

**REBECCA HOLDERNESS**  
**Associate Professor of Theater**  
**Department of Theater**  
**Peck School of The Arts**  
**The University of Wisconsin-Milwaukee**

**A. BACKGROUND INFORMATION**

**A.1 Formal Education**

MFA (directing) Columbia University, NYC 1995  
BA Vassar College, NY

**A.2 Title of Thesis**

The Tempest in site specific production at the Columbia University Chapel, with Opera settings of the Masque by Christopher Drobny

**A.3 Academic Position History**

**2011-present, The University of Wisconsin-Milwaukee**  
**Associate Professor in Acting, Movement and Directing**

2005-present The University of Wisconsin-Milwaukee  
Assistant Professor in Acting, Movement

2001-2005 New York University  
Adjunct Professor- Tisch Undergraduate Drama in Directing

2004 Vassar College  
Adjunct Professor in Voice and Speech

1995-2004 New York University  
Adjunct Professor- Experimental Theatre Wing in Movement  
Composition, Dialect and Performance –

2001-2003 New York University  
Adjunct Professor- CAP 21 Broadway Program, Voice and Speech

2001-2002 The New School for Social Research  
Adjunct Professor: in Shakespeare Studies, Directing and Shakespeare

**A. 4 Professional Position**

1997-2009 Founding Artistic Director, Holderness Theater Company,  
New York, NY

**A.4.1 Professional Training & Certification**

Holderness Theater Company  
New York City, New York 1997-2005

As Program Chair I organized and participated in intensive training workshops. These were commissioned by the company and varied from month long to weekend intensives.

These master teachers included:

Steve Wangh, author of "*acrobat of the heart*", Physical theater  
Walton Wilson, head of Voice and Speech, Yale Drama, Text  
Wendell Beavers and Erica Berland, Heads of the MFA  
performance program at Naropa, Body- Mind Centering.  
Dennis Krausnick, Shakespeare and Company, Intensive  
Orlando Pabaoty, Head of Movement at UC Long Beach, Clown.  
Katherine Fitzmaurice, Voice  
Brendan McCall. Extended Improvisation, Wayne Work  
David Brimmer, NYU and SCFD, Combat  
Liz Stanton, Voice

Shakespeare & Company,

Lenox, Massachusetts Intensive in Shakespeare and Teacher Training.

1997-2003, **2008-2013**

Director, King Lear Founders Theater Shakespeare and Company 2013

Choreographer and Assistant Director As You Like It, 2012

Training and Assisting as a master teacher at month long intensive and directing during the summer season in Lenox Massachusetts.

Extensive training and observation of founding company members Tina Packer, Dennis Krausnick, Tony Simotes and Walton Wilson

Fitzmaurice Voice Technique, Associate Teacher

Awarded New York City, Certification. 2001

A three -year intensive training course and certification exam with Katherine Fitzmaurice, Paul Backer, Dudley Knight and other master teachers in vocal productions, speech, dialect and text analysis.

#### **A.4.2 Grants, Awards and Special Distinctions**

##### *National*

Alvin Ailey American Dance Company, recipient of Professional Scholarship  
Choreography, Modern Dance, .New York, NY 1983

##### *Regional*

"Top 50 of the Decade," The Dead, North Carolina, The News and Observer,  
2010

"Most Surprising Production of 08/09 Season," Accidental Death of an  
Anarchist, Milwaukee *Shepherd-Express* 2009

“Top 12 of 2008 Directing and Ensemble” Award for 12<sup>th</sup> Night (Shakespeare), Burning Coal Theater (AEA), (Resident production: Meymandi Theater, Regional tour) Raleigh, NC 2008, 2009

“Top Ten of the Triangle” Award for Crowns (Taylor), Burning Coal Theater (AEA) Raleigh, NC 2008

“Top Ten of the Triangle” Award for Einstein’s Dreams (Cheng/Lightman), Burning Coal Theater (AEA) Raleigh, NC 2006

*University*

**Graduate Research Committee Grant: America Plays, creation of new plays on American History based on primary source research, pending. 25,000\$**

PSOA Dean’s Fund Travel grant for research at the NYU Amsterdam International Theater Program 2009

Culture and Communities Partnership Grant on Aspects of the Diaspora in Blues, Vaudeville and Br’er Rabbit Stories – Recipient of 2008 (with Hartford University School.)

