

Cason Murphy, M.F.A.

Curriculum Vitae

CURRENT EMPLOYMENT

Director of Theatre
Assistant Professor of Theatre & Musical Theatre (tenure-track)
Department of Performing Arts and Mass Communication
Southern Arkansas University
100 E. University, Magnolia, AR 71754
Office: (870) 235-4263 Cell: (928) 420-1451
University Email: casonmurphy@saumag.edu
Personal Email: casonmurphy@gmail.com

EDUCATION

Degrees

2016 M.F.A., Baylor University: Theatre Directing
Thesis: "Opening the Door: A Director's Approach to Ingmar Bergman's Nora"

2010 B.A., University of California Los Angeles: Theatre Arts
Magna Cum Laude
*Capstone: **Iron Show** 24-Hour Play Festival*

2006 A.A., Los Angeles City College: Theatre
Summa Cum Laude
Class of 2006 Valedictorian

Additional Education and Training

2014–2016 Lessac Kinesensics Voice and Body Training (w/Marion Castleberry)

2006 Professional Certification, Los Angeles Theatre Academy: Acting

2005–2007 Viewpoints and Suzuki Method Training (w/Leslie Ferreira & Tina Kronis)

2004–2007 Linklater Vocal Training (w/Jennifer Rountree)

Workshops and Professional Development

2015 Meyerhold and Biomechanics Masterclass, Univ. of Leeds/FutureLearn

2015 Directing Devised Ensemble Workshop (w/Thomas Caruso)

2014 Solo Playwriting/Performance Masterclass (w/Dael Orlandersmith)

PROFESSIONAL APPOINTMENTS

Academic

2016–ongoing Director of Theatre and Assistant Professor of Theatre and Musical Theatre (tenure-track), Southern Arkansas University (Magnolia, AR)

2016 Guest Lecturer, Central Texas College (Killeen, TX)

2013–2016 Graduate Lecturer and Research Assistant, Baylor University (Waco, TX)

2012–2013 Recruitment/Outreach and Event Coordinator, NAU-Yavapai (Prescott, AZ)

Artistic

2011–ongoing Co-Artistic Director, The@trics Theatre (Prescott, AZ)

2013 Guest Artist in Residence, Yuma Arts Center (Yuma, AZ)

2010–2013 Technical Director, Prescott Center for the Arts (Prescott, AZ)

2007–2010 Producer, Kritzerland Productions (Los Angeles, CA)

TEACHING

Southern Arkansas University: Department of Performing Arts & Mass Communication

2016–2018 Director of Theatre and Assistant Professor of Theatre and Musical Theatre

SPCH 1113: Introduction to Public Speaking (7 sections)

Course designed as part-lecture/part-practicum for 30 students to introduce the principles of effective speaking, with an emphasis on both transmission and reception of the communicative process, along with the mechanics of speech.

THEA 2033: Voice and Diction

Course designed as a practice-based studio for 20 students to prepare the speaking voice for theatrical performance or any public presentation. Topics covered include breathing, projection, clarity and articulation, voice-body alignment, acquisition of the International Phonetic Alphabet, and non-regional speech. Methodology combines Lessac and Linklater approaches to voice.

THEA 2633: Fundamentals of Acting (2 sections)

Course designed as part-lecture/part-practicum for 20 students to serve as an introduction to the essential tools of the actor with regards to both basic representational and presentational styles and theories. The ability to live truthfully within imaginary circumstances is developed through detailed script and character analysis, along with exercises and performances that augment imagination, relaxed readiness, concentration, creativity, and awareness.

THEA 3413: Acting for the Camera

Course designed as a practice-based studio class for 15 students to prepare for the particular demands and challenges of acting on camera through mock auditions and short and feature-length scene work, while giving an overview of the terms and techniques used in professional on-camera acting.

THEA 3423: Advanced Voice and Dialects (2 sections)

This course continues the work initiated in THEA 2033. Designed as seminar for 10 students, this course focuses in on selected dialects that are frequently used by the American actor. Students will explore a systematic approach to dialect acquisition with emphasis on the International Phonetic Alphabet, which will serve them in further independent dialect/accent study.

