
(CABRAL 2)

- 2014-2016* **University of West Georgia, Department of Theatre**
Assistant Professor of Theatre Voice and Movement
THEA 1100: Theatre Appreciation (5 sections)
THEA 1100 E03: Theatre Appreciation, Online
THEA 1291: Voice and Movement I (3 sections)
THEA 2291: Acting I
THEA 3291: Voice and Movement II
THEA 3392: Acting II
THEA 4111: Performance and Production: Capstone (3 sections)
- 2013-2014* **Arizona State University, School of Film, Dance, and Theatre**
Teaching Assistant

THP 277: Acting: Introduction to Voice
THF 101: Acting Introduction
- 2013* **New School for the Arts and Academics**
High School Musical Theatre Teacher
Musical Theatre I-III
- 2011-2013* **Arizona State University, School of Theatre and Film**
Teaching Assistant
THF 101: Acting Introduction (4 Sections)

Research/Teaching Interests

- < Vocal anatomy and anthropological study of vocal traits for dialect development.
- < Actor and new works development using an amalgamation of performance pedagogies.
- <

Teaching Experience

University of Nevada, Reno Department of Theatre and Dance

2016
Preser

~THTR 100-Introduction to The Theatre (CO7): Survey of the art and craft of the theatre including representative plays.

~THTR 105-Introduction to Acting I (CO7): Lecture, discussion, and performance encompassing the philosophy and techniques of interpretation, acting, and direct Focuses on real life application of acting concepts for effective communication.

~THTR 208A-Acting Practicum: Introductory practicum

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~*THTR 497-Senior Project*: Optional major project proposed by the student and approved by the department to demonstrate proficiency in directing, acting, designing, management or playwriting.

~*SOTA 101-Introduction to the Arts (CO7)*: Introduction to the nature and role of the arts in individual and community life, including exposure to performing and visual arts. Guest Lecturer.

University of West Georgia Department of Theatre

~*THEA 1100-Theatre Appreciation*: This course provides students with a background in basic script analysis, current theatre trends both nationally and internationally, as well as an understanding of the process of taking a script from page to stage.

~*THEA 1291-Voice and Movement I*: An experiential study of fundamental voice and movement techniques for the actor. This somatic course requires intense focus on sensory awareness and physical perception of space.

~*THEA 2291-Acting I*: Explores and applies basic principles of acting. Topics include terminology, scene and character analysis, exercises and improvisation, and audition preparation.

~*THEA 3291-Voice and Movement II*: A continuation of principles learned in 1291. This course emphasizes intermediate level experimental study of advanced voice and movement techniques, including dialects and combat.

~*THEA 3392-Acting II*: This course continues the scene and/or monologue study explored in introduction to acting. In addition, this course focuses on classic styles of acting by exploring Shakespeare, Suzuki/Noh, and Molière.

Implementing Theatrical Voice in MtF Transgender Voice Modification

August 2018

In collaboration with the Transgender Clinic at the UNR Department of Speech, Language, and Audiology, we have studied the benefits of implementing theatrical voice training on the transitioning process. These findings were presented at the Voice and Speech Trainers Association annual conference in Seattle, WA.

March 2018

As part of a guest artist residency at Millikin University in Decatur, IL, this lecture presented the students in the School of Theatre and Dance an opportunity to discuss heteronormative practices in actor training and learn how to combat LGBTQ+ erasure in their training

<https://millikin.edu/theatre-dance/artsmillikin-news/school-theatre-and-dance-presents-guest-artist-adriano-cabral>

March 2018

As part of a guest artist residency at Millikin University in Decatur, IL, this lecture presented the faculty in the School of Theatre and Dance an opportunity to discuss methods for increasing LGBTQ+ inclusivity in the classroom and avoiding heteronormative biases in theatrical training programs. <https://millikin.edu/theatre-dance/artsmillikin-news/school-theatre-and-dance-presents-guest-artist-adriano-cabral>

July 2016

This article, published in *VASTA Voice* Volume 11, Issue 3, details the capabilities and function of the EVA App for transgender voice training.

July 2016

This article, published in *Southern Theatre Magazine* Volume LVII Number 3, expresses the benefits of community theatre engagement.

