

Eleni Papaleonardos

Curriculum vitae

Department of Theatre
Denison University
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Education

M.F.A.

Naropa University, Boulder, Colorado.

Theatre: Contemporary Performance. May, 2006.

Thesis: “Creating and Synthesizing a Craigian Technique for
Movement-Based Actor-Created Theatre Pedagogy”

Thesis Committee: Wendell Beavers (Naropa University)
A. James Fisher (Wabash College)

Apprenticeship

Actors’ Theatre of Louisville, Louisville, Kentucky.

Acting, 2002-2003. Marc Masterson (Artistic Director)
Wendy McClellan (Director A/I company)

B.A.

The Ohio State University, Columbus, Ohio.

Theatre. December, 2001.

Francis Davis Fellow
Roy H. Bowen Scholar
Davis Photography/Cinema Scholar
Dean’s List

Teaching Experience (Academic and Professional Theatre)

- Visiting Assistant Professor, Department of English, Denison University, 2010

FYS 101: Words and Ideas – “Curses, Blood and Battles: Reading and Imagining the Agamemnon/Clytemnestra Plays”

- A First-Year Seminar writing class designed to enhance students' abilities to think critically as well as write and revise college-level research. Readings focus on ancient Athenian drama as well as modern, cutting-edge adaptations. Writings include weekly short papers, an end-term research paper, and creative projects.

- Visiting Assistant Professor, Department of Theatre, Denison University, 2007-2009

THTR 105: Theatrical Style and Creation

-In my version of this introductory course for non-majors I stressed the impulses, elements, and disciplines that contribute to creating a performance. Students focus on one dramatic text, Shakespeare's *Winter's Tale*. Each week, students discuss a different aspect of theatre and return to this text to form a creative project based on that discipline of theatre practice (ex. Lecture and discussion- What does a sound designer do? Includes guest speaker, a local sound designer. Assignment- Approach text as a sound designer, what must you know? Creative Project- Create a CD underscoring a scene from the play, explain your choices).

FYS 102: Theatre: Style and Creation

- Similar to THTR 105, with the addition of a more involved research and writing component. FYS 102 courses are writing-across-the-discipline composition and research experiences.

THTR 230: Acting I

-The introductory acting class for both majors and non-majors, in my version of this course students explore the realistic acting techniques of Stanislavski and Meisner as well as the physical techniques of Suzuki and Grotowski. Drawing creative information from exercises, lectures, readings, and experiments, students must each perform one monologue from Masters' *Spoon River Anthology* and a scene study. A final self-analysis paper is required documenting the student's journey, discoveries, and rehearsal process for the duration of the course.

THTR 230: Acting I (first-year-students-only version)

THTR 360: Special Topics - Viewpoints

- Movement-Based Ensemble Improvisation. Students learn the Viewpoints training, create, and study the lineage (including Mary Overlie and Anne Bogart) from postmodern dance to its influences in the theatre, art, and music. This study of Viewpoints integrates acting, dance, directing, composition, and the freedom to explore for students.

THTR 360: Special Topics - Viewpoints (version satisfied the college's oral communication requirement)

THTR 360: Special Topics – Ensemble-Created New Work

- Students create an original work of theatre using all the elements of the stage. The actor/designer/writer/musician becomes a theatrical creator, developing the group creative process while studying Moisés Kaufman's "Moment Work," and Viewpoints composition, and conducting academic research and investigation. Beginning with the languages and arts of the theatre rather than pre-existing text, students express creative work in a uniquely theatrical way.

- Visiting Assistant Professor, Program in Theatre Arts, Hocking College,
Nelsonville, OH, 2007

THEA 226: Advanced Acting Techniques

- An intensive upper-level acting class, "Advanced Acting Techniques" is dedicated to connecting the actor with his or her body. Through the study of Suzuki actor training, Viewpoints, and Mime students learn movement for the stage as part of acting, rather than as a distinct subdiscipline.

