

# JENNIFER SCHULZ (FINE)

## CURRICULUM VITAE

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### EDUCATION

**Alexander Technique Institute, Los Angeles** AmSAT Certification, 2011

**University of South Carolina** MFA, Acting, 2007  
Department of Theatre and Dance

**Penn State University** BA, Theatre Arts, 2001  
Schreyer Honors College

### UNIVERSITY TEACHING

2018-Present Lecturer, Pomona College, Department of Theatre and Dance,  
Claremont, CA

Alexander Technique and Pedagogy - Series of individual sessions  
(FA 2018, SP 2019, FA 2019, SP 2020, FA, 2020, SP 2021)

Alexander Technique in Motion - Group class  
(SP 2019, SP 2020, SP 2021)

2017-Present Lecturer, California State University, Department of Theatre Arts,  
San Bernardino, CA

Styles of Acting: Shakespeare (SP 2021)

Criticism of Plays in Performance (SP 2021)

Acting Fundamentals (FA 2020)

Voice and Movement (FA 2020)

Advanced Voice & Movement (FA 2017, FA 2018, WI 2020, SP2020)

Acting II, Creating a Role (SP 2018, SP 2019, SP 2020)

Acting III, Scene Study (FA 2017, FA 2018, FA 2019)

Voice for the Stage (SP 2018, WI 2019, FA 2019)

Oral Interpretation of Literature (WI 2018, SP 2019)

Acting IV, Modern Drama (SP 2018)

2017            Lecturer, Chapman University, Department of Theatre,  
Orange, CA

Advanced Movement (SP 2017)

## **PUBLICATION**

### CONFERENCE PUBLICATION

Schulz, Jennifer and Sarah Barker. "The Actor Inside and Out." CONGRESS PAPERS

ADVANCING GLOBAL PERSPECTIVES : 11th international congress of the f.m....  
alexander technique. S.l: STAT, 2019. Print.

### NARRATIVE WITHIN CHAPTER OF BOOK

"Glimpsing the Collaboratives: Alexander Technique Teachers Working with  
Teachers of Other Disciplines." Cathy Madden and Kathleen Juhl, *Galvanizing*

*Performance: the Alexander Technique as a Catalyst for Excellence*, Jessica  
Kingsley Publishers, 2017.

### TEACHING SKILL STUDY AWARD GRANT REPORT

Schulz, Jennifer, "Jennifer Schulz, Spring 2019" (2019). Teaching Skills Study Awards  
(TSSA) Reports. 150. <https://scholarworks.lib.csusb.edu/trc-tssa/150>

### WEB-BASED PUBLICATION

Schulz, Jennifer. "What Story Are You Telling the World?" *NowCasting.com*, Actor's  
Ink, A Now Casting Publication, 25 Apr. 2018, [www.nowcasting.com/actorsink/  
article.php?articleID=4025&lastupdate=1562283641](http://www.nowcasting.com/actorsink/article.php?articleID=4025&lastupdate=1562283641).

Schulz, Jennifer. "What IS the Alexander Technique, Anyway?" *NowCasting.com*,  
Actor's Ink, A Now Casting Publication, 24 Jan. 2018,  
[www.nowcasting.com/actorsink/jarticle.php?articleID=3949&lastupdate=1562283654](http://www.nowcasting.com/actorsink/jarticle.php?articleID=3949&lastupdate=1562283654).

Schulz, Jennifer. "How Does the Alexander Technique Benefit Actors?"  
*NowCasting.com*, Actor's Ink, A Now Casting Publication, 30 Aug. 2017,  
[www.nowcasting.com/actorsink/jarticle.php?articleID=3949&lastupdate=1562283654](http://www.nowcasting.com/actorsink/jarticle.php?articleID=3949&lastupdate=1562283654).

Schulz, Jennifer. "When It Isn't About you." *NowCasting.com*, Actor's Ink, A Now Casting Publication, 30 Dec. 2015, [www.nowcasting.com/actorsink/article.php?articleID=3949&lastupdate=1562283654](http://www.nowcasting.com/actorsink/article.php?articleID=3949&lastupdate=1562283654).

Schulz, Jennifer. "Dealing With Street, Part I." *NowCasting.com*, Actor's Ink, A Now Casting Publication, 27 May. 2015, [www.nowcasting.com/actorsink/article.php?articleID=4191&lastupdate=1562283777](http://www.nowcasting.com/actorsink/article.php?articleID=4191&lastupdate=1562283777).

