

LINDSAY TORREY

CURRICULUM VITAE

DEGREES

University of Tennessee / Master of Fine Arts, Acting 2005 - 2008

Acting: Jed Diamond, **Voice:** Terry Weber and Carol Mayo Jenkins, **Shakespeare:** Kate Buckley

Laban: Casey Sams, **Directors:** Paul Barnes, John Sipes, Cal Maclean, Andrea J. Dymond

Workshops: Jim Calder, Patsy Rodenberg

Columbia College, Columbia University / Bachelor of Arts 1997 - 2001

Major: English Literature, Concentration: Dance

CERTIFICATES

Teacher Development Program – Movement Focus / National Alliance of Acting Teachers – Summer 2018

Michael Chekov/Psychological Gesture: Joanna Merlin, Hugh O’Gorman, **Clown:** David Bridel

Grotowski & Pedagogy: Stephen Wangh, **Viewpoints:** Alexandra Billings

The Actors Center / Actor Conservatory Program

Acting: Jed Diamond, **Voice:** Grace Zandarski, **Games:** Frank Deal, Antionette LeVecchia

Mask: Per Brahe, Richard Feldman, **Movement:** Felix Ivanov, **Directors:** Lisa Rothe

ADVANCED PROFESSIONAL TRAINING

Celebration Barn Theater / Eccentric Performing Program

Clown: Avner Eisenberg, **Commedia:** Julie Goell

Jose Limon Dance Institute / Summer Conservatory at Lincoln Center

Jacob’s Pillow Dance Festival / Paul Taylor Summer Intensive

PROFESSIONAL AFFILIATIONS

National Alliance of Acting Teachers

The 52nd Street Project

Screen Actor’s Guild (SAG-AFTRA)

Actors Equity Association (AEA)

Member since 2018

Mentor/Teaching Artist since 2013

Member since 2009

Member since 2007

AWARDS & HONORS

University of Tennessee Graduate Honors

University of Tennessee Post-Graduate

Acting Scholarship Recipient

Acting Scholarship Recipient

TEACHING EXPERIENCE

Pepperdine University

Adjunct Professor, Spring 2022 – present

- ***Advanced Movement for the Actor*** – This class is designed to investigate and expand the actor’s movement potential. Through the implementation of a physical progression, students will learn a warm-up discipline designed to cultivate awareness of their body in space, explore their connection to breath and impulse, and expand their creative, physical potential as actors. Throughout the course, we will also integrate practical ways to approach character development and story-telling through the

investigation of the body. Various movement principles are introduced and woven throughout the curriculum, including Laban Movement analysis, Viewpoints, games, text exploration & more.

AMDA College of the Performing Arts, Los Angeles
Adjunct Faculty, Courses As Listed / Fall 2018 – present

- *Artists Lab: Physical Theater Workshop* - Developed and implemented virtual and in person curriculum for Physical Theater course for the AMDA Artist Lab. AMDA Artist Lab focuses on individual/ensemble development of new techniques and skill sets to provide students the tools needed to create their own work. This section focuses on approaching theater work via the body, along with a physical and energetic sense of play. Core tenants include building a daily physical practice in support of the actor's instrument, and creating devised theatre through investigation, self-discovery and the development of awareness through movement.
- *Acting Techniques* - Complementing the work in Acting 1 Scene Study, the student focuses on variety of acting techniques (Psychological Gesture, Laban Effort-Actions, Viewpoints, among others), exploring sensory work, verbal and physical scoring, camera technique, and group improvisation as methods of freeing the imagination and honing concentration. These techniques are utilized in a series of improvisational exercises, coached acting etudes and scenes developed from scripted material.
- *Acting III: Advanced Scene Study* - An in-depth approach to scene study and exploring the creation of honest and compelling moments on stage. Students work to fully commit to a character's environment and physicality by analyzing and performing monologues from modern plays, duet scenes (from Shakespearean to modern) and group scenes in the American realistic genre.
- *Dance and Movement for the Actor II* – Developed and implemented updated movement curriculum designed to help students deepen their physical awareness and explore and expand their individual movement vocabulary. Laban efforts and other physical dynamics are explored in conjunction with objective work and text.
- *Acting II: Contemporary Scene Study* - As students continue to apply acting techniques and expand performance skill sets, they begin to explore physically incorporating honesty, economy, specificity and spontaneity into performances from 20th-century American dramas. Students grow as performers and learn to take risks while maintaining simplicity and suitability in acting choices.
- *The Art of the Monologue* - Students further develop the ability to effectively prepare and present contemporary and classical monologues in both comedic and dramatic style. Through the analysis of story structure and character intention, students develop one-minute monologues that can be used for auditions.