Reflections from dialect coaching the Arizona State University production
RI /LVD /R;Bcñuññ

the complexities of cultural appropriation.
3 4 XHHU DQG &RLEHWIRIQ QYLVLEOH 'LYHUVLW August 2012

(Paper Presented at VASTA, Coauthored with Meg Sullivan)

Two MFA candidates awaken their artistic voices while navigating the
compl H[LWLHV RI 3,QYLVLEOH 'LYHUVLW\ ' /

Embodied Research Presentations/Workshops

Making Contact: Considerations for Touch in Voice Training

August 2019

Presented at the annual VASTA Conference, this embodied research

presentation introduces practical techniques for intentional use of physical

touch, including es(nc)-197 (h 20 (t)7 (eu(n)-20 (t)7 .n7 (h0 Td [(t)7 (he4ne)7 (nt)7 (a)7 (t d t)7 (h76(t)7 (h 1

(CABRAL 8)

the cast of *Band Geeks* how to utilize basic Stage Combat concepts safely and accurately. Choreography includes falls, punches, and slaps.

February 2015

This workshop, presented at the 47th Region 4 Kennedy Center American College Theatre Festival, utilizes Fitzmaurice Voicework deconstructing, dynamic movement through Laban Efforts, and inspired speech using

/HVVDVY&RQVRQDQW2UFKdHwUWR the physical and vocal inform e UtC,z,75asM'SPg9GPD6L%

conference in Bogotá, Colombia. Remounted as part of a Guest Artist Residency at Millikin University in Decatur, IL on March 24, 2018.

2013

Conversations with God, devised by Adriano Cabral, Tyler Eglen, and Meg Sullivan from anonymous writings submitted by members of

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A Chorus Line Directed by Michael Farrelly. Choreographed by Adam Crowe. Role: Butch, Paul u/s. Academy Players. Warwick, RI.

Actor/Performer for Film

2019

Employers Insurance Company of Wausau Directed by Brian Mann. Role: Bowling Alley Attendant. StanCan Design. Reno, NV.

Talia, Directed by Taylor Savant, Tristan Heath, and Marion Josen. Role: Father. Reno, NV.

Ente Nos, Directed by Cooper Venzon. Role: Paco. 9 Speed Productions. Reno, NV. Episode 1: <https://www.youtube.com/watch?v=OFDuaZTBmN4>

The Bridge, Developed by Meredith Stiehm and Elwood Reid. Role: Juarez EMT. FX
Productions. Los Ang(h)-20 (m 12 0 0 TQq0 0METQq0 0 612 792 reW*ñBT/TT01BT/TT0 1 Tf122 reW

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2014

H2O, Written by Jane Martin. Directed by Jack Reuler. Role: Assistant Director, Stage Manager, Sound Designer, Board Programmer, and Run Crew. Arizona State University. Tempe, AZ.

2010

MiJh, Directed by Kristina Drager. Role: Assistant Director and Stage Manager. Burbage Theatre Company. Cranston, RI.

VaDi

2020

Mjdt A Md iLsAg, Directed by Rebecca Martinez. East LA Chicax
Dialects, Nah .4 AL

Oleanna, Directed by Sandra Neace. Vocal Coach. Reno Little Theater. Reno, NV.

Death By Design, Directed by Ryan Costello. Transatlantic, Cockney, and Irish Accents. Reno Little Theater. Reno, NV.

Steel Magnolias, Directed by Rachel Lopez. Northern Louisiana Accents. Reno Little Theater. Reno, NV.

2017

Equivocation, Directed by Chase McKenna. Scottish Accents. Reno Little Theater. Reno, NV.

Calendar Girls, Directed by Melissa Taylor.

Fatboy, Directed by Brian Foley. Role: Vocal Coach. Arizona State University. Tempe, AZ.

¡Bocón!, Directed by Megan Weaver. Role: Dialect Designer and Voice Coach. Brazilian/Monterrey Mexico Hybrid Accent. Arizona State University. Tempe, AZ.

Debris, Directed by Jake Hylton. Role: Dialect Director Cockney and Received Pronunciation Grade 1 Accent. Binary Theatre Company. Tempe, AZ.

Other Theatrical Experience

Urinetown, directed by Gavin Mayer, Choreographed by Nate Hodges. Role: Character Movement Coach. University of Nevada. Reno, NV.

