

Abigail Dillard

Cinematic Arts and Theatre
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Education

M.F.A. in Directing, Baylor University, 2022

Thesis: Directing *Treasure Island* by Robert Louis Stevenson, adapted by Bryony Lavery

B.A. in Theatre Magna Cum Laude, Centenary College of Louisiana, 2016

Major Fields: Movement for Actors, Directing

Teaching Experience

University of North Alabama

Visiting Assistant Professor of Theatre, Fall 2022 – Current

- ❖ Intermediate Acting: Provides introduction to American Method Acting styles. The class focuses on achieving realism in performance, differing from classical acting styles, which have traditionally featured exaggerated emotions much bigger than life. The goal will be to capture verisimilitude in the acting performances. (Taught as a combined class with advanced acting.)
- ❖ Advanced Acting: Provides advanced technical actor training in classical acting styles based on the expression of the body, voice, imagination, personalizing, improvisation, external stimuli, and script analysis. (Taught as a combined class with intermediate acting.)
- ❖ Movement and Voice I and II: Combining vocal clarity and body movement work, the class provides warm-up exercises and spatial awareness exercises to students studying the art of acting. The exercises are designed to build the actor's instrument (the self). The class will focus on the movement philosophy/technique known as viewpoints and composition. Viewpoints and composition is a philosophy translated into a technique for (1) training actors (2) building ensemble and (3) creating movement for the stage.
- ❖ Beginning Acting: This class is designed to help students understand the basics of giving a credible acting performance. It will build understanding, respect, and admiration of the acting process for aspiring actors. We will discuss and practice methods and techniques, which will enrich your knowledge and experience of creating believable characters in a theatrical performance. We will dissect, rehearse, and perform our various acting projects.
- ❖ Introduction to Theatre: Theatre Appreciation is an introductory class that surveys the basic elements and theories of theatrical production. In addition, it will cover a brief overview of theatre from its theorized beginning to modern times, with special attention on how theatre has evolved as an artistic expression and experience.
- ❖ Elements I and II: Exists to introduce students to the basic elements of stagecraft and/or Cinematic Arts and Theatre (CAT) production, and to gain hands-on experience in the various aspects of a CAT production. There are specific tasks associated with each CAT production that must be completed for the production to succeed. The completion of those tasks is the primary goal of this class. Elements II is designed to provide students with the opportunity to take on a leadership role within the context of CAT production by filling vital production staff positions. Responsibility goes beyond that of just participating as a performer or working construction hours in the shops.
- ❖ Independent Study: Independent study and research under departmental supervision or special field experience under departmental determination and evaluation.

Baylor University

Teacher of Record, Fall 2020 – Current

- ❖ Acting 1 Realism: Introduction to the basics of acting, including theatrical terminology, improvisation, scene study, and character analysis. Emphasis will be placed on an acting method based on the works of Constantin Stanislavski.

- ❖ Introduction to Theatre: covering two sections a semester working through theatre history from the Middle Ages to contemporary theatre. Posting and creating a syllabus and curriculum. Developing assignments, grading, and delivering exams.

Teaching Assistant, Fall 2019 - Current

- ❖ Acting: Shakespeare: covering two sections working with Shakespeare's text through analysis, scene study, and performance work.
- ❖ Viewpoints, Movement for Actors: covering two sections covering Mary Overlie and Anne Bogart's Viewpoints practice, serving as lecturer and syllabus and course co-developer.
- ❖ Introduction to Theatre: covering two sections working through theatre history from the middle ages to contemporary theatre, serving as a guest lecturer, grader and prompting exam.

Short-Term Substitute, Fall 2021

- ❖ Acting 1: covering one section of acting for non-majors for three weeks while a faculty member was on paternity leave. Allowed to develop personal lesson plans that tackled the exploration of character development, original blocking, spatial object work, and improvisational practices.

Guest Lecturer, Spring 2021

- ❖ Advance Auditioning: covering two sections working through theatre and film audition expectations, etiquette, and monologues preparedness. Brought in as guest auditor to provide actor feedback.

