

Bryce Britton (AEA, SDC)

206-369-1514 ♦ www.brycebritton.com ♦ brycebritton@yahoo.com

Stage Director/Educator

- ♦ Staged over 250 productions
- ♦ Equity Stage Manager
- ♦ Stage Combat/Movement Experience
- ♦ Fostering/Nurturing New Plays and Musicals
- ♦ Acting/Musical Theatre Teacher
- ♦ Set, Costume, Light, and Prop Design

EDUCATION

- 2009 Masters of Fine Arts in Theatre Direction
Ohio University – Athens, Ohio
Milo Cline Award Winner, Division Winner of the 2009 OU Research & Creativity Expo
- 1999 Bachelor of Arts in Communication and Theatre
University of Puget Sound – Tacoma, Washington

AWARDS

- 2024 Winner for Staging & Direction - National Performing Arts Festival – *Matilda the Musical*
First Place - National Performing Arts Festival – *Matilda the Musical*
- 2023 Winner (Best of Festival) - National Performing Arts Festival – *The Addams Family Musical*
- 2022 First Place - National Performing Arts Festival – *We Will Rock You*
- 2017 Volunteer of the Year – FCC Hazelton – *Macbeth the Metal Musical*

MEMBERSHIPS

I am a current member of Actors Equity and the Stage Directors and Choreographers Associations

PRACTICAL EXPERIENCE *(selected)*

Stage Direction – Musicals

- | | |
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| <i>Little Shop of Horrors</i> at Metropolitan Performing Arts – Vancouver, WA | Oct '25 |
| <i>Groundhog Day the Musical</i> at Lakewood Theatre Company – Lake Oswego, OR | Apr '25 |
| <i>Fun Home</i> at the Metropolitan Performing Arts – Vancouver, WA | Feb '25 |
| <i>The Great American Trailer Park Musical</i> at the Metropolitan Performing Arts – Vancouver, WA | Oct '24 |
| <i>Next to Normal</i> at the Metropolitan Performing Arts – Vancouver, WA | Mar '24 |
| <i>Bare: A Rock Opera</i> at the Metropolitan Performing Arts – Vancouver, WA | May '23 |
| <i>Kiss Me, Kate</i> at West Virginia University – Morgantown, WV | Oct '15 |
| <i>Street Scene</i> at West Virginia University – Morgantown, WV | Oct '14 |
| <i>Spring Awakening</i> at Penn State University – Altoona, PA | Apr '13 |
| <i>A Funny Thing Happened on the Way to the Forum</i> at Penn State University – Altoona, PA | Apr '11 |
| <i>Bye Bye Birdie</i> at Driftwood Players – Edmonds, WA | Nov '04 |
| <i>Hello Dolly!</i> with Eastside Musical Theatre – Kirkland, WA | May '02 |
| <i>Fiddler on the Roof</i> with Eastside Musical Theatre – Kirkland, WA | Oct '01 |
| <i>Gyps and Dolls</i> with Eastside Musical Theatre – Kirkland, WA | May '01 |
| <i>West Side Story</i> with Eastside Musical Theatre – Kirkland, WA | Oct '00 |
| <i>A...My Name Will Always Be Alice</i> with TMC Works – Seattle, WA | Mar '00 |
| <i>Into The Woods</i> with Eastside Musical Theatre – Kirkland, WA | Oct '99 |
| <i>Pippin</i> with Puget Sound Musical Theatre – Seattle, WA | July '97 |

Stage Direction - Children's Theatre

<i>Ride the Cyclone</i> with Spotlight Academy – Lake Oswego, OR	July '26*
<i>Mean Girls Jr.</i> with Spotlight Academy – Lake Oswego, OR	July '24
<i>The Prom</i> with Spotlight Academy – Lake Oswego, OR	June '24
<i>Rock of Ages</i> at the Metropolitan Performing Arts – Vancouver, WA	June '24
<i>Matilda</i> with Spotlight Academy – Lake Oswego, OR	Feb '24
<i>Anastasia the Musical</i> at the Metropolitan Performing Arts – Vancouver, WA	Nov '23
<i>Anything Goes</i> with Spotlight Academy – Lake Oswego, OR	June '23
<i>Princess Bride the Musical</i> at the Metropolitan Performing Arts – Vancouver, WA	June '23
<i>The Addams Family</i> with Spotlight Academy – Lake Oswego, OR	Feb '23
<i>The Wizard of Oz</i> at the Metropolitan Performing Arts – Vancouver, WA	July '22
<i>Bring It On</i> with Spotlight Academy – Lake Oswego, OR	June '22
<i>We Will Rock You</i> with Spotlight Academy – Lake Oswego, OR	Feb '22
<i>Be More Chill</i> with Spotlight Academy – Lake Oswego, OR	June '21
<i>Fame the Musical</i> with Spotlight Academy – Lake Oswego, OR	June '20
<i>Footloose</i> with Spotlight Academy – Lake Oswego, OR	June '19
<i>Laura Ingalls Wilder</i> with Ohio Valley Summer Theatre (OVST) – Athens, OH	Dec '09
<i>Pinocchio</i> with Ohio Valley Summer Theatre (OVST) – Athens, OH	Dec '08
<i>Honk Jr.</i> with Village KidStage – Issaquah and Everett, WA	Jan '06
<i>Bye Bye Birdie</i> with Village KidStage – Everett, WA	Aug '00
<i>Midsummer Night's Dream</i> with Village KidStage – Everett, WA	June '00

Stage Direction - Plays

<i>Eurydice</i> at Penn State University – Altoona, PA	Apr '14
<i>Hamlet</i> with Nittany Valley Shakespeare Company – State College, PA	Aug '12
<i>Ruined</i> at Penn State University – Altoona, PA	Mar '12
<i>The Duchess of Malfi</i> at Penn State University – Altoona, PA	Oct '11
<i>An Actor's Nightmare</i> at Penn State University – Altoona, PA	Feb '11
<i>Dead Man's Cell Phone</i> at Shepherd University – Shepherdstown, WV	Oct '09
<i>Wonder of the World</i> at Shepherd University – Shepherdstown, WV	Feb '09
<i>The Grapes of Wrath</i> at Ohio University – Athens, OH	Nov '08
<i>Compleat Female Stage Beauty</i> at Ohio University – Athens, OH	Apr '08
<i>The Dumb Waiter</i> at Ohio University – Athens, OH	Feb '08
<i>Extremities</i> at Ohio University – Athens, OH	Mar '07
<i>Barefoot in the Park</i> at Renton Civic Theatre – Renton, WA	Mar '02
<i>I Hate Hamlet</i> with Driftwood Players – Edmonds, WA	June '01
<i>Sleuth</i> with Driftwood Players – Edmonds, WA	Feb '00
<i>On the Verge</i> with University of Puget Sound – Tacoma, WA	June '99