Going Up?, Written by Syl Jones. Directed by Jack Reuler. Role: Sound Operator, Fight Choreographer. YWCA Atlanta Fundraiser. Atlanta, GA.

American Agency. Directed by Megan Weaver. Role: Choreographer. Arizona State University. Tempe, AZ.

Professional Affiliations

ATHE Member

Lessac Institute Member

VASTA Member/Officer

Fitzmaurice Institute Member

KCACTF Respondent

SAA Member

Southwest Voice Institute

AEA Membership Candidate

Service

Professional Service

VASTA Award Selector for KCACTF Region 4	2015
ATHE LGBT Focus Group Panel Organizer	2014
Director of Technology VASTA	2013-2015
Associate Director of Technology VASTA	2012-2013
Webmaster Punctum	2011-Present

Public Service

‡ Board Member ±VASTA

‡ Board Member ±Reno Little Theater

Chair: Play Selection Committee

Human Resources Committee

‡ Volunteer ±Reno Little Theater

Awards/Grants

University of Nevada-Reno College of Liberal Arts Hilliard Grant For Guest Artist±Tim Miller	\$3000	2019
University of Nevada-Reno School of The Arts/visiting Artist Grant For Guest Artist±Tim Miller	\$2687	2018
5 H Q R 1 H Z V D Q G 5 H Y L H Z 3 % H V W R I 5 Best College Instructor±Nominee		2018
Featured Writer, National New Play Exchange		2017
The Paul and Judy Bible University Teaching Excellence Award University of Nevada, Reno±Nominee		2017
School of the Arts Student Research Representative Myles Wright- Winner		2016
KCACTF Region 4 Award for Faculty Directing Excellence Anon(ymous)		2016
VASTA Dorothy Mennen Research Grant University of West Georgia	\$1000	2015

Teachers Deborah Kinghorn, Barry Kurr, Mary Sala, and Robin Aronson & D U U

Bali Taksu Transformative Performance Intensive

Bali, Indonesia

3-7 Week intensive studying Fitzmaurice Voicework®, Mask, Clown, Chekhov, Kecak Voice, Balinese Dance, and Gamelan with teachers Micha Espinosa, Aole Miller, Ida % D J X V \$ O L W D Q G , G D % D J X V \$ Q R

Experiencing Speech

Los Angeles, CA

Six-day intensive study of KnightThompson Speechwork focusing on the mechanics of articulation.

Experiencing Accents

New York City, NY

Six-day intensive study of KnightThompson Speechwork focusing on accents/dialects.

Fitzmaurice Voicework® Teacher Certification Program XIV

Los Angeles, CA

Two five-week sessions focusing on a conceptual and experiential study of Fitzmaurice Voicework®.

Phonetics Intensive Six

University of California, Irvine (Distance Study)

Threeday intensive study of KnightThompson Speechwork focusing on Phonetics.

KTS Teacher Certification

University of California, Irvine

Threeweek intensive study of KnightThompson Speechwork focusing on pedagogy and practice of speech and accent coaching.

Basic Web Accessibility Training March 26, 2018
University of Nevada, Reno
Reno, NV

Search Committee Diversity Training September 22, 2017
College of Liberal Arts
University of Nevada, Reno
Reno, NV

Workday Training September 14, 2017
University of Nevada, Reno
Reno, NV

Implicit Bias/Search Chair and Committee Training August 22, 2017
University of Nevada, Reno
Reno, NV

~~**Implicit Bias/Workday ACDD, GE, H-H, I-10, (G)-2, H, D, I, U, V-6(e) 7(pt)(n)-6(g) TJ/ G-6(g) T-6(e)**~~
Reno, NV

Workshops/Master-classes Attended (selected)

Scott Kaiser- As part of a mentor/artist visit, Kaiser met with the ASU MFA Performance Candidate actors (a group of 8) to develop our vocal exploration of operative words in Shakespeare, integrating full body movement with voice.

Dan Fishback- As a guest artist touring his solo-
offered a Master Class to 8 performers on using Queer Theory and free impulse in order to
devise a solo-performance.

Nancy Krebs-

List of References

Catherine Fitzmaurice Founder Fitzmaurice Institute (646)637-7339 cfvoice@gmail.com	Micha Espinosa Associate Professor of Voice and Acting Arizona State University (480)727-7311 Micha.Espinosa@asu.edu
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