Imagination Stage

Teaching Artist - 2018-2019

- ❖ **Courses Taught:** Scene Study, Scenes on Stage, Amazing Animals, Littlest Dancers, Dr. Seuss Stories, Actor's Toolbox, FUNdamentals of Actors, Create a Story, Early Childhood Drama
- ❖ Course Descriptions Available Upon Request

Little Folks School

Orange Room Lead Teacher, 2017 – 2019

- ❖ Course Descriptions Available Upon Request

Education Internship for Explore the Arts, The John F. Kennedy Performing Arts Center, Spring 2017

- ❖ Coordinate and contribute to Explore the Arts events
- ❖ Assist in review of submissions for the Kennedy Center/Stephen Sondheim Award Cycle
- ❖ Assist in the notification process for students of the Exploring Ballet with Suzanne Farrell program

Camp Highlander

Program Coordinator, 2019

Program Assistant, 2016-2018

Woodshop Instructor, 2014-2018

- ❖ Course Descriptions for Woodshop Available Upon Request

Renzi Art and Education Center

Drama through Movement Instructor, 2013- 2014

- ❖ Course Descriptions Available Upon Request

Training

Introduction to Film, North Alabama University, Fall 2022

- ❖ A study of movie production as a technical and dramatic artform, illustrated by means of screenings, online visual lectures, and online discussions.

Viewpoints and Suzuki Skidmore Summer Intensive, SITI Company (Virtual), Summer 2022

- ❖ Sixty artists are invited to take part in the finale intensive workshop with SITI company members. This includes rigorous, physical work, theoretical research, and the generation and performance of new work by each participant. The program's objective is to develop courageous theater artists who are able to integrate new influences from many disciplines into their work. The curriculum is designed for pre-professional and professional artists.
- ❖ Artists train daily in the Suzuki Method of Actor Training and the Viewpoints with SITI Company Members. This core training is the foundation of the summer intensive. In the afternoon, participants take a rotation of classes in Movement, Speaking, Dramaturgy, and Composition with Anne Bogart. Composition class includes a weekly assignment to create new ensemble works, including a final piece presented for the public.

Casting Director, Wild Imaginings, Fall 2021

- ❖ Acted as the casting director for the Waco Contemporary Play series. Establishing artistic connections between local schools, universities, theatre programs and the community to cast shows for a staged reading series.
- ❖ Acted as the casting director for the Epiphanies New Works Festival. Casted four new works and the winning show of the previous year to go into full production.
- ❖ Guest Directed in the Waco Contemporary Play series.
- ❖ Guest Directed in the Epiphanies New Works Festival.

Theatrical Intimacy Workshop, Laura Rikard of Theatrical Intimacy Education, Fall 2021

- ❖ Led by the Theatrical Intimacy Education co-founder Laura Rikard, the workshop acted as an introduction to the basics of theatrical boundaries and consent for performance context. The module included TIE's "Best Practices" class which is a thorough fundamentals training and the prerequisite for all other modules. <https://www.theatricalintimacyed.com/>

Viewpoints and Suzuki Skidmore Summer Intensive, Siti Company (Virtual), Summer 2021

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TeaCHE, Teaching Capstone in Higher Education, Baylor University 2020-2021

- ❖ TeaCHE consists of five categories of tasks: Teaching Preparation, Teacher of Record Training, Teaching Documents including teaching philosophy and course syllabi, Faculty Member Observations, Self-Directed study including seminars, writing synthesis, and reading program specific texts. Each category carries its own requirements and all five must be completed successfully to receive a Teaching Capstone in Higher Education.

Online Advanced Teacher Training Course, Frantic Assembly Company (Virtual), February 2021

- ❖ The 2-day, online, practical training course is designed for teachers who want to deepen their understanding of devising & physicality. The course will support your teaching of the Frantic Method and give you the tools to take student work to the next level. This course is a continuation of training you may have already completed in the Online Teacher's CPD package or in our Teacher Training courses.