Graduate Research Committee Grant for the development of plays and film with Vassar College and industry professionals, UWM 2006

*Peck School of the Arts- Travel Grants*

**Lenox Massachusetts, Teacher training in Intensive Acting Techniques 2011**

**Lenox MS, Shakespeare and Gender Workshop/ Shakespeare and Company August 2011**

**Lenox MA , Attended Fall Festival of Shakespeare/ Shakespeare and Company as observer in High School Program November 2011**

Paris France, Residency for Research in Baroque Performance and Acting Techniques with Le Poeme Harmonique 2010

New York City Attendance and Presentation at Association of Theater in Higher Education NYC 2009

Poughkeepsie, New York Research at the Hallie Flanagan Davis Archives on Depression Era Theater and the WPA 2008/9

Boulder, Colorado Attendance and Presentation at Association of Theater  
In Higher Education 2008

New York City and Washington DC, Screening of "Roughcut" 2006

Asheville, North Carolina Presentation and Workshop Miss Julia at Stoneleif  
Festival 2006/5

#### **A.4.3 Professional Associations**

##### **TCG Professional Theater Organization**

The Drama League of New York City  
Drama League Director 1993-present

The Battery Factory Milwaukee, 2010-present  
The creation and management of a 501c-3 to stimulate development in  
theater and the arts through advocacy. fiscal sponsorship and production.  
**2012 The Shakespeare in the Courts Application to the County of  
Milwaukee**

**2013 Cripsian, a Veteran's Program in Shakespeare Milwaukee**  
**On going administration and Funding Development**

Holderness Theater Company, New York City 1997 –2009  
A professional physical theatre company founded with master teachers  
Kevin Kuhlke (NYU), Steve Wangh (NYU), Walton Wilson (Yale), Bob  
Airhart (Bard College), and Andrea Haring (Circle, Yale), Kenneth Gross  
(University of Rochester). Holderness Theater Company (named after  
Marvin Holderness) is dedicated to offering master teachers and artists an  
artistic home to integrate movement, voice, and text in productions and  
workshop activity.

Lincoln Center Theater, New York City  
Director's Lab and Produced Director - 1997

#### **B. Publication And Creative Activities**

##### **B.1 Directing**

Under Contract:

**Ruined, Burning Coal Theater (AEA) Raleigh NC.**

**Meet Me At the Avant Garde**, a new play with music

By Fly Steffins with Guitar and Theater Programs UWM

## **B.2 Completed Publication and Creative Activities**

*Since Employment At The University Of Wisconsin-Milwaukee*

### *National*

**King Lear, (Shakespeare), Shakespeare and Company (AEA), Founders Sage  
Lenox, Massachusetts**

**Summer 2012**

Women Center Stage/ The Yellow Wallpaper (AEA) The Culture Project  
Producer, New York, NY 2011 With Randolph Curtis Rand, Kate Kohler Amory  
and Flora Coker

365 Days/Plays, (Parks), The Public Theater (AEA)/Drama League Producer,  
New York, NY 2007

### *Regional*

**Kafka On the Shore/Murakami and Galati, Spooky Action Theater, (AEA)  
Washington DC, opening January, 31, 2013**

**Einstein's Dreams, (Cheng/Lightman), Spooky Action Theater (AEA),  
Washington, DC 2011**

**Crowns, (Taylor), Revival and remounting Burning Coal Theater, Raleigh  
(AEA) and Temple Theater, Sanford, North Carolina 2010-11**

**Crowns, (Taylor), Temple Theater (AEA) Sanford, NC 2011**

Crowns, (Taylor), Burning Coal Theater (AEA) Raleigh, NC 2010

12<sup>th</sup> Night, (Shakespeare), Burning Coal Theater (AEA), (Resident production:  
Meymandi Theater, Regional tour) Raleigh, NC 2008, 2009

Crowns, (Taylor), Burning Coal Theater (AEA) Raleigh, NC 2008

CounterThrust, (Amory), Boulder Fringe Festival, Boulder, CO 2008

Einstein's Dreams, (Cheng/Lightman), Burning Coal Theater (AEA) Raleigh, NC  
2006

