

# ALLISON DAUGHERTY

## PROFILE

Theatre educator with a passion for self-discovery through the arts. Strong performance career in Broadway and regional theatre, film, television and radio. Special interest in classical theatre, language, physical theatre, clowning and building a character. Informed use of Multiple Intelligences; experienced in curriculum development.

## ADDITIONAL AREAS OF EXPERTISE

Shakespeare\* Comedy\* Spoken Word\* Nature\* Poetry\* Photography\* Improvisation

## TEACHING EXPERIENCE

Guest Teacher / Horace Mann Riverdale, NY 2007

*Residency on The Actor's Approach to Shakespeare*

- Developed student language skills through staged verbal combat using verse.
- Taught students to advocate for characters in mock trials citing events (plot analysis), historical injustice, and clues from speech rhythm and grammar (text analysis).
- Staged paranoia in *Julius Caesar* using "viewpoints" and physical ensemble techniques.
- Staged Juliet's death using grammatical clues from The Folio text.

Teaching Artist / Manhattan Theatre Club, NYC 2007 to present

*The following ten residencies were developed and taught for Manhattan Theatre Club to integrate the core themes of Broadway productions with needs in the classroom. The goal: for students to take the play personally; to amplify the script's emotional and intellectual impact in their own lives.*

2009 Freshman Orientation Workshop for CUNY International Honors College. "Freshman Fusion: Deny Thy Father? Refuse Thy Name?" explored themes of identity from "Romeo and Juliet" and "West Side Story".

- Prompted poetry writing incorporating rhythm, name identity, and flight.
- Choreographed human sculptures to original musical scores.
- Applied tenets of lyrical song writing to original performances.
- Taught monologue writing based on prompted journals: *to flee or to cling?*

2008 Farce Workshop "What's in a Laugh?" probed the boundaries between humor and harm

- Performed and taught physical comedy skills: entrances/exits, double takes, and pratt falls.
- Taught tenets of comedy (from Shakespeare to Sit Coms) and applied to classroom improvisation, scene writing, performance and visual design.
- Probed the personal and social boundaries of comedy through guided journaling and provocative classroom discussion.

2008 *"The Power of Unspoken Behavior"*

- Coached actors in the power of unspoken behavior through keen observation of gesture, writing, script analysis and psychological gesture exercises.
- Taught physical, vocal and speech warm ups; and ensemble building exercises.
- Taught a systemic technique for mapping a character's journey through three acts.

2009 *"Response-Ability" inspired by Lynn Nottage's Pulitzer winning play "Ruined" about women in the Congo. New Rochelle Upstander Brigade.*

- Explored *what inhibits/inspires us to help?* using improvisation, physical theatre, journaling and original scenes about shock and response.
- Conceived and directed an original, school wide performance piece devised from student writing, media research, photography and interviews with victims from the Congo.

2010 *"Letting the Light In"*

*based on "The Pittman Painters" depicting the epiphany of arts education on a small 1930's English mining town. North Shore and New Rochelle H.S.*

- Taught the artist's vibrant approach to character using historical research, tenets of dramaturgy, extensive sensory technique, improvisations on class distinction and dialect, reflective journaling, scene writing, monologue writing, reflective drawing, and performance painting.

2010 *"Point of View" based on Donald Margulies' "Time Stands Still." North Shore and Ardsley H.S.*

- Taught mapping the character's point of view with vivid backstory drawn from the script, media resources and interviews with soldiers and journalists in Afghanistan.
- Edited photography to illuminate the impact of motive on perspective.
- Staged compelling, theme-based images from photojournalism in the media.
- Wrote "point of view" monologues inspired by photos of Afghanistan and Haiti.
- Performed original scenes illuminating back-story and clashing points of view.

2010 *"Indelible You"*

*based on "Good People" by David Lindsey-Abaire. For Ardsley, North Shore and Early College Yonkers*

- Students examined the role of luck, character and circumstance in their lives through Improvisation, journaling, original monologues, poetry, sensory work, and physical theatre.
- Taught tenets of dramaturgy: created a world for the stage using media research, memoirs and History that compared the student's own community to the play's 1970's South Boston.

2011 *"Like A Moth To A Flame..." based on "Venus in Fur" by D. Ives.*

- Students probed their own ethical boundaries and appetite for danger through status games, spectrograms, staged friezes, original scene writing and monologues about power and status.
- Extracted and dramatized two clashing points of view: Greek chaos vs./ the power of

choice.

**Creative Director of “In Spring...” a multi-disciplinary performance piece 2009**

*Wrote and conceived this multi media production inspired by one community's crisis of hope and the poetry of e.e. cummings. Fifteen artists created a piece responding to the theme of re invention in their work and lives.*

- Coached/collaborated retired and rehabilitated dancers from the Martha Graham Company and American Ballet Theatre on returning to their art.
- Conceptualized/Curated photography projections.
- Conceptualized/coached five singers and composers, inc. renowned composer Nico Muhly.
- Coached/Edited three new pieces of fiction for spoken word.
- Conceptualized soundscape/directed and recorded spoken word mixing thirty voices and multi languages.

**Contributing Collaborator for the United Nations’ “New Abolitionists” 2010**

*An educational performance sponsored by the Coalition Against Human Trafficking in Women.*

- Dramatized/adapted/performed interviews from sex trafficking victims and freedom fighters for women in trafficking; performed for UN policy makers.

**Guest Director and Teacher for E.C. Glass high school 2001**

- Directed Charles Mee's *Big Love* incorporating movement workshops, heightened language skills, music, gymnastics and extensive individual coaching in acting.
- Taught classes **developing a character, improvisation and professionalism.**

**EDUCATION, TRAINING &  
AFFILIATIONS**

- Liberal Arts Degree, Sarah Lawrence College
- Yale University: Mid Summer in Oxford with the Royal Shakespeare Festival
- Theatre De Complicite, Summer Training in Physical Theatre
- Years of private study with Master acting coach Michael Howard
- Panelist and Commentator, The Shakespeare Theatre State competition
- Summer Shakespeare Institute for Teachers Folger Shakespeare Theatre
- Company Member of The Shakespeare Theatre of New Jersey
- Arts in Education Training, The Actors' Fund of America
- Workshops in **sociodrama, poetry, artist-teacher planning and devising original theatre**

AFTRA \*

SAG\*AEA

References On Request