

Nathan C. Crocker

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nccrocker@gmail.com 213.215.9863

SUMMARY

A strategic-thinking, innovative, hands-on educator, coach and director with college-level/conservatory teaching experience. A principle-centered leader who knows how to engage students of varying levels and abilities. Outstanding communicator with exemplary organizational and team-building skills, and “infectious” teaching style. Proven track record of successfully coaching students in voice, speech and accent work. Passionate about bringing the best out of students while also raising awareness to their weaknesses and strategizing how to best tackle them. Professional actor with extensive experience; particularly strong in performing Shakespeare and musical theatre. Freelance accent and text coach for professional actors. Freelance voice, bodywork and presence coach for corporate clients, focusing mainly on using Patsy Rodenburg’s “Second Circle” work, as well as helping internationals “acquire” a So-Called General American accent. Excellent networking and marketing abilities.

SAMPLING OF ACCOMPLISHMENTS

- Certified Associate Teacher of Fitzmaurice Voicework®.
- Certified Teacher of Knight-Thompson Speechwork®
- Member of Actors’ Equity Association
- Director for Santa Rosa Summer Rep Theatre Festival’s production of *A Raisin in the Sun*
- Worked as Voice/Speech/Dialect Coach for Roundabout Theatre Company, Utah Shakespeare Festival, Chautauqua Theatre Company, Old Globe Theatre, McCarter Theatre, Keen Company, George Street Playhouse, and a pre-Broadway Tour.
- Eagle Scout Award Recipient

EXPERIENCE

Rutgers University - Mason Gross School for the Arts, (Sept. 2016 - present). New Brunswick, NJ

Assistant Professor of Professional Practice, Speech & Voice

- Responsible for developing, and instructing, Speech for Performance curriculum for 1st and 2nd year BFA/MFA Acting students in the Theatre Department. The primary methodology for this curriculum is based in Knight-Thompson Speechwork, a physical, skills-based, experiential approach to speech training. The 1st year involves developing muscular awareness of speech actions and habits, developing basic articulatory skills, and familiarization with, and utilization of, the International Phonetic Alphabet. The 2nd year involves advanced skills applications to text and accent acquisition. Accents covered have been Rhotic (Inland) Southern, Non-rhotic (Coastal/Plantation) Southern, Vintage “Standard Stage”, Traditional RP, Standard Shona (Zimbabwe).
- Other responsibilities include assessing and evaluating student progress; speech, accent and/or text coaching 2nd, 3rd and .5 Year productions; mentoring and coaching individual students in their final .5 Year semester; collaborating with fellow professors on text/production projects for students; recruitment and auditions process for the BFA Acting Program

NYU/Tisch School for the Arts – Meisner Studio (Sept. 2019 – Present) New York, NY

Adjunct Faculty

- Responsible for re-establishing Accents and Dialects course work for 2nd and 3rd Year BFA actors. Successfully covered 3 accents following the Knight-Thompson Speechwork physical and experiential approach for accent acquisition. Students successfully learned to perform in Non-Rhotic Southern, Traditional RP and Baseline NY/Brooklyn Accents.

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NYU/Tisch School of the Arts, Graduate Acting Program (Sept. - Dec. 2018) New York, NY. tisch.nyu.edu

Adjunct Faculty in Voice and Speech

- Responsible for teaching 1st year actors Speech, with a focus on exploring articulatory anatomy and oral posture, and helping students develop a deep sense physical awareness in speech usage; also incorporated introductory phonetics.
- Responsible for teaching 2nd year actors Vocal Production with a focus on moment-to-moment breath impulse and connection to character, as well continued physical exploration of breath freedom and healthy sound production in heightened moments.

Marymount Manhattan College, (Sept. 2017 – Present). New York, NY. www.mmm.edu

Adjunct Faculty

- Successfully worked with students, giving them professional voice and dialect coaching experiences in main stage productions *The Laramie Project*, *Parade*, and *Blues for Mr. Charlie* and helping them incorporate what they've learned in their voice and speech classes into performance. Successfully coached them in various Southern (Rhotic, Non-rhotic, and African American Non-rhotic) dialects, as well as helping them with text analysis.