- Assistant to the Instructor The Ohio State University, Department of Theatre, 2001

THR 685 Mime

Mime for Undergraduates (Jeanine Thompson)

- Assistant to the Instructor OSU, Department of Theatre, 2001

THR 886 Advanced Stage Movement Studio

Suzuki for MFA candidates (Jeanine Thompson)

Teaching Experience: Workshops, Seminars, and Master Classes

- Coordinator, Staged Readings of New Plays, Available Light [Theatre] 2008-present
- Director, Ancient Greek Theatre Reading Series, the Greek Olympic Society (Columbus, Ohio), Annunciation Greek Orthodox Cathedral, 2008-present
- Guest Lecturer Ohio State University, 2006
Creation: Moment Work
(Graduate New Works Creation, Joy Reilly)
- Guest Lecturer/Workshop Leader Denison University, 2005
Viewpoints and Composition
(Honors Solo Performance, Mark Evans Bryan)
- Instructor Actors' Theatre of Louisville, 2003
Mime & Movement Master Class
- Instructor Naropa University, 2005
Mime Master Class

Teaching Experience (Children’s Theatre)

- Instructor, Phoenix Theatre For Children, Columbus, OH, 2007
 - “Advanced Actor’s Showcase” (Ages 9-17)
 - “Neon Magic and Mime” (Ages 6-9)
 - Children use Mime as a foundational storytelling technique.
 - “Jungle Jives and Beastly Beats” (Ages 9-13)
 - Explorational study of animal movements and sounds.

- Instructor, Davis Discovery Center, Columbus, OH, 2006-2007
 - Mime (Ages 6-9)
 - Acting Styles (Ages 9-13)
 - Movement (Ages 9-13)
 - Shakespeare (Ages 9-13)

- Art Venture Instructor , 2001
 - Julie Taymor Exhibit Wexner Center for the Arts, OSU

Creative Research: Traditional Acting

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| Reverend Eleni | <i>Church</i> | Available Light [Theatre] 2009 Riffe Center, Studio 2 |
| | | <ul style="list-style-type: none"> • First company to be granted permission to perform this original work by Young Jean Lee. • This was the “Reverend Weena” role in the initial YJL production. |
| Matilde | <i>The Clean House</i> | CATCO 2009 Columbus, Ohio Riffe Center, Studio 1 |
| | | <ul style="list-style-type: none"> • Area Premiere • Nominated for Best Actress, Central Ohio Theatre Critics Circle • Best Play Production, Central Ohio Theatre Critics Circle |
| Samantha Blossom | <i>Dead City</i> | Available Light [Theatre] 2008 Riffe Center, Studio 2 |
| | | <ul style="list-style-type: none"> • Regional Premiere • Nominated for Best Actress, Central Ohio Theatre Critics Circle • Nominated for Best Play Production, Central Ohio Theatre Critics Circle |
| Diane | <i>The Thugs</i> | Available Light [Theatre] 2008 Columbus Dance Theatre |
| | | <ul style="list-style-type: none"> • Regional Premiere |
| Mary Stuart | <i>Mary Stuart</i> | The Ohio State University & Actors’ Theatre of Columbus 2007 |
| | | <ul style="list-style-type: none"> • Best Female Performance, <i>Columbus Alive</i> • Best Actress runner-up, Central Ohio Theatre Critics Circle • Best Event in Theatre, <i>Columbus Dispatch</i> • Best Play, <i>Columbus Alive</i> • Guest artist, The Ohio State University Department of Theatre. |
| Red Dog | <i>Go, Dog. Go!</i> | Phoenix Theatre for Children 2006 Riffe Center, Capitol Theatre |
| Princess/Pea | <i>The Princess and the Pea</i> | Phoenix Theatre for Children 2006 Riffe Center, Studio 2 |

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| Polixenes | <i>Winter's Tale</i> | Naropa University, 2005 Nalanda Campus Studio |
| May | <i>Fool For Love</i> | Hand-Dog Theatre 2004 Columbus Dance Theatre |
| Housepainter | <i>Mad Forest</i> | Actors' Theatre of Louisville 2003 Bingham Theatre |
| Dee | <i>Woman with Orange Hands</i> | Actors' Theatre of Louisville 2003 Pamela Brown Theatre |
| | <ul style="list-style-type: none"> • World Premiere • ATL 10-Minute Play Festival • Director: Michele Shay | |
| Seal Skin | <i>Trepidation Nation</i> | Actors' Theatre of Louisville 2003 Victory Jory Theatre |
| | <ul style="list-style-type: none"> • World Premiere • Humana Festival of New American Plays • Writer: Erik Ehn /Director: Wendy McClellen • Production photo published in the book: <i>Humana Festival 2003</i> (Smith and Kraus 2004) | |
| Mina | <i>Dracula</i> | Actors' Theatre of Louisville 2002 Bingham Theatre |
| Helena | <i>A Midsummer Night's Dream</i> | Actors' Theatre of Columbus 2002 Schiller Park Amphitheatre |
| | <ul style="list-style-type: none"> • Best Comedic Actress, <i>Columbus Alive</i> | |
| Ophelia | <i>Happily Ever After</i> | Ensemble Actor's Theatre 2001 Columbus Performing Arts Center, Van Fleet Theatre |
| | <ul style="list-style-type: none"> • World Premiere | |
| Susannah | <i>Blood Eden</i> | Total Theatre 2000 Mad Lab Theatre |
| | <ul style="list-style-type: none"> • World Premiere | |