Loyola Marymount University
Adjunct Professor, Fall 2019 – Spring 2020

- *Intermediate Scene Study* – A concentrated approach to Stanislavski-based scene analysis and presentation. Emphasis on further development and integration of acting skills in voice, movement, interpretation, script analysis, and character development for performance.

- *Beginning Acting* – An introduction to the art of acting with a focus on freeing impulse, expanding physical and vocal expression, and developing the tools necessary to live truthfully in imagined circumstances. Emphasis on Stanislavski-based scene analysis. Focus on increasing self-awareness, awareness of others, and awareness of environment, while developing the physical, vocal and observational skills necessary to communicate story.

Selection Panel, AMDA Artist Lab / Fall 2019 – Spring 2020

- *Review submissions and conduct interviews with students presenting work for consideration in the AMDA Artists' Lab – a laboratory providing opportunities to create, develop, enact and/or present work through unique creative processes.*
- *Work together with the committee to provide constructive feedback for all applicants, match selected students with faculty mentors for project development, and assign appropriate production opportunities for selected students under the Artist Lab umbrella.*

Monologue Prep Instructor, AMDA High School Summer Academy / Summer 2018 – 2019

- *Assisted with monologue selection. Addressed appropriate audition conduct, while providing tools for students to take ownership of audition room. Focus placed on deepening understanding of event and story, activating language, and specifying images and objectives.*

University of New Haven – Adjunct Professor, Courses Listed / 2014 – 2017

- *Classical Acting Styles* - An intensive practical course designed to develop acting skills for the stage, with a focus on Classical Greek text & Shakespeare. Exploring language and rhythm through games, improvisation, and text work, students will develop the essential tools needed to approach heightened text. The semester culminates in scene work.
- *Contemporary Acting Styles* - An intensive practical course designed to develop acting skills for the stage through games, improvisation, and scene study. This course builds on a foundation set in the Intro to Acting course. Students will deepen their individual creative spirit, and work from a truthful & organic place to build characters through methods drawn from Stanislavsky and others. The semester culminates in scene work.
- *Intro to Acting* - An intensive practical course designed to develop acting skills for the stage through games, improvisation, and scene study. This course introduces exercises that increase confidence in front of an audience, and also introduces techniques for building and performing dramatic characters through methods drawn from Stanislavsky. The semester culminates in scene work.

Montclair State University – Adjunct Professor, Courses Listed / Fall 2016

- *Voice for the Performer* - An intensive one semester voice & speech course for Theatre majors. Students will engage in a progression of physical and vocal exercises designed to free the natural speaking voice, connect intention to breath and sound, and expand vocal expressivity. This course will include the development of a personal vocal warm-up and focus on scripted material drawn from classic and contemporary plays.

University of Iowa — Workshop Instructor / Spring 2010

- This course begins with instruction in movement basics designed to build overall body awareness. Students will experiment with improvisation to experience different qualities of movement. Using techniques derived from a variety of movement disciplines, students will investigate their individual

physical potential as well as their sense of creativity and imagination in building character through movement. Students will learn to incorporate this physicality with text and scene-work.

University of Tennessee – Graduate Assistant, Monologue Coach / 2005 – 2008

- *Movement for Actors* - This course begins with instruction in movement basics designed to build overall body awareness. Students are led through improvisation exercises to experience different qualities of movement. Students are introduced to modern dance and are given the opportunity to explore their sense of creativity and imagination in building character through movement.
- *SETC Monologue Prep* - Coaching undergraduate theater students on classical and contemporary monologues in preparation for the South Eastern Theater Conference auditions. Focus placed on activating language, specifying objectives and deepening understanding of event and story.

