

ROBIN WALSH

CURRICULUM VITAE

EDUCATION

MFA in Acting, West Virginia University 1987
 BFA in Acting, Point Park University 1985

ADDITIONAL TRAINING

2012 On-going Kundalini and Hatha Yoga classes
 2011 Assessment Conference in Indiana
 2011 Drawing & Oil Painting
 2010 Private Voice
 2010 “Jung for All Seasons”, 1 week course, NY Institute for Jungian Studies
 2009 “Life as Living Ceremony, Native American Symbol & Ritual” 1 week, Omega Inst.
 2008 “Myth, Ritual & Theatre” 3 week course, Oxford (through PA State University sys.)
 2006 Breath & Alexander work with Lisa Levinson
 2006 Shakespeare Workshop with members of the Globe Theatre
 2005 Library Training using online databases
 2004 Rick Jarrow, “Creating the Work You Love,” Omega Institute
 2004 Gurmukh Khalsa Kaur, “Kundalini Yoga,” Omega Institute
 2004 Autobiographical playwriting with Lisa Kron at City Theatre
 2003 VASTA conference, NYC
 2003 Text Workshop, Shakespeare & Co., Lenox, MA
 2003 Honors Curriculum Workshop, Dr. John Zubarizetta of Columbia University
 2003 Black Board Training, Point Park University
 2002 Louis Colianni, “The Joy of Phonetics”, Shakespeare & Co., Lenox, MA
 2002 Claude Stein, “Freeing the Natural Voice”, Omega Institute
 2001 Catharine Fitzmaurice, Fitzmaurice Voice Workshop Chicago
 2001 Rick Kemp, “Clown Workshop”, Pittsburgh, PA
 2001 Rick Jarrow, “Creativity, self-expression and the fifth chakra”, Omega Institute
 2001 Doug Bentz, Yoga, Point Park University

AWARDS, ETC.

2012 Featured in American Theatre Magazine, December issue
 2007 Featured performer in the City Guide
 2006 Actress of the Year, Pittsburgh Post-Gazette
 2002 Harry Schwalb Excellence in the Arts Award, Featured in Pittsburgh Magazine
 2000 Pittsburgh Foundation \$10,000 Creative Excellence Award
 1998 Pittsburgh Post-Gazette Performer of the Year Award

ADMINISTRATIVE EXPERIENCE

2012-2013 Formal Hearing Committee

2003- 2012 MFA Acting Program Director

Duties:

- All aspects of recruitment
- Calling and presiding over regular meetings with students and graduate faculty
- Creating yearly assessment report
- Full Program Review 2010-2011
- Re-designing curriculum, including 20 new courses to develop a unique identity for the program and better serve our philosophy
- Creating 24 master syllabi
- Creating alternative curriculum to facilitate possible creation of an MFA in Costume Design
- Training graduate student teachers
- Hiring and overseeing guest faculty
- Budgeting
- Advisement/tutorials/mentoring student projects
- Overseeing all thesis projects
- Monthly Fellowship duties reports
- Scheduling and conducting meetings
- Scheduling classes
- Conducting exit interviews, and creating and administering exit questionnaires
- Designing bibliography
- Editing graduate catalogue, COPA student handbook
- Providing Web content
- Ordering books for library
- Recommending teaching and work assignments for students
- Recommending plays for MFA actors at the Playhouse
- Finding off-campus venues for MFA students to present original work
- Presenting students to the acting community to create work opportunities off campus
- Keeping track of administrative areas such as office keys, correcting e-mail addresses, policies on fees/insurance/bus passes, following through on lost transcripts, incorrect billing, pay issues for guests, adjuncts and students

2003-2012 Member of Graduate Council, COPA Leadership Group

2012 Search Committee for MFA Program Director replacement

2010-2011 Student Grade Appeal Committee

2009-2010, Middle States Committee/Core Curriculum, Library Committee, Faculty Grievance Committee

2008-2009 Student Grade Appeal Committee

2007-2008 Budget & Finance Committee
 2007 Chair of Search Committee for Assistant Professor of Theatre History
 2007 Search Committee for Assistant Professor in Voice & Speech
 2007 Search Committee for Teaching Artist and Assistant Professor for Digital Film
 Duties: Review applications, observe teaching. Furnish recommendation
 2006 Formal Hearing Committee
 2005 Search Committee for Assistant Professor in Musical Theatre & Movement
 2004 Library Committee
 2003 Honors Committee
 2002 Chairperson of the Curriculum Committee in the Theatre Department
 2001-2003 Member of the Artistic Committee, Conservatory of Performing Arts
 2001 Development of Voice & Speech Lab, Point Park University
 Proposed and launched a voice and speech lab staffed by advanced students with
 a faculty advisor to provide a library of books, tapes, CD's, VHS tapes and
 DVD's helpful with speech/dialect information and samples to students; to
 provide tutoring on basic speech and transcription challenges; to train promising
 students as potential coaches.

