

Natasha Lee Martin Curriculum Vitae
SAG-AFTRA



(Please go to www.natashaleemartin.com for all press and extended credits)

Acting

Television

Candid Conversations S1 Ep 6 (Principal) AOL

The Boris and Nicole Show S1 Ep (Featured) FOX

The World's Astonishing News S3 Ep 14 Lindbergh Kidnapping/Betty Gow (Principal)
M.Wakabayashi/ Nippon TV JAPAN

The Fallen (Pilot) /Sydney (Principal) /Hiland Productions

TLC- Trading Spaces Movie /Practical Joker (Featured)/ The Learning Channel (TLC)

FOX- The Simple Life Season 3 Ep 2 /Bus Passenger (Featured)/ FOX Network

Film

No Trailer (Feature) Prosecutor Givens (Supporting) Brien Hollowell, LLC

Seance (Short)/ Charlene (Principal) Verone Duchamps/ Trippleverse Productions

Home Free (Short) Darlene (Featured) Alex Dilks Pandola

St Cecilia (Feature)/ Gloria (Principal)/ John Welsh Productions

The Audition (Best Comedy App Film Fest)/ Veronica (Principal) /The Production Company

Annapolis (Feature)/ Plebe (Featured) /Justin Lynn//Disney Productions

Against The Wind (Short)/ Psychiatrist (Principal) /Ken Ryzner/After School Specialists

Posse (Best Comedy Phila Film Fest) /Narcoleptic (Featured)/Ken Ryzner/After School S

Scared To Death (Short)/ Renee (Principal) /Brian Simon/Friday Night Productions

Summer of Sam (Feature)/ Prostitute Protest (Featured)/ Spike Lee/ Spike Lee Productions

***Commercials available upon request**

Writing/ Editing/ Dramaturgy

Frictions.TV Co-owner (2020- Present) Teleplays, Film, Commercial: Pitches to Production
Martell X Cognac Commercial (2021) Frictions.TV, Paris Players
Eight VFX Productions (2018-2020) Teleplays, Films; Pitches, Treatments Development
Seance (SAG) Natasha Lee Martin, Trippleverse Productions
Loose Women of Low Character, The Gene Frankel Theater, (2011) New York City
Camden County College Script In Hand Reader's Series, CCC, (2007-2009) NJ
Northsix Films and Print; (2007) NYC Teleplays, Film, Commercials: Pitches, Treatments
Acts of Sediton Philadelphia Fringe Festival, Society Hill Playhouse, Philadelphia, (2007) PA
Confessions of a Synesthetic Sailor; An Interactive Journey Through High Seas (2013-2015) Jack Space & Theaterlab, NYC
Loose Women of Low Character (2011) Planet Connections/**Gene Frankel Theater/NYC**
Gertrude Squared (2008) **Virginia Commonwealth University:** (Workshop Production 2009)
Acts of Sediton (2007) Philadelphia Fringe Festival; **Society Hill Playhouse Philadelphia, PA**
Loose Women of Low Character (2006) **Sol Arts Theater Albuquerque, New Mexico**

Producing

No Trailer (2021) **Feature** *Executive Producer, Producer*, Brien Hollowell, LLC
Frictions TV (2020- Present) *Producer*, Film, Commercial from Pitches to Development
The Importance of Continuity (SAG) (2020) **Short**, *Assoc Producer*, Robert Catrini, KQM Global
Seance (SAG) (2019) **Short**, *Executive Producer*, Trippleverse Productions
Geena Davis Institute, Bentonville Film Festival (2016) *Public Relations Coordinator*
Synesthetic Sailor Interactive Journey Through High Seas (2015) *Executive Producer*
Loose Women of Low Character, The Gene Frankel Theater, (2011) *Producer* New York City
Northsix Films and Print (2007-2008) NYC *Asst Executive Producer*
Acts of Sediton Philadelphia Fringe Festival, Society Hill Playhouse (2007) *Co-Producer*

Directing

Martell X Cognac Commercial (2021) Frictions TV, Paris Players
Seance (SAG) Verone Duchamps/ Trippleverse Productions
Stage Kiss Mainstage Production Spring 2017 Oxnard College, CA
Stage Kiss_by Sarah Ruhl (2015) Peters Theater, William Jewell College, Liberty, MO
A Murder is Announced by Agatha Christie (2014) William Jewell College, Liberty, MO
Monty Python's Spamalot Eric Idle/ John Du Prez (2014) William Jewell College, Liberty, MO
24 Hour Devised Theater Project (2013) William Jewell College, Liberty, MO
Romeo and Juliet by William Shakespeare (2013) William Jewell College, Liberty, MO
The Princess and the Pea by Hans Christian Andersen (2013) NIU, Dekalb, IL
Arcadia by Tom Stoppard (2013) William Jewell College, Liberty, MO
A Murder of Crows by Mac Wellman (2012) William Jewell College, Liberty, MO

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Directing (Cont.)