THEA 3433: Musical Theatre Literature & History

Course designed as a lecture-based survey class for 30 students which examines the history of musical theater, analyzes the component elements of the form, and emphasizes this American contribution to the literary and performing arts from a socio-political viewpoint.

THEA 3533: Auditions and Business

Course designed as seminar for 10 students to help develop the essential skills and tools an actor needs to be successful in the professional world of theatre as an actor. Guest speakers and market research are introduced to students. Different audition situations are discussed, with the development of a portfolio of appropriate headshots and résumés and professional audition monologues.

THEA 3593: Studies in Musical Theatre

Course designed as a practice-based studio class for 20 students to explore the techniques for performing for the musical theatre, through a combination of dance, movement, singing, and acting. Students will perform solo, with partners or small groups, and in large ensembles.

THEA 3663: Performance in Shakespeare

Course designed as part-lecture/part-practicum for 15 students to explore approaches to acting the works of Shakespeare through various acting and vocal exercises. Two plays and sonnets will be explored for action and character. Students will be proficient in scansion of iambic pentameter, use of Elizabethan figures of speech, the qualities of verse and prose, and the differences between traditional and contemporary treatments of Shakespeare.

THEA 3673: Creative Dramatics

Course designed as a practice-based studio class for 15 students to explore the techniques of creative dramatics and theatre for young audiences through experience in pantomime, improvisation, and stylistic presentation.

THEA 4633: Directing

Course designed as part-lecture/part-practicum for 6 students to introduce the building blocks of the director's process with emphasis on understanding and clarifying story and dramatic action. This is achieved by studying script analysis, understanding symbolic images, blocking and stage composition, working with actors and designers, and creation of a director's prompt book.

THEA 4663: Contemporary American Theatre

Course designed as a lecture-based survey class to introduce students to influential 21st century plays, playwrights, and productions as a means of understanding trends, developments, current events, and practices in American commercial, regional, community and educational theatre.

THEA 4923: Project in Theatre

Course designed as an independent study for any senior-standing student to complete a major project in production: set design, costume design, lighting, directing, acting, playwriting, and/or management.

MTHR 1002-4002: Musical Theatre Production Ensemble

Course designed as a laboratory class, giving students an opportunity to rehearse and perform in full musical productions, in order to develop the performer's ability to sing as an ensemble member in a company of performers.

Central Texas College: Department of Arts, Humanities, and Media

2016

Guest Lecturer

DRAM 1310: Introduction to Theater

Course designed as a lecture-based survey class for 40 students to examine all aspects of theater including history, dramatic works, stage techniques, production procedures, and relation to other art forms. Served as guest lecturer for discussion and application of classical Western and non-Western theatrical forms.

Baylor University: Department of Theatre Arts

2013–2016 Graduate Lecturer and Research Assistant

THEA 1206: Theatre Appreciation (7 sections)

Course designed as a lecture-based survey course for 120 students to examine the evolution of western theatre from the Greeks to the postmodern, with consideration of history, production development, and political/social influence.

THEA 1314: Acting for Non-Majors (2 sections)

Course designed as a studio class for 15 students without a theatre background to examine fundamental practical and theoretical approaches to acting, with special emphasis on bodily-engaged performance styles and collaborative ensemble.

THEA 2375: Theatre History II [guest lecturer for Deanna Toten Beard]

Course designed as a lecture-based survey course for 20 students investigating historical aspects of theatre practice, performance, and dramatic literature from the 18th and 19th centuries.

THEA 3301: Acting, Advanced Realism [co-teacher with Steven Pounders]

Course designed as two-section practice-based studio class for 25 students to promote an in-depth understanding of advanced theory and the demands of early and contemporary realistic movement, incorporating a close reading of *An Actor's Work* in correspondence with explorations of Stanislavski-based actor preparation.

