

Bryce Britton

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www.brycebritton.com

Theatre Stage Director/Educator

EDUCATION

Masters of Fine Arts in Theatre Direction
Bachelor of Arts in Communication

Ohio University – Athens, Ohio
University of Puget Sound – Tacoma, Washington

PROFILE

Competent, reliable, self-motivated individual who is able to make decisions independently in accordance with established policies, deal with the public using tact and discretion, use analytical problem-solving toward creative resolutions, communicate effectively, function as a team player, and offer strong interpersonal skills.

- Fostering and Nurturing New Plays and Musicals
- Recruitment/Retention/Job Fair Experience
- Show Photography and Documentation
- Event Planning and Implementation
- House/Box Office Management
- Human Resource Management
- Set, Costume, Light, and Prop Design Experience
- Project/Account Management – Procurement
- Proficient in all Office programs
- Curriculum Design and Development
- Inbound/Outbound Sales
- Technical Troubleshooting
- Web Design and Maintenance
- Stage Combat Experience
- Graphic Design Experience
- Accounts Payable/Receivable
- Type 56 words per minute
- 10-Key 14,000 strokes per minute

AWARDS, VOLUNTEER WORK & ORGANIZATION MEMBERSHIPS

- Active member of *Actors Equity Association* and *Stage Directors and Choreographers Society*
- Volunteering for Hazelton Federal Penitentiary
- 2017 Volunteer of the Year, Hazelton FCC
- Division Winner of the 2009 OU Research & Creativity Expo
- Officer of the Ass. of Graduate Students
- Respondent for KCTACF – 4 years
- 2009 Milo Cline Award Winner

PRACTICAL EXPERIENCE

Stage Direction – Musicals (selected)

<i>Kiss Me, Kate</i> at West Virginia University – Morganton, WV	Oct '15
<i>Street Scene</i> at West Virginia University – Morganton, WV	Oct '14
<i>Spamalot!</i> at Cresson Lake Playhouse – Loretto, PA	Oct '13
<i>Spring Awakening</i> at Penn State University – Altoona, PA	Apr '13
<i>Oklahoma!</i> at Altoona Community Theatre – Altoona, PA	May '12
<i>Sweet Charity</i> at Cresson Lake Playhouse – Loretto, PA	Jun '11
<i>A Funny Thing Happened...Forum</i> at Penn State University – Altoona, PA	Apr '11
<i>Hansel and Gretel</i> at Shepherd University – Shepherdstown, WV	Sep '10
<i>On Common Ground</i> at the Lyric Theatre – Oklahoma City, OK+	Jan '08

Stage Direction – Musicals (selected) continued

<i>Nunsense 2</i> at Civic Light Opera – Seattle, WA	Jan '06
<i>Damn Yankees</i> (AD) at Village Theatre – Issaquah, WA	Jul '02
<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>Guys 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>A Christmas Carol</i> with Puget Sound Musical Theatre – Seattle, WA+	Dec '99
<i>Into The Woods</i> with Eastside Musical Theatre – Kirkland, WA	Oct '99
<i>Pippin</i> with Puget Sound Musical Theatre – Seattle, WA	Jul '97

Stage Direction - Plays (selected)

<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	Jun '01
<i>Sleuth</i> with Driftwood Players – Edmonds, WA	Feb '00
<i>On the Verge</i> with University of Puget Sound – Tacoma, WA	Jun '99

Stage Direction – Originals/Workshops/Readings/Cabaret (selected)

<i>MacBeth</i> – Hazelton Maximum Federal Penitentiary – Hazelton, WV+	Sept '16
<i>The Bennet House – A New Musical</i> at West Virginia University – Morgantown, WV+	Apr '16
<i>Real Girls Can't Win</i> at West Virginia University – Morgantown, WV	Mar '15/Jan '16
<i>Tea Baggin' My Coffee</i> at Shepherd University – Shepherdstown, WV+	Apr '10
<i>Side Effects</i> at Contemporary American Theatre Festival – Shepherdstown, WV	Jul '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 Big Deal</i> at Village Theatre Originals – Issaquah, WA	Aug '06
<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>The Taxi Cabaret</i> with Two Cents Productions – Seattle, WA	Jul '04
<i>Bonnie and Clyde</i> at Village Theatre Originals – Issaquah, WA	Oct '03
<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>The Perfect Relationship</i> with Two Cents Productions – Seattle, WA	Jul '02
<i>Another Unexpected Evening</i> with Two Cents Productions – Seattle, WA+	Jan '02
<i>Bonnie and Clyde</i> at Village Theatre Originals – Issaquah, WA	Aug '01

