

FRANCHELLE STEWART DORN, M.F.A.

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CURRENT POSITION

The University of Texas at Austin, Department of Theatre and Dance, *Virginia L. Murchison Regents Professor, Head of Acting Program, since January, 2000.* Teach scene study method loosely based on Stanislavsky technique, at the graduate and undergraduate level. Take administrative responsibility for all activities involving Acting including oversight of curriculum, faculty issues and innovation/evaluation of programs.

EDUCATION

Yale University School of Drama, New Haven, M.F.A. in Acting, 1975

Finch College, New York City, BA in Theatre Arts, 1972

Ineamus Meliora Honor Society. Concentration in Acting/Theater History.

EXPERIENCE

- **Teacher.** Thirty years teaching acting for the stage at several universities and conservatories.
- **Actor.** Forty years professional work on regional stage, on television and in film. Current union member of AEA, AFTRA and SAG.
- **Producer.** Eight years as educational film producer. Own company.
- **Artistic Director/Executive Vice President.** Co-founder and co-designer of the first on-line theatrical company. Own company.

(Detailed information on the following pages)

TEACHING

University of Texas at Austin, Department of Theatre and Dance: Virginia L Murchison Regents Professor, January 2000 – present

- TD F303 *Acting for Non-Majors*. An overview of modern American realism. The course utilizes games, improvisations, exercises (vocal and physical), open scenes and published contemporary plays to introduce students to basic acting techniques.
- TD 313C *Acting I*. Non-text based process. Exploration of the actor's instrument – body, voice, imagination. Learn the rudiments of emotion, endowing properties and space, finding objectives, action and obstacles. Learn to follow impulses and interact with a partner.
- TD 313D *Acting II*. Introduction to scene study method. Understanding the rudiments, skills and terminology necessary for work with a partner. Exploration of character and moment to moment reality.. Establish trust of the actor's instrument and reliance on other actors. Use literature from contemporary American realism.
- TD 313E *Acting III*. Continuation of characterization as students explore literature from the late 19th and early 20th century, European tradition.
- TD 353T *Performance Skills*. Continuing scene study method for upperclassmen. Expanding the range of skills and emotional depth necessary for complex text and interpretation of character. Classical text with an emphasis on Shakespeare.
- Drama 381F *MFA – 3, Acting Technique*. Advanced scene study. Honing the skills necessary for work in the professional theater. Actors start to devise their own individual acting techniques. Classical text analysis.
- Drama 381F *Non Major graduate acting class*. Designed for MFA (non-Acting degree candidates), MA and PhD students in the department who wish to exercise and explore various acting techniques.
- Drama 481F *MFA – 3, Career Preparation*. . All program exit skills including professional audition preparation, techniques, research and workshops combined with preparation for NY and LA showcases.

Academy for Classical Acting, George Washington University and the Shakespeare Theatre: Guest Lecturer, summer 2000.

Classical Acting

Introduction to acting techniques as they relate specifically to the texts of Shakespeare. First acting instructor in a new graduate program.

Howard University, Washington, D.C., Department of Theatre and Dance: Lecturer, 1994-98.

Acting 5/6 *Character Study.* Using contemporary American dramatic literature as a basis to analyze character elements. Various exercises to find objectives, actions and emotional truth.

Acting 7/8 *Classical Acting.* Advanced scene study method in interpretation of classical texts: Shakespeare, Moliere, and Greek dramatic literature.

The Shakespeare Theatre, Washington, D.C., Co-Founder of the Classical Acting Conservatory, 1980-97.

Provides weekend classes for professional actors in the Washington community and for those individuals seeking a better understanding of Shakespeare's plays.

Introductory *Shakespeare for the Stage.* Introduction to scansion, text analysis, vocal exercises and projection, objectives, actions, obstacles and character, all relating to the texts of Shakespeare.

Advanced *Shakespeare for the Stage.* Devised for professional actors who have had some training in the classics and wish to enhance and clarify acting techniques. Taught Marcia Gay Harden.

