JOHN SHEPARD

**EDUCATION**

**MFA** 1997, California State University, Long Beach. (GPA 4.0) Emphasis in Acting.

**BA** 1976, University of California, Irvine. (Cum Laude) Acting/Directing.

**ADDITIONAL TRAINING**

Suzuki/Viewpoints training with SITI Company, University of Illinois. April 2000

# The Actor’s Studio, New York, NY. 1984-1985

American Place Theatre, Wynn Handman. New York, NY. 1982

University of California, Berkeley, Kristin Linklater Vocal Workshop. 1975

### PUBLICATION

Auditioning and Acting for the Camera, (ISBN# 1-57525-275-9) published by Smith & Kraus, Lyme, NH 2004, under the name John W. Shepard

### TEACHING EXPERIENCE

**Point Park University – Conservatory of Performing Arts** August 2000 – Present.

Professor-Tenured (2004). Chair of Theatre Summer 2002 through Spring 2011. Director of Theatre Arts 2001 – 2002. MFA, BFA and BA degrees offered.

Graduate Acting: Required acting class for the MFA candidates in acting. The focus of the course is on acting for the camera. Emphasis is on Meisner-based repetition exercises and incorporating the challenges of acting in the genres of television and film. Text: Auditioning and Acting for the Camera, by John W. Shepard

Principles of Stage Direction: An introduction to the principles of the art of directing with a focus on American realistic drama. Texts: The Miracle Worker, by William Gibson and The Dining Room, by A.R. Gurney.

#### Principles of Stage Direction II: A continuation of the pre-requisite class focusing on the importance of collaboration, conceptualization and non-realistic styles. Texts: The Empty Space, by Peter Brook, Waiting for Godot, by Samuel Beckett and Midsummer Night’s Dream, by Shakespeare.

Advanced Directing: An intensive seminar/workshop where the advanced student director enhances his/her knowledge of both the art and craft of directing. Emphasis is the rehearsal and performance of the student directed One-Acts at the end of the semester.

Acting Level III: The required acting class for junior level acting/musical theatre majors. The class is divided into two parts: a Stanislavski based workshop culminating in scenes of Chekov; and a laboratory focusing on the challenges of acting Shakespeare. Both parts consist of applications of style and research in preparation of a role. Texts: An Actor Prepares, by Stanislavski and The Complete Works, by William Shakespeare.

Acting Level IV: The required acting class for senior level acting/musical BFA theatre majors. A process class based on hands on work in front of the camera focusing in the audition and performance aspects of acting in the genres of film and TV. Text: Auditioning and Acting for the Camera, by John W. Shepard and The Camera Smart Actor, by Richard Brestoff.

Acting Level IV, Part 2: A required acting class for senior BFA students. An intensive audition workshop intended for the pre-professional acting student accepted into the annual NY/LA showcase. The class culminates in a showcase for invited industry guests (agents/casting directors, etc.) in NY and LA. Texts: Vary

**University of Illinois, Urbana Champaign**. August 1999 – July 2000.

Visiting Assistant Professor.

Colloquium in Acting – Acting for the Camera: A graduate student and senior studio acting class. A process class for the advanced acting student. Emphasis is on the challenges the actor faces in the different genres of the TV/film industry including the essential audition skills. The format includes intensive work on camera. The student is on camera doing scenes and exercises every class. Text: The Camera Smart Actor, Richard Brestoff.

#### Improvisation in Acting: An introductory acting class designed to free the creative self through sensory work and improvisation. It is also intended that the acting student gains a basic vocabulary of the acting process and explores characterization through improvisation and observation.

An Actor’s Look at Textual Analysis: Part of the University of Illinois Discovery program where

Freshman non-majors have an opportunity to meet in a small group to cultivate a sense of curiosity

and excitement toward learning and promote relationships between faculty and students. A

discussion course that introduces students to the actor’s process from first reading to performance.

Texts: The Glass Menagerie, by T. Williams and Shakespeare in Love, by Norman & Stoppard.

**University of Wisconsin, Stevens Point**. August 1997 – August 1999.

Assistant Professor. Coordinator of the Acting Program. BA, BS, and BFA degrees offered.

BFA Performance Laboratory: A required course for the BFA acting student. A process and performance laboratory for the serious pre-professional, or pre-graduate school student/actor. Designed to be a lab where the student enjoys a safe environment to test performance techniques and methods conducive to their growth.