Workshops

2018	Thinking Like a Director Workshop: Arkansas Thespian Festival
2017	Speaking Shakespeare Workshop: Arkansas Thespian Festival
2017	Lessac Kinesensics Workshop: Arkansas Thespian Festival
2016	Make-a-Movie Workshop II / Short Films: The@trics Theatre
2015	Taming <i>The Tempest</i> / Shakespeare Workshop II: The@trics Theatre
2015	Young Filmmakers' Workshop: Waco Civic Theatre
2013	Make-a-Movie Workshop I / Feature-Length Films: The@trics Theatre
2012–2013	Acting Fundamentals Workshop: Switch Performing Arts Studio
2013	Accent Your Accents Workshop: Prescott Center for the Arts
2013	Dreaming of <i>Midsommer</i> / Shakespeare Workshop I: The@trics Theatre
2012	Technical Theatre Workshop: Chino Valley High School
2012	The Acting Workshop: The@trics Theatre
2011	Summer Youth Theatre Program: Prescott Center for the Arts
2010	Children's Theatre Workshop: Prescott Center for the Arts

SCHOLARSHIP, RESEARCH, AND CREATIVE WORK

Peer-Reviewed Publications

Book Chapters

“Fixing’ Shakespeare: What Happens When We Get Bored with the Bard,” in *The Whirlwind of Passion: New Critical Perspectives on William Shakespeare*, edited by Petar Penda (Newcastle upon Tyne: Cambridge Scholars, August 2016): 180-195.

“Kuwaiting for Godot: The Absurd Theater of War in *Jarhead*,” in *The Wiley-Blackwell Companion to the War Film*, edited by Douglas Cunningham and John Nelson (Wiley-Blackwell, May 2016): 338-355.

Journal Articles

“Augusto Boal is Alive and Well and Living in Mapleton: The Guilty Remnant in HBO’s *The Leftovers*,” *Journal of Film and Video* 68.3-4, Special Edition on Television and Performance, edited by Justin Rawlins and R. Colin Tait (Fall/Winter 2016).

“The Presents of Absence: Inspiring Creation Within the Pedagogical Void in Rude Mechs’ *The Method Gun*,” *Theatre/Practice* 5, edited by Jennifer Schlueter and Erica Beimesche (June 2016).

Book Reviews

“The Audience Experience: A Critical Analysis of Audiences in the Performing Arts,” *Theatre Topics* 24.1 (2014), 65-66.

Performance Reviews

“*Fixing King John*,” *Texas Theatre Journal* 10 (2014), 153-155.

Conference Presentations

- 2017 “All the World’s a Stage: Power, Politics, and Performance,” Who’s Got the Power?: International Conference on the Philosophical Critique of Social and Political Structures, University of Iceland, Reykjavík.
- 2016 ““You should always cut Ibsen’: How Ingmar Bergman’s *Nora* Opened the Door to a ‘Theory of Dislocation,’” Texas Educational Theatre Association Conference (TETA), Dallas, TX.
- 2015 “Augusto Boal is Alive and Well and Living in Mapleton: Examining Tactics of Theater of the Oppressed in the Praxis of the Guilty Remnant in HBO’s *The Leftovers*,” Popular/American Culture Association Conference (PCA/ACA), New Orleans, LA.
- “The Presents of Absence: Inspiring Performative Creation Within the Pedagogical Void in Rude Mechs’ *The Method Gun*,” Mid-America Theatre Conference (MATC), Kansas City, MO.
- “Rude Awakening: How ‘Fixing Shakespeare’ Urged The Rude Mechs to Grow Up,” Texas Educational Theatre Association Conference (TETA), Houston, TX.
- 2014 “Teaching Students Who Have Been Victim to Physical, Social, and/or Emotional Conflict” Panelist, Association of Theatre Movement Educators (ATME), Scottsdale, AZ.
- “Get Thee to a Mummery: Performance Traditions in George R.R. Martin’s *A Song of Ice and Fire* Series,” Southwest Popular/American Culture Association (SWPACA), Albuquerque, NM.