Creative Scholarship: Directing

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| <i>Pride and Prejudice: A Romantic Deconstruction</i> | Available Light [Theatre] 2010 Riffe Center, Studio 2 |
| <ul style="list-style-type: none"> • World Premiere • Adaptation by Daniel Kramer | |
| <i>How to Stay Human</i> (Scene 4) | Available Light [Theatre] 2009 Columbus Performing Arts Center, Van Fleet Theatre |
| <ul style="list-style-type: none"> • World Premiere | |
| <i>God's Ear</i> | Available Light [Theatre] 2009 Columbus Dance Theatre |
| <ul style="list-style-type: none"> • Regional Premiere • Nominated for Best Director, Central Ohio Theatre Critics Circle • Nominated for Best Production of a Play, Central Ohio Theatre Critics Circle | |

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| <i>The Odd Couple</i> | Independent community production with Columbus Public Theatre Produced by Available Light [Theatre] 2009 Columbus Performing Arts Center, Shedd Theatre |
| <i>Foolin' Around with Infinity</i> | Available Light [Theatre] 2009 Burke Black Box, Denison University |
| <i>En-sem-ble</i> (directing mentor) | Denison University 2009 Ace Morgan Theatre |
| <i>Oedipus Rex</i> (staged reading) | Greek Olympic Society Columbus, Ohio, 2009 |
| <i>Antigone</i> (staged reading) | Greek Olympic Society Columbus, Ohio, 2008 |
| <i>Thesmophoriazusae</i> (staged reading) | Greek Olympic Society Columbus, Ohio, 2008 |
| <i>The Space Between</i> • World Premiere | Naropa University 2005 Nalanda Campus Studio |
| <i>The Rimers of Eldritch</i> • Director of Movement, Guest Artist | The Ohio State University 2003 Bowen Theatre |
| <i>Reality Mime</i> | Actors' Theatre of Louisville 2003 Encore! |
| <i>A Light in the Night</i> by Chris Dickman • World Premiere | EAT Theatre 2002 Mad Lab Theatre |
| <i>Live Backstage AIDS Benefit</i> | The Ohio State University 2000-2001 Bowen Theatre |

Creative Research: Ensemble-Created Original Work

Original work conceived, created/written, acted, and directed by the members of each ensemble

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| (upcoming) | <i>Stop Sign Language</i> | Available Light [Theatre] 2010 Columbus Performing Arts Center, Van Fleet Theatre |
| June | <i>Time and a Few Words</i> | Available Light [Theatre] 2008 Columbus Dance Theatre |

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| Howard Dean | <i>Tomorrow is the Question</i> | Available Light [Theatre] 2007 Columbus Dance Theatre |
| | • Best New Work, <i>Columbus Alive</i> | |
| The Mime | <i>Reality Mime</i> | Actors' Theatre of Louisville 2003 Encore! |
| Giraffe's Tail | <i>Tongue Tied</i> | Actors' Theatre of Louisville 2003 Pamela Brown Theatre |
| Woman/Cat | <i>Valentine's Prey</i> | Actors' Theatre of Louisville 2002 Encore! |

Creative Research: Graduate Ensemble-Created Original Work -Naropa University

Original works created at Naropa University were co-productions among artists and companies with the MFA program in Contemporary Performance at Naropa. *The Journey*, for instance, was generated by the MFA company and members of the SITI Company; *The Bacchae: An Opera* was an original work directed, conceived, and scored by Liz Stanton and created by *The Bacchae* ensemble.