Schulz, Jennifer. "What Is and What Should Be." *NowCasting.com*, Actor's Ink, A Now Casting Publication, 25 Feb. 2015, [www.nowcasting.com/actorsink/article.php?articleID=4095&lastupdate=1562283827](http://www.nowcasting.com/actorsink/article.php?articleID=4095&lastupdate=1562283827).

## **NON-ACADEMIC PUBLICATION**

BOOK, CO-AUTHOR (published under maiden name, Jennifer Schneiderman)

Schneiderman, Judith, and Jennifer Schneiderman. *I Sang to Survive: Memories of Rachov, Auschwitz and a New Beginning in America*. Stiftung Denkmal für Die Ermordeten Juden Europas, 2018.

Schneiderman, Judith, Jennifer Schneiderman, *Ich sang um mein Leben: Erinnerungen an Rachov, Auschwitz und den Neubeginn in Amerika*. Deutschen Nationalbibliografie, 2013.

OP-ED

Schulz, J. (2015). *Raising a Child With Severe Food Allergies*. [online] Newsweek. Available at: <https://www.newsweek.com/raising-child-severe-food-allergies-310779> [Accessed 23 Sep. 2018].

## **PERFORMANCE CREDITS (as JENNIFER FINE)**

### **THEATRE: EUROPEAN TOUR**

<i>A Christmas Carol</i>	Christmas Past	American Drama Group Munich, Germany
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### **NEW YORK OFF-BROADWAY**

<i>A Stoop On Orchard Street</i>	Sarah	The Mazer Theatre
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### **NEW YORK OFF-OFF BROADWAY**

<i>Henry IV parts I &amp; II</i> <i>Macbeth</i>	John of Lancaster Witch	York Shakespeare Company
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<i>Bard at the Bar</i>	Juliet/ Iago	Midtown International Festival
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<i>Twelfth Night</i>	Maria	Expanded Arts Theatre
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**REGIONAL**

<i>Aladdin</i>	Narrator	Alliance Theatre Atlanta, GA
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<i>Fiddler on the Roof</i>	Chava	Carousel Dinner Theatre Akron, OH
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<i>Coriolanus</i>	u/Virgilia	Illinois Shakespeare Festival Normal, IL
<i>Love's Labour's Lost</i>	Hiems	

<i>Othello</i>	Desdemona	Palmer Shakespeare Festival State College, PA
<i>A Midsummer Night's Dream</i>	Puck	

<i>The Diary of Anne Frank</i>	Margot	Penobscot Theatre Bangor, ME
<i>Tartuffe</i>	Mariane	
<i>Comedy of Errors</i>	Courtezan	
<i>Charlotte's Web</i>	Charlotte	

<i>Moon Over Buffalo</i>	Rosalind	Boal Barn Theatre State College, PA
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**THEATRE SOUTH CAROLINA, UNIVERSITY OF SOUTH CAROLINA**

<b>PLAY:</b>	<b>ROLE:</b>	<b>DIRECTOR:</b>
<i>As You Like It</i>	Rosalind	Robert Richmond
<i>The Country Wife</i>	Margery Pinchwife	JR Sullivan
<i>The Illusion</i>	Lyse	Tyler Marchant
<i>The Cherry Orchard</i>	Charlotta	Jim O'Connor
<i>Landscape of the Body</i>	Betty	Stephen Davis
<i>Midsummer Night's Dream</i>	Hermia	Karla Koskinen
<i>The Bakkhai</i>	Chorus	Sarah Barker

**PENN STATE UNIVERSITY SCHOOL OF THEATRE**

<i>The Basset Table</i>	Lady Lucy	Richard Nichols
<i>Girlhood of Shakespeare's Women</i>	Ophelia	Patrick Rameau
<i>The Marriage of Bette and Boo</i>	Emily	Robert Vernon
<i>The Love of the Nightingale</i>	June	Heidi Winters Vogel
<i>Down the Road</i>	Iris	Robert Vernon
<i>Impromptu</i>	Lora	
<i>The General of Hot Desire</i>	Eve	

**FILM**

<i>The Wedding Invitation</i>	Supporting	It's Raining Films
<i>Jingle Stars (Short)</i>	Supporting	TRG Ragamuffin Productions

