

KEELIE SHERIDAN

THEATRE & FILMMAKER - CHOREOGRAPHER - PERFORMER- EDUCATOR

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EDUCATION

Trinity College Dublin/ RADA- The Lir Academy
MFA- Theatre Directing, *1st Class Distinction*

Brooklyn College
MFA- Acting, *Dean's List*

SUNY Empire State College
Bachelor of Arts- Theatre

RESEARCH & CREATIVE ACTIVITY AGENDA

- Consent-based Practices in Actor and Director Training
- Devised Physical Theatre Ensemble Practices
- Decentering Whiteness in Voice and Movement Training

WORKSHOPS & TRAINING

Black Acting Methods Studio
Daphne Sicre
Nicole Brewer
Theatrical Intimacy Education

Acting While Black: Essential Tools to Thrive
We Are the Canon: Anti-Racism in Theatre Pedagogy
Anti-Racist Theatre- Foundations
Best Practices, Studio Techniques, Casting & Policy,
Consent in the Acting Classroom, Foundations in Race,
Intimacy & Consent

Kristin Linklater Voice Centre
Punchdrunk Entertainment
Movement Theatre Studio
Lucid Body House
Laban Institute of Movement Studies
The Moving Frame/ Freeman Studio
Ren Gyo Soh
Three Sisters Yoga
Body Ritual Movement
The Lir Academy
DanceHouse Ireland
The Ume Group
Community Word Project
Brooklyn College

Linklater Voice Technique, Beginning and Advanced
Performance & Storytelling
Lecoq's Essential Movements
Lucid Body Basics I & II
Laban Fundamentals
On-Camera Technique
Butoh, Yoga
200 Hour Yoga Teacher Certification
Butoh
Laban Movement Analysis, Viewpoints
Butoh/ Micromovement
Butoh, Viewpoints, Acrobatics, Commedia, Clown
Teaching Artist Training/ Internship
SAFD Unarmed Stage Combat (Certified), Fitzmaurice
Voicework, Chuck Jones Voice, Alexander Technique, Butoh,
Improv

T Schreiber Studio
The PIT NYC
SITI Company
Blessed Unrest
HB Studios
Stella Adler Studio
American Academy of Dramatic Arts
Niall O'Leary School of Irish Dance
Wild Irish Acres Dance

Scene Study (Peter Jensen)
Sketch Comedy/ Improv
Viewpoints and Suzuki
Viewpoints, Suzuki and Devising
Stage Combat (Rapier)
Acting
Full Time Acting Conservatory
Irish Step Dance (solo) and Ceili
Irish Step Dance (solo) and Ceili

AWARDS & RECOGNITION

2022 Network of Ensemble Theatres

Virtual Exploration Grant- *Untitled Textbook Project*

2022 George Lindsey Film Festival

official selection, feature finalist- *planet b234*

2022 Midwest Weird Fest

official selection- *planet b234*, winner- *Best Male Performance in a Leading Role*

2021 Barcelona Indie Film Festival

official selection- *planet b234*

2021 Madrid Indie Film Festival

official selection- *planet b234*

2021 Vail Film Festival

official selection- *planet b234*

2021 Tampa Bay Underground Film Festival

official selection- *planet b234*, winner- *Best Escapism Film*, nominated for *Best Feature*, *Best Director*, *Best Screenplay*, *Best Lead Actor*, *Best Supporting Actor*, *Best Cinematography*, *Best Editing*, *Best Production Design*

2021 Ridgefield Independent Film Festival

official selection- *planet b234*

2021 Lake County Film Festival

official selection- *planet b234*

2021 New Media Film Festival

official selection- trailer competition- *planet b234*

2021 University of North Alabama College of Arts, Sciences and Engineering Creative Activity/ Research Grant-

production support for narrative short film project *everyman*

2020 University of North Alabama College of Arts, Sciences and Engineering Creative Activity/ Research Grant and UNA School of the Arts Grant-

production support- *Constellations* by Nick Payne

2018 New York Innovative Theatre Awards

Nominee- Outstanding Choreography and Movement for The Ume Group's *by wing, fin, hoof or foot*