Miss Julie, (Strindberg), Burning Coal Theater (AEA) Raleigh, NC 2006

*University*

**King Lear, (Shakespeare) Theater Department, University of Wisconsin, Milwaukee, Fall 2012. With Dennis Krausnick and Shakespeare and Company as collaborators**

**Three Sisters, (Chekhov) Adapted by Flannery Steffens with a new score by Bill Barclay, Theater Department, University of Wisconsin, Milwaukee Spring 2012**

The Last Days Of Judas Iscariot (Gurgis) Theater Department, University of Wisconsin, Milwaukee, Spring 2011

Hay Fever, (Coward), Theater Department, University of Wisconsin, Milwaukee 2010.

The Road North, (Original musical theater work by Holderness with the UWM ensemble), The Black Swan, Grafton Blues Society Benefit, Grafton WI. 2009

Accidental Death of an Anarchist (Dario Fo) Theater Department, University of Wisconsin-Milwaukee, 2009

1001, (Grote), Theater Department, University of Wisconsin-Milwaukee 2008

Of Mice and Men, (Steinbeck), Theater Department, University of Wisconsin-Milwaukee 2008

Dog Act, (Duffy / Adams), Theater Department, University of Wisconsin-Milwaukee 2008

Mr. Melancholy, (Cameron), (U.S. Premiere), Theater Department, University of Wisconsin-Milwaukee 2007

Ghost, (Alexander), (Commissioned World Premiere), Theater Department, University of Wisconsin-Milwaukee 2007

Einstein's Dreams, (Cheng / Lightman), Theater Department, University of Wisconsin-Milwaukee 2006

From These Green Heights, (Bolger), (U.S. Premiere), Theater Department, University of Wisconsin-Milwaukee 2006

*Prior To Employment At The University Of Wisconsin-Milwaukee*

The Dead, (Joyce/Nelson), Burning Coal Theater (AEA) Raleigh, NC 2004

The Life of Spiders, (Stewart), (World Premiere),(AEA) Holderness Theater Co. at The Culture Project, New York, NY 2004

Travesties, (Stoppard), (AEA) Spoleto USA Festival, Charleston, SC 2003

Einstein's Dreams, (Cheng/Lightman), Culture Project, New York, NY 2003

Travesties, (Stoppard), Burning Coal Theater (AEA), Raleigh, NC 2003

Edward II, (Marlowe), Undergraduate Theater Department, New York University, New York, NY 2002

Valley of Decision, (Krausnick/Wharton), Shakespeare & Company (AEA), Lenox, MA 2002

Twelfth Night, (Shakespeare) Holderness Theater Co. at Clark Theatre (AEA), Lincoln Center, New York, NY 2001

A Doll's House, (Ibsen/Rand), Burning Coal Theater (AEA), Raleigh, NC 2001

Much Ado About Nothing, (Shakespeare), Holderness Theater Co. at Clark Theatre, Lincoln Center, New York, NY 2001

The Lion, The Witch and The Wardrobe, (La Clanche du Rande/Lewis), (AEA) Lincoln Center Institute, New York, NY 2001

The Rover, (Behn), (AEA) Lincoln Center Institute, New York, NY 2000

Romeo And Juliet, (Shakespeare), Burning Coal Theater (AEA) Raleigh, NC 2000

The Changeling, (Middleton/Rowley), Holderness Theater Co. at Clark Theatre, Lincoln Center (AEA), New York, NY 2001

Glimpses of the Moon, (Raglund/Wharton), Shakespeare & Company (AEA), Lenox, MA 1999

Einstein's Dreams, (Cheng / Lightman), Burning Coal Theater (AEA), Raleigh, NC 1998

The Cherry Orchard, (Chekhov), Yale University, New Haven, CT 1998

Cymbeline, (Shakespeare), Holderness Theater Co. at Salon Theater, New York, NY 1997

The Riddles of Bamboo, (Cheng), Lincoln Center Theater (AEA), 1997

The Winter's Tale, (Shakespeare), Holderness Theater at Salon Theater, New York, NY 1996

Feral Music, (Silberman), (in American Sign & English) Tiny Mythic Theater Company, 1996