Fundamentals of Acting I: An introductory acting course for the beginning acting student. Designed to introduce and develop an appreciation for the art and techniques of acting. Its main objectives are to help create an environment where the student feels safe to experiment in the discovery of the self and to help the student improve their communication skills, imagination and awareness. Text: Acting One, Cohen.

Fundamentals of Acting II: A continuation of Fundamentals I with an emphasis on script and character analysis. Among the objectives of the class are to increase the student’s physical awareness through the introduction of Laban and his concepts of weight, space and time, and to introduce the student to the Stanislavski approach to acting. Textual focus is on the works of Chekov and Ibsen. Text: An Actor Prepares, Constantin Stanislavski.

Period Acting I: A laboratory course for the advanced undergraduate actor focusing exclusively on the challenges of acting Shakespeare. The objectives of the class include helping the student understand Shakespeare’s verse as well as prose, as well as the figures of speech. They also include working on developing an appreciation of the stylistic demands of the Elizabethan period, as well as the stylistic interpretations of acting Shakespeare in other periods; and to increase the student’s comfort level while acting Shakespeare. Text: The Complete Works.

Acting for the Camera I & II: Process classes designed for the advanced undergraduate actor. The learning process is based on hands-on work done in front of a camera. The focus of the courses is split between the practical aspects of acting in the genres of film, episodic television, situation comedies, soaps and commercials. Topics covered are film/TV/stage acting differences, camera acting techniques, studio and location disciplines, continuity concerns and an introduction to the audition techniques necessary for the different genres. Text: The Camera Smart Actor, Richard Brestoff.

Advanced Camera Acting: A joint class team-taught with the Communication’s Advanced Television Production class. A process class for the advanced student/actor and student/director. This provides a unique opportunity for student directors to work with student actors in hands-on studio and location settings. The course is split between laboratory intensive and playback/discussion.

Script Analysis: A survey course intended to provide the actor, director, designer, or generalist with a fundamental approach to textual analysis. Texts: The Visit, Cloud Nine, Angels in America, Parts I & II, and Arcadia.

Directing I: An introduction to the fundamentals of the art of directing with a focus on American realism. The course covers the basic techniques of script analysis, blocking, preparation, and responsibilities before and during rehearsals. Texts: The Miracle Worker, and The Dining Room.

Directing II: An intensive workshop where the student director explores the fundamentals of conceptualization and stylization. Also, the student director is introduced to the importance of the collaborative nature of working with designers and stage managers. Texts: The Empty Space, Peter Brook; Waiting for Godot, and A Midsummer Night’s Dream.

**University of California, Irvine**. January 1997-- June 1997. Lecturer

Graduate Studio--Acting: The core acting class for the second year MFA graduate students. A process class with an emphasis on film/TV acting. The course covers Shakespeare on camera through film acting techniques through the use of exercises, monologues, and scenes.

Film/TV Acting: A master acting class for the advanced undergraduate and graduate actor. This is a process class based on hands-on work in front of the camera and the playback observation of exercises and scenes. The format includes extensive exercises, as well as the practical aspects of acting for film, dramatic episodic TV, situation comedy, soap operas, and commercials.

**California State University, Long Beach**. 1995 –1997.

Appreciation of Theatre Arts: An introduction to theatre class fulfilling a General Education requirement. Text: Theatre, Robert Cohen.

Introduction to Acting: This fulfills a General Education requirement and deals with the introduction and development of an appreciation of acting through the use of exercises and performance. Text: Introduction to Acting, Dr. Stanley Kahan.

Fundamentals of Acting: A beginning acting class for theatre majors. Text: Acting One, Cohen.

Audition Techniques: An advanced course for the undergraduate actor interested in a professional acting career. Texts: Audition, Michael Shurtleff; Acting Professionally, Cohen

**Tepper Galegos Casting**. 1988 -- 1991

Audition Workshops: I taught 8 six week courses per year for over three years at Tepper Galegos Casting, a well respected Hollywood workshop. These were extensive courses ranging from commercials to on camera acting techniques for the beginner through the experienced actor. The objectives were to introduce and explore methods of acting on film, incorporating techniques of Barr and Shurtleff.

**Oregon Shakespeare Festival School Tour**. 1979

I led an extensive tour of schools on the West Coast (Jr. Colleges and High Schools) using performance and teaching workshops in Shakespeare, acting, stage combat, language techniques, and techniques of listening as an actor.