University of Maryland at College Park, School of Music, Opera Department: Adjunct Professor, 1989-92.

Introduction to Classical Acting for graduate Voice majors.

Develop understanding of objective, actions and obstacles as they relate to both acting and singing.

University of South Carolina, Columbia, Department of Theater: Adjunct Professor, 1990-91.

Classical Acting for the Stage. Acting techniques designed specifically for performing Shakespeare.

Princeton University, Theater Department: Adjunct Professor, 1985-87.

Advanced Acting

Theater exercises, games, improvisation designed to free the actor creatively, emotionally and physically in advance of the rigors of dealing with contemporary text.

Georgetown University, Washington, D.C., English Department: Adjunct Professor, 1983-85.

Voice and Speech.

Rudimentary production of the speaking voice involving exercises to improve articulation, projection and focus. Based on Cecily Berry techniques and the IPA.

Shakespeare Theatre Intensive Summer Training Program, Instructor, 1990-95.

Advanced Acting

Concentrated focus on techniques to enhance the presentation of Shakespeare's texts.

Shakespeare Theatre Intensive Workshop, Instructor, 1989-91.

Course designed to hone skills of professional actors of color with emphasis on the classics.

The Folger Library, Washington, D.C., Director/Producer/Writer, 1980-82.

"Bill's Buddies" – an interactive, educational touring production introducing Shakespeare's work to middle and high school students. The company continues today.

American Conservatory Theatre, Black Actors Workshop, San Francisco, 1976-77.

Acting class devised to concentrate on contemporary African-American dramatic literature. Taught Danny Glover.

PUBLICATIONS

The Language of Literature, *Senior Consultant*, McDougal Littell, Inc., Evanston, Illinois, 1997.

6th through 12th grade textbook series for English and Literature courses. Consulted on entire series from layout to content. Designed exercises and wrote an essay for the "acting" component of the dramatic literature supplement.

PROFESSIONAL ACTIVITY

Lectures, Presentations and Workshops On

- Acting as a profession,
- scene work,
- audition techniques
- theatrical competitions, and
- the political, social and economic realities of being an “actor of color”,
- **delivered at a variety of institutions, including**
 - Arena Stage
 - Catholic University
 - Howard University
 - Duke Ellington School of the Arts
 - Banneker Magnet High School
 - The Folger Library
 - The Actors Center, Washington, D.C.
 - The National Cathedral School/St. Alban’s
 - The African Continuum, Washington, D.C.
 - The Writer’s Conference, Breadloaf, VT
 - American University
 - George Washington University
 - University of Maryland at College Park
 - Towson State University
 - The Arizona Theater Organization, Phoenix
 - The English Speaking Union
 - WETA Radio/Television
 - The Shakespeare Theatre

Awards and Honors

Regents’ Outstanding Teaching Award, 2010

Inducted into the University of Texas Academy of Distinguished Teachers, 2007

The UT College of Fine Arts Excellence in Teaching Award, 2005

The Jessica Cosgrave Lifetime Achievement Award. The Finch College Association, New York City, 1999

Tribute to Franchelle Stewart Dorn. The Shakespeare Theatre Guild and the Shakespeare Theatre Acting Company, Washington, D.C., 1998

Reach for the Stars, Achievement in Drama. The Urban League, Houston, 1994

The Helen Hayes Award for Excellence. The Washington Theater Guild, Washington, D.C.