Treasure Island Adapted by Stanton Davis (2012) Northern Illinois University, DeKalb, IL
Rumpus at the Limelight Hotel by Stanton Davis (2011) Northern Illinois University, IL
Recurring by V.E. Kimberlin (2011) Roy Arias Theater, New York City
Echos of the Mind by Marjorie Lewit (2010) Space on White, Tribeca, NYC
Noises Off by Michael Frayn (2010) Middlesex College, Edison, NJ
Dracula (Director/Asst Fight Choreographer) (2010) Northern Illinois University, DeKalb, IL
Who Gives This Woman by Linda Suzuki (2008) Studio 54 Shetler Studios, New York City
Nickel and Dimed by Joan Holden (2008) Sycamore Rouge Theater, Petersburg, VA,
Acts of Sedition (Co-writer) (2007) Society Hill Playhouse, Philadelphia Fringe Festival, PA
Flip The Script (2006) Adrienne Theater Philadelphia, Philadelphia Fringe Festival, PA
Price of Pleasure by Alex Dilks-Pandola (2006) Mumm Puppettheatre Philadelphia, PA
New Light Series (2006) Shubin Theater, Philadelphia, PA
Night of a Thousand Plays (2006) Adrienne Theater Philadelphia, PA
Pinstripe Suite by Constance Alexander (2003) Barksdale Theater Richmond, VA
Hidden in this Picture by Aaron Sorkin (2002) Shaffer St Playhouse Richmond, VA
The Big Bang by Alan Quinn *Assistant Director (1997) Riverside Repertory Abq, NM

Acting (Live Stage)

Improvisation (Originally Conceived 2 person show- “Martin & Shaw”

Martin & Shaw workshops and performance at **William Jewell College Liberty, MO**
Martin & Shaw/ Director Hal Fuller (Del Close- Paul Sills) /**The Creek the Cave, NYC**
Martin & Shaw / Director Scottie Watson (2nd City Toronto)/**The PIT, People’s Improv, NYC**
Martin & Shaw / Director Scottie Watson (2nd City Toronto)/ **The Producer’s Club, NYC**
Martin & Shaw / **The Living Theater NYC Gotham Comedy Club NYC** *Coached by Keisha Zolar (**Upright Citizen’s Brigade, NYC**)

(Off -Broadway/Regional/Equity)

Confessions of a Synesthetic Sailor; An Interactive Journey Through High Seas Solo Show
(Funded by Kauffman Center for the Performing Arts Grant) Theaterlab, NYC
The Coarse Acting Show Various Paul Plunkett/ Sacred Fools Theater/ Los Angeles, CA
Kong A Thirty Foot Goddamn Gorilla Damsel Jaime Robledo/ T.U. Studios, Skypilot Theater/
Los Angeles, CA
Theatre for the 99% Dr. Helen Richardson/ Theatrelab/ Bryant Park/ Union Square / NYC
Loose Women of Low Character (Lead) Shauna Horn/Gene Frankel Theater/NYC
The 45th President Sarah Palin (Solo show) Alex Dilks Pandola/Raandesk Gallery NYC
The Sugar Plum House Trish (Lead)/Celia Bressack/Roy Arias Theater NYC
Drawing the Line Margaret (Lead)/Gary Ray Bergarcic/Roy Arias Theater NYC
Holding On Solo Piece/ The Tea Lounge NYC
Who Gives This Woman/ Director /Theatre 54 Shetler Studios NYC
Acts Of Sedition /Weather woman (Lead)/ T. McQueen/Society Hill Playhouse/Philadelphia
NIK Festival /Alien Conspiracist/ Aaron Oster/Adrienne Theatre/Philadelphia
Moby/Streetcar/Macbeth (Leads) Michelle Pauls/Mummpuppet Theatre/Philadelphia

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(Off -Broadway/Regional/Equity Cont.)