2015-2016 George J Mitchell Scholar

US-Ireland Alliance National Award to Top Scholars to represent the US in graduate programs in Ireland- 2nd ever CUNY recipient

2013 Brooklyn College Alumni Association Student Award

College-wide recognition for outstanding service to the college community and Brooklyn at large

2011 Friar's Foundation Award

Recognition of NYC Performing Arts Scholars, representing Brooklyn College

2011 Wildacres Retreat Writer-in-Residence

Award for Promising New Playwright

UNIVERSITY SERVICE + ADMINISTRATIVE LEADERSHIP

University of North Alabama School of the Arts Steering Committee- Co-Chair

University of North Alabama School of the Arts Creative Activity Fund- Co-Chair

George S. Lindsey Film Festival- Co-Director

University of North Alabama College of Arts, Sciences and Engineering Faculty Research and Development Grant Committee- Department Representative

University of North Alabama Department of Cinematic Arts & Theatre- Guest Artist & Masterclass Coordinator, Season Producer & Artistic Director

University of North Alabama Fresh Fare Play Reading Series- Director/ Programmer

Brooklyn College MFA Acting Program- Recruiter and Industry Showcase Liaison

TEACHING EXPERIENCE

University of North Alabama- Florence, AL

2020- Current

Assistant Professor- Cinematic Arts & Theatre, BFA Acting Concentration Head

-Produce and direct two mainstage theatre productions per year, season plan, supervise student film shoots, industry prep for Acting and Directing students, advise and mentor BFA Acting and Directing students, recruitment, search committee service, university service and curriculum/catalog development for new degree program (launched Spring 2021), support departmental administrative function. Courses taught include:

Voice & Movement I & II

-This studio course is designed to introduce actors to the fundamentals of vocal production and movement for the stage and screen. Through a combination of exercises and performances, actors will learn how stress impacts the vocal mechanism and the body, and will work toward free, expressive voices and bodies. The exercises in this course work toward physical and vocal truth, spontaneity and variety. Practitioners and methods referenced in this course include Kristin Linklater, Cicely Berry, Chuck Jones, Rudolph Laban, Jacques Lecoq, Anne Bogart & Tina Landau's Viewpoints, butoh and the Alexander Technique.

On-Camera Acting

-This studio course introduces actors to the fundamentals of screen acting through exercises and film and television scene work.

Acting I

-This studio course builds a foundation of developing the actor's instrument by introducing an awareness to integrated voice, body and presence through exercises in acting technique, movement analysis, vocal production and script analysis. Techniques include Stanislavski, Meisner, Hagen and Strasberg.

Acting II

-This studio course expands the actor's understanding of technique through contemporary scene study.

Acting III

-This studio course expands the actor's understanding of technique through contemporary scene study, with a special focus on the unique challenges of heightened language, non-linear playwriting and non-naturalistic acting styles.

Directing I

-This studio course is designed to introduce the processes by which stage directors approach a production. Through a combination of reading, discussion, exercises and scene work, directors will learn how to analyze dramatic text, make creative choices inspired by the given circumstances of the scene, direct actors and collaborate with designers to shape the world of the play.

Script Analysis

-This lecture course is designed to introduce students to script analysis with an eye toward production. Students will learn to analyze theatrical scripts from the perspectives of actors, directors and designers. By mining the text for details, themes and structure, students will understand how interpretation plays a large role in the staging of a scripted play.

Elements of Cinematic Arts & Theatre

-This practicum introduces students to the basic elements of stagecraft and theatre and film production, allowing them to gain hands-on experience in a theatrical or film production.

City College of New York- New York, NY

2018- 2019

-Acting I- Intro to Acting

-This course builds a foundation of developing the actor's instrument by introducing an awareness to integrated voice, body and presence through exercises in acting technique, movement analysis, vocal production and script analysis. Technique exercises include Stanislavski, Meisner, Hagen and Strasberg.

-Acting II- Scene Study

-This course focuses on the application of acting, voice and movement techniques through practical work on the texts of modern and contemporary writers. Actors learn to be self-sufficient in the rehearsal room and to develop a process through which they can begin their work on new texts.

-Intro to Theatre

-This course is designed to provide students with an introduction to the history, progression and contemporary practice of theatre making. Students engage with pieces of dramatic text and criticism along with live theatrical productions on and off campus.

