

Suzanne Ankrum-Harris

316 Sweet Bay Cir, Jupiter FL 33458 | 703-727-1739 | SuzanneAnkrum@gmail.com

Education

M.F.A. – ACTING | MAY 2012 | UNIVERSITY OF TENNESSEE

B.A. – THEATRE, ENVIRONMENTAL SCIENCE | MAY 2004 | COLLEGE OF WILLIAM & MARY

Skills & Abilities

COLLEGIATE TEACHING

- Directing I & II, Acting Lessons – Lynn University (DRA403/DRA404, DRA 405)
- Modern Drama – University of Hartford (ENG349)
- Beginning Acting – University of Tennessee (THE220)
- Movement & Expression – Housatonic Community College (DAN124)
- Introduction to Theatre – Housatonic Community College (THEA101)
- Voice & Diction – Housatonic Community College (THEA112)

PROFESSIONAL ACTING

- Over 10 years of stage acting experience, 30+ productions in CT, FL, MA, NY, VA, TN
- Classical, Contemporary, New Works, Musicals
- Television & Film acting experience
- Active member of professional theatre organizations (regional and nationwide)

DIRECTING AND DEvised THEATRE EXPERIENCE

- Development of devised physical theatre projects & curriculum
- Experience teaching movement and directing at collegiate and professional level
- Continued training/practice in Suzuki Technique, Laban, Grotowski, Lecoq, and Corporeal Mime
- Direction of plays that require significant devised/movement explorations

Directing Experience

***METAMORPHOSES* | NORTH BROWARD PREPARATORY SCHOOL | 2022**

***EURYDICE* | NORTH BROWARD PREPARATORY SCHOOL | 2021**

***ANON(YMOUS)* | GREATER HARTFORD ACADEMY OF THE ARTS | 2018**

ARTS IN THE PARK FESTIVAL | HARTBEAT ENSEMBLE | 2012

Teaching Experience

ADJUNCT INSTRUCTOR | LYNN UNIVERSITY | 2022 - PRESENT

- Instructor for Directing 1 & 2. Courses teach 3rd year BFA students how to approach play analysis, directorial concepts, staging, rehearsals, actor communication, administrative roles, design plans, and how to plan and execute a performance from pre-planning to performance.

- Instructor for private Acting Lessons for BFA Acting students. Lessons focus on use of self, embodied movement, vocal and physical training, acting technique, and the business of acting.

INTRODUCTION TO SUZUKI TECHNIQUE | MOMENTUM STAGE | 2020 - PRESENT

- Led 4-week series, introducing students to Suzuki Technique. Content includes lecture-based introduction to the form; training in Standing and Seated Statues, Stomping, Shakuhatchi, Slow 10, and upper body adaptations
- Led discussions on how the actor/educator can apply the form to personalization, given circumstances, and embodied imagination.

ADVANCED SUZUKI FOR THE PROFESSIONAL ACTOR | INDEPENDENT | FALL 2020

- Led nationwide virtual training series focused upon improving technique and form; modifying, adapting, and expanding the form; and exploring how the artist can use the training to connect to text, characterization, and impulse.

INTRODUCTION TO SUZUKI TECHNIQUE | SUNY ALBANY | FALL 2020

- Introduced Tadashi Suzuki's technique to Movement 1 students and led students through the creation of a devised performance piece using the style and form.

EMBODIED MOVEMENT & ALEXANDER TECHNIQUE | JUPITER MALTZ CONSERVATORY | SPRING 2020

- Led pre-professional actor training course, exploring core concepts of the Alexander Technique – such as release, direction, inhibition, balance, and ease. Focused on how the technique can be used by an actor to connect to impulse and instinct during the creative process.

ARTIST-IN-RESIDENCE WORKSHOP & PERFORMANCE | HOUSATONIC COMMUNITY COLLEGE | 2019

- Co-led guest artist workshop drama department students, introducing students to physical explorations centered on devising methods used by The Other Voice Theatre Company. Presented selections of the devised physical theatre piece, *Masks and the Monster*.

PUBLIC SPEAKING: BREATH, BODY, AND VOICE | UNITED TECHNOLOGIES RESEARCH CENTER | 2019

- Led workshop with research scientists on how to breathe effectively, center and ground their bodies, and develop their messaging for presentations to coworkers, managers, and outside customers.

