KOLTON BRADLEY

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HIGHER EDUCATION POSITIONS HELD

ALFRED UNIVERSITY, Assistant Professor of Theatre (Tenure Track) **2023 – Present**

Directing I **Fall 2023 – Spring 2026**

- Designed and created a course that introduced BFA theatre majors to the vocabulary and methodology of directorial storytelling; the course offered a theoretical and practical introduction to play direction
- Mentored student directors as they explored the fundamentals of a director's task: analyzing and interpreting dramatic text, working with actors, and staging (movement, composition, and picturization)
- Led directing exercises, that explore the fundamentals of stage movement/blocking, in particular - the principles of composition
- Facilitated final presentations that involved the process of selecting a scene to direct, choosing a team to collaborate with, and synthesizing the many elements explored over the course of the semester
- Led course discussions on the history of directing and a director's overall functions and responsibilities

Acting II **Spring 2024 | Spring 2025**

- *The Actor's Job in Rehearsal and Performance,* advance course for second-year theatre performance majors; directing and coaching students in preparation for final performance
- An intensive practicum involving scene study, rehearsal and performance of modern-day texts
- Helping students develop an understanding of complex texts by identifying actions, objectives, beats, and sensory work
- Providing individual and group instruction on scenes and monologues
- Directing, designing, and facilitating the final presentation of multiple scenes and monologues at the end of the semester

Performance Core I **Fall 2025 | Fall 2026**

- All first-year performing arts students are required to take Performance Core; the course helps establish a common vocabulary and instills the Performing Arts Division's core values
- The course encourages students to acquire tools and practice techniques that sharpen inherent instincts and intellects, encourages creativity, and open them up to broader levels of awareness and imagination
- By acquiring a base of artistic, expressive, and collaborative skills, students begin to discover the breadth and depth of what it means to be a professional artist today
- The course will expose students to a variety of theory and techniques through experiencing, making, seeing, and reflecting across the disciplines within the Performing Arts Division with a lens towards contemporary research and practice
- The course is a collaboration with faculty from the Music and Theatre Division; students work on strengthening their kinesthetic awareness and stage composition skills as they engage in writing, improvisation, and devising exercises
- This course is part one of a two-part, first year curriculum for Performing Arts majors and those interested in Performing Arts

Theatre Colloquium **Fall 2023 – Spring 2026**

- Focus on synthesizing the actor's training into the practical and artistic tools necessary to work creatively and collaboratively in the profession
- Audition technique using monologues, scene work, and cold readings from scripts
- Training students on the best practices for headshot, resume, and self-marketing techniques based on analysis of personal talents and casting type
- Guiding students in the development of an approach to conceiving a professional theatre production; the course is a forum for young directors, actors, and playwrights to discuss the challenges/discoveries of their process
- Theatre majors are taught about the expectations and strategies for productive collaborative in-process relationships with actors, directors, dramaturges and producers
- Planning and teaching a curriculum that introduces students to the many aspects of professional theatre practices as a theatre artist; including but not limited to best practices, next practices, industry norms, agents, managers, unions, auditioning, casting, health, goal setting, financial planning, equity, diversity and inclusion in the field, and community building through ongoing conversations with working artists in the field

Directing II **Spring 2024 | Spring 2027**

- Deepening student directors' mastery of the craft of theatrical storytelling, focusing on how directors create compelling, complete, and clear theatrical worlds on stage
- Teaching advanced analysis techniques, visual research strategies, conceptualization, rehearsal techniques, and collaboration with designers, actors, stage managers, and producers
- Equipping directors with the foundational knowledge, rehearsal techniques, and artistic self-understanding to achieve the most important and challenging of directorial skills: the crafting and execution of the director's point of view
- Guiding students through the final presentation of short plays acted and directed (and often written) by students

Play Production **Spring 2024 – Fall 2026**

- A lab course designed to give students practical production experience
- An intensive practicum involving scene study, rehearsal and performance of modern-day texts
- During this course students explore theatre making through collaboration
- Students engage with directing, playwriting, and dramaturgy through rehearsal, in-studio exercises and projects
- Provide individual and group instruction on scenes and monologues
- By the end of their time in this course, students will have the skills necessary to mount a theatrical production
- Culminating in a final production: *The Little Dog Laughed* (spring 2024); *Don't Dress For Dinner* (fall 2024); *The Complete Works of William Shakespeare* (fall 2026)