Stage Direction – Originals/Workshops/Readings/Cabaret

<i>Macbeth the Metal Musical</i> at the Federal Corrections Institute – Hazelton, WV	Apr '17
<i>Real Girls Can't Win</i> at West Virginia University – Morgantown, WV	May '16
<i>Poramos</i> with Dramatic Adventure Theatre – Slovakia and Off Broadway, NYC	Sum '15
<i>Tea Baggin' My Coffee</i> at Shepherd University – Shepherdstown, WV	Apr '10
<i>Side Effects</i> at Contemporary American Theatre Festival – Shepherdstown, WV	July '09
<i>Pieces of Light</i> at The Seaberry Quinn Playwriting Festival – Athens, OH	May '09
<i>The Small of Her Back</i> at Ohio University—Athens, OH	May '09
<i>The Wedding Campaign</i> at The Seaberry Quinn Playwriting Festival—Athens, OH	May '08
<i>The Fabulist</i> at Village Theatre Originals – Issaquah, WA	Aug '05
<i>Joe! The! Musical!</i> at Village Theatre Originals – Issaquah, WA	Aug '04
<i>Taxi Cabaret</i> at Village Theatre Originals – Issaquah, WA	Aug '03
<i>Merrily We Sing and Dance</i> at Village Theatre Originals – Issaquah, WA	Aug '02
<i>Bonnie and Clyde</i> at Village Theatre Originals – Issaquah, WA	Aug '01
<i>A Christmas Carol</i> with Puget Sound Musical Theatre – Seattle, WA	Dec '99

Stage Management

<i>White People</i> ** with Contemporary American Theatre Festival – Shepherdstown, WV	July '10
<i>Dear Sarah Jane</i> ** with Contemporary American Theatre Festival—Shepherdstown, WV	July '09
Production Stage Manager for OVST – Athens, OH	Summer '08
<i>Steel Magnolias</i> and <i>The Secret Garden</i>	
<i>Betty's Summer Vacation</i> at Ohio University – Athens, OH	Oct '07
Production Stage Manager for Monomoy Summer Theatre – Chatham, MA	Summer '07
<i>My Fair Lady</i> , <i>See How They Run</i> , <i>The Dresser</i> , <i>Steel Magnolias</i> , <i>Monomoy Tonight!</i> , <i>Irma La Douce</i> , <i>Midsummer Night's Dream</i> , <i>Anna Christie</i> , and <i>You Can't Take It with You</i>	
<i>Bunnica</i> with Seattle Children's Theatre – Seattle, WA	Feb '97
<i>Annie</i> with Puget Sound Musical Theatre – Seattle, WA	July '96
<i>The Cider House Rules</i> with Seattle Repertory Theatre – Seattle, WA	June '96

Theatre Management

Board member of Cresson Lake Playhouse and Altoona Community Theatre	2012 – 2013
Internship with Contemporary American Theatre Festival – Shepherdstown, WV	Winter 2009
Managing Artistic Director of Eastside Musical Theatre – Kirkland, WA	2000 – 2002

* Upcoming productions

** As a member of Actor Equity Association

ACADEMIA

2022 – Present	Metropolitan Performing Arts – Vancouver, WA Acting Teacher and Stage Director <i>Focus mainly on teaching/directing kids 8 to adults</i>
2019 – 2025	Spotlight Musical Theatre Academy - Lake Oswego, OR Acting Teacher/Stage Director – Conservatory Program <i>Focus mainly on teaching/directing High School students</i>
Fall 2023	Marietta College – Marietta, OH Adjunct Faculty - Theatre Arts <i>Creation and teaching of a History of Musical Theatre Online Course</i>
2014 – 2017	West Virginia University – Morgantown, WV Director of Musical Theatre, Assistant Professor (Tenure Track) <i>Tasked with the creation and implementation of the BFA in Musical Theatre & Recruitment</i>
2010 – 2014	Penn State University – Altoona, PA Instructor of Theatre Arts, Stage Director <i>Generalist w/focus on Acting, Musical Theatre, History, Stage Management and Playwriting</i>
2009 – 2010	Shepherd University – Shepherdstown, WV Adjunct Faculty Theatre Arts, Stage Director <i>Generalist w/focus on Acting, Directing, History and Musical Theatre</i>
2006 – 2009	Ohio University – Athens, OH Graduate Assistant, Production Stage Manager <i>Full time Graduate Teaching Assistant, Stage Management and Stage Direction</i>
1999 – 2006	Village KidStage – Kirkland & Everett, WA Program Coordinator, Teacher and Stage Director <i>Curriculum Planning, Budgeting, Hiring and Student Outreach</i>

EMPLOYMENT HISTORY

- MARSH – Beaverton OR 2024 to Present
Personal Sales Executive
Sales Executive in personal, commercial and life insurance for one of the largest brokerage houses in the world. I am officially licensed in Oregon, Washington and Arizona with the ability to write in all 50 states. We can shop over 300 different insurance companies with the intention of being able to insure nearly everything and be able to offer the best coverages for the correct price.
- METROPOLITAN PERFORMING ARTS - Vancouver, WA 2022 to Present
Acting Teacher and Stage Director
Currently teaching two classes a week, Off-Broadway for 9 to 14 year olds and an Adult Acting Class. Off-Broadway teaches the fundamentals of Acting in Musical Theatre that results in a junior version of a musical that is tailored to the students. Adult Acting ranges from Shakespeare to Musicals, with the students bringing in material for weekly coaching.
- BRYCE BRITTON ACTING STUDIO – Beaverton, OR 2017 to Present
Owner/Teacher
Working out of my house or local theatres, I offer individual coaching sessions for audition preparation as well as group classes ranging from public speaking to acting and musical theatre classes. These sessions are open to anyone, and I tailor the coursework to the individual needs of the students that range from teenage to Adult. Most of this work revolves around audition preparation or musical theatre techniques and acting/speech coaching.
- SPOTLIGHT MUSICAL THEATRE ACADEMY – Lake Oswego OR 2019 to 2025
Acting Teacher/Stage Director – Conservatory Program
Working with high school students, we focus on a theme Fall Term (Shakespeare, Stanislavski, Playwriting, Theatre History, Devised Theatre, Commedia dell'arte, Vaudeville, etc.) skills Winter Term (Fight Choreography, Auditions Prep, Monologues, Cold Readings, Resumes, etc) and then produce/write a junior version of a show in the Spring that encompasses what we have learned that year. We are currently working with The Prom.
- COUNTRY FINANCIAL – Beaverton OR 2018 to 2024
Owner of the Britton Agency, LLC – Financial Representative
I own my own insurance and financial agency that focuses on property, casualty, life and commercial insurance as well as retirement planning and finances. Serving over 200 clients, I have one part-time employee. My business is built off referrals and I am currently President of my BNI chapter and a proud member of Oregon Pride in Business. Owing my own business provides me with the flexibility to teach and direct in our local theatre community.
- MARIETTA COLLEGE – Marietta, OH Fall 2023
Adjunct Faculty - Theatre Arts
I love musical theatre and was thrilled to be asked to create an online course that explored the origins of one of the only original American art forms. Relying heavily on video and recording of shows, we explored the roots in Western Theatre (Greek,) Eastern Theatre (Asian) and African Story Telling and moved through time as they converged into what we know as modern musical theatre.
- OREGON PRIDE IN BUSINESS – Portland, OR 2018 to 2022
Board Member – President Emeritus
Upon opening my Agency in 2018, I joined our local LBGTQ+ Small Business Chamber of Commerce's Board of Directors. Two years later, I was the Board President and within the next three years, we had rebranded, tripled our membership, and expanded the Chamber across the state with the goal to support all Q+ Businesses as we could with community, inclusivity, and visibility. ORPIB has become one of the leading minority chambers in the area.
- WEST VIRGINIA UNIVERSITY – Morgantown, WV 2014 to 2017
Director of Musical Theatre, Assistant Professor – Stage Director
A tenure track position focusing on acting, musical theatre, stage management as well as recruitment and retention with the goal of expanding the student base and creating a BFA in Musical Theatre. In my time at WVU, I served on various committees as well as actively updated the department's website. Tasked to direct at least one production per year including Street Scene, Real Girls Can't Win and Kiss Me Kate.
- ALTOONA PIPE AND STEEL – Altoona, PA 2014 to 2017
Information and Technology Support
Provide network and technology support to all aspects of the company including sales, fabrication, accounting and management. Responsible for all system purchases, upgrades, training and maintenance for both the Altoona and Cumberland locations as well as offering remote online and phone technical support. Other duties include website design and maintenance, networking and software design.