ADJUNCT INSTRUCTOR – ENG349 | UNIV. OF HARTFORD | SPRING 2018

- Modern Drama – ENG349
- Lecture and seminar course for 3rd year BFA students, examining plays from 1920 to the present. Particular focus was given to the social and historical context of each play and how modern movements influence contemporary plays and performance. Project-based learning connected students to core concepts of Surrealism, Expressionism, Theatre of the Absurd, Brechtian devices, and post-modern theatre. Revamped curriculum to ensure diverse playwrights so that 11 of 19 plays covered were written by female-identifying playwrights and 10 of 19 plays covered were written by BIPOC artists.

ADJUNCT INSTRUCTOR | HOUSATONIC COMMUNITY COLLEGE | 2015-2018

- Voice & Diction – THEA112 (3 semesters), introducing various vocal techniques (Linklater, Fitzmaurice, Cicely Berry, etc.) and using project-based work to apply these techniques to performance;
- Movement & Expression – DAN124, a semester course exploring physical theatre modalities including Tadashi Suzuki’s work, Viewpoints, Laban, Lecoq and Grotowski’s ‘cat’ in order to teach students how to explore character, objectives, and non-verbal methods of performance; and,
- Introduction to Theater -THEA101, a lecture and project-based course introducing a diverse body of students to theatrical professions, theatrical elements, and production and play analysis.

CORE FACULTY, THEATRE | GREATER HARTFORD ACADEMY OF THE ARTS | 2014-2018

- Taught numerous courses at a leading regional Arts Academy: Acting 1, Suzuki Technique, Physical Theatre, Voice & Diction, Textual Analysis, Directing, Acting for the Camera, Vocal Production, Acting the Song, and Introduction to Musical Theater.
- Organized Student Directed plays and directed performance project of Naomi Iizuka’s Anon(ymous).
- Developed and coordinated visiting artist workshop program for students during end of year jury evaluations.
- Coordinated trip to New York-based acting programs to ensure faculty expertise in preparing students for conservatory training programs.
- Worked within department and in my syllabi to develop and expand curriculum to decolonize the classroom, expand diversity of stories/playwrights, and prioritize field trips to plays/performance written and performed by people of color.

MASTER CLASS TEACHER | HARTFORD STAGE | 2014

- “The Art of Comedy”
- Led students in an investigation of comedic forms through the study of clowning elements, the creation of clown character and bits, and the study of commedia dell’arte characters.

PHYSICAL THEATRE TRAINING INSTRUCTOR | BATED BREATH THEATRE COMPANY | 2013-2015

- Led vocal and physical training sessions using Tadashi Suzuki, Grotowski, and Corporeal Mime.

MASTER TEACHER | HARTBEAT ENSEMBLE | 2012

- Developed curriculum and led apprentice program – combining ensemble and community building exercises with vocal, acting and movement training. Used consensus-based process with apprentices to create a play performed at “Arts in the Park.”

CLOWNING INSTRUCTOR | CHILDREN’S CIRCUS FOR ODDFELLOWS PLAYHOUSE | 2012

- Taught clowning, including connection to the audience, slapstick, and ‘bit’ creation to participants and directed clown act for the final circus performance.

INSTRUCTOR | UNIV. OF TENNESSEE | 2012

- Beginning Acting – THEA220
- Taught beginning acting technique through vocal and physical warm-ups, creativity enhancing games, imagination exercises, ‘open scene’ study, physical tableaux, monologue preparation and action/objective work.

TEACHING ASSISTANT | UNIV. OF TENNESSEE | 2010-2012

- Master Class in Movement – THEA523
 - Taught graduate-level class during Prof. John Sipes’ absences, led physical warm-ups, and guided physical compositions. Assisted in the use of Tadashi Suzuki’s technique and adaptations of the Suzuki technique to explore text; led Suzuki training sessions. Assisted in the development of athletically inspired ‘pure physical movement’ technique for character development. Taught and led Grotowski’s ‘Cat’ exercise as a tool for engaging imagination and developing physical dexterity and strength.
- Stage Movement – THEA323
 - Taught undergraduate-level class during Prof. John Sipes’ absences, led physical warm-ups, and critiqued physical compositions. Assisted in the use of Tadashi Suzuki’s technique and adaptations of the Suzuki technique to explore text; led Suzuki training sessions.
- Beginning Acting – THEA220
 - Teaching Assistant for Prof. Casey Sams’ undergraduate class – led warm-ups and provided 1:1 student feedback.