## COMMERCIAL

*Shumaker Homes*

Principal

Take Ten Productions

## **UNIQUE PERFORMANCE PROJECTS (as JENNIFER FINE)**

- 2015      Filmed Reading: *Moviehouse*, by Larry Cohen, appearing in the documentary, *King Cohen: The Wild World of Filmmaker Larry Cohen*.  
Directed by Steve Mitchell  
Los Angeles, CA
- 2010      Reading: *These Dry Bones*, a screenplay by Ilan Ben-Yehuda  
Directed by Ilan Ben-Yehuda,  
Los Angeles, CA
- 2007      Ophelia and Hamlet in scenes from *Hamlet*  
Directed by Steve Pearson  
Longstreet Theatre, University of South Carolina, Columbia, SC
- 2006      *365 Plays / 365 Days* by Suzan-Lori Parks  
Alliance Theatre, Atlanta GA
- 2002      Rosalind in *As You Like It – A First Folio Reading*  
Directed by Seth Duerr,  
New York Public Library, New York, NY
- 2001      *Oliver* in *Oliver Twist*  
Directed by Michael Phillips  
The Hampstead Stage Company, Center Barnstead, NH
- 2001      The Green Show - *Coriolanus*  
Illinois Shakespeare Festival, Normal, IL

## **AWARDS AND HONORS**

- 2019      California State University, San Bernardino  
Teaching Resource Center's Skills Study Award  
Awarded \$1000 to attend the National Alliance of Acting Teacher's Teacher  
Development Program

## **SCHOLARSHIPS**

- 2011      American Society for the Alexander Technique, AGM Conference Scholarship,  
Las Vegas

2000 William E. and Julia Nelo Clark Excellence Scholarship, Penn State University

1999 Mabel Reid Knight Scholarship, Penn State University

## CONFERENCE PRESENTATION

- 2019, 2020 Workshop: *The Alexander Technique and the Actor*  
Kennedy Center American College Theatre Festival, Region 8, Los Angeles Theatre Center, Cal State Fullerton
- 2019 Workshop: *The Art of the Slate*  
Freedom To Act Conference, Balance Arts Center, New York City.
- 2018 Workshop: *The Actor Inside and Out*  
11th International Alexander Technique Congress, Loyola University, Chicago, IL

## WORKSHOP PRESENTATION

- 2021 American Society for the Alexander Technique, “Taking Time to Connect Series”: *Working with Actors* (ONLINE)
- 2021 Cal State University San Bernardino, The Learning Center presents: *Creating a Welcoming Online Classroom with Jennifer Schulz* (ONLINE)
- 2021 Alexander Technique Institute – Los Angeles: *Working with Actors Utilizing Alexander’s Principles*. (ONLINE)

## TEACHING EXPERIENCE

### INVITED ALEXANDER TECHNIQUE TEACHING

#### Courses

- 2017-present The Collaborative, Recurring Guest Teaching Artist, Los Angeles, CA
- 2011-present Alexander Technique for Performers, 7-week sessions per year, Santa Monica, CA
- 2013-2019 Alexander Technique Teacher, Lesly Kahn & Co., Hollywood, CA
- 2015-2017 Movement Teacher, “Muscularity I”, Combined Voice-Speech/Movement class, Now Casting, Burbank, CA

### **Guest Teaching and Lectures**

- 2020 Accenture Consulting, “How to Optimize your Work-From-Home Set Up.” San Francisco, CA
- 2018 Gordon Hunt Acting Workshop (now taught by Helen Hunt and Richard Gilbert Hill,) Los Angeles, CA
- 2016 The William Alderson Meisner Studio, Hollywood, CA
- 2015 Intentional Acting with Loren Chadima, North Hollywood, CA
- 2014 The Road Theatre Company, Los Angeles, CA
- 2014 iActing Studios, Los Angeles, CA
- 2014 Keep It Real Acting Studio, Los Angeles, CA
- 2014 Neo Ensemble Theatre Group, Los Angeles, CA
- 2011-2013 California State Polytechnic University Department of Theatre, Pomona, CA
- 2012 Pasadena City College, Department of Theatre, Pasadena, CA
- 2011 The Actor’s Network: Special Speaker Session, Hollywood, CA

### **ASSISTANT TEACHING POSITIONS**

- 2011-2012 Assistant to the Professor - Lana Spraker, Alexander Technique and Tai-chi, Department of Theatre Arts, Loyola Marymount University
- 2010-2011 Assistant to the Professor, Alexander Technique, Babette Markus, School of Theatre, University of Southern California
- 2009-2011 Assistant to the Alexander Technique Teacher, Michael Frederick, Joanne Baron / D.W.Brown Studio, Santa Monica, CA
- 2009-2011 Assistant to the Alexander Technique Teacher, Frances Marsden, Shakespeare at the Huntington, San Marino, CA

### **GRADUATE ASSISTANT POSITIONS**

- 2004-2006 Instructor of Record, Teaching Assistant, Acting I, Department of Theatre and Dance, University of South Carolina