PENN STATE UNIVERSITY – Altoona, PA

2010 to 2014

Instructor – Stage Director

A full-time renewable teaching appointment focusing on acting, directing, history and musical theatre as well as student outreach and retention with the goal of expanding the student base and creating a Theatre Minor. Tasked to create and teach four classes per semester and direct An Actor's Nightmare, A Funny Thing Happened...Forum, translate/direct a new version of The Duchess of Malfi, Ruined and Eurydice.

SHEPHERD UNIVERSITY – Shepherdstown, WV

2009 to 2010

Adjunct Faculty – Stage Director

Responsible for curriculum planning, class structuring, student outreach and retention, producing and stage direction of the semester show and teaching in support of the Theatre Minor at Shepherd University. Other duties include student guidance, initiating and overseeing the student-run theatre group, publicity and overseeing of box office and concessions. Also responsible for private acting lessons in the Music Department.

CONTEMPORARY AMERICAN THEATRE FESTIVAL – Shepherdstown, WV

2009 to 2010

Equity Stage Manager – Assistant to the Producing Director – House Manager

A winter internship that lead to seasonal employment that lead into union stage management for a LORT D theatre. Tasks have included marketing, mailing, public relations, recruitment and casting, event planning, board relations, grant writing, box office and house management, graphic design and staff photography. Stage managed both Dear Sara Jane and White People for the 2009-2010 seasons.

OHIO VALLEY SUMMER THEATRE – Athens, Ohio

2008 to 2009

Production Stage Manager – Stage Director

Oversaw all aspects of the summer season including scheduling, running rehearsals, recording blocking, giving line notes, running all design meetings, monitoring/maintaining deadlines, fostering communication from casting through technical rehearsal, and calling the performance to the close of the shows. I returned to OVST for the past two years, directing the educational productions of Pinocchio and Laura Ingalls Wilder.

OHIO UNIVERSITY – Athens, Ohio

2006 to 2009

Graduate Assistant – Lead Teacher – Production Stage Manager

As a full time student, taught with an emphasis on stage direction; also gained experience in all areas of design and working with the graduate playwrights on creating original work. Various tasks ranged from teaching basic acting, script analysis, and stage management for majors and non-majors, curriculum and class planning, to administrative duties, publicity, web design, and box office and house management.

VILLAGE ORIGINALS – Issaquah, Washington

2002 to 2006

New Works Stage Director

Partnered with professional composers, lyricists and writers in the collaborative creation and work shopping of over twenty new and exciting original musical theatre pieces, revues and events. Focus varied from basic script work, character development, song placement and rewriting. Process ranged from quick table reading, to 20 hour Equity stage readings, to fully realized six week rehearsed productions.

VILLAGE KIDSTAGE – Everett, Washington

1999 to 2006

Program Coordinator – Lead Teacher – Staff Director

Duties included curriculum planning, interviewing and hiring, office management - including cold calling and business correspondence, outbound sales, recruiting (Job Fair/Outreach,) strategic planning, budget work, accounts payable/receivable, student outreach, administrative duties and registration. Also responsible for planning, overseeing and teaching up to five classes as well as directing at least one main stage youth/teen production per term.

EASTSIDE MUSICAL THEATRE – Bellevue, Washington

2000 to 2002

Managing Artistic Director

Directly responsible for all aspects of managing a theatre production company including staff recruitment and training, hiring and retention, budget creation and control, fundraising, procurement, marketing, development, creative and business writing, strategic planning, human resources, theatrical design and stagecraft. Oversee and manage up to 75 employees at any given time and responsible for the artistic vision and quality of all productions.

PIED PIPER PRESENTS – Everett, Washington

1999 to 2002

Office Manager – Educational Coordinator

Plan and implement all aspects of the Educational Outreach Program including scheduling reservations, student booking, accounts payable and receivable work, customer service, event planning and talent hospitality. Administrative duties include receptionist, correspondence, office management, procurement, budget work and planning. Created and maintained various databases in both Access and Excel with some web design.

SPECIFIC COURSE DETAIL

I removed this section to save some space – I have an extensive list of the courses I have created if you would like to see it. Thank you!

STATEMENT OF EDUCATIONAL PHILOSOPHY

A few thoughts about where I came from and where I'm heading...

My introduction to theatre came in the form of "You! Stand here!" bellowed by our beloved Shirley MacLaine-esque high school drama teacher. Fast-forward three years of clueless bumbling around various musicals, and I'm a college freshman who decides it's time for an acting class. I distinctly remember that first day, circled on the floor of a dark room, surrounded by twenty-two effervescent souls practically crawling over each other to *act out* something that happened to them over the summer. My first thought was, "What are these people on?" followed quickly by the nauseating fact that the instructor chose the person next to me to start. It took her mere seconds to have the class in hysterics and then everyone was looking at me...no time to run, I simply had to do it. I have no memory of the next few seconds, but the immediate smiles and friendly looks from this group of strangers clenched the jaws of the theatre bug biting down. Within a month my major focused on theatre arts.

Throughout my adult life, I have traveled through acting into professional stage management while dabbling in the various designs and tech, eventually finding my true passion – directing – and a hidden one, teaching. I think it's why I love directing so much: I've always viewed directing as teaching with a big party at the end. I might have a vision of what the playwright is saying, but my joy comes from working with actors and designers into a place beyond my solo idea. The light bulb that goes off when your actor finally "gets it" is the same light you see in students' eyes when they understand the planned lesson.

I believe anyone can act. Just look at any group of children playing – no boundaries or fear - instantly jumping from playing cops and robbers to saving the universe with a simple bend of imagination. Somewhere growing up we learn to stamp down that primal joy of play, and one of my goals as an instructor is to reignite that flame and help rediscover a bit of fun in life. Simply put, this profession doesn't pay enough not to be fun. A favorite compliment was given to me just when I started working at KidStage. I unleashed a group of six- to nine-year-olds into a jungle, and we were crawling around the floor being different animals. After about ten minutes of being a tiger, I looked up and found our Principal smiling at me. She said, "It took me a few minutes to find you in the mass of growling mania. I could tell you were there because the room was controlled, but you were lost in the middle of the kids."

I am not a fan of lectures, even in my Introduction to Theatre classes with hundreds of bored Freshmen, I employ smaller group projects that require collaboration and utilize video presentations that facilitating discussion. As with everything I teach, participation is always part of their final grade. Critical Thinking is one of the first things I introduce and continually encourage students to form their own opinions based on facts and their own sense of self and morality. Teaching how to think for yourself is one of the most important things we can instill in future generations.