Stage Direction - Children's Theatre (selected)

<i>Footloose</i> at Spotlight Musical Theatre Academy – Lake Oswego, OR	May '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 – Everett, WA	Jun/Jun '06
<i>Alice in the Subway</i> with Village KidStage – Everett, WA	Jan '05
<i>Little Mermaid</i> with Village KidStage – Everett, WA+	Aug '01
<i>Rumpelstiltskin</i> with Village KidStage – Everett, WA+	Jun '01
<i>Anne Shirley</i> with Village KidStage – Everett, WA+	Feb '01
<i>Bye Bye Birdie</i> with Village KidStage – Everett, WA	Aug '00
<i>Midsummer Night's Dream</i> with Village KidStage – Everett, WA	Jun '00
<i>Robin Hood</i> with Puget Sound Musical Theatre – Seattle, WA+	Aug '99

Theatre Management (selected)

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

Stage Management (selected)

<i>White People</i> ** with Contemporary American Theatre Festival – Shepherdstown, WV	Jul '10
<i>Dear Sarah Jane</i> ** with Contemporary American Theatre Festival—Shepherdstown, WV	Jul '09
Production Stage Manager for OVST – Athens, OH	Sum '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	Sum '07
<i>My Fair Lady, See How They Run, The Dresser, Steel Magnolias, Monomoy Tonight!, Irma La Douce, Midsummer Night's Dream, Anna Christie, and You Can't Take It with You</i>	
<i>Bunnicula</i> with Seattle Children's Theatre – Seattle, WA	Feb '97
<i>Annie</i> with Puget Sound Musical Theatre – Seattle, WA	Jul '96
<i>The Cider House Rules</i> with Seattle Repertory Theatre – Seattle, WA	Jun '96

* Upcoming productions

** As a member of Actor Equity Association
+ Wrote, Adapted or Collaborated

EMPOLYMENT HISTORY

COUNTRY FINANCIAL – Hillsboro, OR

Insurance Sales

Present

Working to build my own business in the insurance world. I sell Home, Life, Property & Casualty, Commercial, Farm...basically any and all insurance needs. I also provide financial and retirement planning as well as helping secure to death benefits.

WEST VIRGINIA UNIVERSITY – Morgantown, WV

August 2014 to May 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 the creation of a BFA in Musical Theatre. Currently serving the Season Selection Committee and LAB Theatre, previously served on the Recruitment and Scholarship committee. Tasked to direct at least one production per year including Street Scene, Real Girls Can't Win (Two productions in the spring of 2015 & 2016,) Kiss Me, Kate and a new musical based on Jane Austen's Pride and Prejudice entitled The Bennett House.

EMPOLYMENT HISTORY (continued)

ALTOONA PIPE AND STEEL – Altoona, PA

January 2014 to July 2016

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

August 2010 to July 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

January 2009 to December 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 and directed Wonder of the World, Dead Man's Cell Phone and co-created/directed and produced a night of original sketch comedy entitled Tea Baggin' My Coffee.

CONTEMPORARY AMERICAN THEATER FESTIVAL – Shepherdstown, WV

January 2009 to August 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

June 2008 to December 2009

Production Stage Manager – Stage Director

Oversaw all aspects of the summer season including scheduling, running rehearsals, recording blocking and 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 two years, directing the educational productions of Pinocchio and Laura Ingalls Wilder.

OHIO UNIVERSITY – Athens, Ohio

Fall 2006 to June 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.

LYRIC THEATRE & OKLAHOMA UNIVERSITY – Oklahoma City, OK

January 2008

Guest Artist Stage Director – Lead Teacher

Specifically hired to teach a class on the creation of new musical theatre with a group of 35 undergraduate students age 17 to 25. The course culminated in a staged reading of a new musical by David A. Austin based on the children's classic The Little Mermaid called On Common Ground. Our process included working with the author on clarity of story and character development, as well as basic acting coaching and stage presence work, audition technique, professionalism, and respect for the author's vision and voice.

EMPLOYMENT HISTORY (continued)

MICROSOFT – Redmond, Washington

2004 to 2006

Computer Support Engineer – Trainer

Advanced technical repair for all Microsoft based programs with a primary focus on Microsoft Live Meeting and internet usability. General duties included solution-based troubleshooting, customer usability training, escalated client relations, basic programming, scheduling and administration. Also worked as a Technical Trainer, developing, planning, and leading classes of up to 40 people in weeklong sessions on usability of various Microsoft products.

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. Our process typically included the support of union actors, musical directors and choreographers.

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.