PROFESSIONAL COACHING EXPERIENCE

- **Movement Coach, USC MFA Year 3 Acting Repertory Production / Spring 2022**
Movement Consultant for various characters, BLADE TO THE HEAT by Oliver Mayer, dir. Edgar Landa
- **Private Coach for Business Professionals / 2009 – Present**
I work with clients to find clarity, ease and confidence in their communication skills, with an emphasis on maximizing effective communication for the professional environment. This work can be tailored to focus on presentation skills for large group settings, and/or individuals looking to improve their communication skills in smaller groups, one-on-one meetings, and connecting to colleagues and clients through online "virtual" meetings. Other areas of focus may include: clarifying and focusing communication objectives, finding physical ease and confidence in connecting to your chosen audience, simple exercises and techniques to release tension and address habitual speech issues that inhibit communication (pacing, articulation, breath support, accent, etc.), simple & effective lighting and professional setups for virtual meetings, and more. Group and one-on-one virtual coaching sessions available.
- **Acting & Audition Coaching for Acting Professionals / 2009 – Present**
Privately coach professional actors, focusing on voice and physicality within monologues that will be used for varying professional and conservatory auditions. Works range from classical to contemporary and vary in style. Pulling from Laban Technique, gesture work, text work, etc. each session is catered to fit the specific needs of the actor and the material they are working to prepare.
- **Monologue & Audition Coaching for Young Students / 2012 – Present**
Lead students through physical & vocal warm-ups and transition into theater games designed to inspire creativity and build confidence. In preparation for the auditions outlined by major performing arts high schools, students are taught how to breakdown cold readings. Monologue prep with emphasis placed on dramatic understanding, diction and clarity of communication. Skills developed throughout the workshop will provide young performers of all levels with the opportunity to deepen their craft and develop their joy of performing.
- **Polybe + Seats Theater – Company Member, Movement Coach /Choreographer / 2005 – 2016**
Collaborate closely with award-winning theater company to develop and specify a physical life for various performance pieces. Areas may include character development, historical etiquette, and

specialized movement (for example: period dances, dexterity in falling and lifts, stylized movement and gendered performance).

RELATED EXPERIENCE

- **Closing the Distance Project – Curator / Co-Artistic Director**

This project was built in March 2020 as a virtual collaboration tool for artists in isolation during COVID-19. It is a living online platform for sharing work and facilitating new creative collaborations.

- **Broadway Classrooms – Workshop Instructor / 2017 - Present**

Design and teach various acting workshops (Broadway 101, Making the Scene, Acting Shakespeare and Audition Technique) customized to individual groups visiting New York City. Group goals, abilities, age range and level of experience are all worked into each workshop customization.

52nd Street Project – Teaching Artist Volunteer, Mentor / 2014 – 2018

- *Dance-Making Class - The 52nd Street Dance Program is a nine-week program designed to introduce students ages 11-13 to the basics of movement and choreography. Adults guide their student partner through the creation of a two-person dance using basic elements like Shape, Actions, Pathways, and a Theme. At the end of the course, the adult/student pair perform a student choreographed duet together at the Five Angels Theater in Hell's Kitchen.*
- *One-On-One Project - The 52nd Street One-on-One Project pairs a student ages 10-12 and an adult together to perform a play written for the pair and directed by the adult actor. All One-on-One participants travel to Wareham, MASS for a week-long rehearsal retreat with other student/director pairs. At the culmination of the retreat, the play has a tech and performance at the Five Angels Theater in Hell's Kitchen.*
- *Smart Partner Program - The 52nd Street Project's Smart Partner mission is to bring together students and adult mentors in collaborative relationships that foster open and equal exchange, lifelong learning, and sustained connection. Adult Mentors meet once a week with their partner to participate in a variety of activities including: creative writing, film-making, home-work help.*

REFERENCES

LARISSA LURY, Associate Professor of Theatre, New Mexico State University / 917-604-4231

LAUREN MURPHY YEOMAN Assistant Professor of Theatre, University of Southern California / 617-872-4194

JED DIAMOND Head of Graduate Acting, University of Tennessee Knoxville, TN / 865-974-7068

JESSICA BRATER Assistant Professor of Theatre, Program Coordinator for the BA and MA in Theatre Studies at Montclair State University Montclair, NJ / 917-202-5896