I teach by example, breaking up classes with hands-on exercises, imparting information in whatever manner is needed to gain understanding. In my performance-based classes, I engage participation early on and set up a standard that since everyone will do it, everyone is risking, and therefore it's safe. My students are expected to jump in headfirst. Just showing up isn't enough – a typical day would start with full body and vocal warm-up, energizing both mentally and physically and preparing us to launch into whatever task lies ahead. My class always ends in recap, praising individual success, reminding all of lessons shared and making sure they understand what is required for the next class. I'm just Bryce in the studio and have been known to hold office hours in the local coffee shop.

One of the most important keys to my method is creating a safe environment. I hold very strict rules regarding respect and acceptance; throwing oneself in front of a group of peers and barring anything is a huge risk and should be treated with utmost care. An inappropriate remark or ill-timed laugh can destroy months of work. I expect my students to try, and I feel success is a benchmark determined individually – one person conquering a fear of speaking in front of people is another person's master's degree.

My main reason for heading to graduate school later in life was to attain the key to a position where I could assist in crafting the next generation of artists into collaborators. It is impossible to create theatre by oneself - at the very least you have to interact with the audience. I have a very strong belief in the collaborative element, and my chief principles in teaching are to instill in the student a strong sense of self and an understanding of the necessity of collaboration, as well as to provide the tools to cultivate both.

Finally, one of my greatest personal lessons has been seeing the correlation between learning and forward motion. At every dead end my life has arrived at, one thing always stares back at me: stagnancy. That is not to say I do not enjoy stability and structure, but to continue to grow adequately I've found I need to continue to learn. I learn more in one day in front of a class than in a hundred books, for every relational moment is new. It's been the most exciting thing I've attempted, and I look forward to continuing to learn and teach.

SAMPLE SYLLABUS ONE



THEA 351-01

History of Musical Theatre

Fall 2023

Instructor: Bryce Britton

E-Mail: bpb001@marietta.edu

Phone: (206) 369-1514

Office Hours: TBD

Course Zoom:

[https://mariettacollege.zoom.us/](https://mariettacollege.zoom.us/j/99891071412)

j/99891071412

Course Overview

- This is a history/survey course of the chronological development of the craft and art form of musical theatre from Ancient Greece to today. In addition to highlighting many characteristic musicals, style characteristics, composers, creators, and actors, this course will also examine some of the cultural and sociological conditions present when many of these musicals were written.
- Meeting times: Monday, Wednesday, and Friday from 11:00 a.m. – 11:50 a.m.
- All meetings will take place over Zoom.

Course Goals and Objectives

- Students who successfully complete this course will be able to:
 - Define and identify key terms, concepts, and figures relevant to the study of musical theatre from ancient times to modern day. (*PSLO – Demonstrate a conceptual understanding of theatre history, theory, & dramatic literature, Midterm and Final Exams*)
 - Recognize theatre as a historically and culturally positioned “living” art form that reflects both continuity and change in civilization and culture. (*ISLO – Artistic Literacy 4 – Quality and Scope of Analysis; Response Papers*)
 - Read and research primary and secondary source material in theatre history with greater appreciation for its application and with clearer criteria for evidence selection. (*ISLO AL 4; PSLO Demonstrate; Research paper*)
 - Build arguments for the causes and consequences of the major shifts in musical theatre styles and content during these periods with respect for the unique contexts surrounding them. (*ISLO AL 4; PSLO Demonstrate; Participation, Discussion Points, Response Papers*)
 - Assess connections between works of musical theatre and their original historical contexts as well as their applicability to issues facing today’s world. (*ISLO AL 4; PSLO Demonstrate; Participation, Discussion Points, Response Papers*)
 - Analyze and evaluate dramatic texts. (*PSLO; Participation, Discussion Points*)
 - Demonstrate a conceptual understanding of theatre history, theory, and dramatic literature. (*PSLO – Demonstrate....; Participation, Response Papers, Discussion Points*)

Course Materials/Texts

- Required Access: BroadwayHD.com - streaming service.
- Production Attendance:
 - *Much Ado About Nothing* (Muskingum Park, Front Street): September 14, 15 & 17 – 8:00 pm
 - *Stratum* (Hermann Fine Arts Center, Friederich Theatre): December 1, 2, 7, 8 & 9 – 8:00 pm

Expectations

Students are expected to attend each class and conduct themselves in a professional manner. This is a discussion-based course; the students largely determine the quality of the conversations. Because we only meet on zoom we have a few extra rules.

- Always keep cameras on to stay engaged and use the “Raise Hand” feature if you have question.
- Proper attire is required – treat this like a normal class aka please don’t zoom from bed 😊.
- Critical Thinking is expected...always question. Some topics may be uncomfortable – please bring that to class and let’s talk about the why. Why is this important to the development of Musicals?

Grading

A grade of “C” represents AVERAGE work – meeting the expectations of on-time and thorough completion of all assignments, and participation in class. Work that is GOOD and exceeds expectations will receive a “B”. The grade of “A” is reserved for EXCELLENCE. Grades are based on quality of work, engaged and enthusiastic in-class participation, attendance, and on-time completion of assigned work.

Grade Calculation

REQUIRMENT	PTS. POSSIBLE	WEIGHT
Preparation & Participation	500	50%
Participation	100	
Interesting Facts	30 @ 10pts = 300	
Film Thoughts	100	
Research/Review Papers	300	30%
<i>Much Ado/Stratum</i> Review	100	
Film Review	2 @ 50pts = 100	
Research Paper	100	
Exams	200	20%
Midterm	100	
Final	100	
Total Points	1000	100%

Grading Scale

A+	100 – 98%	B+	89 – 87%	C+	79 – 77%	D+	69 – 67%	F	59% - 0
A	97 – 93%	B	86 – 83%	C	76 – 73%	D	66 – 63%		
A-	92 – 90%	B-	82 – 80%	C-	72 – 70%	D	62 – 60%		

Where can I find my grades?

Your grades are available through the Canvas gradebook. NOTE: Remaining in class implies your understanding of/and agreement with this grading breakdown and all policies from the course.

Assignments

Participation (100 pts) – Students are expected to have completed all assignments and to participate in each class session actively and enthusiastically. Let's all work to keep zoom enjoyable!

Interesting Facts (300 pts) – Students are expected to prepare for daily discussion of each class by researching/turning in three “quick hits” to facilitate discussion per class. Out of 40 days possible you must turn in 30 sheets (90 total topics.)

Film Thoughts (100 pts total) – Every Friday we will discuss that week's film and how it relates to our topic of the day – bring your critical eye and have more than a “it was good or bad” response. Why is this show important to the evolution of musical theatre? (Yes, these can count as Interesting Facts.)

Theatre Reviews (Live Performance @ 100 pts & 2 Film Reviews @ 50 pts = 200 pts total) – Students will complete ONE written critical review of either *Much Ado About Nothing* (Due by 9/29) or *Stratum* (Due by 12/15); and TWO responses that will be reviews of one of the films watched in class (Due by 10/27 & 12/15.) The written response papers should be between two and four pages with an eye of the historical perspective of the time in which it was written, through a 21st century lens, or using another perspective that intrigues the student. It is expected that the student will research the piece beyond what was covered in class. All written assignments will be submitted to TurnItIn.com on the course Canvas page. Note – you will lose points if its less than two or more than four pages long! Specify.

