

Sean Patrick Gibbons

M.F.A., AEA

Curriculum Vitae

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Dynamic artist, educator, and voice and movement specialist with demonstrated success teaching in both secondary, and postsecondary institutions. Enthusiastic about inspiring artists through creative instruction, curriculum development, and community building. Engaging communicator skilled in delivering student-centered lessons, coaching a wide array of performance arts, and advocating for social change, collaboration, and building safe and supportive spaces amongst artists rooted in consent-forward practices. Significant experience in theater arts with established body of work in acting, producing, directing, and intimacy directing. *SAG-AFTRA eligible*.

Areas of Expertise

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|----------------------------|-------------------------------|----------------------------------|
| ▪ Intimacy Direction | ▪ Script Analysis | ▪ Academic and Artistic Advising |
| ▪ Resourceful Budgeting | ▪ Consent-Forward Artistry | ▪ Differentiated Instruction |
| ▪ Hybrid & Remote Teaching | ▪ Curriculum Development | ▪ Anti-Racist Pedagogy |
| ▪ Outcome Based Assessment | ▪ Voice & Movement Specialist | ▪ Collegiate Recruitment |

Education, Credentials, & Certifications

Master of Fine Arts in Acting, *First Honors Graduate*

FLORIDA ATLANTIC UNIVERSITY | Boca Raton, FL | 2018

- Recruitment Ambassador and Property Designer Assistant

Bachelor of Arts in Theater Education & Acting, *First Honors Graduate*

MARYWOOD UNIVERSITY | Scranton, PA | 2010

- National Council of English Teachers Member

Intimacy Direction Certification, *Intimacy Coordinators & Directors (Mentored under Industry Leader, Claire Warden)*

Michael Chekhov Teacher Certification Program, *Great Lakes Michael Chekhov Consortium (Phase I)*

Certified Trauma Support Specialist, *Trauma Institute International, Arizona Trauma Institute*

Massachusetts Tests for Educator Licensure (MTEL), *Communication & Literacy Skills*, Aug. 2019

Massachusetts Tests for Educator Licensure (MTEL), *Drama*, Aug. 2019

Meisner Technique Training, *Studio Training under Matthew Corozine Studio, NYC*, 2015-2016

Praxis Certification, *K-12 English, Radio, TV, Speech & Theater*, Jan. 2010

Instructional Experience

Wilkes University, Wilkes-Barre, PA

Present

ASSISTANT PROFESSOR OF MUSICAL THEATRE

Led instruction in musical theatre performance, history, and repertoire, fostering pre-professional training with both BA and BFA students. Directed and supervised two mainstage productions, mentoring emerging artists in acting, singing, and movement. Contributed to curriculum development, program growth, and recruitment, emphasizing inclusive pedagogy and contemporary industry practice, such as consent forward practices and artist advocacy. Conducted regular office hours to advise students in academic and professional pursuits. *Courses taught include:*

- History of Musical Theatre: Exploration of the history of the art form through the lens of race, gender, and identity starting from the late 1800's to the contemporary musical.
- Directing I: Foundational pedagogy exploring topics of composition, movement on stage, and various "ways in" when working with actors and designers.
- Approach to Theatre: Study of the theatrical art form for both majors and non-majors using a hands-on approach rather than theory or genre.
- Musical Theatre II Seminar: An extended exploration of Musical Theatre I, studying the alternative musical theatre songbook such as rock, indie, folk, pop, and ending with the exploration of the musical theatre duet.
- The Business of Theatre: A seminar preparing students to be successful in the business side of the craft. Students explore the art of the resume, headshots, the survival job, the self-tape era, and how to finance their life while still doing their art. With both lecture, hands-on activity, and guest speakers, students leave the class with a solid foundation to start building their brand.
- Voice and Diction I: Rooted in Fitzmaurice Technique, The Linklater Method, and Rodenburg's Second Circle Work to navigate a tension free body and connecting breath and energy to sound ending the semester with the IPA and an introduction to dialects including British RP and ATS.
- Theatre History: Interactive, seminar-based exploration of the evolution of theatre from its ritual origins through contemporary performance, examining how theatre responds to changing cultural, social, and artistic movements. Emphasizes historical inquiry, play analysis, discussion, and experiential performance laboratories connecting historical traditions to contemporary theatrical practice.
- Musical Theatre Seminar I: Performance-based exploration of acting through song across musical theatre genres and styles, emphasizing truthful storytelling, character development, and connection to text and music. Students develop greater specificity, spontaneity, and versatility while applying acting techniques to a diverse repertoire.
- Movement for the Actor: Experiential exploration of physical storytelling and embodied performance through techniques including Alexander, Laban, Michael Chekhov, and Michael Gelb. Students develop greater body awareness, physical freedom, expressiveness, and specificity while building a versatile movement vocabulary for character and performance.