- 2007 Teaching Assistant, Suzuki, Department of Theatre and Dance,  
University of South Carolina
- 2006 Teaching Assistant, Movement for Undergraduates  
Department of Theatre and Dance, University of South Carolina

#### OTHER ACTING TEACHING

- 2007-2018 Senior Acting Instructor, Gary Spatz, “The Playground” A TV/Film  
Conservatory for Young Actors, Los Angeles, CA
- 2004 Instructor, The Knowledge Project, Shakespeare Outreach for  
Inner City Students, New York, NY
- 2001 Acting Teacher, Penobscot Theatre, Bangor, ME

#### COURSES PREPARED TO TEACH

##### **Alexander Technique for the Actor:**

Introduction to the principles of the Alexander Technique through the tense of acting. Through both individual lessons and group class, students learn to negotiate performance anxiety and increase freedom, poise, balance, and flexibility. Students examine personal habitual patterns both physically and in their thinking, and learn to shed excess tension.

##### **Fundamentals of Acting**

Beginner acting class flexibly structured for either non-majors, theatre majors (BA), or conservatory training (BFA). Students learn to approach acting *through action*, gain a working actor’s vocabulary, as well as learn what is expected of an actor in professional or academic environments. Curriculum includes warm ups, ensemble building exercises, an introduction to character analysis, monologues, and introduction to scenework.

##### **Scene Study I and II**

Focus on developing a deeper understanding of the Stanislavski system through scene work from both modern and contemporary authors. Introduction to Uta Hagen’s work through *Respect for Acting* in the first semester, which includes study of her Object Exercises and original improvisations that deal with immediacy of the moment. In the second semester, an exploration of *A Practical Handbook for the Actor*, Harold Guskin’s “Taking it off the Page,” and more involved scene analysis with an emphasis on psychophysical verbs (tactics that fully involve the whole actor). Emphasis on present moment awareness, stillness, freedom and flexibility within the structure of the text.

**Audition Technique:**

Advanced acting class that examines what auditions entail in both the Theatre and in the TV/Film/Commercial world. Students will come away with a package of contrasting monologues, cold reading techniques, and will have examined the art of the interview. Focus on negotiating performance anxiety, taking direction, and making bold, informed choices.

**Acting Shakespeare:**

Following the books *Clues to Acting Shakespeare* by Wesley Van Tassel, *Speaking Shakespeare* by Patsy Rodenburg, and through an exploration of the First Folio, students learn how to allow the sounds of Shakespeare's language to inform its meaning. This course introduces the actor to iambic pentameter, antithesis, and explores the major differences between Shakespeare's Comedies, Tragedies, Histories, poetry and prose.

**TV/Film/Commercial Technique:**

A practicum for advanced actors to practice their craft in front of a camera. Students explore commercial copy, close-up work, and "finding moments" over multiple takes in a medium where the director is the main story teller.

**Movement for the Actor:**

Students develop a keen understanding about their instrument and develop ease, flexibility, balance, coordination, and a more refined sense of self in space. This class borrows from many traditions and includes Suzuki and Clown based warm-ups Body Mapping, Neutral Mask, an introduction to Michael Chekhov Technique, breathwork, imitation projects, and Weight/Time/Space creature explorations.

**Introduction to Voice for the Stage:**

Based on Patsy Rodenburg's *The Right to Speak*, Linklater's *Freeing the Natural Voice*, and Jessica Wolf's *The Art of Breathing*. As Rodenburg explains, "The right to breathe, the right to be physically unashamed, to fully vocalize, to need, choose and make contact with a word, to release word into space - the right to speak. And in taking your rights you can then feel secure and generous enough to offer others their rights and listen attentively and generously to others."

**Criticism of Plays in Performance:**

Critical analysis of public theatrical performance with an emphasis on the journalistic review. Textual analysis, artistic perception and aesthetic evaluation of acting, directing and design. This course is a Writing Intensive (WI) course.

**Alexander Technique in Motion (for students of all majors):**

Introduction to the principles of the Alexander Technique. Through a series of ten individual lessons or a group class, students learn to become aware of their habitual patterns both in their body and in their thinking. Applications include efficiency of breath and movement, injury recovery, interpersonal communication skills, and set up of individual work environments to promote ease and efficiency. The program is highly flexible and can be worked through individual lessons or group classes.

**Oral Interpretation of Literature (for students of all majors):**

A general education course that examines the study of literature through oral tradition. The course introduces a number of literary genres, along with practicum in presentations of poetry, prose, and dramatic works. Students learn how to analyze literature for performance, as well as train in voice and movement skills that help shape presentation.