Best Supporting Actress, Christine in MOURNING BECOMES ELECTRA, The Shakespeare Theatre, 1997

Nominated, *Best Supporting Actress*, Emilia in OTHELLO, The Shakespeare Theatre, 1997

Best Leading Actress, Claire Zachanassian in THE VISIT, Arena Stage, 1992

Nominated, *Best Supporting Actress*, Elizabeth I in MARY STUART, The Shakespeare Theatre, 1990

Nominated, *Best Actress in a Musical*, Lucy Lockit in THE BEGGAR'S OPERA, The Shakespeare Theatre, 1989

Nominated, *Best Leading Actress*, Lady Macbeth in MACBETH, The Shakespeare Theatre, 1988

Best Supporting Actress, Paulina in THE WINTER'S TALE, The Shakespeare Theatre, 1987

The Austin Critics' Roundtable Award

Best Actress in a Drama, Kitty Warren in MRS. WARREN'S PROFESSION, The State Theatre, 2003

Best Actress in a Drama, Martha in WHO'S AFRAID OF VIRGINIA WOOLF? Zach Scott Theatre, 2004

Nominated, *Best Director of a Musical*, BIG RIVER, Paramount Theatre, 2007

B. Iden Payne Award

Nominated, *Best Actress in a Drama*, Barbara Jordan in E PLURIBUS UNUM - ONE VOICE, The State Theatre, 2000

Nominated, *Best Actress in a Drama*, Kitty Warren, MRS. WARREN'S PROFESSION, The State Theatre, 2003

Nominated, *Best Actress in a Drama*, Martha, WHO'S AFRAID OF VIRGINIA WOOLF?, Zach Scott Theatre, 2004

*Times of Cleveland Syndicated Newspapers Citation for Excellence in Acting for:
Lena, A RAISIN IN THE SUN, Cleveland Playhouse, 2008*

DEPARTMENTAL/UNIVERSITY/NATIONAL SERVICE ACTIVITY

Positions Held:

Program Head. Responsible for coordinating and/or delegating responsibility for activities concerning the Acting faculty and student population. Including (but not limited to): course inventory, teaching load, scholarships, budget, requests for production, casting, guest lecturers, committee delegation, requests for hires (adjunct/full-time), re-design of the undergraduate and graduate curriculums, tri-annual recruitment of MFA Acting class. 2000-

Unit Head/Associate Chair. Primary responsibility to coordinate and represent the interests of the faculties and students (at the departmental level) in the following areas: Acting, Directing and Dance. Also responsible to the department for formulating budget, allocating resources, determining major curricular changes, overseeing various committees and making recommendations to the Chair. 2000-2004, 2006-07

Casting Director. Responsible for coordination of casting of fall productions for theater and dance graduates and undergraduates. 2000

Member, Executive Committee. Responsible for peer evaluation, and making recommendations in the following areas: hiring of faculty, promotion and merit recognition. 2000-

Chairperson, Search Committee for Senior Position in Voice and Speech. Determining need and description of position, procuring budget for and designing advertising for position, appointing committee, reviewing files, soliciting reviews, present findings to EC, and making recommendation for hire. 2000-01

Member, Graduate Dissertation Award Committee. Determining the merits of graduate papers in liberal and fine arts and making recommendation for cash awards. 2001, 2003

Member, Steering Committee for ACTER (Now, AFTLS). Soliciting support for endowment to fund self-perpetuating tour of ACTER company from England to the English Department and university as a whole. 2000-01

Chair, Dean's Advisory Council for Promotion and Tenure. Leadership role in devising calendar and timeline for reviewing of files, making assignments, chairing meetings, discussion and writing final recommendation. Committee member, 2004-05, Chair, 2005-06

Member, Pulitzer Prize in Drama Nominating Committee. Responsible for reading approximately 60 plays under consideration for the prize in drama and making final three recommendations to the jury. 2005

Chair, External Review Committee for UCSB Department of Dramatic Arts. Responsible for leading review and discussion for department at the University of California at Santa Barbara concerning curriculum, faculty, production, students and degree programs with three other distinguished committee colleagues over three days on site visit. Wrote and submitted final report. 2005

Member, External Review Committee for the School of Communication and Theatre at Temple University, Philadelphia, Pennsylvania. Responsible for on-site visit with two other colleagues to determine current viability of curriculum, hiring, focus, physical plant, faculty, degree programs and student well-being with special emphasis on the acting program populations. 2008

Member, Theatre Panel for NATIONAL ENDOWMENT FOR THE ARTS, Washington, DC. Responsible for reviewing and recommending funding of various theater grants from national pool of applicants. 2009