COMCAST – Everett, Washington

2002 to 2004

Repair Technician – Trainer

Advanced technical repair and customer training on broadband internet, cable television and telephony in a high volume call center environment. Focus in billing, sales, and retention. Exceptional experience in mentoring, classroom training, curriculum development, preparation of study guides and technical training with a mastery of adult learning theory and other educational training techniques.

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 and implementation, 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.

VOLUNTEER HISTORY

Hazelton Federal Correctional Penitentiary – Hazelton, Maryland

2016 to 2017

Stage Director – Theatre Teacher

Working in a maximum security prison with life-time inmates on setting up a theatre troupe. The inmates took both Macbeth and A Christmas Carol and re-envisioned the story from their point of view. The class met for 2 hours a week.

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 just 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 changed to theatre.

Throughout my adult life, I have traveled through acting into professional stage management while dabbling in the various designs and all forms of 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 exactly 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 in the course of growing up we learn to stamp down that basic 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 my supervisor 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 teach by example, breaking up lectures with hands-on exercises, imparting information in whatever manner needed to gain understanding. I engage class participation early on and set up a standard that 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 and reminding all of lessons shared. 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 baring 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 in returning to graduate school 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.

SPECIFIC COURSEWORK OUTLINES

WEST VIRGINIA UNIVERSITY – Morgantown, West Virginia

The majority of my tenure at West Virginia University has been focused on program development for the BFA in Musical Theatre, stage direction and student recruitment. Lacking one Acting faculty for the majority of the first two years of my employment I have been working with the Acting Faculty, filling in as an adjudicator for *Studio* as well as teaching *Fundamentals of Acting* as well as *Acting the Song* and of course *Stage Management*. I have also started work on the *Musical Theatre Studio*, my first class consisting of two eager juniors.

Introduction to the Theatre (THET 101)

An introduction to the many ways theater impacts our lives every day – from movies, concerts and video games to weddings, graduations and job interviews. Through lectures, class discussions, attendance at theatre performances, and viewing videos of notable theatrical productions, you will learn how to be an informed theatre patron.

Stage Management Principles (THET 113)

Following *The Stage Management Handbook* by Daniel A. Ionazzi, we would examine the basics of what it takes to be a good Stage Manager. Given all the participants in the class are from every aspect of the University, the class has an open structure allowing the students to guide a majority of the subject matter depending upon experience as well as intense hands on work outside of class. We covered everything from sight reading music to portfolio, resume and headshots to the end project of a completed prompt book.

Fundamentals of Acting (THET 144)

An introduction to the fundamental techniques of acting with a focus on ensemble building, action, imagination, and concentration of attention and objectives. Using *The Great Acting Teachers and Their Methods* by Richard Brestoff, the class learns a base of acting history. Other course projects include structured improvisations and exercises leading to beginning scene study in Realism.

Acting the Song (THET 352)

Exploration of lyric, rhyme, imagery, storytelling, phrasing, musical composition and overall theme of a song for clues the actor can use in performance. Using *Auditioning for Musical Theatre* by David Silver, we look at how to perform a song. This class is not a music class, it's for all actor who want to learn to follow a song.

Studio Scene Study (THET 348)

Studio Scene Study is a group taught class that meets once a week. It is comprised of Juniors, Seniors and Graduate Students in the Acting and Musical Theatre Majors. Each week the different years will perform monologues or scenes that they have prepared outside of class for critique from the faculty. Typically a student will need to show three audition ready monologues and two to three scenes.

Musical Theatre Studio (THET 355)

The Musical Theatre Studio Program is an intensive training program for the serious student who seeks artistic growth and development in music, theatre and dance. The program is designed for those students who intend to pursue professional musical theatre careers. Musical Theatre Studio is structured as a closed program, open only by audition for the faculty with strict guidelines and objectives for the student to maintain continuance with the program.

Senior Acting Studio – Portfolio (THET 455)

Portfolio is an exploration of the business behind the craft. Everything from what to say in a cover letter to where to stand when performing in an agent's office. This course will introduce you to some tools to not only find, but secure a job out of school.

WVU SPECIFIC COURSEWORK OUTLINES (continued)

Devised Theatre (THET 493W) – *Heart of Europe*

An interdisciplinary summer abroad program, which combines the study and application of Theatre Arts, Cultural Studies and Pedagogy. The piece was collaboratively formed, rehearsed and cultivated as we traveled across the heart of Europe. Towards the end of our journey we fine-tuned the showcase and premiered in Bratislava and then transferred as part of the *ACTion: Heart of Europe Fest* in the New York Fringe Festival.