Germantown Academy, Philadelphia, PA

2024-2025

DIRECTOR OF THEATRE

Lead and manage all aspects of the theatre program, overseeing the production of diverse, high-quality performances. My role includes curriculum development, faculty recruitment and mentoring, budgeting, and securing funding for productions. I collaborate with artistic teams, staff, and students to ensure the successful execution of mainstage and student-run productions, fostering a creative and inclusive environment. I also maintain relationships with industry professionals, local communities, and educational institutions, ensuring the program stays connected to current trends and opportunities in the theatre world. Additionally, I provide guidance and support to students in their artistic development, preparing them for careers in theatre and the performing arts.

- Actor's Studio - BFA Audition Course: Comprehensive step by step guide to preparing students for college auditions, from FAFSA and scholarship, to audition actor prep, and pre-screens coaching.
- Theater II: Shakespeare/August Wilson: Exploring scansion, rhetoric, and finding truth in size. Monologue and scene study using the August Wilson Cycle Plays. Students participated in August Wilson Monologue Competition.
- Theater III: Advanced Scene Study/Meisner: Develop active listening, truthful moment-to-moment physical and emotional responses, and specificity of actor choices in scripted scene work and monologues through exploration of various acting techniques, including Stanislavski.

Boston Arts Academy, Boston, MA

2018 – 2024

THEATRE DEPARTMENT CHAIR & ACTING FACULTY

Department Chair which oversees 5 concentrations, a sizeable budget, and the scope and sequence of the theatre program of study. Deliver impactful Theatre & Musical Theater classes at a professional performing and visual arts high school for more than 90+ students, ages 12 – 18 by implementing inclusive, culturally responsive educational approaches and developing individualized learning experiences. Lead Summer at BAA programming for students interested in pursuing the arts at the secondary and collegiate conservatory level.

- Articulated and planned the scope and sequence of the theatre program of study.
- Set departmental objectives, goals, and policies collaboratively with members of the department.
- Consulted with faculty to encourage self-evaluation and professional growth.
- Held regularly scheduled department meetings and retained records.
- Held transparent access to the budget.
- Formulated and maintained a budget of over 100k which included both guest artist contracts, and production budget.
- Assisted in the evaluation of candidates to fill vacancies in the department.
- Designed our production season to include both mainstage productions and showcases.
- Instruct students in interpreting songs to understand true lyrical meaning and themes.
- Teach movement and character building to help students embody unique characters while on stage.
- Collaborate with interdisciplinary team to facilitate yearly auditions and cast incoming class.
- Formulate resourceful plans to manage budget requirements and produce high-quality programming within budget limitations.
- Mentor diverse young actors with varied interests to achieve academic and professional goals by building rapport and providing safe spaces.
- Conceptualize activities, discussions, and special projects to encourage student engagement and critical thinking. *Courses taught include:*
 - *Voice I and II:* Practical study of vocal production and articulation, as well as movement and relaxation methods for actors, broadcasters, and public speakers.
 - *Voice III and IV:* Advanced Voice utilizing methods of Fitzmaurice, Linklater, and Rodenburg taught in correlation with Actor's Studio using BFA audition prep materials.
 - *Movement II:* Intro course utilizing methodologies of Laban and Michael Chekhov.
 - *Theater II: Shakespeare/August Wilson:* Exploring scansion, rhetoric, and finding truth in size. Monologue and scene study using the August Wilson Cycle Plays. Students participated in August Wilson Monologue Competition.
 - *Theater III: Advanced Scene Study/Meisner:* Develop active listening, truthful moment-to-moment physical and emotional responses, and specificity of actor choices in scripted scene work and monologues through exploration of various acting techniques, including Stanislavski.
 - *Actor's Studio: BFA Audition Course:* Comprehensive step by step guide to preparing students for college auditions, from FAFSA and scholarship, to audition actor prep, and pre-screens coaching.
 - *Creative Lab: The Artist's Way Series:* Intro course designed to create and speak about art and explore elements of theater. Lessons on how to interact in creation of live theater experience, including origins, nature, and importance of impact on audience.
 - *Musical Theater I:* "Acting through song" techniques, including vocal production and diction, actor presence, character development, and interpretation of music and lyrics.
 - *Musical Theater II:* Chekhov action based and Meisner "listen and respond" connection with scene partner in spoken and sung scenes. Choreographer in collaboration on group numbers.
 - *Seminar III:* English Language Arts class engaging students in reading and writing through the lens of an artist. Readings and writings supported student's engagement in arts activism and social responsibility.