Research Paper (100 pts) – Each student will choose a groundbreaking composer, lyricist, or book writer whose work has not been explored in class. The student will turn in a proposal by 10/13; upon approval, the student will create and submit an annotated bibliography; the student will turn in a draft of their paper by 11/22; the final stage will be a five page research paper (not four or six) due by the last day of class 12/8 (please don't wait until the last day of class.) The research paper will be submitted to TurnItIn.com on the course Canvas page.

Midterm and Final Exams (100 pts each- 200 pts total) – Students will have the opportunity to assess their comprehension of and retention of materials covered in class in the midterm and final exams. The midterm will cover the first half of the class; the final will cover the second half of the class. These will be open book/notes and the Midterm and Final Exams will be taken online through ProctorU.

Extra Credit (100 pts) – Write a review both *Much Ado About Nothing* and *Stratem* and you can get up to 100 extra credit points.

Course Policies/Student Engagement Policies

Excused Absence (Medical and/or Mental Health Reasons)

A student who is unable to attend class due to illness should contact the Center for Health and Wellness (CHW) or their medical provider, and CHW/medical provider must contact the instructor or provide a note for a medical absence to count as an excused absence. If a student suffers from a chronic condition that leads to absence from class, they must present documentation to the Accessibility Services Coordinator. The appropriate accommodation will be determined, and the student's instructors will be notified, including guidance on requests for make-up work for absences related to the chronic medical or mental health condition.

Unexcused Absence

Absence affects not only the student in question; it affects the entire class. Students will be permitted two unexcused absences after which students will lose 5% of their final grade for each unexcused absence. A student who has three unexcused absences and earns 85% in the class (a “B”) will lose 5%, and the final grade will be 80% (a “B-“.)

Three tardy arrivals (after attendance is taken) are equivalent to one unexcused absence.

Missed Class Time (Due to Co-Curricular Events or Religious Observances)

Classes missed due to participation in college-sponsored co-curricular events or college-recognized religious observances are considered excused absences provided appropriate procedures are followed. The student must notify the instructor at the earliest possible time before the absence and arrange to make up missed work as determined by the instructor.

Assignment Policy

TurnItIn.com

Please note that by enrolling in this class you are agreeing to submit your papers online to a plagiarism-prevention program called TurnItIn.com. You should note that TurnItIn.com – always without your name and any personal information – will retain your paper as part of their database so that students who plagiarize from it can be detected. Only the faculty member of your course and the campus TurnItIn administrator will have access to your name.

Missing/Late Assignments

Deadlines will be given in class and posted in Canvas and are firm. The instructor may accept late assignments with penalty.

Classroom Videos

This course requires that students watch streamed videos outside of regularly scheduled class time. Most of the films will be embedded on Canvas or viewable on BroadwayHD.com.

Proctoring

This class will require online proctored exams using ProctorU.

Zoom Recording

Your instructor reserves the right to record any class period using Zoom. This means that you may be visible, or comments/questions made in class could potentially be part of a recording. All recordings are the property of Marietta College and will be used only for educational purposes.

EAB – Navigate

Marietta College has partnered with EAB to provide students, advisors, and staff with access to the Navigate platform. Navigate provides a way for faculty, staff, and students to connect and collaborate, ensuring the student receives support needed to be successful at Marietta College. Navigate contains a full calendaring system enabling students to easily make appointments with support services and academic advisors. Attendance records and academic updates may be reported in Navigate.

College Policies

Academic Dishonesty

Dishonesty within the academic community is a very serious matter, because dishonesty destroys the basic trust necessary for a healthy educational environment. Academic dishonesty is any treatment or representation of work as if one were fully responsible for it, when it is in fact the work of another person. Academic dishonesty includes cheating, plagiarism, theft, or improper manipulation of laboratory or research data or theft of services. Note that plagiarism is any form of representing work as a student's own, when it is not in fact the student's own work. This includes submitting work generated by an artificial intelligence (AI) text generator. A substantiated case of academic dishonesty may result in disciplinary action, including a failing grade on the project, a failing grade in the course, or expulsion from the College.

Documented Disabilities

Students who believe that they may need accommodation due to a documented disability should present documentation to the Accessibility Services Coordinator. You must meet with the Accessibility Services Coordinator to verify your eligibility for any accommodation and for academic assistance. The Appropriate accommodations will be determined, and the student's instructors will be notified.

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Notice of Non-Discrimination

Marietta College is an equal opportunity educator and employer that values diversity. In our educational, admissions and employment policies, scholarship and loan programs, and athletic and other activities, Marietta College does not discriminate on the basis of age, race, color, national or ethnic origin, disability, sex, gender identity, gender expression, sexual orientation, religious affiliation, veteran status, or any other protected status.

Students' mental health and emotional well-being matters at Marietta College

Students are encouraged to make self-care a priority. Students are urged to utilize counseling services call at (740-376-4477 for an appointment. Other campus resources (Peer2Peer support center is located on the 2nd floor of Andrews Hall) if struggling with distress or mental health issues. Faculty and staff welcome students to reach out if struggling with mental health issues.

More detailed information about absences and college policies, and additional academic and health and wellness support information may be found in Student Support Information, accessible from the course.

Canvas page or from this link: <https://www.marietta.edu/student-support-information>

Course Calendar (subject to change)

Week One – Ancient History – Watch *The Birds*

- | | | |
|-------------|--------|--|
| • Friday | (8/25) | Greetings, Expectations, and Introductions |
| • Monday | (8/28) | What's makes up a Musical? |
| • Wednesday | (8/30) | African Story Telling |
| • Friday | (9/1) | Greek Tragedy |

Week Two – Ancient History - Watch *Yoshitsune and the Thousand Cherry Trees*

- | | | |
|-------------|-------|--|
| • Monday | (9/4) | Greek & Roman Comedy |
| • Wednesday | (9/6) | Eastern Theatre – Sanskrit & Kabuki – Mask |
| • Friday | (9/8) | Eastern Theatre – Noh & Bunraku – Puppetry |

Week Three – Middle Ages – Watch *La boheme*

- | | | |
|-------------|--------|------------------------------------|
| • Monday | (9/11) | Miracle & Morality Plays |
| • Wednesday | (9/13) | Comedia del Arte – Physical Comedy |
| • Friday | (9/15) | Opera – <i>Madam Butterfly</i> |

Week Four – Enlightenment – Watch *Pirates of Penzance* by 9/20

- Monday (9/18) Comic & Ballad Opera
- Wednesday (9/20) W.S. Gilbert & Arthur Sullivan – *The Mikado*
- Friday (9/22) African Story Telling & Slavery

Week Five – Birth of American Musical Theatre – Watch *Funny Girl* by 9/29

- Monday (9/25) Minstrel Shows
- Wednesday (9/27) British Music Halls
- Friday (9/29) Vaudeville

Week Six – Comedy, Music, and Sex – Watch *Gypsy* by 10/4 and *Showboat* by 10/9

- Monday (10/2) No Class
- Wednesday (10/4) Burlesque
- Friday (10/6) No Class

Week Seven – Musicals for Change – Watch *Porgy & Bess* by 10/13

- Monday (10/9) Oscar Hammerstein II & Jerome Kern – *Showboat*
- Wednesday (10/11) Kurt Weill – *Three Penny Opera*
- Friday (10/13) George & Ira Gershwin – *Porgy & Bess*