Direction, Composition, Design, and Performance—Theatre

2018

Director ***Hairspray*** (Shaiman/Wittman/O'Donnell/Meehan):
Southern Arkansas University.

Director/
Sound Designer ***A Midsummer Night's Dream*** (Shakespeare/Antone):
new production concept, Southern Arkansas University.

2017

Director/
Sound Designer/
Scenic Designer ***Madagascar—A Musical Adventure*** (Aguila/Noriega/
Someillan): Southern Arkansas University / Cabe
Auditorium, Gurdon, AR.

Sound Designer ***Rhinoceros*** (Ionesco/Prouse): dir. Tiffany Antone:
Southern Arkansas University.

Director ***Three Ghosts of Elisabeth Bathory*** (Flanagan): *Hot
Mess Festival*, Little Black Dress INK/ONSTAGE
Project, Prescott, AZ.

Director ***Co-Workers*** (Erllich): premiere production of new short
play, *Hot Mess Festival*, Little Black Dress INK
ONSTAGE Project, Prescott, AZ.

Playwright ***Parched***: Southwest Playwriting Competition, Stage
West, Fort Worth, TX.

Director ***The Little Mermaid*** (Wright/Menken/Ashman):
Southern Arkansas University.

Sound Designer/
Dialect Coach ***Dial M for Murder*** (Knott): dir. Richard Vollmer:
Southern Arkansas University.

2016

Director/
Choreographer ***You're a Good Man, Charlie Brown*** (Gordon/
Gessner/Lippa): Southern Arkansas University.

Director/
Sound Designer ***Our Town*** (Wilder): new production concept, Southern
Arkansas University.

Dramaturg ***Story of a Marriage*** (Foote/Castleberry): adaptation of
The Orphans' Home Cycle, dir. Marion Castleberry:
Baylor University.

2015

Director ***Nora*** (Bergman/Ibsen): adaptation and new production
concept, Baylor University. MFA Thesis Production.

Director/
Composer **The Tempest** (Shakespeare/Antone): original music and production concept, The@trics Theatre, Prescott, AZ.

Director/
Actor **This** (Huszcza): premiere production of new short play, *Outside the Lines Festival*, Little Black Dress INK/ONSTAGE Project, Prescott, AZ.
Role: Man

Director **Green Dog** (Whitehead): premiere production of new short play, *Outside the Lines Festival*, Little Black Dress INK/ONSTAGE Project, Prescott, AZ.

Director **If I Were a Man** (Segesvary): new production concept, *Outside the Lines Festival*, Little Black Dress INK/ONSTAGE Project, Prescott, AZ.

Director/
Sound Designer **With My Eyes Shut** (Rockwell): *Outside the Lines Festival*, Little Black Dress INK/ONSTAGE Project, Prescott, AZ.

Assistant
Director **Twelfth Night** (Shakespeare): new production concept, dir. Steven Pounders: Baylor University.

Director **The Way of the World** (Congreve): workshop presentation of new production concept, Baylor University.

Director/
Sound Designer **Macbeth** (Shakespeare): workshop presentation of new production concept, Baylor University.

2014

Director/
Sound Designer **A Family Admiring a Portrait** (Murphy): original devised ensemble piece, Baylor University.

Director **Iphigenia Crash Land Falls on the Neon Shell that was Once her Heart** (Svich): workshop presentation of new production concept, Baylor University.

Director **Flowers** (Huszcza): premiere production of new short play, *Planting the Seed Festival*, Little Black Dress INK/ONSTAGE Project, Prescott, AZ.

Director/
Sound Designer **Prix Fixe** (Murphy/Antone): original devised ensemble script and production concept, The@trics Theatre, Prescott, AZ.

Director/
Sound Designer **On the Verge** (Overmyer): new production concept, Baylor University. MFA Qualifying Production.