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| Ensemble | <i>Celebration Service</i> | 2006 |
| | • Director Meredith Monk | |
| Red/Stop Sign Lady | <i>Signs and Symbols</i> | 2004-2006 |
| | •Workshopped w/ Leigh Fondakowski (Tectonic Theatre Project) and Wendell Beavers | |
| Cil | <i>House of Daughters</i> | 2005-2006 |
| | • Workshopped w/ Leigh Fondakowski | |
| Ancient Agave | <i>The Bacchae: An Opera</i> | 2006 |
| | • Workshopped with Jonathan Hart | |
| Helen/Agave | <i>The Journey</i> | 2005 |
| | • Directors J. Ed Araiza and Ellen Lauren (The SITI Company) | |
| Newborn Life | <i>Eleven by Ferlinghetti (in three)</i> | 2005 |
| Child | <i>Visions of Flight</i> | 2005 |
| Girl with the glove | <i>Dust</i> | 2005 |
| Leaf/Geisha | <i>Autumn Leaves</i> | 2005 |

Creative Scholarship: Professional Positions

Company Member, Available Light [Theatre], Columbus, Ohio 2007-present

- Voted "Best Live Theatre" by the readers of *The Columbus Alive*, 2009
- Central Ohio Theatre Critics Circle Citation for "encouraging the viewers to take a chance on theatre and making theatre more affordable in a tough economic climate by initiating an innovative 'Pay What You Want' policy."
- www.avltheatre.com

Academic Advisory Board, C-Tec, Theatre Arts Academy 2009-present
Founding Member, Talking Monkeys Improv Group, Ohio State University
Founding Member, The Writing Company, Ohio State University

Professional Membership

Equity membership candidate (EMC)
Member, Association for Theatre in Higher Education (ATHE)
Member, Association for Theatre Movement Educators (ATME)

Conference Presentation

Paper presentation: "Creating and Synthesizing a Craigian Technique for Movement-Based Actor-Created Theatre Pedagogy" as part of the panel, "Regeneration and Pedagogy: Referencing the Past, Re-Imagining the Future," sponsored by the Professional Development Committee/Pedagogy Subcommittee, Association for Theatre in Higher Education 2007 national conference in New Orleans.

Professional Development

To Know Ourselves: A Workshop on Liberal Education. Denison Univ. May 19-23, 2008

TRAINING

Movement Training:

Mime- Marcel Marceau, Jeanine Thompson

Suzuki- Jeanine Thompson, SITI Company members: Ellen Lauren, J. Ed Araiza, Barney O'Hanlon, Kelly Maurer, Will Bond, Akiko Aizawa, Stephen Weber, Tom Nelis

Viewpoints- Jeanine Thompson, Wendell Beavers, SITI Company members: Ellen Lauren, J. Ed Araiza, Barney O'Hanlon, Stephen Weber, Tom Nelis

Developmental Technique- Wendell Beavers

Somatic Movement- Wendell Beavers

Contemporary Choreography- Wendell Beavers, Barney O'Hanlon, Barbara Dilley

Lecoq-Based Actor-Created Theatre- Amy Russell

Body Mind Centering™- Erika Berland

Experiential Anatomy- Erika Berland

Alexander Technique- William Conable, Lucy Venable

Laban- Jeanine Thompson

Stage Combat- Brent Langdon

Allen Wayne Technique- Paul Langland

Contemplative Dance/Mindfulness Awareness Practice- Barbara Dilley

Actor and Director Training:

Moment Work- Members of Tectonic Theatre Project: Moises Kaufman, Leigh Fondkowsky, Greg Pierotti

Grotowski- Steven Wangh

Meisner- Bruce Hermann

Shakespeare- Chris Gearson, Sue Ott Rowlands, Jon Farris

Realist actor/director techniques- Marc Masterson, Zan Sawyer-Daily, Sue Ott Rowlands,
Barbara Gulan

Professional Development- Sue Ott Rowlands, Barbara Gulan, Zan Sawyer-Daily

Mudra Space Awareness- Lee Worley

Spolin improvisation work- Robert Moyer

Vocal Training:

Roy Hart Vocal Technique- Jonathan Hart, Ethylen Friend, Carol Mendelson, Saule Ryan

Extended and Minimalist Vocal Technique and Composition- Members of The House:
Meredith Monk, Katie Geisinger, Robert Een, Tom Bogdan

Linklater- Timothy Douglas

International Phonetic Alphabet (IPA)- Phil Thompson

Dialect work- Brian David Evans, Don Wadsworth

Workshops:

Extended Training at Naropa University:

The SITI Company

Meredith Monk and The House

Moises Kaufman and Tectonic Theatre Project

Graduate-level extended training at The Ohio State University:

Marcel Marceau

DaDa Kamera

The SITI Company

Tim Miller

Improbable Theatre

LANGUAGES

English fluent

Greek near fluent

German reading

Ancient Greek performance experience

Portuguese performance experience

CITIZENSHIP

United States

Hellenic Republic (Greece)

European Union (EU)

**My technical theatre experience, both academic and professional, is extensive.
A resume of that work is available upon request.**