Brooklyn College- Brooklyn, NY

2012-2019

-Kinetics/ Movement I (MFA Acting Program)

-This course introduces actors to the concepts of individual and collective energy, movement, time, and space as elements of performance. Actors build an awareness of their physical and energetic intuition and learn how to apply this knowledge to live performance. This course draws from existing movement practices including Viewpoints, Laban Movement Analysis, Lecoq, butoh and other methodologies.

-On-Camera Acting (BFA Acting Program)

-This course acquaints actors with the demands of acting for the camera. Using their existing technique as a foundation, actors explore the adjustments necessary to work naturally, efficiently and truthfully in front of a camera. Actors also learn practical differences of the production processes of film and television vs. theatre and how to adjust their approaches to the work accordingly.

-Intro to Theatre (College Now Program)

-This course offers an introduction to dramaturgy, theatre history and performance technique with a focus on beginning acting and directing techniques.

-Acting I- Intro to Acting

-This course builds a foundation of developing the actor's instrument by introducing an awareness to integrated voice, body and presence through exercises in acting technique, movement analysis, vocal production and script analysis. Technique exercises include Stanislavski, Meisner, Hagen and Strasberg.

-Recruiting and Industry-Relations Administrative Adjunct

-Assists the Program Head of the MFA Acting program in the planning and execution of recruitment of incoming MFA actors at URTAs and on-campus auditions, coordinates industry/ business seminars, reel shoots and showcases for graduating MFA actors, professional advising and mentorship.

T Schreiber Studio & Theatre- New York, NY

2016-2019

-Devised Physical Theatre Summer Intensive- A fifty-hour intensive for theatre professionals dedicated to exploring the process of ensemble-based theatrical devising through the lens of physical theatre and dance-theatre tools. Techniques covered include Viewpoints, Laban Movement Analysis, Lecoq's Neutral Mask, yoga, butoh, voicework and dramatic acrobatics. Students devise, direct and perform original works.

-On Camera 1- An introductory level course for beginning actors and actors new to on-camera work. Students work with Stanislavski, Strasberg and Meisner exercises, focusing on connection, emotional memory and moment-to-moment truthfulness. Study progresses toward script analysis while simultaneously introducing film terminology and basic shot set-up.

-Period Movement- A workshop offered to One Year Conservatory students, fundamentals of dramaturgy and script analysis are combined with Viewpoints and Laban Movement Efforts to give actors tools to make informed movement choices for characters and pieces set outside of their contemporary experiences.

-Director of Development and Education, Interim Producing Director (2016-2018)- Curriculum development, marketing of new education initiatives, managing alumni affairs and social media outlets, recruiting and advising students, developing partnerships with universities, fundraising initiatives and community partnerships, board liaison, literary management, season producer.

The Ume Group- New York, NY

2015-2018

-Instructor- 12 Week Physical Theatre Course- This course uses The Ume Group's three core techniques, butoh, devising and yoga, to give performers tools to create dynamic, engaging and resonant physical theatre. Techniques/ practices covered include physical improv, contact improv, yoga, butoh, dramatic acrobatics, Lecoq, Laban, Viewpoints, Trish Arnold, Chuck Jones voicework and ensemble devising. Students devise, direct and perform original works.

-Producing Artistic Director- Program a diverse season of educational offerings for post-graduate and professional performers in The Ume Group School- oversee curriculum submission and development, solicit and train new instructors in company culture when teaching physical theatre, train and mentor associate education director. Additional responsibilities include producing, staffing and casting the company's theatrical season, fundraising and community outreach.

-Training Ensemble Leader- The Ceili Ensemble- Irish ceili dance is examined and contemporized/ re-contextualized in a lab setting. Fundamental forms and concepts of ceili are taught and ensemble members (professional dancers and physical theatre artists) are guided to devise new dances commemorative of their collective experiences through the form of Irish ceili.

Brooklyn College Community Arts Partnership, Brooklyn Prospect Charter, Brooklyn Apple Academy- Brooklyn, NY

2014-2015

-Teaching Artist, Director- Emerging Voices Program- Students are taught the principles of performance, theatre movement and improvisation and experiment with intersections between theatre and other disciplines (video, photography, creative writing, visual art, dance); ages 5-18.