Darkomedy /Pewter(Lead) /Steve Lippe/Old City/Philadelphia
Sueno Rosara /(Lead) Bill Roudebush/Raymond Hodges Theatre/VA
Hidden A Gender /Kate Bornstein (Lead) /Pat Acheson/Richard Newdick Theatre/VA
Twilight /LA Times Reporter(Lead) /Joan Grinde/Richard Newdick Theatre/VA
The Well Of Horniness /Garnet(Lead) /Joan Grinde/Barksdale Theatre/VA

Musical Theatre

A Soldier's Tale by Stravinsky (Leads) Liberty Symphony Orchestra/MO
How I Became A Pirate Millicent Skeeter (Lead) /Stephen Fredericks/Palace Theater/NJ
Rent (Johnathon Larson Performing Arts Foundation) /Adriana Roze/Hiland Theatre/NM
The Women /Crystal (Lead) Jan Smith/Theatre X/NM
Christmas Carol/ Towns person (Ensemble) /Patricia Tulli-Hawkridge/RIC/RI

Voiceover

While Reason Sleeps (Series 3) /Sylvia (Principle) /Lion's Den Studios/VA
Hosanna Books on Tape (The Bible) Hosanna Productions/ NM
The Man In The Snow/ Kathy (Principal) /WSAR Radio/MA
Franklin Square/ Voice of Carousel/ Historic Philadelphia, Inc.

Staged Readings

Artistic New Directions, Selected new works, **Theater 54 Shetler Studios, NYC** (2009)
Do's and Don'ts of Time Travel by Nick Wardigo, **Theatre Exile, Phila, PA** Deb Block (2007)
All of Us One by Olga Dugan, **Adrienne Theater Phila, PA** Dir: Alex Dilks-Pandola (2006)
The Do's and Don'ts of Time Travel by Nick Wardigo, **Actor's Center, Phila, PA** 2005 PDC
Series/ Drive to a Departing Flight, **CEC Phila, PA** Dir: Jeremy Chacon (2006)
Annie & The Virgin Mary, **New York University, NYC** Dir: Jessica Clark (1999)
Even If I Were Standing, **New York University, NYC** Dir: Jessica Clark (1998)

Skills

Singing: Alto Belt **Dialects**: Middle Eastern, Polish, Russian, Italian, Irish, Scottish, British, French, Japanese. Midwestern, Southern. **Stunts**: Can Drive A Motorcycle, Improvisation, Aerobics, Equestrian (Western). **Sailing Instructor** Basic Keelboat ASA Certified, Captain USCG 100 Ton

Memberships

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MATC/ Member of NJ Repertory Company/ League of Professional Theatre Women International/NYC

Super Professor inclusion into Faculty Row (now the leading network of experts for over 100,000 academics globally).2013 <http://facultyrow.com/>

Education/Training

The New School Actor's Studio Program; NYC
Attended MFA Program Acting (1998-2000)

Education Degree Earned: MFA
Theatre Pedagogy, Acting Summa Cum Laude (2003)
Virginia Commonwealth University, Richmond, VA

Degree Earned: BA
Actor Training Program (1998)
University of New Mexico, Albuquerque, NM

Professional Training

La MaMa, E.T.C. NYC Umbria Program, Spoleto, Italy Linklater, Real Time Theatre and Open Theatre Vocal training with **Kristen Linklater**; classical text, poetry and imagery, Nancy Gabor; Joe Chaikin's Open Theatre and presence work, **Paul Binnerts**; Real Time Theatre form and Brecht's Epic Theatre.

Improvisation; 2nd City, PIT and UCB, NYC: Artistic New Directions
Spolin technique, long/short form improvisation, herald, sketch comedy, physical comedy, short story, stand-up. Using **2nd City Chicago techniques of Spolin/Gellman- Scotty Watson (2nd City Toronto)**, **Upright Citizens Brigade NYC**, **People's Improv Theatre, NYC**.

Actor's Studio Program; NYC
Director: James Lipton, Paul Newman; Acting: Susan Aston, Arthur Penn, Estelle Parsons (Method; Stanislavski/ Strasberg, Shakespeare, Group Theatre (Sanford Meisner, Stella Adler Techniques); **Playwriting: Andreas Manolikakis**. Dialects, Speech: Susan Aston; Directing: Andreas Manolikakis; **Alvin Ailey Dance Company; Ballet, Martha Graham and Modern Dance; Voice and Singing: Liza Minnelli**

Professional Theatre Pedagogy Program VCU
Director: Dr. Noreen Barnes; Voice and Speech: Janet Rodgers (Skinner, IPA, Shakespeare); **Acting: Marvin Simms, Bill Roudebush**; Directing: George Black; Dramaturgy/ Playwriting/ Theory and Criticism: Dr. Noreen Barnes/Chair: **David Leong; Stage Combat**

University of New Mexico Theatre
Director: Denise Shultz; Voice and Speech: Susan Pierson-Davis (Link-later, Skinner, IPA); Movement: Susan Pierson-Davis (Alexander Technique); **Acting: Kestutis Nakas, Denise Shultz** (Performance Art, Classical, Commedia Del Arte, Artaud, Grotowski, Stanislavski, Strasberg, Brecht, Adler, Shakespearean Style); **Directing: David Richard Jones**; **Screenwriting: Playwriting: Digby Wolf; Script Analysis: Denise Shultz, David Jones.**

Employment History: Teaching

Chapman University, Los Angeles, CA. Curriculum Development, Department of Performing and Visual Arts. Fall 2018- Present. **Courses Taught:** Acting I **Courses in Development:** Performance for Standardized Patient Encounters, Acting I & II for TV & Film Hybrid Course.