American Musical and Dramatic Academy, (Oct. 2013-Sept. 2016), New York, NY. www.amda.edu

Faculty in Vocal Production and Speech

- Responsibilities included instructing 2-4 sections of Vocal Production and Speech to college level students, focusing primarily on finding whole body connection to breath and voice, employing various techniques from Fitzmaurice Voicework®, Chuck Jones and Patsy Rodenburg.
- Speech work includes assessing and acknowledging American regionalisms and non-American accents, and successfully guiding students through an experiential learning process, to find a Non-Region Specific/Detailed American standard of speech. Students are introduced to phonetics and broad transcription. Extensive vocal and articulatory anatomy is covered. Work also includes weekly one-on-one coaching of NRS/Detailed American Standard. Speech work is based on techniques of Knight-Thompson Speechwork and Edith Skinner.
- Served as an Assistant Director and/or Vocal Production and Speech coach for fourth semester (graduating) drama showcases in the Musical Theatre division; often working one-on-one with scenes to ensure audibility, intelligibility, accent acquisition, and given broad creative license to shape scenes.

Atlantic Theatre Company/NYU-Tisch, (Fall 2012-Spring 2016). New York, NY. www.atlanticactingschool.com

Adjunct Faculty in Vocal Production

- Responsibilities included instructing two sections of Voice for the Actor to 2nd year students in ATC's NYU/Tisch Studio. Instruction focused mainly on deepening students' knowledge of Fitzmaurice Voicework® acquired in their first year, but also worked to find intersecting points with ATC's Chuck Jones based vocal/body warm-up.
- Successfully helped students discover and more deeply explore a whole body connection to breath and voice; as well as helped students discover and own their own vocal power, and right to speak and be heard.

American Shakespeare Center/International Paper, (July 2015/April 2016). www.americanshakespearecenter.com

Voice/Movement/Leadership Coach

- Successfully served as the voice and movement coach for week-long corporate leadership intensives for the Fortune 500 company International Paper; leading 25 corporate advanced leadership candidates through voice, speech and movement exercises to help them bring awareness of their body and voice to their leadership style.
- As leadership coach, successfully helped participants create, craft and deliver challenge statements to be presented on a professional theatre company stage; focusing on the incorporation of the persuasive elements of ethos, pathos, logos, and other rhetorical structures employed by Shakespeare and other great writers. Also coached participants to the presentation of 3, 6 and 12 person Shakespearean scenes. Many had very little beginning knowledge of Shakespeare's text.

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- Have fostered a relationship with International Paper, and am teaming up with them to create a series of training and diversity.inclusion workshops to help corporate clients increase physical and vocal awareness and presence in leadership thru Patsy Rodenburg’s “Second Circle” work.

New York Film Academy, (Sept. 2013 - Feb. 2015) New York, NY. www.nyfa.edu

Faculty in Voice, Movement and Speech

- Currently instructing college and post-college level musical theatre students, from multiple national and regional dialect backgrounds, in Speech for Stage and Screen, utilizing techniques from Knight-Thompson Speechwork and Edith Skinner. Successfully working on diagnosing dialectal speech patterns, and coaching them towards Neutral American speech sounds for use in performance. Also introducing use of the IPA and phonetic transcription.
- Instructed high school aged students (ages 14-18) in voice and movement for the stage for NYFA’s HS Musical Theatre Summer Intensive. Had the opportunity to work with students from across the United States and around the world. The work was focused mainly on helping students reduce tension, become more confident in the use of their voice and body on and off the stage, and become more aware of how their body works as an instrument. Implemented exercises from both Fitzmaurice Voicework® as well as Linklater imaging and release. Also introduced 5 Rhythms dance work as a movement exploration.
- Successfully helped students expand their awareness of how their voice and body can be used on stage. Helped students to become less self conscious about their creative abilities, and gave them tools to help them make bolder choices in character development in terms of voice and movement.

University of California, Irvine, Spring 2011. Irvine, CA. www.uci.edu

Adjunct Lecturer in Voice and Speech

- Instructed 1st Year graduate level Speech class focusing on diacritics of the IPA. Also introduced the basics of phonetic transcription. Instruction was based on experiential exploration of physical speech actions as described in Knight-Thompson Speechwork. Text used: Speaking With Skill by Dudley Knight
- Instructed advanced undergraduate level Accents in Acting class. Focused on certain British accents (RP and Cockney), as well as General Southern. Helped students learn to connect accent to character as well as maintaining full commitment to action and intention.
- In both courses, I successfully helped students learn specificity in speech and accents by having them learn to “feel” the actions that the International Phonetic Alphabet describes, rather than just hear them and try to repeat them. This is a key tenet of Knight-Thompson Speechwork “Experiencing Speech” and “Experiencing Accents.”