Viewpoints and Suzuki Introductory Intensive, Siti Company (Virtual), January 2021

- ❖ A virtual approach to learning the Suzuki Method of Actor Training and the Viewpoints, specifically designed to challenge first time practitioners. The training is shared using graphics and animations, physical demonstrations, and guidance. The participant will learn in an environment of safety and clarity.
- ❖ This course will take advantage of what distanced learning does best by adapt training be practiced in your own space while celebrating the act of training together across distance. By the end of the program the first-time practitioner will be able to participate in other virtual classes that SITI offers including Virtual Drop-in, Masterclasses, and the Winter Experienced Training.

Frantic Assembly Teacher's CPD Course, Frantic Assembly Company (Virtual), November 2020

- ❖ This completely virtual course comes as an individual study into the practice of Frantic Assembly's devised theatre Frantic Method over a series of four workshops.

Approaching Shakespeare Intensive, Shakespeare Theatre Company (Virtual), Summer 2020

- ❖ Through a mixture of performance and text analysis, students will gain a working knowledge of Shakespeare's plays and language – verse, prose, meter, character and intent – a foundation that can then be applied toward continuing study and performance.

Alexander Technique Movement Training, Dell'Arte International (Virtual), Summer 2020

- ❖ This class works with the habits of movement and voice that can interfere with the easeful, free and intention-filled time on stage and off. You will work with movement, breath, character development, and discover how everyday tensions affect our stage time. We will look at monologues and songs as you discover how to use yourself with greater flexibility, ease, and presence. Dell'Arte's Founding Artistic

Director, actor, and Senior Certified Teacher of the FM Alexander Technique Joan Schirle brings a lifetime of experience teaching and performing to help you apply the Technique to your creative work.

Dramatic Structure, Dell'Arte International (Virtual), Summer 2020

- ❖ With faculty member Carlos Gallegos you will work through a theoretical and practical workshop offering tools to create dramatic structure in works of theatre. By analyzing actions, conflicts, internal forces, and dynamics we will set the foundations of the future play. This workshop is geared towards actors, devisers, playwrights, directors, and anyone interested in crafting original material for the stage.

Spring Intensive, Double Edge Theatre, March 2017

- ❖ An explosive dive into a physical training program in practice with music, design, dramaturgy, large object work and individual and group research.
- ❖ A full-body experience into Double Edge's multidisciplinary creative process, pushing boundaries of your physicality, creativity, and imagination.

Something from Nothing Workshop, Pig Iron Theatre School, January 2017

- ❖ A two-week workshop in devised theatre, beginning with a tiny spark of inspiration.
- ❖ Emphasis on generating original material, physicalizing characters and theatrical idea, structuring group improvisations into finished pieces and the role music and rhythm play in theatrical creation.

Assistant Teaching Internship, Marjorie Lyons Playhouse, Fall 2016

- ❖ Assistant teacher to the Movement for Actors, Acting 1 class.
- ❖ Lesson Plan development and teacher training on Viewpoints work, Yoga and Breathing Practices, Movement Composition, Movement to Music, Mask Work and Physical Holds.
- ❖ Co-Teacher to Directing 1 class.
- ❖ Lesson Plan development off of the book *Directing for the Stage* by Terry John Converse, developed teaching and directing style to mentor young directors through the process of different directing techniques and abilities including; ground plans, directing language, objective work, overcoming obstacles with actors and designers, the use of improvisations and adlibs as speech, pattern work, and single to multiple actor scenes. Culmination led to student projects directing 10-minute scenes.

Viewpoints Training and Laban Work, Centenary College, Fall 2014

- ❖ A semester long workshop in viewpoints study, Laban work, and creative development. Exploring Movement for Theatre Performance designed to further the development and understanding of the actor's body and mind connection. To provide an in-depth understanding of the importance of movement, space, weight, and time as theatrical principles.
- ❖ To foster a collaborative approach to theater through partner work and ensemble building projects. To develop a foundation for increasingly creative, spontaneous choice making in your acting journey in classroom, rehearsal, performance, and life. Emphasis on generating original material, structuring group mind, introduction to Suzuki warmups, Labanotation work, and full exploration of the six Viewpoints.