Brooklyn Arts Exchange- Brooklyn, NY

2014-2015

-Teaching Artist- Creative Movement I/II- Introduction to Body, Space, Shape and Time are led through exercises that are followed and repeated, focusing on qualities of movement, pathways in space, and basic locomotive movement skills, including rolls, jumps, hops, and slides. Basic social skills are honed in this dynamic and stimulating group environment; ages 2-5.

-Summer Arts Program- Group Leader- Students explore collaborative approaches to several forms of art and performance (including circus, dance, music, theater, tumbling, media and visual arts); ages 9-12.

Block Institute- Brooklyn, NY

2010-2011

-Expressive Arts for Day-Service and Residential Adult Programs- A collaborative study of visual, literary and performance arts with adaptations for adult artists with developmental disabilities. Working within the structures of group poetry, sketching, theatrical improvisation and dance, participants used group sessions as mediums for communication and expression.

-Building Blocks- A dramatic-arts program for special needs students ages 4-7 with varying functioning levels. Programming accessed theatre through the principles of story-structure, character, physical life and sensory experiences. A culminating performance allowed students to share their process publicly.

YWCA of NYC- PS 209 & PS 90- Brooklyn, NY

2009-2011

-Dance and Drama Specialist- Performing Arts After-school and Summer Programming for Primary School Students. -Drama work focused on the exploration of theatrical cultural traditions, specifically ensemble storytelling, myth and legend. Dance/ Movement work included the integration of ballet, Pilates and yoga into an exploration of cultural dances including Irish step dance (Ceili and Solo), West African dance, Salsa, Russian folk dancing (Kalinka), traditional Chinese civilian dance and contemporary lyrical dance; ages 5-11.

Community Word Project- Brooklyn and the Bronx, NY

2010-2011

-Teaching Staff- Poetry, Performance and Visual Art Residency- PS/MS 279- This arts-integration curriculum for 4th and 5th grade students taught poetry and performance skills using a co-teacher model (two teaching artists from different disciplines). Students explored themes of identity and community through the mediums of written and spoken poetry and visual art. Programming integrated into existing classroom curriculum, supplementing the teachers' fulfillment of the NYS English Language Arts and Arts in Education Standards; ages 9-12.

-Intern Liason/ Mentor- Responsibilities included training and mentoring teaching artist interns (college graduates and professional, working artists), guiding them in the development of their own curriculum and lesson plans and teaching practical components of in-school arts education including classroom management, administrative correspondence and student-interaction/ relationship building.

DIRECTING- DEVSING- CHOREOGRAPHY- COACHING

<i>Little Women</i>	Director/ Producer, Dialect Coach	George S. Lindsey Blackbox, UNA
<i>MEN ON BOATS</i>	Director/ Producer	George S. Lindsey Blackbox, UNA
<i>Chatroom</i>	Director/ Producer	George S. Lindsey Blackbox, UNA
<i>Iphigenia and Other Daughters</i>	Director/Producer	George S. Lindsey Blackbox, UNA
<i>REELARC</i> (film/demo reels)	Director	Six Legions Media, NY
<i>planet b234</i> (film)	Director/Producer	Clay Monster Entertainment, NY
<i>Creekside Drive</i>	Director/ Producer	Robert Moss Theatre/ T Schreiber Studio, NY
<i>by wing, fin, hoof or by foot</i>	Director/ Choreographer/ Producer	The Ume Group @ Grace & St. Paul's Church
<i>how do we belong together?</i>	Director/ Producer	chashama/ Garment District Arts Festival
<i>Doomocracy</i>	Associate Director/ Casting (Dir Meghan Finn)	Creative Time, New York
<i>The Ume Group</i>	Producing Artistic Director	Grace & St. Paul's Church, New York
<i>Grimly Handsome</i> (European Premiere)	Director/ Dialect Coach	The Lir, Dublin
<i>Spring Awakening</i>	Asst Dir (Dir Selina Cartmell)	The Lir, Dublin
<i>Occupied</i>	Director	The Lir, Dublin
<i>Little Bird</i>	Director (Workshop/ Development)	The Lir, Dublin
<i>Ain't No Raindrop</i>	Choreographer/ Soloist	The Lir, Dublin
<i>Botte di Ferro</i>	Director (Workshop/ Development)	The Lir, Dublin
<i>The Name of Action</i>	Co-Choreographer/ Soloist	Ren Gyo Soh, New York
<i>Collective Ceili</i>	Director/ Choreographer	The Ume Group, New York
<i>truthordare</i>	Asst Dir/ Voice Coach/ Translator	Void Theatre Company, New York
<i>Father's Day</i> (Film)	Director/ Producer	S/L Films, New York