- 2013
- Director ***Krapp's Last Tape*** (Beckett): workshop presentation of new production concept, Baylor University.
- Director ***A Streetcar Named Desire*** (Williams): workshop presentation, Baylor University.
- Director ***Sight Unseen*** (Margulies): workshop presentation, Baylor University.
- Scenic Designer/***The Elk in the Attic*** (Hoy/Gessner/Charles/Clothier/
Sound Designer Palazzi): premiere production of new musical, dir. Tiffany Antone: Elks Opera House, Prescott, AZ.
- Director/***A Midsummer Night's Dream*** (Shakespeare/Antone):
Composer/ original music and production concept, The@trics
Sound Designer Theatre, Prescott, AZ.
- Director/***You-ma*** (Murphy): original music, production concept,
Sound Designer and script, Yuma Arts Center, Yuma, AZ.
- Director/***The Inner Monster*** (Gaebel): premiere production of
Sound Designer new short play, *Young Playwrights Festival*, Prescott Center for the Arts, Prescott, AZ. Audience Choice Award Winner.
- Director ***The Race*** (Romero): premiere production of new play, *Pet Plays Festival*, The@trics Theatre, Prescott, AZ.
- Director ***Lazarus*** (Mason): premiere production of new play, *Pet Plays Festival*, The@trics Theatre, Prescott, AZ.
- 2012
- Director ***American Gothic*** (Winters): new production concept, *thrifTheatre Festival*, The@trics Theatre, Prescott, AZ.
- Director ***A New Kind of Poker*** (Derk), premiere production of new play, *thrifTheatre Festival*, The@trics Theatre, Prescott, AZ.
- Director/***A Tuna Christmas*** (Williams/Sears/Howard): Prescott
Sound Design/ Center for the Arts, Prescott, AZ.
Actor Role: Bertha/Various.
- Director/***Ghost Talk*** (Murphy): original script and production
Sound Design concept for annual benefit fundraiser, Prescott Center for the Arts/West Yavapai Guidance Clinic, Prescott, AZ.

	Director	<u>Pop</u> (Huszcza): premiere production of new play, <i>From the Mouths of Babes</i> , Little Black Dress INK/ONSTAGE Project, Prescott, AZ.
	Actor	<u>Completely Hollywood (abridged)</u> (Tichenor/Martin/Conti): dir. Tiffany Antone: Prescott Center for the Arts, Prescott, AZ. <i>Role:</i> Cason
	Director/ Sound Design	<u>Communiqué</u> (Murphy/Antone): original devised ensemble script and production concept, The@trics Theatre, Prescott, AZ.
	Director/ Sound Design/ Actor	<u>Cabaret</u> (Masteroff/Kander/Ebb): new production concept, Prescott Center for the Arts, Prescott, AZ. <i>Role:</i> Emcee
	Director	<u>Ham Brown's House</u> (Antone): staged reading of new play, Tomorrow's Theatre Tonight, Prescott College.
2011	Director	<u>Rinse</u> (Huszcza): premiere production, <i>Dirty Laundry</i> , Little Black Dress INK/ONSTAGE Project, Prescott, AZ.
	Actor	<u>The 39 Steps</u> (Corble/Dimon): dir, Linda Miller: Prescott Center for the Arts, Prescott, AZ. <i>Role:</i> Clown #1
	Director/ Set Design	<u>Inherit the Wind</u> (Lawrence/Lee): new production concept, Prescott Center for the Arts, Prescott, AZ.
2010	Actor	<u>Dirty Rotten Scoundrels</u> (Yazbek/Lane): dir. Linda Miller: Prescott Center for the Arts, Prescott, AZ. <i>Role:</i> Freddy
	Director/ Composer	<u>Marie Laveau's Famous Gumbo</u> (Murphy): original script and music, Prescott Center for the Arts, Prescott, AZ.
	Actor	<u>The Bald Soprano</u> (Ionesco): dir. Chris DeCarlo: Santa Monica Playhouse, Santa Monica, CA. <i>Role:</i> Mr. Martin
	Assistant Director	<u>The Roxy</u> (George): Equity staged reading of a new musical, dir. Bruce Kimmel: NoHo Arts Center, North Hollywood, CA.