National and International AMDA audition representative supporting auditioning students while making a recommendation regarding their AMDA program of study in either Acting, Musical Theatre, and or Dance. Lead interactive, safe auditions and workshops in various disciplines for admittance into the American Musical Dramatic Academy. Coach students in song interpretation and monologue work, ultimately deciding their acceptance to their chosen training program.

Boston Theater Company, Boston, MA

2018 – 2023

SHAKESPEARE TEACHING ARTIST

Teach workshop-based Shakespeare courses for more than 25+ actors within K-12 environment around Greater Boston area, as well as international schools visiting Boston.

- Lead interactive activities, scenes, improv sessions, and 1:1 learning to instill joy in arts.
- Engage international young learners on simple to complex techniques to activate creativity in performing selected Shakespeare's plays.
- Receive consistent positive feedback from Educational Director for exceptional engagement of students in bringing Shakespeare to life using real world examples.

Dean College, Franklin, MA

Fall/Spring 2020

ADJUNCT PROFESSOR

Taught 60+ undergraduate students focused on acting techniques, performance, voice, movement, and devised theater ensemble. Supported university initiatives in developing dynamic courses to improve young performers confidence, academic achievement, and creativity.

- Conceptualized activities, discussions, and special projects to encourage student engagement and critical thinking.
- Conducted regular office hours to advise students in academic and professional pursuits. *Courses taught include:*
 - Basic Performance II: Acting course with beginning level application of open scenes, scripted scene work, and monologues.
 - Theater I: Stanislavski/Hagen: Understanding action-based acting techniques, relationship to objects/environment/people, and script/character analysis with application to beginning level open scenes, scripted scene work, and monologues.
 - Voice and Movement for the Actor: Practical study of vocal production and articulation, as well as movement and relaxation methods for actors, broadcasters, and public speakers. Methods taught: Fitzmaurice, Viewpoints, and Laban.
 - Devised Theater Ensemble: Intro course to support students in achieving competence by devising their own theater work approaching process from foundation of collaboration and exploration. Semester culminated in student produced work directed, designed, filmed, and edited in collaboration with end of semester departmental showcase.

American International College, Springfield, MA

Fall 2019

THEATRE ADJUNCT FACULTY

Created university-level curriculum and syllabus while cultivating positive learning environment for more than 15+ undergraduate students majoring in theatre.

- Conducted regular office hours to advise students in academic and professional pursuits.
- Stimulated critical thinking while teaching in-person and virtual courses focused on theater, scene study, auditions, labs, voice, speech, movement, and acting techniques. *Courses taught thus far include:*
 - Acting I: The Fundamentals of Acting: Study of various acting techniques including Stanislavski, Meisner, and Chekhov to specify actor choice in scripted scene work and monologues.

Florida Atlantic University, Boca Raton, FL

2016 – 2018

ADJUNCT PROFESSOR

Delivered engaging instruction to 45+ undergraduate students focused on theater and performing arts. Designed lessons, discussions, and projects to engage and motivate students.