Oxnard College, Oxnard, CA Professor of Theatre, Department of Visual and Performing Arts. Aug 2016- Present

Courses Developed and Taught: Acting I & II, Intro to Theater, Directing, Acting for TV and Film, Theatre Production (Currently Employed)

Directing: Student Showcase Fall 2016, Full Production Spring 2017, Fall 2017 in the 400 seat Main-stage Spring 2018.

UC Irvine, UCLA, CU May 2016 - Present

Standardized patient and instructor for simulations with medical students in real patient exam scenarios. **Developing curriculum** and video training content for SP program.

MMPR Group Talent Management/FAME Talent HOLLYWOOD, CA May 2015- Present
Instructor for scene study, cold read and audition technique for the theatrical and commercial.

William Jewell College, Liberty, MO Assistant Professor of Theatre, Department of Communication and Theatre, Aug 2012- June 2015

Courses Developed and Taught: 100-300 level Acting/Directing Beginning and Intermediate, Western Method/ Meisner, Theatre Activism, Classical Acting Styles, Modern and Expressionism in Performance, Performers and Authors. (See Course Descriptions Below under Courses Taught)

Directing 2 Main-stage shows per year, Jewell Theatre Co. projects (please see directing)

New York Institute of Technology, NY, NY Adjunct Professor, Department of Fine Arts, 2011-2012 **Courses Taught:** Acting I and II, Creative Writing and Rhetorical Writing.
Teaching (Cont.)

Northern Illinois University, Dekalb, IL Visiting Professor every summer, Department of Theatre, Summer 2010-Present

Courses Taught: Audition Technique, Acting for the Camera, Directing, Playwriting, Adapting Fairy Tales for Stage, Improvisation (2nd City, Spolin, UCB, PIT), Commercials.

Directing and Fight Choreographer for Main-stage Shows- 5 years

Rutgers University, New Brunswick, NJ Guest Lecturer, Department of Communications/Journalism/Media Studies, Entrepreneurial Program 2009-2010 Curriculum Development 2011/2012

Courses Developed and Taught: Hybrid Graduate Course- Improvisation, Innovation & Imagineering -Graduate Department

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Employment History: Teaching (Cont.)

School of Audio Engineering, NYC, NY, NY Curriculum Development; Digital Journalism and Performance, 2011- 2012

New Jersey City University, JC, NJ Adjunct Professor, Department of Humanities, Taught 100-200 level Eng Comp and Creative Writing 2009-2012

Middlesex College, Edison, NJ Adjunct Professor, Department of Visual, Performing and Media Arts 100- 300 level Taught Acting, Movement, Voice, Directed for Mainstage season 2009-2011

Bradley Communications/ Media Phila/ NYC Assistant to television, radio and internet producers and book authors who are looking for media coverage. 2007-2010

National Board of Osteopathic Medical Examiners, Conshohocken, PA Standardized Patient (Actor) for real patient case scenarios and simulations 2004-2008

Historic Philadelphia, Philadelphia, PA Director of Education Outreach and Group Sales Coordinator for tours. 2004-2008

The Competitiveness Improvement Company, Fall River, MA Freelance consultant – implementing customer service and quality management training. 2006-2012

Virginia Commonwealth University, Richmond, VA Adjunct Lecturer, Department of Theatre
Courses Developed and Taught: Graduate course -Meisner, Method, 100-400 level Acting, Non-majors and Majors, Theatre History. 2008/2003-2004

Ocean County College Ocean County, NJ Adjunct Professor, Department of Humanities/Media Studies, Taught Intro Theatre and Acting. 2008-2010

Camden County College, Cherry Hill, NJ Adjunct Professor, Department of Theatre/Communications, Taught Intro Comm, Intercultural Comm, Interpersonal Comm, Theatre – Acting 2008-2009

Community College of Philadelphia Philadelphia, PA Adjunct Professor, Department of Humanities, Taught Acting Intro and Intermediate 2005-2008

Courses/ Workshops Taught: Various Universities & Agencies

Acting in Real Time

Students explore acting and directing through movement, storytelling, improvisation and scripted text, with partnered scene work, and solo monologues. Learning how actors and directors approach rehearsal, character work and script analysis using the process. **New techniques acquired through training in 2013 working with both Kristen Linklater and Paul Binnerts at LaMama Umbria.**

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Courses Taught (Cont.)

