

CHARISE GREENE – CURRICULUM VITAE

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DEGREES

Masters of Fine Arts	Acting	Brown University, 2009
Bachelor of Arts	Theater	UC Berkeley, 2002
Bachelor of Arts	Political Science	UC Berkeley, 2002

CERTIFICATES

Substitute Teaching Permit	California School Districts	2004
Summer Actor's Training	The Actor's Center	2001
Voice	Grace Zandarski	
Acting	Jed Diamond	
Clown	Chris Bayes	
Stage Combat	Felix Ivanov	
Balinese Mask	Per Brahe	

UNIONS & AFFILIATIONS

National Honors Society	Member since 2007
Actors Equity Association (AEA)	Member since 2007
Screen Actors Guild (SAG)	Member since 2012
American Federation of Television and Radio Artists (AFTRA)	Member since 2003

AWARDS AND HONORS

2007-2009	Brown/Trinity Rep Consortium	Stephen Sondheim Fellow
2000-2002	UC Berkeley Theater Department	Mark Goodson Prize
2001	UC Berkeley Alumni Association	Carol Upshaw Acting Scholar
1998-2002	Festival of Arts	Acting Scholarship
1998	MacGillavray-Freeman Film	Acting Scholarship
1998	MACY	Acting Spotlight Award
1998	Children's Hospital of Orange County	Community Service Award
1996	Leadership Award	Pepperdine University
1993	Disney	Winner Creativity Challenge

COACHING

Sunday in the Park with George, Broadway (Dir: Sarna Lapine): Spring 2017

- Dialect Coach: Annaleigh Ashford: Mid-Atlantic, South Carolina

The Place We Built, The Flea (Dir: Danya Taymor): Spring 2016

- Voice/Dialect Coach: Hungary

The Wedge Horse, IATI (Dir: Aaron Rossini): Winter 2015

- Voice/Dialect Coach: Long Island

Vinegar Tom, The Atlantic (Dir: Cheryl Faraone): Summer 2015

- Dialect coach: Northern England & R.P.

Grounded, The Public (Dir: Julie Taymor): Winter 2015

- Voice/Dialect coach for the following performer:

- Anne Hathaway: Wyoming

Strictly Dishonorable, The Flea (Dir: Laura Braza): Summer 2014

- Dialect Coach: Italian American

THEATER

TELEVISION

The Affair, Showtime (Dir: Jeffrey Reiner and Carl Franklin): Summers 2014-2016

***Golden Globe win for Best TV Drama**

- Dialect coach (Seasons 1, 2 & 3) for the following performers:

- Dominic West: North American (Golden Globe nomination)
- Ruth Wilson: North American (Golden Globe win for Best Actress in a TV Series Drama)
- Irene Jacob: North American
- Catalina Saldana Moreno: North American

Z: The Beginning of Everything, Amazon (Dir: Neasa Hardima): Fall 2016

- Christina Bennett Lind: Mid-Atlantic
- Natalie Knepp: Mid-Atlantic
- Lucy Walters: Mid-Atlantic

FILM

Mapplethorpe (Dir: Ondi Timoner): Summer 2017

- Matt Smith: Queens

I Am The Pretty Thing That Lives in The House (Dir: Osgood Perkins): Winter 2015

- Dialect coach for the following performer:

- Ruth Wilson: North American

The Butler, Lee Daniels (Dir: Lee Daniels): Summer 2014

- Assistant dialect coach to Thom Jones, collecting material and phonetically transcribing script for the following performers:

- Forest Whitaker: 1960s black America
- Vanessa Redgrave: Plantation Southern
- Robin Williams: Dwight Eisenhower
- John Cusack: Richard Nixon
- James Marsden: John F. Kennedy
- Mika Kelly: Jacqueline Kennedy
- Liev Schreiber: Lyndon B. Johnson
- Alan Rickman: Ronald Reagan

- Jane Fonda: Nancy Reagan
- Mariah Carey: Black Plantation Southern

PRIVATE INSTRUCTION

Brown University Voice and Speech TA: September 2008-May 2009

- Privately coached 2nd year graduate students in monologue work, varying from classical to contemporary to prepare them for auditions and class-work. Led first year graduate students in weekly vocal warm-up.