Performance - Theatre

VIRTUAL PERFORMANCE

2021	Linda	<i>Group</i>	Passage Theatre (NJ)
2021	Ximena/Loren	<i>Black Mexican</i> , dir. Gineiris Garcia	Theatre Lab at FAU (FL)
2020	Lamplighter	<i>The Little Prince</i>	Knighthorse Theatre (MA)
2020	Reba	<i>Last Night at Ballyhoo</i> , dir. Bill Hayes	Palm Beach Dramaworks (FL)
2020	Vee	<i>The Strong Friend</i> , dir. Paul Nicholas	Oldcastle Theatre (VT)
2020	Paesana	<i>The Surest Poison</i> , dir. Bruce Linser	Palm Beach Dramaworks (FL)
2020	Sara	<i>Mar Vista</i> , dir. Bruce Linser	Palm Beach Dramaworks (FL)
2020	Various Roles	Young Playwright Fest, dir. G. Cadwallader	Palm Beach Dramaworks (FL)

STAGE

2023	Alice	<i>Rotterdam</i> , dir. Michael Leeds	Island City Stage (FL)
2021	Miep(understudy)	<i>The People Downstairs</i> , dir. Bill Hayes	Palm Beach Dramaworks (FL)
2019	Nurse	<i>A Streetcar Named Desire</i> , dir. J Barry Lewis	Palm Beach Dramaworks (FL)
2019	Fiona	<i>The Robertassey</i> , dir. Hannah Sims	Ivoryton Playhouse (CT)
2017	Meg	<i>Crimes of the Heart</i> , dir. Cate Damon	Majestic Theater (MA)
2017	Soubrette	<i>Emilie: La Marquise du Chatelet Defends Her Life Tonight</i> , dir. Kristen van Ginhoven	WAM Theatre (MA)
2017	Shane	<i>Buck Naked</i> , dir. Shellen Lubin	Ivoryton Playhouse (CT)
2016	Young Ebenezeza Sara, Ingrid	<i>Ebenezeza: A Hartford Holiday Carol</i> dir. Brian Jennings	Hartbeat Ensemble (CT)
2016	Ensemble	<i>Gross Domestic Product</i> , dir. Rachel Alderman	Hartbeat Ensemble (CT)
2015	Soubrette,	<i>Emilie: La Marquise du Chatelet Defends Her Life Tonight</i> , dir. Kristen van Ginhoven	WAM Theatre (Tour)
2014	Rachel	<i>The How and the Why</i> , dir. Sheila Siragusa	New Century Theatre (MA)
2013	Soubrette	<i>Emilie: La Marquise du Chatelet Defends Her Life Tonight</i> , dir. Kristen van Ginhoven	WAM Theatre, (MA)
2012	Heidi	<i>Fuddy Meers</i> , dir. John Sipes	Clarence Brown Theatre (TN)
2012	Catherine	<i>A Christmas Carol</i> , dir. Ed Morgan	Clarence Brown Theatre (TN)

2011	Dorine	<i>Tartuffe</i>	Clarence Brown Theatre (TN)
2011	Mistress Page	<i>Merry Wives of Windsor</i> , dir. Kate Alexander	Clarence Brown Theatre (TN)
2011	Catherine	A Christmas Carol, dir. Ed Morgan	Clarence Brown Theatre (TN)
2010	Marie	<i>Woyzeck</i> , dir. John Sipes	Clarence Brown Theatre (TN)
2009	Titania	<i>A Midsummer Night's Dream</i>	Tennessee Stage Company (TN)
2008	Nina	<i>The Seagull</i> , dir. Bob Vernon	Henley Street Theatre Co. (VA)
2008	Lesly	<i>The House of Yes</i> , dir. Lyam Gabel	Nightlight Theatre Collective (VA)
2008	Lady Percy	<i>Henry IV, Part II</i> , dir. John A. Bond	Richmond Shakespeare (VA)
2007	Blitzen, Dancer	<i>The Eight: Reindeer Monologues</i> , dir. Jase Smith	Triangle Players, Richmond, VA
2007	Beatrice	<i>Much Ado About Nothing</i> , dir. Tyrus Lemerande	Henley Street Theatre Co. (VA)
2007	Olivia	<i>Twelfth Night</i> , dir. Kate Powers	Richmond Shakespeare (VA)