DIRECTING EXPERIENCE

Full Length

Defying Gravity

North Alabama University 2023

Treasure Island

Baylor University 2022

*Awarded Student Senate Bill of Support for Inclusive Casting
and Highlighting Female Voices in the Arts

Cardboard Castles Hung on Walls

Epiphanies New Works Festival 2021

Gruesome Playground Injuries

Wild Imaginings Contemporary Play Series

The Last Match

Baylor University 2020

Walls

Baylor University 2019

It's a Wonderful Life, A Live Radio Play

Shreveport Little Theatre 2016

Hearts Like Fists

Centenary College of Louisiana 2015

The Complete Works of William Shakespeare (abridged) [revised]

Centenary College of Louisiana, 2015

Kiss

Centenary College of Louisiana, 2014

Etiquette Lessons

Centenary College of Louisiana, 2014

Devised Work

The Folklore Project

North Alabama University 2022

Together 21

Baptist World Alliance

Giraffe: A Day at the Zoo

Baylor University 2020

<i>The Bordered Forest</i>	Imagination Stage 2018
<i>Shadow Play</i>	Pig Iron Theatre 2017
<i>#WhyUntoOthers?</i>	Centenary College of Louisiana 2016
<i>MLP: Moments of Living Potential</i>	Centenary College of Louisiana 2015

Scene Work

<i>Henry IV</i>	Baylor University 2021
<i>The Miser</i>	Baylor University 2021
<i>Happy Days Act 2</i>	Baylor University 2020
<i>Legally Blonde, the Musical</i> (cancelled due to COVID)	Baylor University 2020
<i>References to Salvador Dali Make Me Hot</i>	KCACTF Region 6 (SDC)
<i>Hearts Like Fists</i>	KCACTF: Invited Scenes 2016
<i>The Complete Works of William Shakespeare (abridged) [revised]</i>	KCACTF: Invited Scenes 2015

Assistant Directing

<i>Much Ado About Nothing</i>	Baylor University 2021
<i>The Rise and Rise of Daniel Rocket</i>	Marjorie Lyons Playhouse 2016
<i>Stop Kiss</i> (Assistant Director)	Centenary College of Louisiana 2016
<i>Susannah: An Opera</i>	Centenary College of Louisiana 2016
<i>The Miser</i>	Centenary College of Louisiana, 2013

Stage Management

<i>Susannah: An Opera</i>	Centenary College of Louisiana 2016
<i>Rages: The Musical</i>	Centenary College of Louisiana 2015
<i>The Miser</i>	Centenary College of Louisiana, 2013
<i>Baby with the Bathwater</i>	Centenary College of Louisiana 2012

Acting Roles: Contralto: Low G – High A

Big Bad Wolf in <i>Little Red in 8x8</i>	Pig Iron Theatre Company
Myself in <i>Shadow Play</i>	Pig Iron Theatre Company
Mrs. Bristol in <i>Not About Nightingales</i>	Main Stage at Marjorie Lyons Playhouse
Myself in <i>MLP: Moments of Living Potential</i>	Found Space: Alan's Shop
Claire in <i>Proof</i>	Thrust Stage at MLP
Le Beau in <i>As You Like It</i>	In the Round at MLP
Monica Murray in <i>Bog of Cats</i>	Main Stage at MLP
Housewife in <i>Cancan</i>	MLP
Christine Schoenwalder in <i>Picnic</i>	MLP
Sue in <i>Please Have a Seat</i>	MLP
Savannah in <i>Everyman</i>	MLP