Senior Project **Spring 2024 – Spring 2026**

- The Theatre Senior Capstone serves as the Performing Arts Division's laboratory for the development of new work or new approaches to existing work
- Students complete a project for the Theatre major in their areas of interest (directing, writing, or acting). The project is to be submitted as a proposal to the faculty and approved in advance
- The capstone covers the design, rehearsal, production, and performance work in the mounting of a production
- Advise, mentor, and supervise students from conception to a full performance. The process includes: a written thesis proposal, rehearsal, and a final performance
- Throughout the course students develop the skills necessary to create a company mission statement, learn how to manage goals and priorities, as well as practice fundraising and marketing
- Culminating in a final production: faculty advisor *Dry Land* (spring 2026)

Script Analysis: From Page to Stage **Fall 2023 – Spring 2027**

- Students were taught to employ a three-tiered approach to analyzing plays: textual/structural, dramaturgical/contextual, and creative/intuitive
- Led students in the study and practice of play analysis with an emphasis on exploring the potential for live performance embedded in a written text
- Conducted lectures that explored text analysis, defining causal links in a scene's action, crafting a thorough formalist analysis, breaking down scene divisions (beats and units), creating a character analysis from the actors' perspective, and articulating an overall play interpretation

Senior Seminar **Spring 2024**

- Focus on synthesizing the actor's training into the practical and artistic tools necessary to work creatively and collaboratively in the profession
- Guiding students in the development of an approach to conceiving a professional theatre production; the course is a forum for young directors and actors to discuss the challenges/discoveries of their process
- Theatre majors are taught about the expectations and strategies for productive collaborative in-process relationships with actors, directors, dramaturges and producers
- Planning and teaching a curriculum that introduces students to the many aspects of professional theatre practices as a theatre artist; including but not limited to best practices, next practices, industry norms, agents, managers,
  unions, auditioning, casting, health, goal setting, financial planning, equity, diversity and inclusion in the field, and community building through ongoing conversations with working artists in the field
- This course provides tools to bridge the gap between academic theatre and what comes next
- Topics include exploration of options, the business of theatre, marketing oneself, resume building, taxes for independent artists, and preparation of audition materials

Introduction to Theatre **Fall 2023**

- Designed and taught curriculum introducing acting to non-majors in a rigorous, conservatory style
- Explored techniques to hone creativity through improv, play and imagination
- Created a curriculum that included voice, movement and acting to help students develop an awareness of their vocal and physical instrument
- Planned and led classes integrating lecture and discussion of theory with rigorous practice and creative exploration
- Helped students develop an initial understanding of the range of theories and practices surrounding acting and performance
- Students learned to clarify dramatic action, given circumstances, and sense memory through physical and emotional exercises
- Guided students through the application of acquired skills through monologues and scene work
- Provided detailed feedback to performances and written assignments
- Offered additional one-on-one coaching as needed
- Directed and facilitated final presentations of scenes and monologues for invited audiences

BOSTON UNIVERSITY, Graduate Teaching Fellow **2019 – 2022**

Instructor, ***Acting & Performance 1*** **Fall 2020 – Spring 2022**

- Designed and taught curriculum introducing acting to non-majors in a rigorous, conservatory style
- Explored techniques to hone creativity through improv, play and imagination
- Created a curriculum that included voice, movement and acting to help students develop an awareness of their vocal and physical instrument
- Planned and led classes integrating lecture and discussion of theory with rigorous practice and creative exploration

- Helped students develop an initial understanding of the range of theories and practices surrounding acting and performance
- Students learned to clarify dramatic action, given circumstances, and sense memory through physical and emotional exercises
- Guided students through the application of acquired skills through monologues and scene work
- Provided detailed feedback to performances and written assignments
- Offered additional one-on-one coaching as needed
- Directed and facilitated final presentations of scenes and monologues for invited audiences

Instructor, *Speech Communications 1* **Spring 2021**

- Designed and created a course that addressed both the rhetoric and technical presentation components of public speaking
- Applied theatre techniques to speaking in public by exploring the students' use of relaxation, presence, focus, breath, articulation, projection, and physicality
- Instructed students on how to connect with an audience, clearly communicate ideas, and tell a story with confidence
- Guided students through different categories of public speaking including extemporaneous, informative, impromptu, debate, prose, and poetry
- Cultivated respectful dialogue across political spectrum in classrooms with diverse backgrounds, experience levels, and academic majors

Instructor, *Acting & Performance 2* **Fall 2019**

- *The Actor's Job in Rehearsal and Performance,* advance course for second-year BFA performance majors; directed and coached students in preparation for final performance
- Helped students develop an understanding of complex texts by identifying actions, objectives, beats, and sensory work
- Provided individual and group instruction on scenes and monologues
- Directed, designed, and facilitated the final presentation of a full play at the end of the semester

