer Reiter

Film:

<i>Facade</i>	Shannon	Angelfilm Ent.	Brian Bedard
<i>Reactions</i>	Sarah	University of Southern California	Steve Desmond
<i>Somniphobia</i>	Lead	University of Southern California	Betsey Comstock
<i>Needle Point</i>	Lead	University of Southern California	Donovan Dean

The Fortune Teller Fortune Teller University of Southern California Andrew Fitzgerald

Voiceover:

<i>Selco Bank</i>	Customer Service Rep	Don Ross Studios	Mandy Nichols
<i>Appliance and TV Center</i>	Sexy Refrigerator	Don Ross Studios	Mandy Nichols

Additional Education: Workshops & Master Classes

Business of Acting, Casting	Jeffrey Dreisbach (McCorkle Casting)	2018
Williamson Technique	Loyd Williamson	2018
Business of Acting, “Ghosting” Technique	Steven Rishard	2018
New Play Scene Study	Henry Wishcamper	2018
Rhetoric & Auditioning	Grant Mudge (Notre Dame Shakespeare)	2017
Devising Theatre	Jen Plants (UW Madison)	2017
Meisner Technique	Bobby Vrtis	2013
Puppetry Boot Camp	Rachel Carnes	2012
Acting Technique	Diana Castle	2003
Theatre of the Oppressed:	Augusto Boal	2002

Intercollegiate 3-day Masterclass with Students and Professors from USC, UCLA, and CSULA

Employment

Children’s Theatre Madison Madison, Wisconsin • 2018—2019

Director & Acting Teacher • Chicago (Audition only Academy) • Grease • Bye Bye Birdie

Lead half-day acting curriculum with up to forty 6th-12th graders, followed by half day of rehearsals for three weeks. In addition to a full audition sequence, we developed a coaching and curriculum for a mock professional audition and dramaturgy lesson. With a choreographer and music director as well as professional costume, set, sound and lighting designs, I directed the full length shows for three paid audiences in the Overture Center’s 347 seat thrust staged Playhouse Theatre.

Children’s Theatre Madison Madison, Wisconsin • 2017—2018

Co-Teacher for “Where the Sidewalk Ends” 1st & 2nd grade camp

Lead full-day curriculum based on Shel Silverstein poetry with 26 5-7year olds. Created final show for friends and family from the poems explored in class.

Shedd Institute Musical Theatre Summer Camp Eugene, Oregon • 2015—2016

Acting Teacher/ Co-director

Lead acting classes and rehearsals in summer camp framework for high school students. Directed individual songs of culmination performance. Co-directed end-of-camp musical theatre show.

ESYO Musical Theatre Summer Camp Eugene, Oregon • 2013—2014

Acting Teacher/ Co-director

Lead acting workshops and rehearsals in summer camp framework for 9-13-year olds. Wrote and directed acting portion of culmination performance. Co-directed end-of-camp musical theatre show (Lion King-2013, Frozen-2014).

Network Charter School

Eugene, Oregon • 2010—2011

Director, Volunteer Counselor, DT Girls' Group Leader Mary Leighton, Executive Dir.

Directed *The Vagina Monologues* (2010). Co-wrote and directed *Equal Emotions* (2011, a co-ed teen monologue play inspired by our experience with V-Day 2010). Lead weekly Girl's Group employing drama games, acting warm-ups and modalities, and drama therapy techniques. Offered private counseling to individual students weekly and monthly. Provided family and student mediation when needed.

Professional Activities

Directing:

<i>Chicago</i> (High School Edition)	Children's Theatre of Madison	(Upcoming) 2019
<i>Grease: School Version</i>	Children's Theatre of Madison	(Upcoming) 2019
<i>Lungs</i> by Duncan MacMillan	Northern Illinois University	2018
<i>Bye Bye Birdie Jr.</i>	Children's Theatre Madison	2018
Harold Arlen Tribute	Shedd Institute Musical Theatre Camp	2017
"Frozen"	Eugene Springfield Youth Orchestra MT Camp	2016
"Lion King"	Eugene Springfield Youth Orchestra MT Camp	2015
<i>Equal Emotions</i>	Network Charter School (Eugene, OR)	2012
<i>Vagina Monologues</i>	Network Charter School (Eugene, OR)	2011

Coaching:

<i>Bakkhai</i>	Northern Illinois University	2018
Audition Coaching	Northern Illinois University	2018
Audition Coaching	Childrens' Theatre of Madison	2018

Psychotherapeutic:

Girls' Drama Therapy Group:	2010
A weekly therapeutic theatre group for girls attending Network Charter School	
Volunteer Individual Counseling: Network Charter School	2010

Service:

NIU School of Theatre and Dance Outreach Committee Member	2016-2018
Pre-Show Curtain Speeches for all NIU SoTD Productions	2016-2018
Lead Post-Show Talk-Backs for NIU SoTD Productions	2016-2018

Certifications

Child Life Certified	2008-2010
NY License of Creative Arts Therapy Eligible	2010

Honors & Awards

Honors Society Teaching Excellence Award	Northern Illinois University	2018
L.A. Philanthropic Foundation Scholarship	University of Southern California	1999 - 2003
Exemplary Student Award	University of Southern California	1999 - 2003
Eva Greenwald Scholarship finalist	University of Southern California	2003
David Dukes Scholarship finalist	University of Southern California	2003

Professional Memberships

National Association of Drama Therapy	2006-2009
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References

Available upon Request