Cultural Immersion Theatre (THET 493V) – *Heart of Europe*

An interdisciplinary summer abroad program, which combines the study and application of Theatre Arts, Cultural Studies, and Pedagogy. We engaged in a series of workshops with local youth designed to facilitate the process of writing, directing and performing original theatre pieces for their community. We also work with *Slumdog Theatre*, a small company dedicated to creating and touring theatre pieces that represent issues facing the Romani.

PENN STATE UNIVERSITY – Altoona, Pennsylvania

During my time at Penn State Altoona my goals were to continue developing original coursework and strengthen the student base while working towards a Theatre Minor program within the InArt Major already offered.

Finding History in the Arts (InArt 001)

An exploration of the Arts through historical subject matter, looking to modern interpretations and how they comment on today's society, with the goal of developing critical perception, knowledge, and judgments through an examination of the basic concepts common among the arts. In this course we look at various time honored tales and ask "what makes this a classic?" We will also explore the politics, culture and class structure and uncover how that pertains to what would be considered art.

Fundamentals of Acting (THEA 102)

An introduction to the theory and practice of acting as explored through exercises and scripted work. Utilizing texts such as *Backwards and Forwards* by William Ball, we explore the basics of script analysis and how it pertains to specific character building. The class uncovers a basic understanding of Stanislavski using imagination, relaxation, intention, improvisation, spontaneity, specificity, and the reality of doing (as each of these things applies to the craft of acting).

Introduction to Theatre (THEA 105)

Using *Theatre in Your Life* by Robert Barton and Annie McGregor, this class not only covers all elements of theatre and theatre history (albeit briefly) but also studies 12 different classic plays that range from *King Lear* to *The Piano Lesson*. The course culminates in an original 10-minute performance based on a topic that interested the group from our semester's work.

Introduction to Musical Theatre (THEA 112)

An introduction to the world of one of the only true American art forms – the musical. Focusing on the "big hitters" from the turn of the century to today, exploring their works, different forms and styles, and the ways they changed the face of Musical Theatre. Attention will also be paid to the interactions between musical theatre and the social context in which it is developed and performed. Students are coached and required to perform throughout the class.

Advanced Musical Theatre (THEA 226)

An audition entry class, this group of fourteen students start focusing on the characters behind the complexity of Stephen Sondheim, not only mastering the intricacy of his melody and harmonies, but embracing the why behind the song. The second half of the class revolves around scene work, partnering in vignettes from some of the hottest shows on Broadway including *Next to Normal*, *Wicked*, *Parade* and *In the Heights*.

PSU SPECIFIC COURSEWORK OUTLINES (continued)

Play Analysis (THEA 410)

Working with *Backwards and Forwards* by William Ball, we look at how a play is constructed. Defining, then exploring the common elements such as protagonist, antagonist, climax and resolution in a relatively easy play, such as *Prelude to a Kiss*, we then move into more complex work ranging from *Top Girls* to *The Pillowman* to *Waiting for Godot*. The class culminates in a performance of either original work or found scenes from the plays covered in class.

American Theatre History (THEA 412)

Working from some of the masters of their craft, the students focus on the work of Odettes, Hellman, O'Neil, Childress, Fierstein, Durang and many others, we looked at not only the historical impetus of the work, but how they changed the face of modern theatre. A discussion based class, all student views are honored and as long as they are able to defend and justify, it becomes a room where people are enlightened and changed.

Play Production (THEA 426)

The three credit class that all students have to register for upon being cast in a production.

SHEPHERD UNIVERSITY – Shepherdstown, West Virginia

While working at Shepherd University, my goal was retaining any Theatre Minors and developing coursework that would further challenge them.

Independent Musical Theatre Coaching (MUS 199A)

Solo student work that focuses on everything from character development to paraphrasing to audition development, résumés and headshot work, all tailored to the individual student's needs and learning style. Utilizing *Auditioning for Musical Theatre* by Fred Silver, we worked to expand and clarify the students' abilities not only to sing but also to perform a song and expand their repertoires from opera to classic musical theatre to modern pop songs.

Acting One (THEA 203)

Based on *Acting Onstage and Off* by Robert Barton, this program is a 15-week study in the basics of character, text analysis and performance that is rooted in Stanislavski's approach to acting. The students begin exploring *A Streetcar Named Desire*, using the techniques of understanding a script highlighted in *Backward and Forwards* by David Ball. We then move into open scene work and look at intentions and actions, audition and monologue work and, finally, scripted scene work.

Introduction to Theatre (THEA 204)

Using *Theatre in Your Life* by Robert Barton and Annie McGregor, this class not only covers all elements of theatre and theatre history (albeit briefly) but also studies 10 different classic plays that range from *King Lear* to *The Piano Lesson*. The course culminates in an original 10-minute performance based on a topic that interested the group from our semester's work. This active project is graded on the work of the whole, inspired by the work of the Group Theatre.