Member, Panel to award Creative and Research Grant for the College of Fine Arts. Responsible for reading proposals and making recommendation to the Associate Dean of the college. 2010

Member of the DIIA Committee to make recommendations for updating and revising the various functions of the program. 2010-11

Contact and responsible faculty for reporting of SAC assessments for the Department of Theatre and Dance to the College of Fine Arts. 2010-11

PROFESSIONAL/COMMUNITY MEMBERSHIPS

Trustee, Austin Lyric Opera Board. 1999 -2001

Member, KLRU Community Service Board of Directors. 1999 – 2003

Member, Kennedy Center Community Board of Directors, 1996-1999

Member, Lake Travis Independent School District PTO 1998 -
(3rd Grade Homeroom Mother, 1999-2000)

Member, Women in Film Association, 2000 –

Member, Actors Equity Association, 1975 -

Member, Screen Actors Guild, 1978 –

Member, American Federation of Television and Radio Artists, 1978 -

PROFESSIONAL ACTING ROLES

Professional Theater.

*At the Chautauqua Theatre Company, N.Y., Ethan McSweeney and Vivienne Benesch,
Artistic Directors:*

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
2009 THE GLASS MENAGERIE	<i>Amanda</i>	Ethan McSweeney

At the Guthrie Theatre, Arizona State Theatre and Cleveland Playhouse:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
2008-09 RAISIN IN THE SUN	<i>Lena</i>	Lou Bellamy

*At the Harman Center for the Performing Arts, Washington, D.C., Michael Kahn, Artistic
Director:*

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
2007-08 TAMBURLAINE	<i>Zabina</i>	Michael Kahn
EDWARD II	<i>Duchess</i>	Gale Edwards

At the Kansas City Repertory Theatre, Missouri, Peter Altman, Artistic Director:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
2005-06 RAISIN IN THE SUN	<i>Lena</i>	Lou Bellamy

At the Acting Ensemble, Bread Loaf, Vermont, Allen McVey, Artistic Director:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
1985 CLOUD NINE	<i>Mrs. Saunders/Ellen/Lin</i>	Alan McVey

2006 BIG LOVE	<i>Bella/Eleanor</i>	Alan McVey
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At the Zach Scott Theater, Austin, Texas, Dave Steaky, Artistic Director:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
<i>2003-04</i>		
WHO'S AFRAID OF VIRGINIA WOOLF?(with Philip Goodwin)	<i>Martha</i>	Ann Ciccolella
<i>2005-06</i>		
VAGINA MONOLOGUES	<i>Actress 2</i>	Ann Ciccolella

At the State Theater, Austin, Texas, Scott Kanoff, Artistic Director:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
<i>2002-03</i>		
MRS. WARREN'S PROFESSION	<i>Kitty Warren</i>	Scott Kanoff
<i>1999-2000</i>		
E PLURIBUS UNUM- ONE VOICE	<i>Barbara Jordan</i>	Sidney Brammer

At the Great Lakes Theatre Festival, Cleveland, Ohio, James Brady, Artistic Director:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
<i>2001-02</i>		
ROMEO AND JULIET	<i>The Nurse</i>	Daniel Fish

At the Shakespeare Theatre Company, Washington, D. C., Michael Kahn, Artistic Director:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
<i>1999-2000</i>		
CAMINO REAL	<i>The Gypsy</i>	Michael Kahn
<i>1997-98</i>		
THE TEMPEST	<i>Goddess</i>	Garland Wright
OTHELLO (with Patrick Stewart)	<i>Emilia</i>	Jude Kelly
PEER GYNT	<i>Various</i>	Michael Kahn
MERRY WIVES OF WINDSOR	<i>Mistress Quickly</i>	Daniel Fish
<i>1996-97</i>		
MOURNING BECOMES ELECTRA (with Kelly McGillis)	<i>Christine</i>	Michael Kahn
<i>1994-95</i>		
HENRY IV, PARTS 1 & 2	<i>Mistress Quickly</i>	Michael Kahn
SCHOOL FOR SCANDAL	<i>Lady Sneerwell</i>	Joe Dowling