PERFORMANCE

THEATRE

<i>Constellations</i>	Marianne	George S. Lindsey Theatre/ Andy Christensen
<i>Tongue Depressor</i>	Deer	The Public Theatre/ Tara Elliot
<i>Doomocracy</i>	Swing	Creative Time/ Meghan Finn & Pedro Reyes
<i>The Name of Action</i>	Hamlet	Ren Gyo Soh/ Yokko
<i>Capricho</i>	Ensemble	Dixon Place/ Leni Mendez
<i>Dream Dances</i>	Ensemble	The Ume Group/ Jordan Rosin
<i>The Harper's Play</i>	Nancy/ Gunner's Dad	JACK NY/ Marty Brown
<i>Mercy of Trees</i>	Lady of Light	Jefferson Market Library/ Luis Villabon
<i>Sam's Tea Shack</i>	Small Town Astronaut	Dixon Place/ Ben Gassman
<i>Hamletmachine</i>	Hamlet	Shapiro Theatre/ Dara Malina
<i>The Downtown Loop</i>	Her	3LD/ Meghan Finn
<i>Track Twelve</i>	Jenny	Teatro Circulo/ Josh Penzell
<i>The Four Seasons</i>	Yvette	Angel Orensanz Center/ Jacob Patori
<i>Yeah Girl, Whatever</i>	Shannon	ART NY South Oxford Space/ Dara Malina
<i>Bring a Weasel & a Pint</i> <i>of Your Own Blood</i>	Various	East 13th Street Theatre/ Jose Zayas
<i>Vampire Lesbians of Sodom</i>	Renee Vain/ Tracy	Baruch Performing Arts Center/ D. Harkin
<i>A Woman in Progress</i>	Helen	La Mama E.T.C./ Alessio Cappelletti

FILM/TV

<i>In Case of Emergency: Break Glass</i>	Cindi	Trenchmouth Prods/ Jay Leonard
<i>SPIN</i>	Lead	Gabriel Oliviero
<i>The Other One</i>	Lead	Trenchmouth Prods/ Jay Leonard
<i>The Last Frankenstein</i>	Lead	Gila Films/ David Weaver
<i>Fathers' Day</i>	Lead	Keelie A. Sheridan
<i>YAYO!</i>	Supporting	Chris Bradford
<i>I Am Schmuck</i>	Supporting	Omega Jay/ Joseph Kurtz
<i>What Happened to Peter</i>	Lead	Ace Bouchard
<i>The Wings</i>	Supporting	Eric Sung
<i>Inherited</i>	Lead	Jarred Aldi

Special Skills: Butoh Dance, SAFD Certified in Unarmed Combat, Viewpoints, Laban, Lecoq, Devising, Improv, Dialects (Standard American, American Regionalisms, RP, Irish regionalisms, more upon request), Irish Step Dancing, Russian Kettlebell Training, Certified Yoga Instructor

REFERENCES

Judylee Vivier

Professor, Program Head - MFA Acting Program- Brooklyn College

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Andy Christensen

Assistant Professor- University of Portland- Acting & Directing

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Yokko (Yoshiko) Usami

Ren Gyo Soh- Artistic Director- Butoh, Yoga & Physical Theatre, Pace University & The New Group/ Long Island University Brooklyn

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Vincent Salpietro

Visiting Assistant Professor of Scenic Design- Nazareth College

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Jason Radalin

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Jordan Rosin

The Northwest School- Theatre & Dance Faculty

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Maria Conelli, PhD

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Peter Jensen

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