TEACHING EXPERIENCE

Associate Professor of Acting, Point Park University

THEA 699 Thesis: The development of a 20-40 page paper describing/defending your rehearsal process and performance of a faculty-approved role that has taken place at any point during your tenure at Point Park. Will include an oral defense.

THEA 698 Self-Directed Study II: The student will expand on the previously proposed self-directed course of study, culminating in a project which demonstrates facility with the new technique as well as a written component detailing the intellectual understanding of the acquired skills.

THEA 697 Self-Directed Study I: The student will propose a plan of study with expected outcomes to be approved and overseen by a faculty advisor. Areas of study may include playwriting, directing, theatre history, digital media, entertainment management, grant writing, pedagogical certification, cross-cultural theatrical comparisons, teaching approaches, etc. This course can also be used for thesis development with the approval of the program head.

THEA 536 Shakespeare, Neoclassicism & the Renaissance: Students will focus on an intellectual study of Renaissance Theatre, as well as embarking on an embodied exploration of the particular challenges of movement, acting and speaking through heightened language, with particular attention paid to Shakespeare.

THEA 530 Acting in Repertory: Students will revisit and regroup themselves in the basic building blocks of imaginative ensemble work and contemporary psychological/emotional realism as applied to scene and monologue work.

2 Credits: THEA 522 Acting with Accents: Students will expand on earlier dialect study by learning commonly used accents as well as developing an approach to mastering new dialects/accents and coaching others in production.

THEA 521 Dialects: Students will apply the IPA and basic speech and communication skills in mastering commonly used stage dialects with the emphasis on naturalness and communicative strength.

THEA 520 Elements of Speech: Using the International Phonetics Alphabet and standard building blocks of vocal delivery, student speech patterns will be broken down into specific components, developing a language with which to communicate sound information as well as encouraging the breaking of vocal patterns and the expansion of choice.

THEA 506 MFA Applied Creativity & Embodied Learning II: A required course in which students study other artistic disciplines with the purpose of developing new approaches to their own work or developing ideas for inter-disciplinary projects

THEA 505 Applied Creativity & Embodied Learning I: Students will be introduced to local professional theatre combined with a creativity workshop based on *The Artist's Way* to help identify and work through the creative blocks that keep us from presenting our best work.

THEA 502 Theories of Acting

This class will explore acting theories and styles from both an intellectual and embodied standpoint. This course may include the study of Greek Theatre, Grotowski, Meisner, Stanislavsky, Brecht and others.

THEA 495 Professional Seminar: Students transitioning into the world of professional acting will greatly benefit from an introduction to the basics of the business. ***Theatre Professional Seminar*** will provide weekly seminars on a variety of topics from acting unions to taxes for the performer. This course will provide students with the necessary information to operate with credibility and competence in the world of professional acting.

THEA 413, THEA 414 Voice and Speech Level IV: This course will focus on special topics in voice and speech with an emphasis in preparing the student for the professional world. Areas of specialization to include advanced dialect and accent works, as well as voice over technique. (I do the accent sections.)

THEA 304, THEA 305 Voice and Speech Level III: The voice and speech skills acquired in voice I & II will be applied to the exploration of text and heightened language. Various texts that place a greater physical and vocal demand on the actor will be studied.

THEA 301, THEA 302 Acting Level III: An advanced acting course designed to strengthen basic acting skills while broadening range and flexibility through an emphasis on classic or non-naturalistic styles. THEA 301 will focus on Shakespeare. THEA 302

will explore other styles, genres and historical periods. (I've developed sections on Restoration and 18th century comedy, as well as Noel Coward.)