Acting/Directing:Activism

This course offers tools not only to communicate about an issue, but also to brainstorm new strategies for action through Applied Theatre. Explore how performance artists use a wide array of techniques and strategies to address oppression and create action for individual and social change. Plays by social and political artists of the last decade and selected readings from **Augusto Boal's "Theatre of the Oppressed", Anna Deveare Smith, Moises Kaufman, Mike Daisy** and others, will provide background in the history, theory, and methods of creative activism. Students of all majors as activists, artists, social justice workers, educators, community leaders—anyone who seeks to use this training to further their pedagogical, social justice and organizing or creative palate. The work in class will culminate in a final presentation of these pieces for an invited audience.

Classical Acting/Directing

Styles of performance are explored such as: **Shakespeare, Restoration, Farce and Melodrama**. This course is both a historical and cultural perspective to a variety of different theatrical styles as well as a practical methodology for researching a role. Being an actor is a little like being a time traveler--who else gets to go back to a different land, a different time, a different culture--and live in it? One of the world's great actors, John Gielgud, once defined style as "knowing which play you're in," but theatrical style is also simply the behavior of a given culture. **This course helps students to recognize cultural differences (and cultural dissonance) between "then" and "now" in a way that they can use for any play in any production.** Students will present scenes and monologues from selected plays in a final performance.

Performers and Authors

From the creation of **the Federal Theatre Project to Hamlet Machine**, this course is based on the revolutionary theatrical precepts of various performers and writers over the past few decades. Through scripted scenes, readings of selected plays and techniques we explore acting as **an essential social art, a tool for social change, a channel for personal transformation, and a means of artistic liberation. Texts include Animal Acts Performing Species Today Encounters between the species in an anthology of lively solo performances and commentary.**

Improvisation

2nd City Chicago techniques of Spolin/Gellman Scotty Watson (2nd City Toronto), Upright Citizens Brigade NYC, People's Improv Theatre, NYC. Introductory and intermediate; open scenes, short and long form, object narratives, impulse and action through improvised monologues, scenes and media. Herald, Long & Short Form, Sketch, Slapstick, Physical Comedy, Improvisation using stage combat.

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Courses Taught (Cont.)

Auditioning

The art of introduction and the interview. Making a first impression last. Specific choices in cold-read scenario, selection and fine tuning of monologue pieces, Dressing professionally and appropriately for auditions for both theatre and commercial acting, constructing an appropriate resume and effective industry standard head-shot.

Introduction to Acting I; Auditioning, character work and script scoring. Movement (Alexander) Vocal Warm-up (Link-later) Fundamentals of acting. Basic skills of an actor: the ability to craft a character, the ability to fulfill the sense of drama that exists in a monologue, analyzes the dramatic structure of a monologue, and the capacity to express the realistic emotion appropriate to a piece. The student will also develop the ability to offer and receive criticism. Retention of information. Work and interact as an ensemble. Analyze and interpret appropriate dramatic works. Prepare and deliver a monologue presentation in an audition setting.

Intermediate Acting Acting II; Rehearsal, scene work, technique for emotional preparation (Strasberg, Hagen, Stanislavsky, Bogart, Bennerts) script analysis, character development). Layering of agendas while learning to listen and respond truthfully in the given circumstances. Beginning script analysis using units and beats. Developing the senses and imagination. Circle of concentration and focus. Laban exercises and improvisation with text. Creating a role in a scene. Stanislavsky based on given circumstances, text and subtext, objectives and obstacles.

Advanced Acting III Scenes and Cold reading, Actor's Body as the Instrument, Imagination, Stimuli, Shakespearean Monologue, Meisner with text, Script Analysis; Interpretation and Direction, Self-esteem and the performer.

Acting and Directing Fundamentals

Students will learn an introduction **to how actors and directors approach auditioning, character work and script analysis.** You will also read and view films of contemporary plays in addition to the scenes and monologues. Text by William Ball and Robert Cohen.

Scene Study

Effective listening skills, responding truthfully and affecting change on stage in the moment, answering the knock (Meisner), emotional transference using objects in a scene (Meisner). Objectives and obstacles as they apply to given circumstances. How this type of preparation colors and informs text. **Modern works such as Kramer, Nelson, Mamet.**

Beginning Theatre Styles

Applying character in style to text. Emphasis on the physical and vocal elements of acting as they apply to period and form. **Modern Classics such as Shaw, Chekhov, Ibsen.**

Naturalism, Modernism and Expressionism is both a historical and cultural perspective to a variety of different theatrical styles as well as a practical methodology for researching a role. dissonance) between “then” and “now” in a way that they can use for any play in any production. **Beckett, Labute and Ionesco**

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Courses Taught (Cont.)