SPECIAL EVENTS

2019	Belle in adaptation of <i>One-In-A-Million Boy</i>	Palm Beach Dramaworks Education Dept.
2018	Lauren in <i>Formerly Known As</i> , dir Sharon Andrews	New Play Development Worskhop – 2018 ATHE Conference
2017	Isabella in <i>Measure for Measure</i>	WAM Theatre - Fresh Takes Reading Series
2017	Tess in <i>Blue Stockings</i>	WAM Theatre - Fresh Takes Reading Series
2017	Therapist in <i>Group!</i> , dir. Julia Rosenblatt	Women's Theatre Conference – Hartbeat Ensemble
2017	Soccer Mom in <i>The Wolves</i>	Reading at Theaterworks
2016	Workshop Reading of <i>Make Believe</i> by Bess Wohl	Hartford Stage
2016	Katie in <i>Samsara</i>	WAM Theatre - Fresh Takes Reading Series
2014	Claudine in <i>George Dandin</i>	New Translation Reading at Hartford Stage
2013	Excerpts from <i>These Shining Lives</i> dir. Maxwell Williams	Hartford Stage Showcase
2014	Sarah in <i>Transplant</i> , dir. Steve Ginsberg	Hartbeat Ensemble Reading

Performance – Devised/Collaborative

ENSEMBLE MEMBER | THE OTHER VOICE THEATRE COMPANY |2017-PRESENT

- Company member of The Other Voice Theatre Company, a physical theatre company based in Hartford, CT
- Devised and performed in *Masks and the Monster* – a wordless, physical theater performance exploring, “who we want to be, who we really are, and what we are hiding from.”

ENSEMBLE MEMBER | BATED BREATH THEATRE COMPANY |2012-2016

- Devised and performed in Bated Breath Theatre Company's *The Unmaking of Toulouse Lautrec*. Used Viewpoints and Composition to create *The Unmaking of Toulouse-Lautrec*, a site-specific performance piece for the Wadsworth Antheneum and the New Britain Museum of American Art on the life of Toulouse Lautrec (2012-2014).
- Participated as ensemble member in devising workshops to develop *Beneath the Gavel*, with Bated Breath Theatre Company commissioned by the New Britain Museum of American Art.

CORPOREAL MIME STUDY | UNIVERSITY OF TENNESSEE | 2011-2015

- Created performance using Corporeal Mime to examine women and work in Restoration era plays.
- Studied and trained in Corporeal Mime and collaborated with Professor John Sipes at The University of Tennessee – Knoxville to explore applications of the form from 2011-2015.

Performance - Television/Film/Commercial

TELEVISION/FILM:

Orange is The New Black	Sara Rice	Season 3, Ep. 11
Fever	Swim Coach	ELO Films

COMMERCIAL/INDUSTRIAL:

Ruby Tuesday – Your Place	Lunch Couple	Tripp Media
HGTV Solutions – Miracle Gro	Lead	Scripps Productions
UT – A Call for Civility	Student	University of Tennessee-Knoxville

Education – Graduate

M.F.A., ACTING | THE UNIVERSITY OF TENNESSEE-KNOXVILLE |2012

Coursework

Acting:	Jed Diamond
Voice & Text (<i>Linklater, IPA, Dialect</i>):	Barbara Houseman, Terry Weber
Shakespeare and Heightened Text:	Kate Buckley, Barbara Houseman, Carol Mayo-Jenkins
Movement (<i>Corporeal Mime, Suzuki, Laban</i>):	John Sipes, Casey Sams
Singing:	Katy Wolf-Zahn, Tracy Copeland-Halter
Stage Combat:	John Sipes
Clowning:	Jane Nichols

Workshops:

<i>The Yoga of Theatre</i>	Jurian Hughes
<i>Performance of Aging</i>	Dr. Patrice Pavis
<i>Movement, Acrobatics, and Clowning</i>	Jim Calder
<i>Physical Theatre</i>	Ed Morgan
<i>Pure Movement</i>	Jackie Snow, Royal Academy of Dramatic Arts
<i>Acting for Camera</i>	Andrew Borba
<i>Vertical of the Role</i>	David Alley

Project-in-Lieu-of Thesis – *Freedom Through Form*. Advanced study of corporeal mime culminating in the creation of a performance piece exploring the unspoken lives of women from Restoration Era plays.