Week Eight – Songs for the Prairie – Watch *Anything Goes* by 10/20

- Monday (10/16) Irving Berlin – *White Christmas*
- Wednesday (10/18) Richard Rodgers & Lorenz Hart – *Pal Joey*
- Friday (10/20) Cole Porter – *Kiss Me Kate* (Midterm Due)

Week Nine – Plot Driven Songs – Watch *Oklahoma!* by 10/27

- Monday (10/23) Leonard Bernstein – *Candide*
- Wednesday (10/25) Alan Jay Learner & Frederick Loewe – *My Fair Lady*
- Friday (10/27) No Class

Week Ten – Dance Takes Focus – Watch *West Side Story* by 11/3

- Monday (10/30) Richard Rodgers and Oscar Hammerstein II – *Carousel*
- Wednesday (11/1) Bob Fosse - *Cabaret*
- Friday (11/3) Jerome Robbins – *A Chorus Line*

Week Eleven – The Mega Musical – Watch *Once on this Island* by 11/10

- Monday (11/6) Harold Prince – *The King of Broadway*
- Wednesday (11/8) Andrew Lloyd Weber - *Evita*
- Friday (11/10) Lynn Ahrens and Stephen Flaherty – *Ragtime*

Week Twelve – Characters Takes Focus – Watch *Last Five Years* by 11/17

- Monday (11/13) Disney & Julie Taymour – *Spiderman Turn off the Dark*
- Wednesday (11/15) William Finn - *Falsettos*
- Friday (11/17) Jason Robert Brown – *Parade*

Week Thirteen – Genius of our Time – Watch *Sweeney Todd and Into the Woods* by 11/27

- Monday (11/20) Stephen Sondheim – *Pacific Overtures*
- Wednesday (11/22) Tday – No Class
- Friday (11/24) Tday – No Class

Week Fourteen – Future of Musical Theatre – Watch *Kinky Boots* by 12/1

- Monday (11/27) Robert Lopez, Jeff Marx & Jeff Whitty – *Ave Q*
- Wednesday (11/29) Jeanie Testori – *Fun Home*
- Friday (12/1) Movie Musicals – *Waitress*

Week Fifteen – Future of Musical Theatre – Watch *In The Heights* by 12/8

- Monday (12/4) Brian Yorkey & Tom Kitt – *Next to Normal*
- Wednesday (12/6) Benj Pasek & Justin Paul - *Dogfight*
- Friday (12/8) Lin Manuel Miranda - *Hamilton*

FINAL EXAM – must be completed NO LATER THAN Friday, Dec. 15th at 5:00 PM

SAMPLE SYLLABUS TWO

Fundamentals of Acting

THEA 102 – Fall 2011

M, W 3p to 4:15p

Classroom Misciagna 100 - Office C125 Smith

Office Hours – Monday/Wednesday from 11am-12pm or by appointment

Bryce Britton – bpb14@psu.edu

Office Phone: 814-949-5286 - Cell Phone: 206-369-1514

Required Texts:

The Actor's Checklist – Creating the Complete Character by Rosary Hartel O'Neill

The Great Acting Teachers and Their Methods by Richard Brestoff

Course Description:

An introduction to the theory and practice of acting as explored through exercises and scripted work. The exercises will explore the use of imagination, concentration, relaxation, intention, improvisation, spontaneity, listening, responding, specificity, and the reality of doing (as each of these things applies to the craft of acting.)

Course Objectives:

1. To develop an understanding of the basic tools necessary to build a foundation for solid acting values.
2. To instill respect for the discipline of acting.
3. To instill a sense of joy, play and risk while utilizing critical thinking skills.
4. To help the student develop confidence in approaching and performing a text.
5. To develop a strong sense of self, so the student is free to work both spontaneously and instinctively.

Disclaimer:

Please be advised we will encounter material in this course that may seem offensive to some students in terms of strong language or subject matter.

Academic Honesty/Integrity:

Cases of academic dishonesty – cheating, plagiarism, fraud, etc. – will be dealt with firmly. Because many of the works we will be reading and discussing are part of the canon of great literature, it may be tempting to use summaries such as *Wikipedia* and *Spark Notes* to complete assignments. While these tools are valuable for assignments, they should not be used in lieu of reading the works, nor should they be used with an uncritical eye. Consequences for such behavior may include receiving a failing grade on an exam, essay, or in the course; in more serious consequences, academic dishonesty may result in permanent expulsion from the University. For additional details, see *The Student Guide to University Policies and Rules*.

Note to Students with Disabilities:

Penn State welcomes students with disabilities into its educational programs. If you have a disability-related need for modifications or reasonable accommodations in this course, please contact the Health & Wellness Center,

Disability Services, located in the Sheetz Family Health Center. For more information, call (814) 949-5540 or visit the Disability Services web site at www.altoona.psu.edu/healthwellness. Your instructors should be notified as early in the semester as possible regarding the need for modifications or reasonable accommodations.

Classroom Etiquette:

No cell phones or beepers. Computers should be used only for note taking. Drinks are OK, food is not. This classroom is part of an institution of learning; therefore, all viewpoints are to be welcomed, honored, and respected. Please come to class prepared both to share and listen.

Angel:

I use Angel frequently. I will post the syllabus, presentation topic assignments, additional readings, possible extra credit and other information I gather that will help supplement the material discussed in class. While I suggest you get used to checking it daily, please note Angel is not a substitute for coming to class.

Attendance and Lateness:

Attendance is mandatory. If, because of serious illness or an emergency, you must be absent, please phone me *prior to* the class. Failure to call will be considered an unexcused absence except in extraordinary circumstances determined by the instructor in line with University policy. University policy defines legitimate absences to include University curricular and extracurricular activities, illness, injury, family emergency, or religious observance. You get one absence for free; after that each unexcused absence will result in the deduction of five points from your final grade. Three late arrivals to class (arriving after class has begun) will be considered an unexcused absence, and five points will be deducted from your final grade. Please see the school policy for exceptional circumstances and communicate any special needs or accommodation with the instructor as soon as possible.

Warm-ups:

We will do a group warm up at the top of every class. If you miss them due to absence or lateness, your grade will be affected. If you are late, you will be expected to join us warm and prepared to fully commit to the day's lesson.

Dress, Assignments and Rehearsal:

Please dress in clothing in which you are comfortable moving. I will expect you to perform assigned work at the specified time. Remember that scene work demands substantial outside rehearsal time, so plan to be available to work with your partner. Please be responsible about meeting your rehearsal schedule – your partner is depending on you. As this is a performance-based class, a heavy majority of your grade (40%) will depend on finished stage work. You are also expected to read the full text of every play that contains the scene you are working on as well as any additional articles or reading materials offered in class. Additionally, you are required to see two productions and turn in response papers with your ticket stub attached. Papers will only be accepted in hardcopy form.

Performance Aspect and Homework:

The Actor's Checklist Quizzes – This book is fundamental in your understand of the basics of theater. As we actively attack the performance projects in class you will be expected to utilize the information from this book. Each week a chapter is introduced you will be given a quiz on that chapter. Make sure you are on top of the reading.

Physical and Vocal Life Project – You will capture and perform a classmate's physical and vocal life.

Open Scenes – You will be expected to perform an open scene for your midterm. It must be memorized. Further discussion will happen during class.

Scripted Scenes – You will be expected to perform in a scripted scene that must be memorized and fully blocked.