University of California, Irvine, 2007-2009.

Teaching Assistant for Musical Theatre

- Using acting exercises and physicalization techniques, successfully coached 1st year acting students to a fully realized physical singing performance.
- Guided all levels of undergraduate students through the process of discovering and exploring the inner life of their character as revealed in the music.

Teaching Assistant for Acting

- Instructed 1st year acting students in scene study incorporating methods and exercises from Michael Shurtleff’s book *Audition* and Robert Cohen’s book *Acting One*.
- Mentored students in the skills of personalizing text, connecting actions, determining objectives, and strategizing for obstacles.

Teaching Assistant for Voice and Speech

- Trained all levels of undergraduate students in the “Deconstructing/Restructuring” work of Fitzmaurice Voicework®
- Successfully taught students the basic beginnings of speech formation and IPA (Knight-Thompson Speechwork)

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- Employed the tools in work as found in the book *Right To Speak* By Pasty Rodenburg to instill students with proper vocal habits and the healthy use of the full vocal mechanism.

Assistant Director, Vocal/Dialect Coach

- Hand-picked from all graduate students to be the Assistant Director and Vocal/Dialect Coach to Director Myrona Delaney's production of *Little Women*.
- Responsible for helping students find more emotional depth in scenes.
- Coached Irish and German dialects for two actors, while making sure rest of cast could be understood by the audience

Assistant Vocal and Dialect Coach

- Chosen to work alongside Vocal/Dialect/Text Coach Cynthia Bassham on the production of *A Midsummer Night's Dream*.
- Assisted actors in learning RP and East Indian dialects, while being a liaison for text analysis

Cincinnati Playhouse in the Park Aug, 2007. Cincinnati, OH. www.cincyplay.com

Assistant to Vocal/Text Coach

- Chosen to work alongside Vocal/Text Coach Phil Thompson on a production of *Othello*
- Assisted in text analysis, textual research, and dialect research for Thompson

The American Shakespeare Center 2004-2005. Staunton, VA. www.americanshakespearecenter.com

Company Member

- Actor for the Touring Troupe: *Ripe with Mischief*. Performed roles in *Measure for Measure*, *She Stoops to Conquer*, *Twelfth Night*, and *A Christmas Carol*. The Tour included 6 months on the road in the U.S. and 4 months in residency at The Blackfriars in Staunton.
- Teacher of the workshop: Introduction to Acting Shakespeare. Worked with groups ranging from high school students to college students and general audience members. Integrating demonstrations and groups exercises, led participants in a discovery and understanding of Shakespeare's writing style in prose and verse, the concepts and use of rhythm and word-play, and the ease of iambic pentameter.
- Assistant Director of Music for *Measure for Measure* and *A Christmas Carol*.

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EDUCATION

University of California, Irvine. **Master of Fine Arts**, Acting, 2009.

University of North Carolina, Greensboro. **Bachelor of Fine Arts**, Theatre Performance. Graduated with honors: Magna Cum Laude, 2004.

University of California, Irvine:

Acting:

Dr. Robert Cohen
Richard Brestoff
Eli Simon

Voice/Speech/Dialect/IPA:

Phil Thompson
Cynthia Bassham

Singing/Musical Theatre:

D. Gary Busby
Myrona Delany
Dennis Castellano

Acting Theory:

Dr. Robert Cohen

Movement/Contact Improv:

Annie Loui

Text Analysis:

Phil Thompson

University of North Carolina, Greensboro:

Acting:

Jim Wren (M. Checkov)
John Gulley (Meisner)

Voice/Speech:

Cynthia Barrett

Movement:

Marsha Paludan

SPECIALIZED TRAINING

*Certified Associate Teacher of Fitzmaurice Voicework®, 2009/10 Certification

*Certified Teacher of Knight-Thompson Speechwork®, 2018 Certification

Voice and Acting w/ Saul Kotzubei (www.voicecoachla.com)

References and Acting Resume available upon request.