Advanced Theatre Styles

Styles of acting, exercises and theory, (Adler, Strasberg, Grotowski, Artaud, Bogart)
Exploration of genres such as **Commedia Dell' Arte, Comedy, Serio-Comic, Farce, Tragedy, Melodrama , Restoration Comedy (Wilde, Coward, Shaw)**

Restoration, Farce and Melodrama

This course is both a historical and cultural perspective to a variety of different theatrical styles as well as a practical methodology for researching a role. **Styles of Acting and Directing are applied using scenes from works such as Oscar Wilde, Michael Frayn and Edward Fitzball.**

Shakespeare

First Folio technique, understanding verse and form, application of voice and speech work to heightened text and extended thought. Understanding of theatrical style of the Medieval and Elizabethan era and the behavior of a given culture. Sonnets, monologues and scenes from Shakespeare.

First-person Interpretation

Creating theatre specifically to educate. The relationship between performer and audience in a first-person setting. Exploration of excerpts from living history text and science theatre. Research for development of scripts of this genre. **Performance technique using text for first-person interpretation based on the model from “Historic Philadelphia, Inc.”**

The Art of Audition/ Musical Theatre Audition Technique for Musical Theatre; Finding strong material and successful marketing for the Musical Theatre Actor, successful callbacks and lasting impressions. How to get cast even when you don't sight read music! Acting for arias and sound.

Playwriting I & II

Explore the elements and vocabulary of playwriting. Character, dialogue, dramatic structure and theatrical imagination. Analyze play scripts and our own as they develop and those of working professionals. Draft an outline of the complete play. Selections and excerpts from classical to contemporary writers **from Shakespeare to Shaw. Workshop the modern play through extensive table readings and scene work in class.** Developing the dramatic idea for the stage using the conventions/selections of various contemporary playwrights **such as Shephard, Labute, and Ruhl.**

Playwriting – Adapting Fairy/Folk Tales and Urban Legends in Performance

Adapting folk tales for the stage. Clarity of story, narrative as dramatic dialogue, discovering theme, finding action, focusing on short stories using the “Reader's Theatre Series” model from various academic institutions using text **from H.C. Anderson, Kipling and various urban legends.**

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Courses Taught (Cont.)

Experimental Solo Performance

Creating original solo performance primarily with the voice and body through exploration of abstractions, extremes, and the relationship between the solo-voice, ensemble voices and story. Analysis and viewing of texts and **performers such as Holly Hughes, Eric Bogosian, Kestutis Nakas and Karen Finley.**

Directing Intermediate

Understanding the director's role as interpreter of the play and facilitator of the audience's experience. Discovering the main idea of the production and how to communicate it. The actor-director relationship-coaching vs directing. The rehearsal and production process. Design and collaboration.

Dialects

Mastery of the most frequently used dialects and accents in the regional repertoire: Standard British, Cockney, Irish, New York, Scottish, Russian, and Elizabethan. Focus on identification of signature sounds, shared situational conversation, **application of “Foreign Dialects Manual” series by Lewis and Marguerite Shalett Herman and IPA.**

Introduction to Drama

A basic overview of the advancement and history of theatre (Brockett). Script Analysis A thorough exploration of all aspects of a play text: plot, character, setting, theme, language, title, time, metaphor, repetition, variation and discussion of direction and design as it applies to mood and theme. **Script analysis of various texts from Greek Tragedy, Restoration Comedy, Naturalism, Realism.**

Movement

Developing an expressive and responsive body and an awareness of how one appears and moves on stage. Blocking and character choices; **Laban, Alexander, and Bogart.** **Experimentation of the neutral mask. Commedia Del Arte, Clown, Stage Combat, Dance; Martha Graham, Alvin Ailey, Suzuk**

Graduate Courses/Workshops Taught/Lectures

Ventura Performing Arts Center

“H.O.T. Acting! Headshots, Originality, Training – Becoming a Hot Actor!” workshop
Sight and Sound Film Festival

Oxnard Performing Arts Center, Oxnard, CA

MMPR Group Talent Management May 2015- Present Hollywood, CA

Acting for the camera, commercial and theatrical audition technique, cold read, scene study

Theaterlab, NYC, July 2014

Devising techniques from Frantic Assembly, Alison Oddey and various modes of improvisation in order to examine the particular working practices and products and a number of ways to

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Graduate Courses/Workshops Taught/Lectures (Cont.)

approach creating new work. Practical exercises for developing ideas Inspiration for devising, writing and choreographing performance. Exercises for exploration and experimentation of group or solo performance.