	Director/ Playwright	<u>The Gods Must Be Crazy, or Pyrrhikos The Neighborhood</u> : Iron Show 24-Hour Play Festival, UCLA.
	Actor	<u>Much Ado About Nothing</u> (Shakespeare): dir. Conor Hanratty: UCLA. <i>Role</i> : Leonato
2009	Assistant Director	<u>The First Nudie Musical</u> (Kimmel): Equity staged reading, <i>Festival of New Musicals</i> , dir. Bruce Kimmel: NoHo Arts Center, North Hollywood, CA.
2008	Actor	<u>English Only</u> (Lee): dir. Rich Martinez: UCLA. <i>Role</i> : Councilman Houseman/Serge/OC Boy
	Actor	<u>Annual Conference</u> (Simon): dir. Alex Maggio: UCLA. <i>Role</i> : Herm Randazik
	Actor	<u>Urinetown</u> (Hollman/Kotis): dir. Brian Harris: Class Act Theater, Calabasas, CA. <i>Role</i> : Mr. McQueen
	Vocal Performer	<u>The Brain from Planet X</u> Original Cast Recording: Kritzerland Recordings.
	Vocal Performer	<u>Bukowsical!</u> Original Cast Recording: Kritzerland Recordings.
2007	Actor	<u>The Brain from Planet X</u> (Wechter/Kimmel): dir. Bruce Kimmel: Los Angeles City College (LA)/Acorn Theatre (NY); <i>New York Festival of New Musicals</i> . <i>Role</i> : Zubrick (created and reprised)
	Actor	<u>Bukowsical!</u> (Green/Stockdale): dir. Joe Perrachio: King King (LA)/Bleecker St. Theatre (NY); <i>New York Fringe Festival</i> . <i>Role</i> : Lazar/Sean Penn/Burroughs (understudied and performed)
	Actor	<u>Cabaret</u> (Masteroff/Kander/Ebb): dir. Jeremy Radin: Class Act Theater, Calabasas, CA. <i>Role</i> : Emcee
	Director	<u>July 7, 1994</u> (Margulies): original video and production concept, Los Angeles City College.

Direction, Composition, and Performance–Film

2017	Director/ Actor	<i>A Latte Fuss Over Nuthin'</i> (Antone): original short film for The@trics Films. <i>Role:</i> Joe Christian
2016	Director/ Editor	<i>Refocus</i> (Veatch): original short film for The@trics Films. Best Picture Winner, 2017 Prescott Valley Teen Film Festival.
2013	Director/ Editor/ Actor	<i>Kudos: The Musical!</i> (Murphy): original short film commissioned by Northern Arizona University-Yavapai. <i>Role:</i> Cason
2012	Director/ Editor/ Actor	<i>The Good, the Bad, & the Janitor</i> (Murphy/Antone/et. al): original short film for The@trics Films. <i>Role:</i> Principal Krebbs
	Director/ Editor	<i>The Campus</i> (Murphy): original short film commissioned by Northern Arizona University-Yavapai.

Academic Memberships

2014–ongoing	Member, Association of Theatre in Higher Education
2012–ongoing	Member, Theatre Communications Group
2014–2016	Member, Texas Educational Theatre Association
2014–2016	Member, Popular and American Culture Association
2014–2015	Member, Association of Asian Performance
2014–2015	Member, Association of Theatre Movement Educators

SERVICE

University

Southern Arkansas University

2018	Producer/Faculty Advisor, <i>World Builders</i> , dir. Joann Shaver
2017–2018	Faculty Co-coordinator, <i>Heal the Divide On-Campus</i> Project
2017–2018	Faculty Advisor, Alpha Psi Omega (MΦ chapter)
2017–2018	Faculty Advisor, Gay-Straight Alliance
2017–2018	Faculty Advisor, SAU Gaming Guild
2017	Chair, Faculty Search Committee, Production Manager/Resident Designer
2017	Chair, Faculty Search Committee, Visiting Assistant Professor of Dance
2017	Faculty Co-coordinator, <i>Climate Change Theatre Action</i> Project
2017	Member, Search Committee, Staff Accompanist
2016–ongoing	Lead Recruiter, Theatre & Mass Communication
2016–ongoing	Chair, Season Selection Committee
2016–ongoing	Member, Theatre Curriculum Advisory Committee
2016–2017	Interdepartmental Event Coordinator, SAU Nursing Mass Casualty Training