Education – Workshops and Conferences

- 2021 Land Acknowledgement Workshop w/ Joseph Cloud, Momentum Stage, Ft. Lauderdale, FL.
- 2021 Counterweights in Etienne Decroux’s Carpenter and Washerwoman with Thomas Leabhart (Virtual) – *upcoming*.
- 2021 Laban for Performance with Momentum Stage, Fort Lauderdale, FL.
- 2020 Decolonize and Diversify: Bringing Inclusion, Equity, and Justice to Performing Arts Practices and Curriculum with Momentum Stage, Fort Lauderdale, FL.
- 2020 Alexander Technique w/ Jana Tift at the Actors’ Workshop, West Palm Beach, FL.
- 2018 “The Personal and the Political” Montage Workshop with Dijana Milosevic of the DAH Theatre
- 2018 Workshops at the 2018 Conference of the Association for Theatre in Higher Education: From Joan of Arc to the Women’s March: Developing Vocal and Physical Authority; Revolution in Dialect Pedagogy: Toward an Inclusive Practice That Resists Cultural Effacement; Adjudicated Acting Exercises: Crafting Character Through Meisner’s Point of View, Defining Beats through Status, and 1,2,3; and, Directing with M. Checkhov’s Composition.
- 2017 Lecoq 101 w/ Richard Crawford at Movement Theater Studio in NYC.
- 2017 Butoh Workshop w/Butoh Master Atsushi Takenouchi at Vangelina Theater in NYC
- 2017 Strengthening the Voice w/ Robert H. Davis at Hartford Stage.
- 2016 Fitzmaurice Voicework (5-Day Training) w/ Catherine Fitzmaurice and Master Teachers in NYC.
- 2016 Tai Chi Workshop w/ David Chandler in Hartford, CT.
- 2015 Rasa Boxes workshop w/ Scott Bartleson at Bated Breath Theatre in Hartford, CT
- 2015 Lecoq Workshop w/ Joni Weisfield at Greater Hartford Academy of the Arts - Hartford, CT
- 2014 Theatre Scene Study w/ Katja Zarolinski of McCorkle Casting - Paul Michael’s the Network.
- 2014 Auditioning w/ Calleri Casting - Paul Michael’s The Network, NYC.
- 2013 Grotowski-based Physical Training Master Class w/ Erica Fae - SITI Company, NYC.

Artistic Coordination & Service:

- 2018-present Messaging and Administrative Support, The Other Voice Theatre in Hartford, CT
- 2016-2019 Ivoryton Theater Company’s *Women Playwrights Initiative*. Served as reader to evaluate scripts submitted for the annual staged reading series.
- 2014 Special Events Coordinator, WAM Theatre Company – coordinating planning for multi-city tour of *Emilie: La Marquise du Chatelet Defends Her Life Tonight*
- 2014-2016 Training Center Director, Bated Breath Theater Company.
- 2014- 2015 Board Member, Bated Breath Theater Company.
- 2013-2017 Actor for CT’s ‘Finding Words’ Training, a program that trains law enforcement and legal professionals in interview protocols for children who have been sexually abused.

- 2013-2014 Performer for Heartbeat Ensemble's *Truth* in Power Staged Reading Series.
- 2012-2013 Volunteer for ING Marathon in Hartford.
- 2012-2017 Volunteer at the CT Special Olympics Running Long Jump.
- 2009-2013 Support for the Jed Diamond, the head of the graduate Acting program at The University of Tennessee - Knoxville. Provided scheduling support for graduate acting classes and provided logistical support and training for London training and New York showcase.
- 2008-2009 Founding Member/Managing Director, *Nightlight Theatre Collective* in Richmond, VA.

Professional Affiliations

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| AEA, the Actors Equity Association. | 2012-present |
| ATHE, Association for Theatre in Higher Education. | 2018-present |
| ATME, Association of Theatre Movement Educators. | 2020-present |
| South Florida Theatre League. | 2019-present |

Honors and Fellowships

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| 2020 | Best Production of a Play (<i>A Streetcar Named Desire</i> – nominee) | Carbonell Awards |
| 2011-2012 | Ralph W. Frost Memorial Scholarship | University of Tennessee |
| 2010-2011 | Emily Mahan Faust Fellowship | University of Tennessee |
| 2001-2004 | Monroe Scholar | William and Mary |

Suzanne Ankrum-Harris | References

Geoffrey Sheehan
Professor/Theater Arts Program Coordinator
Housatonic Community College
P: 203-332-5270
E: GSheehan@housatonic.edu

Jed Diamond
Associate Professor, Acting
University of Tennessee - Knoxville
P: 865-974-7068
E: jdiamond@utk.edu

John Sipes
Professor – Directing, Acting, and Movement
University of Tennessee - Knoxville
Phone: 865-974-6011
E-mail: jsipes1@utk.edu

Joni Wesfield
Artistic Director
The Other Voice Theatre Company
P: 860-262-4519
E: joniw78@yahoo.com

Kim Stauffer
Lecturer, Head of Acting
SUNY Albany
E: kgstauffer@albany.edu

Brian Jennings
Department Chair
Greater Hartford Academy of the Arts HS
P: 860-757-6391
E: brjennings@crec.org