Eating Habits, (Noneman), New Georges Theater, New York, NY 1996

One Million Butterflies, (Belber), (AEA) Juilliard Theater, New York, NY 1995

Picnic, (Inge), (in American Sign w/ original score by Jessica Murrow), National Technical Institute For The Deaf, (NTID) Rochester New York 1996

## **B.2 Choreography And Other Projects**

**As You Like It, (Shakespeare) Shakespeare and Company Lenox Ma, Summer 2011**

Little Shop of Horrors, (Menken / Ashman), Centennial Theatre (AEA), Simsbury, CT 2001

Agamemnon, (Aeschylus), La Mama, New York, NY 1997

Pericles, (Shakespeare) The Mint Theatre, (AEA) New York, NY 1997

Poor Folks, (Jenkins) The Workhouse Theater, (AEA) New York, NY 1996

American Blue, (Williams) (Tennessee William's short play set to Jazz), The American Living Room, HERE, New York, NY 1991



The Tempest, (Shakespeare), St. Paul's Chapel, with music by Jessica Murrow and Christopher Drobny (Columbia University MFA Thesis), New York, NY 1995.

Caponino, (Vericel), Stagaire / Mise En Scene with L'Association Francaise D'Action ArtistiqueA Theater Malacov, Paris, France 1993

The Art of Hanging Fire, (Hesse), Perry Souchuk TheatreTWEED, (AEA) The Ohio Theater, New York, NY 1992

Nervous Splendour, (Wittgenstein), Perry Souchuk, TheaterTWEED (AEA), The Ohio Theater, New York, NY 1991

The Time Of Your Life, (Saroyan), The Mint Theater Company (AEA), New York, NY 1991

The Cruelties of Mrs. Shnayd, (Chandler), The Samuel Beckett Theater, New York, NY 1990

### **B.3 Professional Assistantships**

**Assistant Director to Tony Simotes, As You Like It, 2012**

#### **Assistant To Tina Packer**

The Merchant of Venice, Shakespeare and Company, Lenox, MA 1998

#### **Movement Director And Assistant To Tony Simotes**

A Midsummer Night's Dream, (Shakespeare), Shakespeare and Company, Lenox MA 1998

#### **Assistant To Andrei Serban**

Otello, (Verdi), Choregies d'Orange, Orange, France 1993

#### **Assistant To Gordon Edelstein (The Price) And R.J. Cutler (The Water Engine)**

Berkshire Theater Festival, Berkshire MA, 1990

### **B. 4 Development Of New Work**

Ghost, (Alexander), (Commissioned World Premiere), Theater Department, University of Wisconsin-Milwaukee 2007

St. Joan and The Dancing Sickness, (Hebert), The Life of Spiders (Stewart, and Delirium), Palace (Dahlquist), Three new plays for the Spring Production for Holderness Theater, New York, NY 2003

The Kafka Project, (Gross/Holderness/Kafka), The Director's Project. 2002

The Riddles of Bamboo, (Erante Cheng), (Princess Grace Award), New Dramatists, New York, NY 1996

Day Break, (Nathan Parker), Reading, The American Place Theater, New York, NY 1996

Comrades and Worms: "Fuente Ovejuna, (Lope De Vega/ Rogelio Martinez) (new bi-lingual Interpretation set in Cuba), Reading, Mint Theater, New York, NY 1995

Southern Belle, (Valentine), Reading, New Dramatists, New York, NY 1995

Kissing and Horrid Strife, (Drobny), Concert Reading, The Opera Company of Philadelphia, PA. 1995

New Works, by Kipp Erante Cheng, Michele Lowe, Bill Lattanzi, Rachel Migler, Brian Silberman, Sonya Sobieski, at a series of new work venues supported by Playwrights Horizons, Here, Soho Rep, The New Georges and Holderness Theater Company in New York City between 1990-1993, and at The Hangar Theater, Ithaca, New York 1990

## **B.5 Film**

Roughcut (Holderness/Strindberg) Screened at Vassar Film Festival, Washington D.C. & Vassar on the Road, Los Angeles, CA 2007

Ms. Julia (unfinished version of film later called Roughcut). Shown as part of a "Works in Progress Exhibition" at The International Digital Media and Arts Conference, National University, San Diego, CA, November 9-11, 2006.