Show Response Papers – You are required to turn in two TYPED response papers (1 full page minimum, 2 pages max) with your ticket stub or other proof of attendance attached. One has to be the PSA production of *The Duchess of Malfi*; the second can be a response to a live event – play, concert...even a sporting event or religious service. Papers will only be accepted up to a week after the viewing and in hardcopy form. Please note all papers MUST be submitted by the last day of class to receive any credit. Respond to the following questions -

1. What, if anything, seemed particularly noteworthy about the space in which it was performed?
2. Was there a story? A ritual? What happened? How did people change?
3. Was there a central conflict? Did someone win? How did you feel about their victory?
4. What did you think were the major strengths of this production?
5. What seemed to you to be its major weaknesses?

Acting Journal/Appendices – Most of this work is based on imaginative homework. You are required to keep an Acting Journal (go find something bound that you can keep with you). You will be expected to write about the class, personal discoveries, and other observations you make throughout the semester. Also, you will be expected to use this journal to document your work with the Appendices in the back of the textbook. Your work will be tracked on the days due (checked that you completed the assignment and are journaling) and collected twice a semester. Make sure you keep up with this...

Grading:

Grade Calculation		Grade Determination			
30%	Daily participation/Attendance	A	(94-100)	D	(60-69)
18%	Quizzes	A-	(90-93)	F	(0-59)
10%	Physical and Vocal Life Project	B+	(87-89)		
10%	Open Scenes	B	(84-86)		
10%	Scripted Scenes	B-	(80-83)		
10%	Show Responses Papers	C+	(77-79)		
12%	Acting Journal/Appendix	C	(70-76)		

Grades will reflect your willingness to participate in and out of class. This is an active work class – your personal views are expected and will help make the class more fun. Please be prepared to share your thoughts, questions and confusions. Participation is an expectation. Extra credit will be available...more to come on that.

THEA 102 – Fundamentals of Acting – Class Syllabus

Week One

August 22 nd	No Class
August 24 th	Introductions, Expectations and Outline

Week Two

August 29 th	Acting May Be Hazardous To Your Health!	<i>Delsarte</i> Presentation
August 31 st	Objectives	Chapter 1 Quiz
	Introduce Physical and Vocal Life Project	

Week Three

September 5 th	Labor Day – No Class!	
September 7 th	The Russian Revolution	<i>Stanislavski</i> Presentation

Week Four

September 12 th	Smashing the Fourth Wall	Physical/Vocal Observation Due
September 14 th	Auditions	<i>Chekhov, Meyershold and Vakhtangov</i> Presentation
	Introduce Open Scene Project	Chapter 9 Quiz

Week Five

September 19 th	The American Revolution and Stella Adler	AUDITIONS: <i>The Duchess</i>
September 21 st	Actions and Open Scene Rehearsal	Physical Life Performance
		<i>Alder and The Group</i> Presentation
		Chapter 2 Quiz

Week Six

September 26 th	Lee Strasberg and The Method	Open Scene Character Due
September 28 th	Obstacles and Open Scene Dry Run	<i>Strasberg</i> Presentation
	Introduce In-Class Critique	Chapter 3 Quiz

Week Seven

October 3 rd	Open Scenes Rehearsal	Open Scene Score Due
	Introduce Scripted Scene Project	
October 5 th	Open Scenes Rehearsal	

Week Eight

	MIDTERM WEEK	JOURNAL DUE
October 10 th	Open Scene Rehearsal	
October 12 th	Feedback	Open Scene Performance

Week Nine

October 17 th	Sanford Meisner and Repetition	<i>Meisner</i> Presentation
October 19 th	Given Circumstances and Scripted Scene Rehearsal	Chapter 8 Quiz
	Choose Scripted Scenes	

Week Ten

October 24 th	Viola Spolin and the Theater of Games	<i>Spolin</i> Presentation
October 26 th	Character Work and Scripted Scene Rehearsal	Chapter 6 Quiz

Week Eleven

October 31 st	Bertold Brecht and the Theater of Games	<i>Brecht</i> Presentation
November 2 nd	Inner Images and Scripted Scene Work	Chapter 4 Quiz

Week Twelve

November 7 th	Jerzy Grotowski and the Holy Actor	<i>Grotowski</i> Presentation
November 9 th	Setting and Scripted Scene Rehearsal	Chapter 7 Quiz

****MUST SEE – The Duchess of Malfi runs November 10th to November 13th**

Week Thirteen

November 14 th	Tadashi Suzuki and the Theater of Grandeur	<i>Suzuki</i> Presentation
November 16 th	The Score and Scripted Scene Rehearsal	Chapter 5 Quiz
	Happy Thanksgiving!	

Week Fourteen

November 28 th	Scripted Scene Rehearsal	Character Analysis Due
November 30 th	Scripted Scene Performance/Notes	

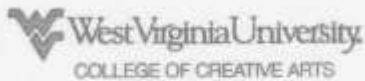
Week Fifteen

		JOURNAL DUE
December 6 th	Scripted Scene Rehearsal	
December 8 th	Scripted Scene Rehearsal	Scripted Scene Score Due

Final Last day late work will be accepted.

December 14 th	1pm to 2:50pm	Scripted Scenes Performance
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LETTERS OF RECOMMENDATION



March 8, 2016

To Whom it May Concern,

It is with pleasure that I write this letter of recommendation for Prof. Bryce Britton who has recently resigned from our program. As he seeks employment in academia, I urge you to consider his application.

Professor Britton taught courses in acting and stage management. He also taught the musical theatre studio and administered that program. Prof. Britton recruited a rather large enrollment of students into the program in just two short years. He is an effective recruiter of students. In the classroom, students praise his passion and enthusiasm for the material and they like his teaching style.

Perhaps one of the most significant accomplishments of Prof. Britton during his time at WVU is the study abroad trip he organized and led during the summer of 2015. In partnership with the Dramatic Adventure Theatre he led a trip to Slovakia and directed a work *Tu A Teraz – Here and Now*. This piece was also performed in New York City. Both experiences, in Slovakia and in NYC, provided positive outcomes for our students.

Prof. Britton also worked beyond his teaching and directing load. He directed a production of *Real Girls Can't Win* that toured the campus sparking many conversations regarding its subject matter. It was a low-budget production done very well.

Also while here, Prof. Britton directed two main stage productions, *Kiss Me Kate* and *Street Scene*. Both productions had large casts and were produced in our large concert theatre. Prof. Britton managed the productions with the help of student stage managers he helped prepare. The productions were well attended and successful.

Prof. Britton performed service in the areas of diversity and recruitment. He was a frequent presenter at regional and state thespian festivals with the goal of promoting the musical theatre program. As mentioned earlier, he excelled in the area of recruitment. His demeanor with prospective students and parents is always pleasant and nurturing. Additionally, Prof. Britton jumps in to assist in projects that arise during the course of a semester. He judged a Mountaineer Idol competition and he also organized mini-performances of the musical theatre students upon request.

I trust you will give Prof. Bryce Britton's application your utmost attention. I wish Prof. Britton much success in his future endeavors knowing he will make positive contributions to any program.