Teaching Assistant, *Beginning Directing* **Spring 2020 | Spring 2022**
Instructor: Clay Hopper

- Guided BFA directors on the tasks of directing a play from script selection through opening night; emphasizing script analysis and interpretation
- Provided mentorship to BFA directors on the process of staging, working with an ensemble cast and creative design team
- Led course discussions on the role of a director from an analytical and practical perspective
- Evaluated and graded course journals and class exercises; providing critical feedback leading to final scene presentations

Teaching Assistant, Theatre History: Dramatic Literature 1 **Spring 2020**
Instructor: Jim Petosa

- *Greeks to the late 19th Century* lectured twice a week to 65 students on the development of theatre, its plays, trends, and technologies
- Mentored students in a fast-paced class covering a new play each week including *Antigone, Fences, Lysistrata, Tartuffe, Waiting For Godot*
- Created an interactive classroom atmosphere to maintain student interest and facilitate lively discussion
- Held office hours, provided critical feedback, and monitored student participation
- Administered and graded midterm and final examinations which included grading 5-8-page essays

Teaching Assistant, Theatre History: Dramatic Literature 2 **Fall 2019**
Instructor: Dr. Kristin Leahey

- *1850-1950* lectured twice a week to 65 students on the important plays and trends of the theatre from 1850 to 1950, with an emphasis on American and European dramatists
- Administered and graded weekly 2–3-page essays on class readings including *Rosmersholm, The Octoroon, Rutherford and Son, Desire Under the Elms, Blood Wedding*
- Guided students as they critically analyzed plays and theoretical writings
- Held office hours, provided critical feedback, and monitored student participation
- Administered and graded midterm and final examinations which included grading 5–8-page essays

SECONDARY TEACHING EXPERIENCE

Interlochen Center for the Arts, Interlochen, MI **Summer 2024 – Summer 2026**
Instructor of Theatre

- Develop comprehensive, age-appropriate, and skill-level-specific curriculum for theatre courses; ensuring alignment with Interlochen's educational standards and objectives
- Provide personalized instruction in acting technique, monologue selection, interpretation and performance skills development
- Serve as mentor to young artists in the theatre and musical theatre program; providing personalized guidance, support, and encouragement to help students navigate their artistic journey, develop confidence, set goals and reach their full potential as performers and individuals
- Collaborate with instructors from the film, music and dance departments to exchange pedagogical techniques and ensure alignment of curriculum standards; fostering a cohesive approach to theatre across disciplines
- Engage in advisory meetings and committee work as required, actively contributing to the development and implementation of departmental policies, academic standards, and student support initiatives
- Courses taught: Intermediate and Advanced Acting Technique for theatre and musical theatre students (ages 13-18)

The New Victory Theater, New York, NY **2016 – 2019**
Theatre Teaching Artist

- Coordinated and developed creative education programs and classroom workshops for New York City students and teachers (grade ages 5-18)
- Fostered deeper experiences with the performing arts by leading artistic workshops and family activities
- Developed performing arts curriculum and lesson planning for nearly 40,000 school kids that visit the theater each Season
- Engaged audiences by teaching: theatre, music, puppetry, dance, and improvisation

The Harlem School of the Arts, New York, NY **2007 – 2009**
Instructor

- Taught two weekend courses to 30 teenagers in acting and literature interpretation
- Directed and facilitated the final production for family and faculty each semester
- Engaged students with a theatre repertoire that is relevant to their lives and interests
- Directed and facilitated the school's apprentice classes - an acclaimed professional training program for student actors ages 14-19 who aspire to careers in the theatre

EDUCATION AND TRAINING

Boston University — **Boston, MA**
MFA Directing — *2022*
Directing Advisors: Wendy Goldberg, Judy Braha, Jim Petosa, Clay Hopper

University of Michigan — **Ann Arbor, MI**
BFA Acting — *2004*
Directing Advisors: Mark Lamos, Holly Hughes, Darryl V. Jones

British American Drama Academy- Oxford University — **London, England**
Classical Text and Shakespeare Concentration — 2003
Directing Advisors: John Barton, Barry Kyle, Michael Kahn

The Barrow Group Theatre Company — **New York, NY**
Directing Intensive — 2016 – 2018
Directing Advisors: Seth Barrish, Eric Paeper, Lee Brock

PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS

Actors' Equity Association	2013 – Present
Recipient: Stage Directors and Choreographs Observership Program	2008
Stage Directors and Choreographers Society (SDC), Associate Member	2008 – Present
Finalist: Second Stage Theatre Van Lier Directing Fellowship	2007
Theatre Communications Group (TCG)	2007 – Present
National Alliance of Acting Teachers, Member	2025 – Present