Directing One (THEA 309)

A course that looks at the elements of directing guided by *Backwards and Forwards* by David Ball and *Thinking Like a Director* by Michael Bloom. We cover textual and character analysis, create basic design concepts and concentrate on working with actors. Throughout the course we read eight Pulitzer Prize-winning plays and discuss the specific challenges surround the mounting of that week's play. As the class progresses the students hold auditions, rehearse and direct a short scene from *All in the Timing* by David Ives.

SPECIFIC COURSEWORK OUTLINES (continued)

OHIO UNIVERSITY – ATHENS, OHIO

I solo, team or assistant taught the entire time I was in residence with Ohio University. I have the original coursework, syllabi, exams and a good number of student assessments available upon request. Some of my classes included the following:

Acting Fundament I (THAR 113)

The arts class all jocks think is an easy A. Therefore we focused on class participation, overcoming stage fright and theatre etiquette. Through improvisation, minor monologue and scene work, we introduced basic character, memorization skills and vocal/physical work. This class met 3 times/week for 3 hours/day and would result in a graded presentation of memorized scene work. Easily one of my favorite classes to teach due to the lack of assumptions.

Theatrical Experience (THAR 170)

With *A Streetcar Named Desire* as our class text we examined character, plot and action using *Backwards and Forwards* by David Ball. After intense analysis of the text we would move into character work, tracking the individual character's growth through the text. We eventually moved into graded scene work with the goal of the students leaving the class with a fairly clear understanding of text and character work.

Stage Management (THAR 326)

Using *Stage Management* by Laurence Stern as our text, we would examine the basics of what it takes to be a good Stage Manager. Given all the participants in the class were actively working on shows, the class would start with a "gripe" session, a few minutes for questions and situations for the good of all. Typically while I was teaching this class I would be stage managing on our main stage, and as a part of the class I would require students to come in and assist me at least once a week in the evening.

Advanced Directing (THAR 420)

Assistant taught with the head of our Directing program. Created lesson plans and activities, coached scene work, provided feedback and graded student projects. Typically would lead the class in warm-up and field any questions they might have on assignments or projects.

Stage Management II (THAR 426)

For returning students, this class met at the same time as the first. The major difference between the two was the returning students were put in charge of individual chapters of Stern, leading discussion as well as fielding more advanced questions. Typically the returning students themselves would be SMing a show and would act as mentors for the first session's students.

VILLAGE KIDSTAGE – EVERETT AND ISSAQUAH, WASHINGTON

KidStage is a program intended for children of all ages, strategically scheduled between school ending and parents getting off work. The basic element of all KidStage coursework was introducing and nurturing a respect and love for the theatre. Given the varying age range, the majority of classes were age-based instead of merit or ordered. Eventually, as I started to gather returning students, I was able to take students into more advanced work. All courses were eight weeks long, typically met two times a week for three hours and ended in a presentation for parents/friends so as to set up the performance component from the beginning. I have created, taught or overseen all of the classes listed below.

Acting for Little Ones (ages 4 to 7)

With such little people, this class is intended to work on group skills and focusing the child's imagination. Typically we would reenact a well-known story or fairy tale. Class would be divided by acting and also making our own sets and costumes for "the show" at the end of the term.

KIDSTAGE SPECIFIC COURSEWORK OUTLINES (continued)

Audition

With the outcome of having at least two contrasting monologues, a verse piece, two contrasting songs, and a workable headshot and resume, this class moved very fast. We would critique, study, read and visit auditions, learning what it takes to light up a room upon entry. This class would perform a standard cattle call audition.

Acting Two

For returning students, we would start to look at very basic scene work and begin to focus on introducing character, intention and conflict. Basic Stanislavski work would be introduced, and we would create character analysis (character past, present and future), work on memorization skills, and work with a partner. We would perform our scene work in a classroom gala at the end of the term.

Advanced Acting

For returning students who had successfully completed Acting Two. This class would look at more complex scenes and monologues. Building on what was introduced previously we would begin to work with basic emotional recall, physical and vocal work as well as advanced character work. This class would perform on the stage, thus introducing stage etiquette.

Beginning Acting (8 to 12, 12 to 15, 16 to 20)

We would start with the basics (stage presence, projection, diction and posture), using lots of improvisation and minimal text work. These classes focused on learning to respect our own and others' risk-takings through critique, unbinding the imagination and relearning how to have fun both onstage and off. A typical outcome would be a well-rehearsed, memorized monologue performed for family.