New York Speech Coaching: May 2014-Present

- Privately coaching corporate professionals and actors in public speaking, accent/dialect reduction, and audition technique. Helping the individual to bring him/herself into the business world or theatrical role, I utilize varying vocal techniques to facilitate ease in the production of sound and subsequent communication of ideas.

Audition Coaching: September 2010 - Present

- Privately coaching 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. Acting the musical scene is also taught for musical theater actors preparing audition material for musicals.

Monologue Coaching: June 2007

- Coaching High School graduates on classical and contemporary monologues in preparation for various Orange County acting competitions. Focus placed on activating language, specifying objectives and deepening understanding of event and story.

DIRECTING

UNDERGRADUATE LEVEL

Barnard: Mainstage Production

- Shakespeare's *Pericles, Prince of Tyre*
 - Spring 2017

NYU's Stella Adler Studio: Language Project

- Ovid's *Metamorphoses*, Book VI (Tereus, Procne and Philomela), translated by Charles Martin. Cast of 15.
 - Spring 2013

UC Berkeley Assistant Director

- Assisted UC Berkeley Professor Christopher Herold in his direction of George Walker's *Escape From Happiness* on UC Berkeley's main-stage. Assisted in casting, ran rehearsals in director's absence, acted as a second pair of eyes, collaborated with designers, and helped in the creative process.
 - Spring 2002

TEACHING

UNDERGRADUATE LEVEL

Studio 4 Acting Chekhov

- An acting class that also demands that students do research on Chekhov, the personal and socio-economic environment in which he was creating, and his contemporaries. Students read the 4 major plays and *Ivanov*, and learn play analysis as it relates to their craft. Through coaching scenes and monologues from Chekhov's plays, I teach objective/obstacle/given circumstance work and help the actor explore their own sense of irony through subtext analysis. The actor's point of view is sharpened through individualized exploration of "realism" and subsequent human behavior. The intent is to tell Chekhov's stories with a full voice and body, while honoring his mission to explore the human condition and "life as it is."

- Spring 2015 (Enrollment: 14)

Barnard and Columbia University Acting Workshop

- An introductory course intended for freshmen and sophomores, this class uses exercises and games from Stanislavski, Meisner, Spolin, Grotowski and Bogart. Vocal work and warm-up inspired by Chuck Jones, Thom Jones, and Kristin Linklater introduce students to their vocal instruments. Storytelling, play, and improvisation are used to hone listening skills as well as teach character. Written performance analyses of the university's productions are assigned. Students learn how to read a play from an actor's point of view and the fundamentals of table-work are taught. The semester ends in scene work.

- Fall 2014 (Enrollment: 14)
- Fall 2013 (Enrollment: 13)
- Fall 2012 (Enrollment: 14)
- Fall 2011 (Enrollment: 10)
- Fall 2010 (Enrollment: 10)
- Fall 2009 (Enrollment: 10)

Barnard and Columbia University Advanced Acting

- Deepens the actor's technique through styles ranging from the 16th century to present day, with the intent to increase flexibility and prepare the actor for the demands of a life in the theatre. Only available to experienced juniors and seniors, this is the actors' opportunity to do scenes that scare him/her. Helping the artist to become responsible as well as responsive, this course stretches the imagination, vulnerability, voice, and body, building artistic confidence. Through technical advancement, imagination development, and a deepening intellectual curiosity, the actor further individualize the work, preparing him/her to create confidently in the professional world.

- Fall 2014 (Enrollment: 8)
- Fall 2012 (Enrollment: 9)
- Fall 2011 (Enrollment: 8)

Barnard and Columbia Acting Comedy Class

- In this class we begin by finding the authentic playful self as an entry into the comic world. Actors learn a warm-up designed to open the ribs, face and lower body, making the instrument available to discovery and changeability. Moving next into clown exercises and games, actors explore kinesthetic response, rhythm, pitch, and impulse. Students are be assigned two comedic scenes by playwrights ranging from the 16th century to present day. Helping the actor "find the funny," this course teaches the fundamentals of comedy while nurturing the individual artist's point of view within the work.