- Conducted regular office hours to advise students in academic and professional pursuits. *Courses taught include:*
 - Acting III: Chekhov and Ibsen: Advanced exploration of acting techniques to develop active listening, truthful moment-to-moment responses, using works of Chekhov and Ibsen.
 - Voice of the Actor I: Catherine Fitzmaurice: Rooted in Fitzmaurice Technique and Rodenburg's Second Circle Work to navigate tension free body and connecting breath and energy to sound.
 - Voice of the Actor II: Linklater: Structured around Kristen Linklater's "Freeing the Natural Voice," as well as movement and relaxation methods for actors.

Harvard University, Cambridge, MA

Summer 2019

TEACHERS ASSISTANT

Assisted professor's efforts to teach within Simulated MURSION Software Improvisation environment, a highly effective training platform, to more than 25 graduate students using theatrical improvisation to train future educators in heightened classroom scenarios. Provided support in managing software, as well as end-user experience for students.

International Teaching

International Theatre and Dance Project, Syros, Greece

Summer 2022-Present

ADJUNCT THEATRE FACULTY, Monologue Coaching/Consent-Forward Artistry in Creative Spaces

Theatre Faculty member of ITDP, a program designed for 18–22-year-old American and International students who are currently BFA Theatre majors at colleges and universities across the globe to have the opportunity to travel to the birthplace of theatre and participate in intensive seminars conducted by distinguished American and International faculty.

Monologue Coaching Intensive: Working "deep" and "fast", textual analysis, character building from imagining the *whole artist* not the some of their parts, and crafting moments rooted in objective, tactics, and beats.

Consent Forward Artistry Intensive: Working from the perspective of "human first", this intensive allowed for BFA theatre students from across the globe to immerse themselves in the shared language of consent and discovering and naming boundaries in creative spaces.

University Artist-in-Residence / Workshops/Masterclasses

University of Scranton

Fall 2026

Auditioning for Theatre & TV and Film

University of Scranton

Spring 2024

2-Day Master Class: Creative Consent

Wellesley College

Fall 2022/Spring 2023

Workshop: Consent Forward Artistry in the Rehearsal Room

Brandeis University

Fall 2022

Workshop: Shared Language and Boundary Exploration

Acting Experience

Off-Broadway – NYC

Something Outrageous, *Noah*, 45th Street Theater

Sally and Tom: An American Musical, *James Callander*, Theater Row

Regional

DIASPORA! (World Premiere), *Patrick*, New Repertory Theatre

NINA, A New Musical, *Reporter*, Front Porch Arts Collective in collaboration with The Huntington Theatre

The Book Club Play, *Rob*, Boston Playwrights Theatre

Curious Incident, *Ed*, Apollinaire Theatre Company

Hood The Musical *Pre-Broadway Tryout, *Gamble Gold*, Scranton Shakespeare Festival

Cabaret, *Bobby*, Atlantic Rep.

Easy Virtue, *Robert Burleigh*, Atlantic Rep.

The Merry Wives of Windsor, *Master Ford*, Atlantic Rep.

Sense and Sensibility, *Edward Ferrars*, Atlantic Rep.

Into The Woods, *Wolf*, *Cinderella's Prince*, Atlantic Rep.

Next to Normal, *Gabe*, Accessible Theatre Company

A Little Princess, *James*, Fiddlehead Theatre Company

Ragtime, *Ensemble*, Fiddlehead Theatre Company

Happy Days: An American Musical, *Richie*, The Pines

Slop-Culture, *Dylan*, Williamstown Theatre Festival

The Way to Wealth, *Dylan*, Williamstown Theatre Festival

The Jungle Book, *Mowgli*, Cortland Repertory Theatre

The Pajama Game, *Andy*, Cortland Repertory Theatre

Brigadoon, *Harry Beaton*, Cortland Repertory Theatre

Prohibitive Standards, *Orson*, Electric Theatre Company

National Commercial Work (Represented by Maggie Inc.)