Acting for Adults

A class intended to help adults conquer stage fright or introduce the basic elements of acting. This class varied on the skill level and needs of the individual students and typically was offered more in a master's class setting as one or two 5 hour sessions on a weekend.

Beginning Shakespeare (Shakespeare One)

This class basically focused on language, understanding and most importantly appreciating and getting over any fear of the Bard through monologue work. We would spend a great deal of time at the table with dictionaries and various language books deciphering the many different meaning of the text, working on the pronunciation, rhythm and scansion

Shakespeare Scene Study (Shakespeare Two)

Advanced work with character that was created as a next class for the Beginning Shakespeare students. Given the basics of the language were already introduced, we would move the text onto its feet, breathing life into some of the most well-known characters in history. We would embrace the physical elements in the text, often staging falls, fights and slaps, which would result in a full production of Shakespeare scenes and monologues for parents.

Creating a Musical

On the first day of this class the ensemble (typically 15 to 24 teenagers) would list their favorite show tunes. We would then pick our favorite scene from a teenage movie – *10 Things I Hate About You* or any of the John Hughes classics from the 80s. I'd fit the songs into one of the plots, come back and hold auditions. We then would throw ourselves into full musical rehearsal with a music director and choreographer to create a musical.

KIDSTAGE SPECIFIC COURSEWORK OUTLINES (continued)

Dinner Platter of Theatre

A class for high school students on the different elements of theatre, including all the designs, stage management, business management, directing, acting, musical directing, dramaturgy and choreography. Each class had a different theme, i.e. *Costume Design with Dean*, and I would typically have professional guest artists or myself come in for a three hour session on what it's like to do the different professions as a career. We would also see 2 to 4 different professional productions as "field trips."

Improvisation

A class to unleash the inner child that would consist of many different games, basic scene work and partner work with the sole intent of not limiting your instinct. Just Say Yes was a catchphrase I used to shout out at the kids when they would start thinking about what to do next. This class would culminate in an improvisational game show for the parents.

Movement for Non-Dancers

As a non-dancer, I would work on basic movements that are typically used in musical theatre staging. We would focus on different character movement, moving the weight of the body to different areas to create styles that were not one's own.

Original Musical Production

An intensive two month class that took place during the summer, we met for 8 hours/day, five days/week with an original composer, lyricist and book writer to create a new musical. The students assisted in all the elements, suggesting character development and learning and relearning songs and choreography. The culmination of this class was a fully staged, designed and produced musical.

Stage Combat

A basic class that started with teaching students how to fall correctly, moved through body contact and eventually into minimal sword work with piping or dowels. Typically this class would introduce the combat through script work with the end goal a staged scene with combat for the parents.

SAMPLE SYLLABI

Introduction to Theatre

THET 101 – Summer 2015
May 15th to June 5th – Monday to Friday from 1:30p to 4:15p
MRB-E 113 – Offices in the CAC
Office Hours – by appointment

Professor Jim Knipple – XXXX
Professor Bryce Britton – XXXX
Jim's Cell Phone: XXX-XXX-XXXX – Bryce's Cell Phone: XXX-XXX-XXXX

Required Texts:

Week One - *Antigone* by Sophocles
Week Two - *The Importance of Being Ernest* by Oscar Wilde
Week Three - *Ruined* by Lynn Nottage

SAMPLE SYLLABI - Continued

Note:

A course syllabus is like a contract between the instructor and the student. Both parties will abide by the terms outlined in this document. It is understood that students enrolling in this course are in agreement with and understand all of the information contained within this syllabus outline.

Course Description:

An introduction to the many ways theater impacts our lives every day – from movies, concerts and video games to weddings, graduations and job interviews. Through lectures, class discussions, attendance at theatre performances, and viewing videos of notable theatrical productions, you will learn how to be an informed theatre patron.

Learned Outcomes:

Upon completion of this course, you should be able to contribute to contemporary theatre as an informed audience member and patron; appreciate the art, craft, and skill required in contemporary theatrical production; and understand how plays are produced from the script to opening night.

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:

The integrity of the classes offered by any academic institution solidifies the foundation of its mission and cannot be sacrificed to expediency, ignorance, or blatant fraud. Therefore, I will enforce rigorous standards of academic integrity in all aspects and assignments of this course. For the detailed policy of West Virginia University regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please see the Student Conduct Code <http://studentlife.wvu.edu/r/download/180235>. Should you have any questions about possibly improper research citations or references, or any other activity that may be interpreted as an attempt at academic dishonesty, please see me *before* the assignment is due to discuss the matter.