- Spring 2014 (Enrollment: 14)
- Spring 2013 (Enrollment: 13)

Barnard and Columbia University Acting Chekhov Class

- An acting class that also demands that students do research on Chekhov, the personal and socio-economic environment in which he was creating, and his contemporaries. Students read the 4 major plays and *Ivanov*, and learn play analysis as it relates to their craft. Through coaching scenes and monologues from Chekhov's plays, I teach objective/obstacle/given circumstance work and help the actor explore their own sense of irony through subtext analysis. The actor's point of view is sharpened through individualized exploration of "realism" and subsequent human behavior. The intent is to tell Chekhov's stories with a full voice and body, while honoring his mission to explore the human condition and "life as it is."

- Spring 2014 (Enrollment: 14)
- Fall 2013 (Enrollment: 13)
- Spring 2012 (Enrollment: 12)
- Spring 2011 (Enrollment: 10)

Barnard and Columbia University Contemporary Scene Lab

- An intermediate class, this is an ideal class for the actor seeking to deepen his/her understanding of text analysis, table-work, and the application of a free body and voice to story-telling. Using contemporary realistic

scenes, the actor expands the imagination and sharpens listening skills, seeking continual release through varying circumstances in two scenes and one monologue.

- Spring 2013 (Enrollment: 14)

- Spring 2012 (Enrollment: 8)

NYU, Stella Adler

- Voice and dialect coach for NYU 1st - 4th year and conservatory productions:

- Fall 2013

- Angels in America (Dir: Kyle Fabel): Millennium Approaches: Utah, New York Jewish, Bronx Puerto Rican, New York Italian, Eastern European
- The Acharnians (Dir: Ryan Emmons): Devon, Irish, American Theater Standard
- The Mai (Dir: Caroline Wood): Irish

- Spring 2013

- Fifth of July (Dir: Michael Milligan): Missouri
- Enchanted April (Dir: Mark Armstrong): RP
- Necessary Targets (Dir: Kathy McGowan): Bosnian
- Dancing at Lughnasa (Dir: Donna Jean Fogel): Irish & Welsh
- The Cripple of Inishmaan (Dir: Mark Armstrong): Irish

- Fall 2012

- The Innocent Mistress (Dir: Sam Beggeln): Mid-Atlantic
- The Autumn Garden (Dir: Wes Grantom): Non-rhotic southern, French, German
- Good People (Dir: Mark Armstrong): Boston

- Spring 2012

- God of Vengeance (Dir: Adam Gerber): Yiddish, Irish
- Top Girls (Dir: Paul Takacs): R.P, Dutch, Italian, Scottish
- Book of Days (Dir: Michael Milligan): Central Plains
- Playhouse Creatures (Dir: Caroline Wood): R.P., London Working Class
- Whale Music (Dir: Cat Miller): R.P.
- Boeing Boeing (Dir: Michael Grenham): German, French,

- Fall 2011

- Five Women Wearing the Same Dress (Dir: Melissa Maxwell): Tennessee
- The Women of Lockerbie (Dir: Laura Braza): Scottish
- Death Takes a Holiday (Dir: Samuel Buggeln): Russian, American Theatre Standard
- Gut Girls (Dir: Melissa Maxwell): R.P., London Working Class
- Carthaginians (Dir: Sherri Barber): Irish
- Blithe Spirit (Dir: Tom Oppenheim): R.P.

Barnard and Columbia University Audition Workshop

- This is a private one-on-one coaching workshop whereby students meet with me every few weeks and, together, we build the actor's 'book' in preparation for the professional world. Whether the next step is MFA auditions, a life in NYC theater, or a move to another city, the actor leaves this class with contemporary and classical contrasting monologues, 16 bars of music (where appropriate), the confidence to audition in any room in the country, and an organized approach to life an artistic life.