**RELATED AND SERVICE ACTIVITIES – Chair and Director of Theatre Arts, COPA/Point Park University Summer 2001 – 2011**

* Scheduled classes and faculty assignments.
* Hired part time/adjunct faculty.
* Oversaw departmental assessment procedures.
* Compiled information kits for all adjunct/part time faculty.
* Organized and schedule workshops with dozens of guest artists, including Stephen Flaherty, Elaine Stritch, Jane Alexander, Anthony Rapp, Matthew Penn, among many others.
* Oversaw curriculum development as undertaken by the Units within the Theatre department.
* Responsible for evaluating full time faculty.
* Instituted an internship program with the City Theatre, a LORT theatre in Pittsburgh. Our students have opportunities for internships as Administrative Assistants, Assistant Directors, Assistant Designers and Development Assistantships.
* Instituted “Theatre Forum” a twice semester meeting to augment departmental communication.
* Annually rewrote the COPA Theatre Arts Handbook.
* Responsible for conducting faculty and unit meetings.
* Serve as liaison between the Dean and the faculty.
* Served as advisor to faculty.
* Observed classes and evaluate all part time faculty
* Created new criteria for Acting/Musical Theatre students applying for BFA degree.
* Scheduled and oversee BFA auditions.
* Schedule and oversee auditions for the annual NY/LA showcase.
* Help recruit prospective students by attending Unified auditions and on campus auditions.
* Instrumental in convincing University to hire full time shuttle drivers.
* Serve as advisor to all theatre students.
* Developed methods to increase student satisfaction.
* Instituted the concept of student reps attending faculty meetings.
* Served as departmental ombudsperson.
* Facilitated the Theatre department’s participation in the University’s Strategic Planning.
* Conducted mock interviews for design/tech students going to SETC.
* Oversaw audition and casting procedures for Conservatory and Junior productions.
* Arrange student groups to attend productions of many local professional theatres.
* Help local professional theatres and casting directors with casting suggestions of Theatre students.

**RELATED AND SERVICE ACTIVITES – Point Park University 2000 – Present**

* Inaugurated and run the annual New York/Los Angeles Showcase for graduating seniors. As this is a highly competitive showcase, not all seniors are chosen to attend. Facilitate auditions for it and conduct feedback for all seniors who auditioned.
* As instructor of the Advanced Directing class, reshaped and inaugurated the student directed one-act productions as the Raymond Laine Memorial One Act Festival.
* Appeared in Off the Record IX (2009), annual spoof of local celebrities produced by PPG and AFTRA to raise money for the Greater Pittsburgh Community Food Bank.
* Volunteered for Radio Information Service reading the Sunday Pittsburgh Post Gazette on the radio for the blind.
* Adjudicated the Pittsburgh segment of the August Wilson monologue contest.
* Helped fundraise over $1000 to benefit the local chapter of the Ovarian Cancer Coalition from the Conservatory production of Joined at the Head.
* Appeared in the student film Bindings and faculty directed film The Dirt on You.
* Advised student directed Honor’s thesis production of The White Rose at the Hazlett Theatre.
* Mentored student directed honors thesis project productions: Blue Window & Vagina Monologues.
* Mentor students who are cast, stage manage, or design for local professional productions.
* Played two characters in an industrial for the USX-MARSH 100th Anniversary celebration.
* Represents the Theatre department at University Open Houses.
* Attended the Kentucky Theatre Conference for recruitment of new students.
* Part of the Interactive Theatre Company at Carnegie Melon University.

**RELATED AND SERVICE ACTIVITIES -- University of Illinois 1999 – 2000**

* Helped secure a summer internship for a student with David Kelley Productions.
* Coached MFA students for showcase presentation in Chicago.
* Played the title role in Everyman, as part of the season at the Krannert Center.
* Played “Mr. Grammar” in a voice over for a Power Point presentation for Illinois public schools.
* Coached students participating in the Audition clinic with Phyllis Schuringa, casting director for the Steppenwolf Theatre.

## RELATED AND SERVICE ACTIVITIES – University of Wisconsin, Stevens Point 1997- 1999

* Participated as a faculty mentor for Watson Hall, a residence hall, as part of the UWSP Faculty Mentor Program.
* Faculty advisor for The Graduates, a senior recital for graduating BFA students.
* As part of the production of A Christmas Carol, raised $5681.00 for a local charity, Operation Bootstrap.
* Produced an evening of BFA acting scenes for an on-campus entertainment organization, Centertainment.
* As research for Period Acting, indexed all of the monologues and two/three person scenes in the Shakespeare canon.
* Participated in “A Celebration of Teaching”, an experimental interdepartmental group within the College of Fine Arts. The goal is to create a new faculty evaluation procedure.
* Instituted and produced "Performance Forum", a bi-weekly showcase for students in the Theatre and Dance department.
* Revised the acting curriculum for the BFA/BA/BS acting program.
* Created and implemented a new standardized evaluation form for the BFA student.