THEA 295, ENGL 295 Honors Seminar on Hamlet: I proposed and developed this inter-departmental honors course providing an introduction to "Hamlet" from varied points of view, i.e. Jungian psychology, gender studies, journalism reviews, historical information, philosophy, theatre history, etc., culminating in an adaptation of the play to coincide with performances of "Hamlet" at the Rep.

THEA 225, THEA 226 Theatre History I, II: A Comprehensive survey of Western theatre from classical times.

THEA 213, THEA 214 Voice and Speech Level II: This course will continue and amplify the work in THEA 104/105. The International Phonetic Alphabet (IPA) is taught in order to build a framework for dialect acquisition. Application and instruction in dialects continues in the second semester.

THEA 205-Fall; THEA 206-Spring: Acting Level II: An intermediate level course designed to strengthen basic acting skills with increased emphasis on text analysis and character development. Includes instruction on audition techniques.

GUEST LECTURER, PANELIST, ARTICLE REVIEW

2010	Consultant for Dr. Sam Cho on "Madness in Shakespeare's Characters" for the University of Pittsburgh Lifelong Learning Series
2010	"Arts & Innovation," panelist for Entrepreneurial Thursdays
2010	"Women in Theatre," panelist, The Dramatist's Guild
2007	Poetry reading with Huang Xiang at Point Park
2006	Panelist at PA Honors Conference on the value of Liberal Arts Education
2006	Presenter at Creative Teaching Colloquium, Point Park
2005	Judge at Pittsburgh Public Theatre Shakespeare Contest
2005	Peer review of article on the role of the speech coach for Voice and Speech Trainers Association newsletter
2004	Panelist at the Pittsburgh Public Theatre Monday Night Series

	Topic: Essential American Plays
2004	Mount Lebanon High School Lecture & Workshop: Acting
2003	Point Park: Vocal technique workshop (from VASTA conference)
	Penn State University, Altoona Campus Guest Lecturer: "Hamlet"
	Point Park College World Lit Class Guest Lecturer: "Hamlet"
	PA Bar Association Workshop: Theatre Skills in the Courtroom
2002	West Virginia University Guest Lecturer: Working in Regional Theatre Audition workshop
	Pittsburgh School for the Deaf Guest Lecturer: "Desire Under the Elms"
	Fox Chapel High School Guest Lecture: "Desire Under the Elms"
	Pittsburgh Public Schools after school program Acting workshop
1998	Greensburg Catholic High School Guest Lecture: "A Streetcar Named Desire"
	Carrick High School Guest Lecture: "A Streetcar Named Desire"

GENERAL COACHING

1999-present	Coaching actors for auditions
2001-2002	PA Bar Association "Theatre Skills in the Courtroom"
1998-2002	Private coaching for voice-over actors
1987-1990	Coaching for general public on effective Speech techniques

DIALECT/SPEECH COACH

- 2005 Dialect consultant for “Dark of the Moon” Quantum Theatre
- 2004 “Les Liasons Dangereuse” Point Park Conservatory Company
- 2003 “La Marcke” Playhouse Rep, professional theatre, coaching speech with French Accents
- 2002 “Breaker Morant” Playhouse Rep, professional theatre; coaching Australian, British and Afrikaans dialects
- 2002 “Cloud Nine” Point Park College Production, coaching Standard British and Cockney dialects and speech
- 2001 “On the Beach” Playhouse Rep, coaching Australian and British dialects
- 2001 “Kill the Old: Torture the Young” Quantum Theatre, Standard British and standard American speech coaching
- 1997 “Diabolique” Film
Coaching Isabel Adjani on accent reduction
- 1989 “Look Back in Anger” Standard & common British dialects, Point Park College Student Production
- 1983 “The Robber Bridegroom” Robert Morris Colonial Theatre, southern dialect

DIRECTING

- 2010 “La Ronde” The Rep
- 2010 “Mad Honey” UnSeam’d Shakespeare
- 2010 BUS 24 hour Play Festival for Bricolage
- 2002 “The Boston Marriage” Uncle Vanya Productions
- 1983 “Birdbath” McKee Place Productions

PLAYWRITING

- 2012 “Mom’s Kitchen” Swan Festival, 10 minute play

- 2010 Dramaturge, Writer's Assistant "Mad Honey"
- 2009 "Yes, Virginia, There is a Santa Clause" BUS, 10 min. play
- 2005 "The Dainty Cake Murders" full-length, 2 reads, no full productions