

**Micah Goodding**  
**CURRICULUM VITAE**  
*www.micahgoodding.com*

**CURRENT EMPLOYMENT**

Theatre and Film Instructor, Theatre Department, Kilgore College  
*Address: 1100 Broadway Blvd. Kilgore, TX 75662 • Phone: (903) 239 2478*  
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**EDUCATION**

**Degrees**

**Master of Fine Arts-** *with honors: Distinction*  
*East 15 Acting School, University of Essex, UK, 2011-2013*  
Emphasis: Acting (International)  
Residency- *Shakespeare's Globe Theatre, London, UK, November 2011*

Thesis: "Going Solo" -- Investigating Solo Performance from Conception to Workshop Performance-- Using Washington Irving's Rip Van Winkle as a case study character to explore general aspects of interactive participation, drawing on Augusto Boal's term of the spect-actor and the theoretical principles of Paulo Freire's Pedagogy of the Oppressed.

Specific Training:

Acting Technique-- Stanislavski, Meisner, Hagen, Period Styles  
Tutors: Monique Wilson, Robin Sneller  
Voice & Diction-- Berry, Rodenburg, Linklater, Classical Texts,  
Tutors: Christina Gutekunst, Giles Block  
Dialects-- Received Pronunciation, UK Dialects/Accents, IPA  
Tutors: Richard Ryder, Martin McKellan  
Movement Skills-- Laban, Viewpoints, Alexander, Checkhov, Clowning  
Tutors: Tracy Collier, Marcin Rudy, Fabio Culora, Glynn  
MacDonald, Huw Prall, Jonathan Waller, Sean Garratt

**Bachelor of Arts** *-with honors: Magna Cum Laude*  
*Stephen F Austin State University, 2004-2006*  
Emphasis: Acting and Visual Art (Double Major)

Specific Training:

Acting --Period Styles, Character & Scene Work, Acting for the Camera  
Voice --Dialect/Accent Work, Classical Text, Voice Over  
Movement -- Arthur Lessac, Devised Movement, Ballroom Dance,  
Somatics, Modern Dance, Tai Chi, Yoga, Commedia Dell'arte  
Context -- Advanced Play Analysis, Theatre History

**Other Training & Certifications**

**Adjudicator Certificate-** *Texas Theatre Adjudicators Association, 2016*  
**Actor Combatant-** *with recommended pass, Society of American Fight Directors,*  
*Andrew Dylan Ray, 2016*

**Foundation Stage Combat Certification-** *Unarmed, Single Sword-with Distinction, British Academy of Dramatic Combat, with Haruka Kuroda, 2012*  
**Teaching Certificate-** *Theatre Arts, EC-12, Texas, Region VII ESC, Cycle 8-B 2007*

## HONORS

<b>Five Year Service Award</b>	<i>Kilgore College Foundation</i>
<b>Five Year Appreciation</b>	<i>Texas Shakespeare Festival</i>
<b>Institutional Representative</b>	<i>Texas Educational Theatre Association</i>
<b>Course Representative</b>	<i>University of Essex, East 15, Fall 2011</i>
<b>Area Contender</b>	<i>University Interscholastic One Act Play Competition, 2010</i>
<b>State Contender</b>	<i>University Interscholastic League One Act Play Competition, 2009</i>
<b>Magna Cum Laude</b>	<i>Stephen F Austin State University, Fall 2006</i>
<b>Excellence Award</b>	<i>Stephen F Austin State University, Spring 2005</i>
<b>Who's Who</b>	<i>Stephen F Austin State University, Spring 2005</i>
<b>Best Illustrator</b>	<i>Stephen F Austin State University, Spring 2005</i>
<b>President's List</b>	<i>Stephen F Austin State University, Spring 2005</i>
<b>Dean's List</b>	<i>Stephen F Austin State University, Fall 2002-2005</i>
<b>Theatre Scholarship</b>	<i>Stephen F Austin State University, Fall 2004</i>

## Teaching Experience (selected courses)

**Kilgore College** - *August 20013-Present*

### Voice for Theatre

Application of the performer's use of the voice as a creative instrument of effective communication. Encourages an awareness of the need for vocal proficiency and employs techniques designed to improve the performer's speaking abilities.

### Acting I

An introduction to the fundamental principles and tools of acting as used in auditions, rehearsals, and performances. This may include ensemble performing, character and script analysis, and basic theater terminology. This exploration will emphasize the development of the actor's instruments: voice, body and imagination.

### Introduction to Theatre

A survey of all phases of theatre including its history, dramatic works, stage techniques, production procedures, and relation to fine arts. It is designed to create enthusiasm for theatre and to guide the students toward being more appreciative and better educated audience members. It will provide them with a basis (practical, historical, and intellectual) for recognizing and interpreting what they see in the theatre and on the film and television screen.

### Stage Movement

An introduction to the principles, practices, and exercises in body techniques, stage movement, and stage combat; emphasis on basic acting skills for developing sensory awareness, ensemble performing, character movement, and body control.