William Jewell College, Liberty, MO Fall 2013

Audition technique for Musical Theatre, Broadway, Off-Broadway. Introductions, grounding, exploring audition material and marketing materials for the actor.

La MaMa, E.T.C. NYC Umbria Program, Spoleto, Italy Aug, 2013

Taught Exploring action in Shakespeare's scenes and text. Comedic vs dramatic movement.

The Lost Studio Theater, Los Angeles, CA Nov, 2012

Audition Workshop/ Actor's Studio NYC, **Viola Spolin, Acting in Real Time (Paul Binnerts)**
Technique Vocal and physical warm-up, scene and monologue coaching, using these techniques in the audition process. Feedback and coaching regarding critique of the actor's previously prepared audition materials.

Northern Illinois University, Dekalb, IL, Summer 2010- Summer 2011-Summer 2012

Summer Theatre Program/ Various Acting Workshops: Directing, Playwriting, Adapting Fairy Tales for Stage, Acting, Improvisation (2nd City, Spolin, UCB, PITT), Commercials.

Director/Dracula/Rumpus at the Limelight Hotel/Treasure Island/ Princess and the Pea

New Jersey City University, Jersey City, NJ, Spring 2010

Workshop for Faculty of NJCU/ The Theatre **Improvisation Toolbox; Using Performance Techniques to Foster Engaged Learning**, Community, Literacy and Focus in a Diverse, General Studies Classroom/ Center for Teaching and Learning Spring 2010

Courses Taught (Cont.)

Rutgers University; New Brunswick, NJ 2009/2010

Using Improvisation, Impulse and Spontaneity in Creativity and Play; Media-PhD Dept. of Media Studies guest artist/lecturer per semester

Middlesex College, Edison, NJ Fall 2009/ Spring 2010

Workshop I; Audition Technique for Musical Theatre, Commercial Acting; Successful Marketing for the Actor/ Dept. of Visual, Performing and Media Arts Fall 2009

Workshop II; Methods and Techniques of Acting/Choosing Strong Audition Materials, How to Ensure a Callback, Cold Reading Technique/ Dept. of Visual, Performing and Media Arts Spring 2010

Clemente Soto Velez Flamboyant Theatre; NYC 2009

Improvisation; Incorporating Grotowski and Fitzmaurice (Co-taught with Stanton Davis of NIU)

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Graduate Courses/Workshops Taught/Lectures (Cont.)

Sycamore Rouge Theatre, VA 2008

Acting for the Camera Audition and Technique; commercials, film, industrial video, television, soap opera, head-shot, resume and comp cards, industry vocabulary and standards in casting. Audition and Technique for the Stage; physical and vocal technique for cold reading, audition monologue, scene-work, head-shot and resume, industry standards in casting.

John Robert Powers Agency: Philadelphia, PA 2005-2006

Basic Commercial Acting I & II Advanced Acting I & II Audition & Cold Read Technique, Soap Opera, Voiceover, Private Acting Coach MAAI Acting Coach for NYC Convention 2006

Mary Anne Claro Talent Agency, Inc. Philadelphia, PA 2005

Acting for the Camera: Audition Technique, Cold Reading, and Improvisation. Private Coaching: Audition Preparation, Role Preparation; (Acting Techniques and Exercises from Meisner, Strasberg, Hagen, Stanislavski and others). Physical and Vocal preparation; (Laban, Link Later and Alexander Technique)

Virginia Commonwealth University Department of Theatre 2002-2003

Meisner Workshop The Group Theatre (Graduate) Advanced Meisner Workshop Scene Study (Graduate) Strasberg and Stanislavski variations in technique for scene study (Graduate) Improvisation; introductory and intermediate (Graduate)

Theatre Virginia New Voices Program, Richmond, VA 2000-2003

Acting Workshops in Physical Movement (Laban & Alexander) Character Development using Stanislavski's "Building a Character" and "An Actor Prepares" Playwriting, Script Analysis, Selection and Development for Final Performances at Theatre Virginia Stage

Graduate Thesis Dissertations

Thesis reviewer; William Jewell College 2012-Present

Served as a reviewer; Graduate Thesis MFA Pedagogy Virginia Commonwealth University 2008-Present

Curriculum Development

Chapman University, Los Angeles, CA. Curriculum Development, Department of Theatre. Fall 2017, Spring 2018- Present. **Courses Developed:** Performance for Standardized Patient Encounters, Acting I & II Hybrid Course.