CINCH Home Services, *Young Dad*, Kim Lowe Productions

GITA Robot, *Husband*, Piaggio Fast Forward

Maine Spirits, *Camper Lead*, Blaze Partners

SHARK NINJA, *Husband/Dad*, Talia Mangeym Productions

New Musical/Play Developments

Robin Hood, A New Musical (Pre-Broadway "Try Out"), *Gamble Gold* - Directed by Douglas Carter Bean (Tony Nominee) / Scranton Shakespeare Festival

When Jesus Drops by For Tea, *Josh*, AND Theatre NYC

Anamnesis: An Orphic Comedy, *Dawson*, Lesley University

The Light Over the Mountain, *Don*, Lesley University

Miller Hill, *Joe*, Lesley University

Man in Snow, *Joey*, Reading Series with Israel Horowitz - Theatre Lab

Pulling Strings, *Bart*, Boston Playwrights Theatre MYPP
Unlike the Trees, *Francis*, Boston Playwrights Theatre MYPP

Directing & Producing Experience

Spring Awakening, *Director*, Wilkes University
Speech & Debate, *Director*, Wilkes University
Urinetown, *Director*, Wilkes University
I Love You Because, *Director*, Wilkes University
Mamma Mia!, *Director*, Germantown Academy
Almost, Maine, *Director*, Germantown Academy
You're a Good Man Charlie Brown, *Director*, Boston Arts Academy
Our Town (Multilingual), *Director*, Boston Arts Academy
Sense & Sensibility, *Director*, Boston Arts Academy
Sister Act the Musical, *Director*, Summer at BAA
Strings The Musical, *Assistant Director*, Boston University
The First Man, *Assistant Director*, Under Saint Marks, NYC
Camel *Assistant Director*, Under Saint Marks, NYC
Keely and Du, *Director and Producer*, Marywood University, PA
Memphis The Musical, *Assistant Director*, Boston Arts Academy
Facing Our Truth, *Director*, Boston Arts Academy
The Last Days of Judas Iscariot, *Director and Producer*, Boston Arts Academy
MT Showcase, *Director and Producer*, Boston Arts Academy
A Night of Shakespeare, *Producer*, Boston Arts Academy
A Doll's House, *Assistant Director*, Boston Arts Academy
Memphis The Musical, *Assistant Director*, Boston Arts Academy
Waiting for Lefty, *Assistant Director*, Boston Arts Academy
MEDEA, *Assistant Director*, Boston Arts Academy
36 Days, *Producer*, Boston Playwrights Theatre
Something Outrageous, *Producer*, The Tank, NYC

Intimacy Direction

Sweeney Todd, *Intimacy Director*, Scranton Shakespeare Festival
Vanya, Sonia, Masha, and Spike, *Intimacy Director*, Intimacy Director, Wilkes University
Almost, Maine, *Intimacy Director*, Germantown Academy
Spring Awakening the Musical, *Intimacy Director*, Scranton Shakespeare Company
Vanya, Sonia, Masha, and Spike, *Intimacy Director*, Gloucester Stage Co.
Next to Normal, *Intimacy Director*, Front Porch Arts Collective Co-Pro w/ Central Square Theatre
Midsummer; Kinda?, *Intimacy Director*, Suffolk University
Bad Jews, *Intimacy Director*, Brandeis University
Lost Girl, *Intimacy Director*, Brandeis University
RENT, *Intimacy Director*, Scranton Shakespeare Festival
CABARET, *Intimacy Director*, Emerson Stage/Emerson College
OR, *Intimacy Director*, Wellesley College
CABARET, *Intimacy Director*, Wellesley College
Spring Awakening the Musical, *Intimacy Director*, Brandeis University

Hurricane Diane, *Intimacy Director*, Brandeis University
The Good Farmer, *Intimacy Director*, The University of Scranton
Shrek The Musical, *Intimacy Director*, Boston Arts Academy
Heathers The Musical, *Intimacy Director*, Scranton Shakespeare Festival
Sweet Charity, *Intimacy Director*, Scranton Shakespeare Festival
We Will Rock You, *Intimacy Director*, Scranton Shakespeare Festival
Loves Labors Lost, *Intimacy Director*, Scranton Shakespeare Festival