Academic Integrity/Dishonesty:

The instructor of this course will follow all of the policies on Academic Integrity/Dishonesty as they are described in the WVU Undergraduate Catalog. Any student caught violating these policies (i.e. cheating of any form) will receive the letter grade of F for the course.

Note to Students with Disabilities:

The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion.

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the Office of Accessibility Services (293-6700). For more information on West Virginia University's Diversity, Equity, and Inclusion initiatives, please see <http://diversity.wvu.edu>.

Attendance and Lateness:

You are required to attend all lectures and one theatre performance. I will not provide copies of my lecture notes; contact a fellow classmate for this information outside of class. *You are responsible for all material covered in class.*

ABSENCES: Attendance is required at all classes. Only one (1) unexcused absence will be permitted. At the instructor's discretion, additional absences for medical or for viable personal welfare reasons may be excused. Students with excessive absences due to personal health or welfare reasons will be asked to withdraw from the course to protect the integrity of the learning process.

SAMPLE SYLLABI - Continued

TARDINESS: All classes start at the specified time, and students are expected to be ready for instruction at the beginning of each class session. Arriving late for more than two classes will be considered equal to one unexcused absence and may affect the final course grade as described above.

PLEASE NOTE: Consistent with WVU guidelines, students absent from regularly scheduled examinations because of authorized University activities will have the opportunity to take them at an alternate time

Classroom Etiquette:

Turn your cell phone off prior to entering the class, texting will not be allowed. Computers should be used only for note taking, if they become a distraction I will ask you to put them away. 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.

In Class and Home Work:

DIGS: Daily you are expected to present a short (1 minute) “dig” on something that caught your interest from that day’s topic. Use the internet, library or class text AND please use critical thinking skills. This will lead off our daily discussion

JOURNAL: You are required to bring a notebook to keep track of the things we are covering in class. This is a very important tool that will help you with your Midterm and Final Paper.

PLAYS: You will be asked to read one play a week and write a 2 page paper on how that week’s work influenced your perception. We will be providing a PDF copy of the plays for you.

FILMS: Typically the day will be interlaced by discussion/introduction of various topics and filmed theatre events. All viewings are required as part of the successful completion of this course.

MIDTERM: Your midterm will be in an in class test on Wednesday, 5/27. It will be collective on what we have covered in the class, films watched as well as the two plays you have read. You will want to have your journal up to date.

FINAL - You will be turning in a 3 page (minimum, 5 page max,) typed college level paper analyzing an element of the class you found interesting. Think of it as a DIG expanded. A strong point of view, research in the genres of the topic and its history and above all, critical thinking skills will be graded. As with all college level papers, follow the MLA requirements in citation and documentation. More information on this will come.

Grading and Evaluation:

The following grading scale will be used by the instructor to evaluate all exams, other graded assignments, and in the determination of the final course grade.

The semester grade will be calculated as follows:

Midterm/Final	400 pts	1000 – 900	=	A	Below 599	=	F
Play papers	300 pts	899 – 800	=	B			
Class Attendance/Participation	200 pts	799 – 700	=	C			
Journal	100 pts	699 – 600	=	D			

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

Note: Everything in this syllabus – including assignments and readings – may change upon instructor’s discretion.

SAMPLE SYLLABI - Continued

THET 101 – Introduction to Theatre – Schedule and topics

1	Play	<i>Antigone</i> by Sophocles	Paper Due by end of class on 5/22
	Monday 5/18	What is theatre?	Origins & The role of the audience (Bryce) Film – <i>Shakespeare in Love</i>
	Tuesday, 5/19	Who Creates Theatre?	Plays, Actors and Directors (Jim)
	Wednesday 5/20	Who Builds Theatre?	Designers and the Production Team (Jim) Tour of the CAC
	Thursday 5/21	Early Stages	Pre Greek/Roman (Jim)
	Friday 5/22	Middle Stages	Post to 1900's (Jim) Film – <i>Romeo and Juliet</i>
2	Play	<i>The Importance of Being Ernest</i> by Oscar Wilde	Paper Due by end of class on 5/29
	Monday 5/25	NO CLASS	Memorial Day
	Tuesday 5/25	Early Stages	Pre Greek/Roman (Bryce) Film - <i>Antigone</i>
	Wednesday 5/26	Middle Stages	Post to 1900's (Bryce) MIDTERM
	Thursday 5/28	Realism	Varieties (Jim)
	Friday 5/29	Non Realism	Varieties (Jim) Film – <i>Beckett</i>
3	Play	<i>Ruined</i> by Lynn Nottage	Paper Due by end of class on 6/4
	Monday 6/1	Realism	Varieties (Bryce) Film – <i>Importance of Being Ernest</i>
	Tuesday 6/2	Non Realism	Varieties (Bryce)
	Wednesday 6/3	Contemporary Voices	Musical Theatre (Bryce) Film – <i>Into the Woods</i>
	Thursday 6/4	Contemporary Voices	Modern Theatre (Bryce) Journal due to Bryce by 5pm
	Friday 6/5	NO CLASS	Final paper emailed to Jim by 5pm