## **B.6 Conference And Panel Presentations**

Imaginary and Real Travel in Shakespeare's King Lear, National Geographic Society Presentation, Golda Meir Library, and UWM 2012

Issues of Production in Shakespeare: Golda Meir Library, Shakespeare's Birthday Celebration, University of Wisconsin-Milwaukee 2010

Articulating and Sustaining Your Artistic Mission: The Drama League Director's Project Symposium "Directing Today -And The Next 25 Years" New York, NY 2009

Fostering Theatrical Entrepreneurship, panel leader and moderator -and-  
Issues in Training the Actor for Mixed Media Performance, panel presenter  
Association for Theater in Higher Education (ATHE) New York, NY 2009.

Issues in Copyright for the Theater Professional, panel presenter -and-  
The Season Selection Process, panel presenter  
Association for Theater in Higher Education (ATHE) Denver, CO 2008

Flights of Fancy, Golda Meir Library, Scholar in the Library. Discussion of use of Library resources and research in production, University of Wisconsin-Milwaukee 2008

Twelfth Night, National Public Radio, "State on the Union" program, Raleigh, NC, 2008

Newleaf, creation of new work with artistic directors and writers, Stoneleaf Theater Festival, Asheville NC, 2006

The Miss Julie Adaptation, Presentation and discussion, commissioned and developed with Holderness Theater Company, Scandinavia House, New York, NY 2005

### **B.7 Workshop Presentations**

Convergences Theater Collective and UWM/Somatic Teaching And Practice Research Gathering, Workshop developer and leader for three-day workshop for theater professors on developing somatic training curricula, University of Wisconsin-Milwaukee (<http://jeremy-williams.org/ctc/>) June 2009

Radical Classical, Workshop Leader and developer, The Boulder Fringe Festival, Boulder, CO 2008

Shakespeare Workshop, (with critic Kenneth Gross), Undergraduate Program, University of Kentucky, Lexington, KY 2002,2004

Text Analysis Workshop, Perseverance Theater, Juneau, Alaska, 2004

Creating Our Own Work, Panel Evaluator, NY, New York, NY 2003,2002

Workshop: Inquiry into the Nature of Form and Methods of Training, with Wendell Beavers (director of the Contemporary Performance Degrees, Naropa University, Colorado) and Andrea Haring (co-director of the Linklater Center), Lincoln Center Directing Lab, New York, NY 1997

Radical Neo-classicism, Physical Theater related workshop combining classical theater with physical theater skills, Holderness Theater Co., New York, NY 1997-2007

Workshop on Gender and Structure, (with critic Evangeline Morphos), New Georges Theater, New York, NY 1996

## **C. TEACHING ABILITY AND EXPERIENCE**

### **C. 1 COURSES USUALLY TAUGHT**

#### *BFA ACTOR TRAINING- UWM*

#### **400 – Foundations**

*Group practice and physical conditioning*

#### **440 – Stage Movement 1-a /440 – Physical Theater 1 (redevelopment of Curriculum)**

*Body mind centering, practical movement anatomy and improvisation and creation*

#### **441 – Stage Movement 1-b 441 – Physical Theater 2**

*Physical Theater Techniques, character research and development, preparation for Clown and Masque.*

#### **570 – Acting Technique III-b**

*Introduction to Shakespeare and pre-classic text and acting*

#### **571 – Acting Technique IV-**

*Acting for Advanced Classical Text to New Texts:*

#### **570 – Acting 5 (redevelopment of curriculum focus)**

*Acting tools and practice for Classical Theater and their application to any heightened text with a tool based analytical approach to acting.*

#### **571 – Acting 6 5 (redevelopment of curriculum focus)**

*A synthetic capstone experience where skills and information acquired over the last four semesters will be tested in a performance laboratory focused on the creation of a performance work.*