1993-94

RICHARD II (with Richard Thomas)	<i>Duchess of York</i>	Michael Kahn
THE DOCTOR'S DILEMMA	<i>Emmy</i>	Michael Kahn

1992-93

TROILUS AND CRESSIDA	<i>Cassandra</i>	Bill Alexander
HAMLET (with Tom Hulce)	<i>Gertrude</i>	Michael Kahn
COMEDY OF ERRORS	<i>Adriana</i>	John Retallack
MOTHER COURAGE (with Pat Carroll)	<i>Yvette</i>	Michael Kahn

At the Shakespeare Theatre at the Folger:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
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1990-91

RICHARD III (with Stacy Keach)	<i>Elizabeth</i>	Michael Kahn
OTHELLO (with Avery Brooks)	<i>Emilia</i>	Harold Scott

1989-90

TWELTH NIGHT (with Kelly McGillis)	<i>Maria</i>	Michael Kahn
MARY STUART	<i>Elizabeth I</i>	Sara Pia Anderson
MERRY WIVES OF WINDSOR (with Pat Carroll)	<i>Mistress Page</i>	Michael Kahn

1988-89

ANTONY AND CLEOPATRA (with Kenneth Haig)	<i>Cleopatra</i>	Michael Kahn
THE BEGGAR'S OPERA	<i>Lucy Lockit</i>	Gene Lesser
AS YOU LIKE IT (with Sabrina Lebouef)	<i>Audrey</i>	Michael Kahn

1987-88

ALL'S WELL THAT ENDS WELL (with Theresa Wright)	<i>Widow Capilet</i>	Michael Kahn
MACBETH (with Philip Goodwin)	<i>Lady Macbeth</i>	Michael Kahn

1986-87

ROMEO AND JULIET (with Derek Smith and P. Carroll)	<i>Lady Capulet</i>	Michael Kahn
A WINTER'S TALE	<i>Paulina</i>	Michael Kahn
LOVE'S LABORS LOST	<i>Jaquenetta</i>	Paul Giovanni

1981-82

A MIDSUMMER NIGHT'S DREAM	<i>Titania</i>	John Neville-Andrews
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1978-79		
ROMEO AND JULIET	<i>Lady Montague</i>	Louis Scheeder
JULIUS CAESAR	<i>Portia</i>	Louis Scheeder

1977-78		
TWO GENTLEMEN OF VERONA	<i>Silvia</i>	Louis Scheeder

Arena Stage, Washington, D.C., Douglas Wager, Artistic Director:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
1996-97		
THE MISER	<i>Frosine</i>	Kyle Donnelly
1995-96		
THE PLOUGH AND THE STARS	<i>Bessie Burgess</i>	Kyle Donnelly
I AM A MAN	<i>Alice Mae</i>	Donald Douglas
1992-93		
A SMALL WORLD	<i>Carol</i>	Kyle Donnelly
1991-92		
THE VISIT	<i>Claire Zachanassian</i>	Douglas Wager
TRINIDAD SISTERS	<i>Olga</i>	Clinton Turner Davis
JAR THE FLOOR	<i>Maydee</i>	Tazewell Thompson
YERMA	<i>Old Woman</i>	Tazewell Thompson
1985-86		
GOOD PERSON OF SETZUAN	<i>Ensemble</i>	Garland Wright
WOMEN AND WATER	<i>Nurse</i>	Douglas Wager
RESTORATION (Stand-by)		
TAMING OF THE SHREW	<i>The Widow</i>	Douglas Wager
1984-85		
THE GOSPEL AT COLONUS	<i>Chorus</i>	Lee Bruer
1983-84		
HAPPY END (also on PBS Musicals in America)	<i>Miriam</i>	Garland Wright

1982-83		
ON THE RAZZLE	<i>The Cook</i>	Douglas Wager
CYMBELINE	<i>Ensemble</i>	David Chambers