LETTERS OF RECOMMENDATION



Date: June 16, 2012

Letter on Behalf of Mr. Bryce Britton, Instructor of In Arts-Theater Arts

From: Brian Black, Head, Division of Arts and Humanities
(814) 949-5244

I write to share with you my highest possible recommendation for Bryce Britton, who is applying for your opening in Drama. Although I am not an expert in Theater, I have served as Bryce's supervisor for the last three years (after being involved in his hiring, as well). In addition, I have become quite familiar with Washington College through conversations with Rich Depospo, Professor of American Studies, who is married to one of our own faculty, Erin Murphy. In short, every experience that I have had with Bryce suggests to me that he is an outstanding candidate for your tenure-track post.

In his teaching, Bryce's teaching is highly rated in standardized student evaluations, both in Integrative Arts and Theater, and student comments were outstanding. He has willingly taught new preps and has also taught overloads, when we were under-staffed. His hard work has fleshed out our program in Drama and genuinely helped to build a "buzz" of interest among students. Clearly, for Bryce the learning extends from the classroom and on to the stage. His attention and passion has brought countless students into our program, even though they had first just expected to satisfy a distribution requirement. Among these students, I have personally heard from more than five who have (some times tearfully) sung Bryce's praise. In particular, they stress the incredible confidence with which he inspires them. "He was the first person who made me believe in my talent," explained one student. Many others, however, obviously have felt the same way. I think Bryce is the perfect educator around which to organize a developing program.

Faculty in Drama need to bind their success in the classroom together with on-going work on stage and Bryce has created an impressive track record in this regard over the last few years. From the start, Bryce has wished to take risks in his selection of material. Although I have enjoyed each of the productions over the last few years, Bryce's production of "Ruined" was among the most memorable. From the start, this show about the treatment of women in Africa had specific importance to Bryce. Although many of us were dubious, Bryce worked with the small African-American population on our campus to accurately cast the show (most of whom were acting on stage for the first time). In addition, he coordinated with activist organizations on campus to make the performances educational events (and a fund raising opportunity). He single-handedly made the show a multi-disciplinary educational event and also directed the show to earn regional awards and notice. I could not have been more impressed and proud of our College and it all began with Bryce's hard work and passion.

I also wish to note Bryce's impressive maturity and ability to work with other colleagues. He has faced difficult situations with poise and absolutely always puts students first. The outcome has been an inclusive THEA program that appeals to a wide range of general education students as well as drama specialists. Bryce makes sure they all fall in love with the stage and that each one has access to performance opportunities. I wish very much that we were in a position to offer him a long-term commitment, because he will be a great asset to any institution.

Please let me know if you have additional questions.



WEST VIRGINIA
THESPIANS

AN EDUCATIONAL THEATRE ASSOCIATION AFFILIATE

WV Thespians

c/o Martha Loudon

182 Maddex Farm Drive; Shepherdstown, WV 25443

Phone: 304-886-8805 Fax: 304-885-5108

E-Mail: mbloudon@yahoo.com

182 Maddex Farm Drive
Shepherdstown, WV 25443

April 4, 2016

To Whom It May Concern:

I have known Bryce Britton for 8 years and have interacted with him extensively in his capacity as an adjudicator and workshop presenter for West Virginia Thespians at our annual state festival. During my term as State Chapter Director for WV Thespians, I have come to know Mr. Britton very well, and therefore feel I can comment on some aspects of his teaching and leadership.

Mr. Britton is a caring and passionate educator who has worked tirelessly to help our high school theatre students do their best in performance and technical duties through caring and supporting critique. Mr. Britton has adjudicated in many areas of theatre studies at our festivals and has spoken with potential university students to answer questions about the program.

An important aspect of Mr. Britton's interactions with students is his professional interest in supporting students' efforts and growth in talent and skill. His passion for theatre is evident and his critiques are always insightful and appropriate for the high school students involved.

I personally feel that Mr. Britton is an asset to any theatre program and look forward to working with him again in his capacity as an adjudicator and workshop presenter for West Virginia Thespians.

Sincerely,

Martha B. Loudon

Martha B. Loudon
Chapter Director
West Virginia Thespians



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

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