Movement and Dialect Coaching Highlights

Wedding Band, “*Deep South*” *Dialect Coach*, Boston Arts Academy
A Doll's House, *Period Movement and Vocal Coach*, Boston Arts Academy
The Crucible, *Movement and Vocal Coach*, Boston Arts Academy
Pride and Prejudice, *Period Movement and RP Dialect Coach*, Boston Arts Academy
How We Live Now, *Vocal Coach*, Boston Arts Academy
Colored Museum, *Dialect & Movement Direction*, Boston Arts Academy
Curious Incident..., *Movement/Fly Captain, Fight Captain*, Apollinaire Theatre Co.
Hello Again, *Dance Captain*, Bridge Repertory Theatre

Arts Administration

The Drowsy Chaperone 1st National Tour, *Assistant to Stage Manager*, NYC
Broadway Theatre League, *Assistant to Director*, PA
Assistant to Props Designer, Florida Atlantic University
Social Media Director, The Windows Project of Cuba, NYC

Entrepreneurship

Sean Patrick Gibbons Actor's Studio – NAIL THE AUDITION, *Founder*

- Audition prep coaching for BFA and MFA auditions, providing step by step guide to college admissions including FAFSA, scholarships, and pre-screens coaching.
- Successfully prepped more than 15 students in gaining acceptance to Carnegie Mellon University, USC, Pace University, NYU, University of the Arts, Hart School, Boston Conservatory, Emerson, Marymount Manhattan, Boston University, Dean College, Salem State University, Syracuse, New York Film Academy, Roosevelt, and Baldwin Wallace, among others.

Professional Development

Mental Health First Aid for Creative Workers, *National Council for Mental Wellbeing*
Hollaback: Bystander Intervention Training, *Stopping Anti-Asian American & Xenophobic Harassment*
Hollaback: Conflict De-escalation Training, *Hollaback*
Hollaback: Bystander Intervention to Support the Latinx Community in Public Spaces, *Hollaback*
Hollaback: Stand Up Against Street Harassment, *Hollaback*
Anti-Racism/EDI Training: Racial Equity and Leadership Training, *The Mayor's Office of Resilience and Racial Equity, Boston, MA*

Transgender & Gender Non-Conforming Identities in Theatre, *Shira Gitlin*

Intro to Trauma Informed Practice for Artists, *Intimacy Directors and Coordinators*

Working with Underage Performers: Methods for Approaching Intimacy with Minors, *Adam Noble, IDC*

CRaTE Training: Creative Resilience and Trauma Education, *Bridget McCarthy, Atlanta Artist Relief Fund*

Publications

1. *Featured in:* Tift, Jana, "Your Body Knows: A Movement Guide for Actors," 2020.

Volunteer Service

Arts Symposium Committee – Boston Arts Academy, Boston, MA

Committee Member

Collaborated to produce week-long, virtual symposium, featuring original work from art major students and critical dialogue with leading artists. Focused on answering two key questions: "What have we accomplished?" and "What possibilities exist?"

Musical Theater, Virtual Masterclasses – Dean College, Cambridge, MA

Panelist

Provided feedback to BFA Musical Theater majors rooted in song interpretation and character arc using lyric as text, etc.

Affiliations

- Member – Actor's Equity Association
- Board Member – The Scranton Shakespeare Festival
- Member – National Council of Teachers of English
- Member – MICHA, Michael Chekhov Association
- Certified Instructor/Director – Intimacy Directors and Coordinators

Conferences and Presentations

1. **Pennsylvania Thespian Festival:** *Moving with Care & Consent in College Theatre*
2. **Canadian National Theatre Festival: Auditioning 101:** Bringing Your Best YOU To the Audition, Workshop
3. **Consent and Boundaries:** Scranton Shakespeare Festival, Young Arts Ensemble, Scranton, PA
4. **Apprentice Program Workshops:** Bradley Cooper, Kristen Johnston, Dana Ivey, Brooks Ashmanskas, Kate Burton, Rita Gardner, Upright Citizens Brigade, Williamstown Theater.
 - Served as Apprentice for Williamstown Theater Festival program during Summer 2008, under Nicky Silver's leadership as AD.