1978-79		
1940'S RADIO HOUR (Originated role)	<i>Geneva Brown</i>	Walton Jones

At the George Street Playhouse, New Brunswick, New Jersey:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
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1993-94		
SUMMERFEET HEARTS	<i>The Mother</i>	

At the American Conservatory Theatre, San Francisco, William Ball, Artistic Director:

<u>PLAY</u>	<u>ROLE</u>	<u>DIRECTOR</u>
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1977-78		
THE NATIONAL HEALTH	<i>Nurse</i>	Nagle Jackson

1976-77		
OTHELLO	<i>Bianca</i>	Allen Fletcher
A XMAS CAROL	<i>Ensemble</i>	Laird Williamson
BOURGEOIS GENTLEMAN	<i>Dorimene</i>	Bill Ball
TRAVESTIES	<i>Nadya Lenin</i>	Nagle Jackson
PEER GYNT	<i>Troll Princess</i>	Allen Fletcher

1975-76		
MATCHMAKER	<i>Nell</i>	Laird Williamson
GENERAL GORGEOUS	<i>Pink Mutation</i>	Edward Hastings
THIS IS...AN ENTERTAINMENT	<i>Hotel Guest</i>	Allen Fletcher
MAN AND SUPERMAN	<i>Housekeeper</i>	Jack O'Brian

FILM AND TELEVISION

SCREEN DOOR JESUS	<i>Momma Nell</i>	Independent Feature
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LAW AND ORDER	<i>Alanis Joyner</i> (recurring role)	NBC Series
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ANOTHER WORLD	<i>Dr. Rita Madison</i> (Series Regular)	NBC Daytime
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ONE LIFE TO LIVE	<i>Nurse Anderson</i> (Guest)	ABC Daytime
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LITERARY VISIONS	<i>Host/Narrator</i>	PBS Series
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WORKING WOMEN	<i>Host/writer</i>	PBS Series
TIMELINE	<i>Sibolotto of Zimbabwe</i>	PBS/BBC Series
CONSUMER SURVIVAL KIT	<i>Reporter</i>	PBS Series
CANCER WARS	<i>Narrator</i>	PBS/BBC Series
SPECTRUM News	<i>Anchor</i>	C&P Telephone
GOOD MORNING, WASHINGTON	<i>Guest Host</i>	WJLA/ABC Affiliate
BALTIMORE NEWS	<i>Reporter</i>	WJZ/ABC Affiliate
DIE HARD WITH A VENGEANCE (with Bruce Willis)	<i>Principal Martinez</i>	Feature Film
THE PELICAN BRIEF (with Denzel Washington)	<i>Registrar</i>	Feature Film
CHANCES ARE (with Robert Downey, Jr.)	<i>Receptionist</i>	Feature Film

More than 400 voice-overs and on-camera appearances in commercials, industrials, radio.

FRANCHELLE S. DORN, ASSOCIATES, CEO and Executive Producer, *Videos*.

For the Kettering Foundation, Dayton, Ohio:

...AND JUSTICE FOR ALL. 2001. How does the legal system deal with various strata of our society?

RACIAL AND ETHNIC TENSION, WHAT SHOULD WE DO? 2000. Examines the dynamic occurring between Americans as the country experiences more complex and diverse multicultural relationships.

ALCOHOL ABUSE: A SOBERING QUESTION. 1999. Looks at how we as a society view the consumption of alcohol.

GAMBLING: IS IT A SOLUTION OR A PROBLEM? 1998. Gambling: a national epidemic or god send? It depends on who you are and where you live.

A CHALLENGE BIGGER THAN ALL OUTDOORS. 1997. How is the environmental movement evolving?

HOW CAN WE BE FAIR? 1996. Explores the future of affirmative action in our country.

DORIO, INC., Co-Founder and Executive Vice-President, Subsidiary: Online Repertory Theater, Artistic Director. Please see: www.onlinerepertorytheater.com