#### *PERFORMANCE AND DRAMATUGY - UWM*

575 – Studio  
675 – Advanced Studio  
694 – Independent Study

*SUMMER COURSE IN GRADUATE AND UNDERGRAD PROGRAMS- UWM*

490 – Topics in Theater (*Composition for Film and Theater makers*)  
490 – Topics in Theater (*Theory and composition for Dancers and Actors*)  
490 – Topics in Theater (*Theory and improvisation for Dances and Actors*)  
699 - Thesis Advisement MFA Dance  
699 - Thesis Advisement MFA Architecture

Film and Dance:  
Film 203 – Media Workshop  
Dance 773 – Improvisation Laboratory

*CLASSES PREVIOUSLY TAUGHT - UWM*

430 – Stage Voice and Speech  
463 – Master Class

**B. 2 Curriculum Innovations**

2012 -13

**On going development and presentation of Online Course for entry level theater students using existing presentation software and other media to teach conceptual thinking. Pending acceptance to EVA- London Electronic Visualization in the Arts**

2012-13

**Private Training in Yoga and Yoga Therapy for application in teaching movement to students with on going limitations or sporadic injury.**

2011

**Extensive reconfiguring of Acting 330, Foundations and Movement 1 class curriculum to include presence on D2l and development and use of E Portfolio and On-Line Discussions.**

**Course and Curriculum Development, UWM:**

Development of the Foundations Curriculum based in development of group awareness, and responsibility as well as basic practices in alignment stretch, physical presence.

Development of The Movement Curriculum for First Year Conservatory training in Experiential and Real human anatomy, movement efficiency and safety, movement improvisation, group movement awareness and practice, and the building of physical presence and character. (A two-semester progression.)

Development of The Advanced Classical Text course that reviews and expands on basic forms of text analysis and classical acting skills and combines them with more advanced ideas of style and character in elevated performance texts.

Development of The final second year acting course that explores the professional rehearsal and performance process through the development of an individual rehearsal and research plan, execution and provides for a juried final performance. The course included individual student interviews with working directors across the country

#### **Course and Curriculum Development, Prior to 2005:**

“Voice and Speech, Fitzmaurice: Voice and the Detail Model” - NYU 2000-2004, UWM 2005-2006.

“Issues in Contemporary Theater Practice” -NYU, and The New School 1997-2004

#### **C.3 Professional Development of Teaching and Curriculum Development**

Residency with Le Poeme Harmonique at the Theatre De Versailles, for the production “Le Bourgeois Gentilhomme”. Completion of the observation and study of historic Baroque theater production and performance styles. Paris 2010

Residency with The Amsterdam Program, New York University, to observe the structuring of an international theater program for undergraduates including extensive discussion with the director of the program on issues of faculty, language of resident city and learning styles, managing credit and costs. 2009

CIPID training in scaffolding of syllabi, creative assignment development and making groups work, 2007 and 2008

One-on-one development of Movement and Shakespeare Syllabi with Connie Schroeder, of Faculty College - 2007

#### **D. Outreach Activities And University Service**

##### **D.1 Presentations and Guidance beyond the campus related to candidate’s expertise**

Grant and Personnel Advisor for Hartford University School Musical 2008, 2009, 2010, 2011

**E. OTHER IMPORTANT ACTIVITIES AND COMMITTEE WORK,  
PROFESSIONAL ORGANZATIONS AND SERVICE**

**E.1 Professional Affiliations, current**

TCG, Theater Communications Guild  
The Drama League  
Association for Theatre in Higher Education (ATHE)

**E. 2 University Committees**

*MEMBER: (current)*

**Economic Benefits Committee, Chair 2012 Winter**  
AAFE Committee

**E.3 Peck School of the Arts/ Departmental**

*CHAIR :*

Long Range Planning and Facilities, 2010-11  
Season Selection Committee 2005-2006

*MEMBER:*

|                                     |                           |
|-------------------------------------|---------------------------|
| Acting Curriculum development       | 2005 – present            |
| Season Selection Committee          | 2005 – 2009, 2010-present |
| Long Range Planning and Facilities  | 2007 – present            |
| Kenilworth Usage committee          | 2007 – present            |
| Recruitment                         | 2009 – present            |
| Directing Certificate Planning      | 2009 – present            |
| High School Theater Workshop        | 2006                      |
| Scholarship & Recruitment Committee | 2005 – 2006               |
| Faculty Voice Search Committee      | 2005 – 2006               |