- Fall 2013 (Enrollment: 6)

- Spring 2013 (Enrollment: 7)

- Fall 2011 (Enrollment: 6)

Barnard and Columbia University Senior Acting Thesis Advisement

- Working one-on-one with seniors who are selected to write and perform their thesis in the area of acting, I advise acting students on their thesis research and performances. Helping the actor to develop a casebook that supports his/her work in a production in which he/she has already been cast, this aspect of the course teaches the academic how to research in a way that supports the acting. The casebook includes a 12 page research paper, a character/text analysis section, visual support, and a post-show reflection essay. I also coach these

actors individually on aspects of the production that are proving challenging to them, be it dramaturgically, physically, or vocally.

- Spring 2015 (Enrollment: 2): *Madame Bovary*
- Fall 2014 (Enrollment: 4): *Faust 2.0 & The Seagull*
- Spring 2014 (Enrollment: 1): *Blown Youth*
- Fall 2013 (Enrollment: 5): *Top Girls & Katzelmacher*
- Fall 2012 (Enrollment: 5): *Eurydice & The Winter's Tale*
- Spring 2011 (Enrollment: 4): *Marisol & Ubu the King*

Barnard and Columbia University Vocal Workshop

- The basic techniques of voice and speech are taught to 30 Freshmen in a 4-hour workshop. Through the techniques of Edith Skinner and Chuck Jones, the voice is opened and speech is articulated. Breath and release become the fundamentals of the actor's approach. Proper vocal and speech warm-up are taught and resonance as well as articulation are practiced while acting the thought and engaging in the emotional experience.

- Fall 2010 (Enrollment: 20)
- Fall 2009 (Enrollment: 20)

University of New Haven Audition Workshop

- Professional development workshop in which resources for the actor are distributed and discussed and questions regarding the life of an actor post-graduation are addressed. Each student works on one audition monologue, addressing vocal and physical technique to improve performance. Additional audition monologues are suggested to increase marketability and versatility.

- Fall 2014, First Years (Enrollment: 7)

Tom Todoroff Studio Voice & Speech- First and Second Year Students: SUBSTITUTE

- Voice and Speech warm-ups encourage resonance, physical freedom, ease, focus, and articulatory agility. Individual placement, physical muscularity and resonance blocks were identified through one-on-one monologue coaching. Class feedback encouraged realizations and self-diagnoses of observers.

- Spring 2014, First Years, Section I (Enrollment: 7)
- Spring 2014, First Years, Section II (Enrollment: 7)
- Spring 2014, Second Years, Section I (Enrollment: 8)
- Spring 2014, Second Years, Section II (Enrollment: 8)

Clark University Acting Class

- An introductory course intended for freshmen and sophomores, this class uses exercises and games from Stanislavski, Meisner, Spolin, Grotowski and Bogart. Vocal work and warm-up inspired by Chuck Jones, Thom Jones, and Kristin Linklater introduce students to their vocal instruments. Storytelling, play, and improvisation are used to hone listening skills as well as teach character. Written performance analyses of the university's productions are assigned. Students learn how to read a play from an actor's point of view and the fundamentals of table-work are taught. The semester ends in scene work.

- Fall 2008 (Enrollment: 14)

GRADUATE LEVEL

UNC Chapel Hill Lillian Chason Memorial Fund Voice Workshop

- A two-day workshop for undergraduate students on Shakespeare and the voice. Breath release and a vocal/speech warm-up is taught. Using Shakespeare's monologues as a vehicle for breath release and resonance, actors learn to act on the thought (line) with a released voice. Pitch, rhythm and cadence will be explored as a tool to clarify the actor's choices, allowing the language to further deepen the actor's imagination.

- September 2012 (Enrollment: 14)

Brown University Voice and Speech TA: September 2008-May 2009

- Privately coached 2nd year graduate students in monologue work, varying from classical to contemporary to prepare them for auditions and class-work. Led first year graduate students in weekly vocal warm-up.

- Spring 2009 (Enrollment: 14)

- Fall 2008 (Enrollment: 14)

HIGH SCHOOL

ACTeen Voice and Speech Class: August 2012

- Introducing students to the fundamentals of Voice and Speech through Chuck Jones/Thom Jones warm-up technique and Edith Skinner speech lessons. Phonetics are taught and applied to exercises where the actor is asked to use the body while employing American Theater Standard.