Design/Tech

<i>The Folklore Project</i>	Dramaturgy, Lobby Design, Design Mentor
<i>The Last Match</i>	Set, Lighting, and Sound Design, Set Construction
<i>Legally Blonde the Musical</i>	Set, Costume, and Props Design
<i>Walla</i>	Set, Costume, and Props Design
<i>Stop Kiss</i>	Set Construction
<i>Hearts Like Fists</i>	Costume Construction Assistant
<i>Not About Nightingales</i>	Costume Construction Assistant
<i>Rags: The Musical</i>	Stage Manager
<i>The Complete Works of William Shakespeare</i>	Set, Lighting, and Sound Designer
<i>Proof</i>	Set Construction
<i>As You Like It</i>	Props Designer
<i>Bog of Cats</i>	Props Designer
<i>Urinetown</i>	Props Designer
<i>The Miser</i>	Assistant Director/Stage Manager
<i>The Shape of Things</i>	Light Board Operator
<i>Picnic</i>	Set Construction

KCACTF
KCACTF
Opus
Next Fall

Day Time Hospitality Assistant Chair
Campus Liaison for Centenary College
Run Crew, Set Construction
Usher, Set Construction

PRESENTATIONS

Conferences:

“Ready to Direct: Directing Fellowship 2022” Southeastern Theatre Conference, Memphis, TN 2022

“Dramaturging Artistic Approaches to Adaptation Through Movement” Southeastern Theatre Conference, Memphis, TN 2022

“Give Yourself Permission to Embody Space Beyond the Zoom Screen” TexMoot (Signum University’s Fourth Annual Texas Literature & Language Symposium) Virtual, Austin, TX 2021

“Robert Lepage’s *Ring Cycle*; Advancing Post-Modern Influences with those from the Past” Comparative Drama Conference, Orlando, FL 2020 (Postponed to October 2021 due to the Coronavirus Pandemic of 2020)

TEACHING COMPETENCE

Directing	Movement for Actors	Script Analysis
Devised Theatre Methods	Anne Bogart’s Viewpoints	Dramatic Literature
Acting	Lecoq <i>Auto-Cours</i>	Scene Study
Improvisation	Introduction to Labanotation	

SERVICE

CAT Guild Faculty Sponsor, University of North Alabama, 2022 – Present

- ❖ The faculty sponsor for UNA’s Cinematic Arts and Theatre student organization. They host professional workshops and fun social events to form an active theatre and film community.

Navigating Cultural Differences, True North International, (Virtual 2022)

- ❖ A six module program developed by Tara Harvey, Ph.D.. This course works to help educators further their own intercultural development and, with it, build their capacity to create inclusive spaces where everyone can feel a sense of belonging and thrive.

Safe Zone Training, University of North Alabama, 2022

- ❖ Safe Zone is an in-depth, interactive workshop designed to educate faculty and staff about the LGBTQ+ community and develop participants' capacity for building an inclusive campus for all students. Anti-LGBTQ+ bias and prejudice affects all members of a community, and we all have the opportunity and responsibility to work against it. Participants learned terminology related to LGBTQ+ identities, discussed the experiences of LGBTQ+ students, developed skills for building LGBTQ+ inclusive environments, and left with a plan of action for moving forward.

New Play Exchange, Directing Member, 2022-Present

Southeastern Theatre Conference, Associate Member, 2022 – Present

Mission Waco, Summer Groups Coordinator, 2021 – Present

- ❖ Plan service projects for visiting mission trips to Mission Waco
- ❖ Manage King’s Club which works with low-income housing to run weeklong day camps
- ❖ Supervise service projects, plans, tools, and supplies for various maintenance projects of building, painting, and landscaping

Stage Directors and Choreographers, Associate Director Membership, 2021 - Present

- ❖ An active associate member of the Stage Directors and Choreographers Society.

Christian Leadership Advisory Board, Centenary College of Louisiana, 2021- Present

- ❖ Meets twice a year to discuss recruitment plans for future CLC students, fundraising for the program and overall support essential to the success of the CLC program.

Research Assistant, Dr. Jortner, 2019-2020

- ❖ Assisted faculty member in their research projects pertaining to Japanese performance and original research of Shinjuku Robot Restaurants.
- ❖ Helped spend \$30,000 in library acquisition to build library catalog.

Graduate Student Association, Theatre Liaison, Baylor University, 2019-2021

- ❖ Acted as liaison for all Master's students within the theatre department and the graduate school.

REFERENCES

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