### WORKSHOPS AND SEMINARS

* Attended Deans/Chairs conference in Pittsburgh 2009 and 2005.
* Attended Chairs conference in Washington, DC 2006.
* Conducted workshop and book signing at the Drama BookShop, NYC 2005.
* Participated in a teaching seminar conducted by Susan Ambrose, Pittsburgh 2002.
* Participated in a technology workshop for PPC faculty, Pittsburgh 2001.
* Conducted workshop for students at the Youth Performing Arts School, Kentucky Theatre Conference, Louisville, KY. 2000
* Taught Acting for Dancers and Musical Theatre students at Points Arts Camp, UWSP. 1999 & 1998
* Taught a workshop in listening for the professional company at the Commonweal Theatre Company, Lanesboro, MN. 1998
* Attended “Storyboarding for Television and Film” seminar, UWSP. 1998
* Attended USITT Convention in Long Beach. March 1998
* Participated in a UPDC sponsored Winning Grants Seminar, UWSP. 1998
* Taught 2 workshops in camera acting for the Wisconsin High School Theatre Festival. 1997

### ADJUDICATION

* KC/ACTF Shrew, Slippery Rock University; Slippery Rock, PA
* KC/ACTF Caucasian Chalk Circle, University of Wisconsin, La Crosse; La Crosse, WI

## HONORS

2009 – Named Pittsburgh Post-Gazette’s 2008 Performer of the Year for performance of Willy Loman in the REP’s production of Death of a Salesman.

2008/2009 – Recognized as one of the Outstanding faculty members at Point Park University.

2007 – Production directed, The Chicken Snake, was named the 8th best production of the year by the Pittsburgh Post-Gazette.

2005 – Productions directed were named among the best of the year by the Pittsburgh Post Gazette, One Flea Spare #10 and The Visit #30.

2006/2003 – Named one of the best directors of the year by the Pittsburgh Post Gazette.

2010/07/06/05/04/02/01/00 – Named one of the best actors of the year by the Pittsburgh Post Gazette

2004 – Included in “Who’s Who Among America’s Teachers”

2001 – 2005 meritorious service award. Point Park University

2002 – ACTF Merit award for direction of Candide. COPA/Point Park College

1999 -- Awarded vice-chancellor’s merit. UWSP

1998 – Recommended for vice-chancellor’s recognition. UWSP

1997 – Graduate Dean’s List of University Scholars and Artists. C.S.U.L.B.

## COMMITTEES

2010/09 – University Assessment Committee (Middle States Standard 12) Point Park University

2010 – Student Enrollment Committee, Point Park University

2009 – APPC Committee Point Park University

2008 – 2010 – Leadership council Point Park University

2005 - 2007 – Curriculum Committee Point Park University

2003 - Present Graduate Council Point Park University

2006 – Search Committee Chair for Assoc. Prof. Voice/Speech Unit Head, COPA PPU

2005 -- Search Committee Chair for Asst. Prof. Musical Theatre/Movement, COPA PPU

2004 – University Celebration Committee Point Park University

2004 – Search Committee Chair for Asst. Prof. Technical Theatre, COPA PPU

2003 – Search Committee for Director of Film and Electronic Arts, COPA/Point Park College.

2003 – Performance Evaluation/Merit Pay for Theatre Department, COPA/PPC.

2004/03/02/01 – Chair/Artistic Committee, Theatre Department, COPA/PPC.

2002/01/00 – Honors Program Committee – PPC.

2001 – Student Development Committee, PPC.

2001 – Advisory Committee for restructuring the acting curriculum at Cal State University, Sacramento.

2001/Spring – Chair/Curriculum Committee, Theatre Department, COPA/PPC.

2000/Fall – Curriculum Committee, Theatre Department, COPA/PPC.

1999 – Search for Assistant to the Head -- University of Illinois, Urbana Champaign.

1998 -- Search for Asst. Prof. Theatre History, -- University of Wisconsin, Stevens Point.

1996-97 – Cal Rep company Representative to faculty– Cal. State University, Long Beach.

1996-97 – Fund raising committee for Cal Rep space in downtown Long Beach. C.S.U.L.B.

1995-96 -- Odyssey. Campus wide theme year committee. – C.S.U.L.B.

.