Oxnard College Developed & Taught **New Courses in** Beginning and Intermediate Acting, Theatre History, Acting for the Camera, Theatre Production 2016- Present

William Jewell College Developed & Taught **New Courses in** Beginning and Intermediate Acting, Directing, Movement, Devised Theatre, Voice, Classical Styles of Acting/ Directing, Theatre Activism, Performers and Audience, Modernism and Expressionism courses 2012- 2015

Rutgers University Developed and taught Improvisation & Imagineering, Graduate Department Media New Brunswick, NJ 2011-2012

Natasha Lee Martin Curriculum Vitae
SAG-AFTRA

Curriculum Development (Cont.)

SAE Board member of Curriculum Development in Digital Journalism & performance NYC
2011-2014

CC of Philadelphia Developed new Theater Curriculum, Taught Acting Fine Arts Dept., Phila,
2004-2006

Published Articles

An Interview with Robert Blake Whitehill Author of Tap Rack Bang Shelton Interactive.
Nov, 2014

Howlround; A Center for Theatre Commons at Emerson College. **Finding the Y; Ideation on Directing "A Murder of Crows" in Real Time Theatre**, personal Interview with Mac Wellman. June, 2014

Conferences/Panels

(2015) MATC Production: **Confessions of a Synesthetic Sailor; An Interactive Journey Through High Seas** Written and Performed by Natasha Lee Martin

(2013) MATC Production: **Finding the Y; Ideation on Directing "A Murder of Crows" in Real Time Theatre** including Interview with Mac Wellman

(2011) **Panelist on "Sex and Art"** for the Riot Girl; Street Activism & Feminist Expression-Underground Howl Organization New York City

(2011) **Young Women's Caucus**- Presentation of Performance Solo Show "45Th Presidency" NYC

(2009) **ATHE**: NYC Acting and LGBT Focus Groups

(2007) **NEA** Historic Philadelphia -Conference Presentation: First Person Interpretation in Curriculum Development for History in Secondary and Higher Education, Philadelphia, PA.

(2007) **NCHE** Historic Philadelphia -Conference Presentation: First Person Interpretation in Curriculum Development for History in Secondary Education, Williamsburg, VA .

Clinical Research Actor/ Training Instructor

UC Irvine, UCLA, CU- Standardized patient and instructor for simulations. 2015- Present

William Jewell College- Directing and training the acting students creating psychiatric standardized patient profiles in collaboration with the Nursing department students and faculty. 2012-present

Standardized patient for NBOME – National Board of Osteopathic Medical Examiners, Conshohocken, PA; **Served as an actress for various case studies in real scenarios.** 2004-2006

Community Service/ Activism

Infinite Family Personal Mentor for a South African child through weekly video sessions
Theatre for the 99% Workshop performances teaching Bavarian Masks with Dr. Helen Richardson Brooklyn College/ Global Theatre Ensemble. Culminated in performances at Union Square/ Bryant Park as part of Mayday Immigrant Workers Strike May 2012 and with producing Art Dir Orietta Crispino at Theatrelab NYC

Education Outreach Coordinator/Assistant Programming Manager for Historic Philadelphia, Inc. a non-profit company dedicated to preserving living history through first-person Interpretation. 2004-2007

Dialogue: Spoken Word, Performance and Music. CO-Founder of DIALOGUE which benefits global organizations such as **Doctors Without Borders.** 2001-2004

Presentations about performing arts to various teacher, parent, and student groups.

Active with New York City Schools.

Private Acting coach in the tri-state area

Awards

Excellence in Teaching Award: Middlesex College Edison, NJ

Grants Awarded

Innovation grant from the **Ewing Marion Kauffman Foundation**, 2013

Summer Research Grant, **William Jewell College**, Liberty, MO, 2013

Judging

NIU Northern Illinois University: NYC Unified Auditions Monitor with Stanton Davis Head of the BFA program 2010/2011/2012

Monologue and Speech Judge; **Magner/ Nichols Monologue and Speech Competition;** Community College of Philadelphia, PA 2007

Modeling/Acting Judge; Miss Teen New Jersey U.S.A. Pageant, Ocean City, NJ 2006

Boards/Committees

Oxnard College VPA Program 2016- Present

Greenlight, Non-Profit Los Angeles, 2008-Present

William Jewell College Honors Project Committee 2012-Present

TheaterLab, NYC. Artistic Director- Orietta Crispino Board member 2011-present

ATHE- LGBT committee focus group member

League of Professional Theatre of Women International Committee Member NYC 2012-15

Pen America Center NYC Prison Writing Committee/Mentor 2010-present.

Community College of Philadelphia; Board Member; Speech and Theatre Committee 2007-2009

Natasha Lee Martin Curriculum Vitae
SAG-AFTRA

***References Available Upon Request**