YASI Scene Study Class: July 2012 - August 2012

- Trinity Repertory Theater's summer intensive, teaching eight students a contemporary scene class. The fundamentals of acting are explored, including table work with objective/obstacle/given circumstance exploration and blocking from a the perspective of "acting as allowing." With Stanislavski as the base of instruction, I employ the techniques of Meisner, Grotowski, Bolin, and Boal where appropriate, on an individualized basis.

YASI Directing Class: July 2012 - August 2012

- Trinity Repertory Theater's summer intensive, teaching nine students the fundamentals of directing. With William Ball as the primary scholastic reference, teaching the role of director as creator of the audience's unity consciousness, establishing common vocabulary amongst the students and strengthening their role as story-tellers. Lessons on the predominant elements of theme, plot, character, spectacle, and language are taught and applied via their direction of Act I of Thornton Wilder's *Our Town*. Textual analysis, spacial awareness, and director/actor relationship are all explored.

Laguna Beach High School & Thurston Middle School Summer Acting Workshop: June 2005, June 2006.

- Three-week workshop for 6th - 12th graders, in which a group of 30 students meet four evenings a week for a three hour class. Designed to introduce 6th - 12th graders to the fundamentals of acting and to explore the basic elements of the actor's art. Course explored the physical, vocal, emotional and technical aspects of acting in a format that encourages freedom of imagination and personal growth. Character development and study of the given circumstances taught within the structure of scene and monologue work. I taught the class for two summers until I was accepted into graduate school, when other teachers took over the workshop. Workshop is still active today.

Laguna Beach High School's *Rumors*: Director, March 2006 - May 2006

- Direct juniors and seniors coming from a range of acting experience in Neil Simon's comedy, creating a budget and collaborating with a set and costume designer. Process culminated in a two-week run of the show.

Laguna Beach High School, *Corinne B. Greene Theater Opening: An Evening of Theater: March 2005 - May 2005*

- Directed juniors and seniors in a collection of scenes and monologues as the first performance in the new Corinne B. Greene Theater. Holding 55 people, this theater opened in honor of my mother, Corinne Beacham-Greene, an avid supporter of the arts who passed away in 2004. Scenes of varying styles performed, including Shakespeare, high comedy, contemporary drama, farce, and new works by students. Assisted young playwrights in rewrites and cuts of their pieces. Organized a formal grand opening with wine and appetizers and live musicians (invite-only).

Laguna Beach High School Recurring Substitute Teacher: September 2004 - June 2006

- Acted as primary substitute teacher / teacher's assistant for drama and choral classes.

Substitute Teacher: September 2004 - June 2006

- Laguna Beach High School: Spanish, algebra I, algebra II, geometry, biology, chemistry, English, history.

MIDDLE SCHOOL

YASI Comedy Scene Class: July 2012 - August 2012

- Trinity Repertory Theater's summer intensive, in which twelve students are taught the fundamentals of comedy and the application of those lessons to text. Exercises by Spolin are mainly used to teach lessons of rhythm, listening, pitch, and objective/obstacle use. Each student works on a short scene, starting with table-work and eventually blocking and performing the scene in the YASI showcase.

Substitute Teacher: September 2004 - June 2006

- Thurston Middle School: Spanish, english, pre-algebra, life science, art, physical education.

ORANGE COUNTY JCC (GRAND OPENING)

Artistic Director: April 2004 - July 2004

- Theater Education: Designed annual curriculum for children's acting and improvisation classes; hired teachers for adult and children's drama classes.
- Summer Camp: Designed summer drama camp curriculum and selected summer play for over 50 children; hired director to teach and lead children over the summer.
- Director of 500-seat Theater: Managed annual budget; booked all singers, actors and comedians for 2004-2005 year; interviewed candidates for technical directing positions; approved all lighting and sound purchases for the space.
- Arts Education: Designed annual curriculum for adults' and children's classes in painting, pottery, drawing and crafts; hired teachers for adult and children's art classes; purchased all art equipment (pottery kilns, clay, brushes, paints, etc...).
- Cultural Development: Organized all special events for members and non-members; booked group attendance to major theatrical events in Orange County and Los Angeles.