**LeTourneau University** *Aug. 2019 - Present*

**Theatre Production**

A practical course in theatre making. Students learn and apply basic theatrical practices, procedures, and theories through the hands-on experience of creating a theatrical production. Students participate in acting, directing, scenic design, lighting design, sound design, scenic construction, prop artistry, publicity, and further aspects of the theatre with an emphasis on the spiritual relevance of the art form. Essentially this class challenges students to learn about theatre by doing theatre.

**Shanghai University & Chongqing University** *Aug. 2014 - Present*

**Summer Workshop**

An annual summer workshop intensive focusing on improvisation skills, voice, and movement as incorporated into devised performance.

**Nebraska Wesleyan University** - *August 2018*

**The Mechanics of Rhetoric Workshop**

A week long lecture series exploring the works of Shakespeare and other classical playwrights through the application of physical and vocal performance techniques.

**Theatrefest at Dallas** - *February 2018*

**Nonviolent Communication in Theatre of the Oppressed Workshop**

A participation based workshop for educators and artists exploring methods of conflict resolution and the pursuit of social justice through Augusto Boal's Theatre of the Oppressed.

**Theatrefest at Moody Gardens** - *January 2018*

**Laban Movement Analysis for Building Ensemble Workshop**

A participation based workshop for actors and directors to explore and develop physical presence through Laban Movement Analysis: an embodied language for human movement.

**East Texas Baptist University** - *January 2014*

**Laban Movement Analysis Actor Training Workshop**

A weekend workshop based on the incorporation of Laban Movement Analysis in the work of the actor. Specific applications of the eight basic efforts, the incomplete efforts drives, as well as developing awareness of the kinesphere within the ensemble.

**High School Theatre Director and Educator**

*Pine Tree High School, Longview, Texas- August 2008-2010*

**Children's Theatre Director and Educator**

*Austin Children's Theatre, Austin, Texas- June-August 2011*

*Just Imagine, Austin, Texas- January-August 2011*

*Artsview Children's Theatre, Longview, Texas- August 2008-2011*

## High School Theatre Debate and Speech Educator

Gladewater High School, Gladewater, TX- August 2007-August 2008

### Professional Stage Credits (Selected Roles)

Tartuffe	Tartuffe	Dir. George Judy	Texas
Shakespeare Festival			
Richard III	Richard III	Dir. Stephen Wyman	Texas Shakespeare Festival
Merchant of Venice	Duke	Dir. Leslie Ridell	Texas Shakespeare Festival
Twelfth Night	Malvolio	Dir. Deb Alley	Texas Shakespeare Festival
Christmas Carol	Narrator	Dir. Matthew Simpson	Texas Shakespeare Festival
Man of La Mancha	Duke	Dir. Lennie Banovez	Texas Shakespeare Festival
Victory!	Clegg	Dir. Tony Graham	Waterloo East Theatre, London
Caucasian Chalk Circle	Lavrenti	Dir. Nick Bagnall	Clifftown Theatre, London
Middletown	Mechanic	Dir. Chris Meads	Corbett Theatre, London
An Absolute Turkey	Soldignac	Dir. Robin Sneller	Cockpit Theatre, London
King Lear	Edmund	Dir. Rudy Ramirez	Vortex Reparatory, Austin
Laramie Project	Aarron/Stephen	Dir. Kelly Greenwalt	North by Northwest, Austin
Last Days of Judas Isc.	El-Fayoumy	Dir. Rob Morris	Royal Pretenders, Austin
Playback Improv.	Member	Dir. Dustin Baecht	Austin Playback Theatre

### Professional Screen Credits (Selected Roles)

Dad	Identity Card Web Promo	Identitycard.com
Jim	Change of Plans	6 Mile High Productions
James	Tattered Blanket	Media Kitchen Films
Self	Indifferent Worlds	Media Kitchen Films
Virus	Jimmy	Erratic Pix
Brookshires TV AD	Pirate Captain	Ainsworth & Alvis

### Professional Voice Over Credits (Selected Roles)

In Counteraction Vanderbilt (Audiobook)	Amazon.com
Base Camp Web Promo	Pine Cove Camps (Dallas)
Grace Works Web Promo	Grace Community Church (Dallas)

### PUBLICATIONS

*Texas Theatre Journal, January 2017*

- Performance Review: Kitchen Dog Theatre, *A Stain Upon the Silence*

*The Buzz Magazine, December 2006*

- Editorial Illustration

*The Pine Log, January 2005*

- Editorial Illustration

### REFERENCES

- Jennifer Burke, University of Miami, Interim Theatre Department Chair, jburke@miami.edu, 305.282.2505
- Jeanine Tagg, Kilgore College: Communications Department Chair jtagg@kilgore.edu, 903.983.8176

- Raymond Caldwell, Texas Shakespeare Festival, Artistic Director, info@texasshakespeare.com, 903.983.8117
- Robin Sneller, East 15 Acting School: MFA Acting Instructor, snellerr@essex.ac.uk, 020.8508.5983