Sincerely,

Paul K. Kreider
Philip J. Faini / Falbo Family Dean

OFFICE OF THE DEAN
Creative Arts Center | PO Box 6111
Morgantown, WV 26506-6111
☎ 304.293.4841 ☎ 304.293.8886

ccarts.wvu.edu
Equal Opportunity/Alternative Action Institution

Village Theatre

Brian R. Yorkey • Associate Artistic Director
303 Front Street N • Issaquah, WA, 98027
(917) 686-4762 • byorkey@villagetheatre.org

RE: Bryce Britton

It's my great pleasure to provide you with this letter of recommendation for Bryce Britton.

I have known and worked with Bryce for ten years, for which time he has been in demand as a director, assistant director, and instructor, and especially as a director of new musicals in our Village Originals program. He is a gifted and passionate theatre artist, a valued friend and colleague, and a first-rate human being.

As a go-to director for our Village Originals program of new musicals, Bryce has been an essential part of building our nationally-acclaimed program. His work with actors is supple and smart, whether guiding a couple of raw young actors through a dark, two-hander telling of the Bonnie and Clyde story, or squeezing every bit of a comedy from a madcap cast of twenty. His staging is similarly insightful, always inventive and always just right, whether crafting the journey of those two actors, or marshalling a cast of forty in a rollicking, picaresque account of how Aesop got his fables. Bryce is also, importantly, quite good with authors of new work, always respectful but never less than incisive in guiding rethinking and rewrites. He's got a great toolbox, and we've relied on him time and again to steer new shows safely to performance.

Bryce is an exceptional collaborator. Always steady at the helm, he remains positive and collegial even under the most stressful of circumstances; he is ever ready to receive a colleague's opinions with grace and consideration, without compromising his own core principles. He appreciates the unique contributions made by every member of the cast, creative team, and staff, and is respectful of their place in the process. Perhaps most important, he is thoroughly humane and compassionate in everything he does.

This is all the more remarkable when considered in light of his passion, his absolute commitment to the art of theatre, and his very high standards. Bryce never compromises quality, but never has to kick and scream to get it. In the close-knit and typically chirpy Seattle theatre community, Bryce is as widely liked and respected as any director who comes to mind. He's simply one of Seattle's stars.

I'd judge that the opportunity to hone his craft, to expand his skill set, to experiment in a safe environment and be mentored in his craft, will be invaluable to Bryce. He is an exceptional young director; with the right study and guidance, he could well become one of our industry's best.

I recommend him to you with great enthusiasm and without reservation. If I can be of any further assistance, or provide any additional information, please don't hesitate to contact me.

Very truly yours,

Brian R. Yorkey

Brian R. Yorkey
Associate Artistic Director, Village Theatre
2009 Tony Award Winner, 2010 Pulitzer Prize Winner for Book and Lyrics, *Next To Normal*

December 14, 2011

To Whom It May Concern:

I am delighted to have been asked to write a recommendation for Bryce Britton for your open position. I have known Bryce for six years, serving as his teacher and mentor from 2006 to 2009 as he was completing his studies for an MFA in the Professional Director Training Program at the Ohio University School of Theatre. I have been a professional director myself for more than twenty years and have been the Head of Directing at OU for seven years, so I feel that I have a fairly good perspective on who would be a good prospect for a university teaching position. And I'm very comfortable in saying that Bryce is one such prospect.

He is a mature, motivated and experienced director and teacher. He brings a wealth of talents to the table, having served as an artistic director, a stage manager, a director, and even a corporate drone for Microsoft! In short, Bryce has lived a multi-faceted life, which might help to explain why he has become the go-to guy here in our program for the past three years. What do I mean by that? I'll give you one example. When our stage management program began to fall apart at the seams and there was a shortage of faculty to step in and fill the gap, I turned to Bryce to function as a role model and mentor for the young stage managers who were floundering in the wake of disaster. Bryce immediately took charge by reorganizing the program, teaching the introductory stage management courses, and bolstering the confidence of each and every student in that program, many of whom were on the verge of transferring or leaving the theatre completely. His confidence, exuberance, organizational skills and open-minded approach to each and every problem served him in this situation, and continue to serve him in every dilemma with which he is faced.

Bryce's directing talents were evident from the beginning. He came to our program with a deep resume, but with a particularly strong background in staging musical theatre. I know that Bryce was eager to continue directing musicals here, but I convinced him that he would become a better director (both of musicals and non-musicals) if he concentrated on classical and contemporary dramas. Being an intuitive (and trusting) student, Bryce agreed, and for the next three years his focus veered away from what he knew best to what would challenge him most.

He began with an extremely visceral psychological drama, William Mastrosimone's *Extremities*, which became his first full-length production (what we refer to here as the first year Realism Project). Bryce was able to solicit powerful and nuanced performances from all four undergraduate actors (this was a year when our graduate acting program was on hiatus), adding up to a solid production of a problematic script.

Next, for his second-year Style Project, he took on a very different challenge – Jeffrey Hatcher's *The Compleat Female Stage Beauty*. In collaboration with his designers, Bryce was able to take an extremely limited budget and create a gorgeous, non-traditional but beautifully acted show, featuring period gowns fashioned from clear plastic and period wigs crafted from cotton balls! The concept may sound bizarre but it really worked, and the show was a great success, selling out every performance.

Finally, for his thesis production, Bryce chose Frank Galati's adaptation of John Steinbeck's *The Grapes of Wrath*. I was somewhat hesitant to approve this for his thesis, as I was very familiar with the play and the many challenges inherent in mounting it. But, once again reminding myself that graduate school is a laboratory for both success and failure, I gave him his chance, and I was thrilled at the results. Just ask Bryce to show you the production photos (of which we all have hundreds), and you'll understand what I mean. The designers were able to capture the feeling of the vast open plains, the denatured color of the journey west, the vibrant color of California, the poverty and the desperation. With Bryce's careful guidance, the actors (many of whom were far too young for their roles) inhabited their characters with a great feeling of identification and intuitive understanding. I was thrilled to see the characters of Tom, Ma Joad and Jim Casy come to life before my eyes, just as they had when I'd seen the original Steppenwolf production on Broadway. On opening night, somewhat tearful as the curtain came down on that stunning image of Rosasharn breastfeeding a dying man, I knew that Bryce had become what I wanted him to become from those first days of Year One: a better director.

This willingness to take on challenges is a hallmark of Bryce's character. Whether the challenge lies in the area of stage directing, teaching or administration, he is eager and motivated to dive in and fix what needs to be fixed. One important aspect I haven't mentioned is the fact that Bryce is loved and respected by his peers. I have yet to find someone who was frustrated or unhappy in her or his collaboration with him. And whenever I have needed an eloquent and passionate voice for our program (particularly in the recruitment process), I always turn to Bryce, knowing that his perspective will be heard acknowledged and respected.

Since leaving Ohio University, Bryce has proven his worth as a director and teacher on innumerable occasions. Just ask Ed Herendeen, Producing Director of Contemporary American Theater Festival at Shepherd University, where Bryce began as an intern, graduated to production stage manager, and was eventually hired to direct and teach. Wherever he goes, Bryce makes a deep impression with his talent and dedication.

I'm convinced that Bryce would be an exemplary candidate for your position. He has the experience, the drive, the tools and the talent. And he functions extremely well under pressure and as part of a team. If we had a commensurate position here at Ohio University, I would leap at the opportunity to bring Bryce onto our faculty. I recommend him to you without reservation, and with great enthusiasm.

Good luck with your search.

Sincerely,

Dennis Lee Delaney

Dennis Lee Delaney
Head, Professional Director Training Program
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