DISCOVER MANAGEMENT

Commercial Acting Teacher: January 2003 – February 2003

-Taught commercial acting workshop for 6 – 10 year olds for a talent company in Los Angeles, CA. Class focused on acting as play, story telling, improvisation and relaxation.

CHILD'S PLAY NY

Head Teacher: Summer, 2011

- Leading pre-school age children in imagination workshops, building confidence, compassion and creativity. Empowering kids as they live inside of stories and characters, my job was to inspire young people to explore the creative process in order to become engaged participants in their world.

DIRECTING

UNDERGRADUATE LEVEL

Barnard: Mainstage Production

- Shakespeare's *Pericles*
 - Spring 2017

NYU's Stella Adler Studio: Language Project

- Ovid's *Metamorphoses*, Book VI (Tereus, Procne and Philomela), translated by Charles Martin. Cast of 15.
 - Spring 2013

UC Berkeley Assistant Director: January 2002 - March 2002

- Assisted UC Berkeley Professor Christopher Herold in his direction of George Walker's *Escape From Happiness* on UC Berkeley's main-stage. Assisted in casting, ran rehearsals in director's absence, acted as a second pair of eyes, collaborated with designers, and helped in the creative process.

PLAYWRITING

XAVIER UNIVERSITY'S THEATER DEPARTMENT: Fall 2017

- MainStage production of full-length play *Cannibal Galaxy: a love story*. The story centers around a group of employees at a Washington, D.C. Science Museum. After a random act of violence occurs during an otherwise typical workday, we watch as these characters struggle to make sense of the senseless while attempting to move forward and find a way to return to their day-to-day lives. What begins as a quirky, workplace dramedy is taken to a deeper place post-violence as the play is suddenly infused with magical realism, and the characters struggle to rediscover their identities as well as the world around them. An Ensemble Studio Theatre Sloan finalist, *Cannibal Galaxy: a love story* has been developed by Fault Line Theatre at Xavier University, where the world premiere will be produced this September prior to its New York premiere with theater company Between Two Boroughs in 2018.

XAVIER UNIVERSITY'S THEATER DEPARTMENT: Fall 2016

- Workshopped full-length play *Cannibal Galaxy: a love story*

BILLY & CO'S LITERARY P(ARTS): Summer 2011

- I wrote a short play entitled "Spin Rises" for Billy & Co.'s summer Literary P(arts), an inclusive literary playground featuring guest writers, playwrights, and musicians. Through an unlikely meeting between a circus unicyclist and a grieving man, the "Spin Rises" utilizes magical realism to explore the healing nature of story-telling as a bridge between the lonely.

TUTORING

Tutor for Brownstone Tutors: October 2009 - Present

- Privately tutor 2nd through 9th graders between 3 and 12 sessions a week in both academics and ERB/ISEE/SSAT/SHSAT prep. Students' skill levels range from learning disabled to gifted, and many struggle with organization and motivation.

Study Skills Workshop: June 2007

- Organizing and teaching six incoming Laguna Beach High School Juniors in a three-hour course on study habits, test taking and organizational skills. In addition to preparing them for AP coursework, I teach time management skills, note-taking skills, flash-card and outlining skills, and test preparation.

Tutor: September 2004 - June 2006

- Independently and individually tutoring over a dozen junior high and high school students in Laguna Beach Unified School District out of my home and theirs in the following subjects: Spanish, algebra I, algebra II, geometry, biology, chemistry, English, history, life science, and essay writing. Working with students as their primary private instructor over months, teaching positive study habits, developing organizational skills, improving test taking skills, and building self confidence. Every one of my students improved by at least one letter grade in each tutored course.

RELATED EXPERIENCE

Peer Assistant Leadership (PAL) Camp Counselor: July, 2006

- Group leader and cabin counselor at a camp for elementary, intermediate and high school students focusing on leadership skills, alcohol, tobacco and other drug prevention strategies and diversity-prejudice reduction strategies. Led group and one-on-one counseling sessions on personal and social matters.