Baylor University

- 2016 Executive Producer and Smartphone App Creator, ***Come Home to Horton***
- 2015–2016 Department Representative, Baylor Graduate Student Association (GSA)
- 2015–2016 Graduate Mentor, GSA Graduate-Undergraduate Mentorship Program
- 2014–2015 Coordinator and Graduate Liaison, ***iGrad***, Graduate Orientation

NAU-Yavapai

- 2012–2013 Event Coordinator and Media Content Creator, “Kudos Awards Night”
- 2012–2013 Member, Kudos Awards Event Committee

Los Angeles City College

- 2017 Performer, ***The Brain of Planet X*** benefit concert, Los Angeles City College
- 2007–2010 Vice President, Board of Directors, LACC Theatre Alumni Association
- 2007 Producer, ***Two’s Company: An Evening of Alan Menken and Stephen Schwartz*** benefit concert, Alex Theatre

Professional and Scholastic

- 2017–2018 Book Review Editor, *Texas Theatre Journal* (Vols. 14 & 15)
- 2016 Assistant Copy Editor, *The Whirlwind of Passion: New Critical Perspectives on William Shakespeare*, ed. Petar Penda
- 2014 Index Editor, *Blessed Assurance: The Life and Art of Horton Foote*, by Dr. Marion Castleberry
- 2014 Assistant Conference Organizer, Association of Asian Performance, ATHE

Community

- 2018 Preliminary Judge, Arkansas Young Playwrights Competition
- 2017–2018 Member, Arts Advisory Committee, Southern Arkansas Community College
- 2017 Adjudicator, Solo Acting Performance, Arkansas Thespian Festival
- 2017 Guest Lecturer, Magnolia Rotary Club: “Agri-Culture: Theatre’s Origins”
- 2013 Producer, ***Pet Plays Festival*** benefit event, Yavapai Humane Society
- 2012–ongoing Reader, Female Playwrights ONSTAGE Project, Little Black Dress INK
- 2012 Producer, ***thrifTheatre*** benefit event, Coalition for Compassion & Justice
- 2011–2013 Adjudicator, Tri-City Prep Poetry Out Loud Regional Competition
- 2011–2013 Reader, ***Young Playwrights Festival***, Prescott Center for the Arts
- 2011 Creator, “Twelve Days of Christmas” marketing game, Yavapai Food Bank
- 2011 Creator, “Ghost Hunt” marketing game, West Yavapai Guidance Clinic

HONORS, GRANTS, AND AWARDS

- 2017 Meritorious Achievement in Sound Design, *Rhinoceros*, KCACTF Region VI
- 2017 Best Picture, *Refocus*, Prescott Valley Teen Film Festival, Prescott Valley, AZ.
- 2017 Second Place, ***Parched*** (with Karen Murphy), Southwest Playwriting Competition, Stage West, Fort Worth, TX.
- 2016 Outstanding Graduate Student Instructor Award–Nominee (Three-time), Baylor University, Waco, TX.
- 2015 ONSTAGE: ON-AIR Project Grant, Puffin Foundation, Ltd., Teaneck, NJ.
- 2013 National Service Member Award, Arizona Governor’s Volunteer Service Awards, Office of the Governor, Phoenix, AZ
- 2013 Outstanding Performing Artist, Buckey Awards, Prescott, AZ.
- 2013 Audience Choice Award, Outstanding Direction, ***The Inner Monster***, Young Playwrights Festival, Prescott Center for the Arts, Prescott, AZ.
- 2012 ***thrifTheatre*** Project Grant, Puffin Foundation, Ltd., Teaneck, NJ.

REFERENCES

DeAnna Toten Beard, MFA, Ph.D.
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