**SPECIALIZED TRAINING**

- 1998-present    **Alexander Technique** (AmSAT Certified, 2011)  
Tommy Thompson, Michael Frederick, Lyn Charlsen Klein, Sarah Barker, Cathy Madden, Babette Markus, Sydney Harris, Frances Marsden, Richard Nichols, Pamela Blanc
- 2019            **The Teacher Development Program, National Alliance of Acting Teachers, University of Southern California, Los Angeles**  
Gregory Wallace - Scene Study  
David Bridel - Clown/Mask  
Alexandra Billings - Viewpoints,  
Hugh O’Gorman - Michael Chekhov,  
Kenneth Noel Mitchell - Pedagogy of Scene Study
- 2018            **Alba Emoting** (Certification Level 1)  
Anne Schilling, Jessica Beck, Violette Kjeldaard, Los Angeles
- 2007            **Suzuki**  
Robyn Hunt and Steve Pearson, University of South Carolina
- 2004-2006    **Kristin Linklater**  
Erica Tobolski, University of South Carolina
- 2000            **Arthur Lessac**  
Barry Kurr, Penn State University
- 2006            **Masks, Commedia Dell’arte**, 2-week intensive,  
Torbjorn Alstrom, University of South Carolina

- 2006            **Movement Styles of the Restoration**, 3-week intensive,  
Jennifer Martin, University of South Carolina
- 2005-2007      **Shakespeare**  
Steve Pearson, Karla Koskinen, University of South Carolina,  
Dennis Krausnick, Intensive, University of South Carolina
- 2000            John Basil, Intensive, Penn State University
- 2004-2006      **Scene Study**  
Richard Jennings, University of South Carolina
- 1997-2001      Jane Ridley, Richard Nichols, Annie McGregor
- 2005            **Clown and Theatre of the Absurd**  
Richard Jennings, University of South Carolina
- 2004-2006      **Script Analysis, Theatre History**  
Terry Donovan Smith, University of South Carolina
- 2002-2003      **Acting for the Camera**  
Jeffrey Zeiner, weekly classes, New York
- 2000            **Mime**  
Mark Olsen, Penn State University
- 1999-2002      **Musical Theatre Styles**  
Mary Saunders, Penn State University and New York, 1999-2002
- 1998            **Classical Voice (singing)**  
Susan Boardman, Penn State University,

## **SERVICE TO THE PROFESSION**

- 2019-Present    Kennedy Center American College Theatre Festival, Region VIII  
Respondent

## **COMMUNITY INVOLVEMENT/OUTREACH**

- 2012-2016      Individual consultations, mini-lectures, *Alexander Technique and the  
Performing Artist*, SAG-AFTRA Health Fair, Los Angeles, CA
- 2011            Lecture: *Poise, Posture and Presence with the Alexander Technique*  
Girl Scouts of America Volunteer Conference, Pasadena, CA

## **RELATED PROFESSIONAL EMPLOYMENT**

- 2011-Present    Owner, Presence & Poise. Private lessons and class instruction in the

Alexander Technique for performers. [www.presenceandpoise.com](http://www.presenceandpoise.com)

- 2007-2008      Assistant to Executive Producers Max Mutchnick and David Kohan  
Warner Bros. Television/Komut Entertainment, Los Angeles, CA
- 1999             Assistant Stage Manager, *Always, Patsy Cline*  
Directed by Lowry Marhsall  
Pennsylvania Center Stage, State College, PA
- 1999             Stage Crew, *Collected Stories*  
Pennsylvania Center Stage, State College, PA

### **PROFESSIONAL MEMBERSHIPS**

- 2019 - present      National Alliance of Acting Teachers (NAAT)
- 2018 - present      Association of Theatre Movement Educators (ATME)
- 2015 - present      Association for Theatre in Higher Education (ATHE)
- 2011 - present      American Society for the Alexander Technique (AmSAT)
- 2001 - present      Screen Actors Guild (SAG-AFTRA)

## REFERENCES

Terry Donovan Smith  
Chair, Department of Theatre, California State University, San Bernardino  
Department of Theatre Arts PA-111  
5500 University Parkway  
San Bernardino, CA 92407-2393  
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Teaching Reference

Lyn Charlsen Klein  
Alexander Training Institute of Los Angeles  
1526 14th St. #110  
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Teaching Reference

Richard Gilbert Hill, Voice Teacher  
2210 W. Olive Ave #320  
Burbank, CA 91506  
818.720-4416  
[richardgilberthill@yahoo.com](mailto:richardgilberthill@yahoo.com)  
Teaching Reference

Gary Spatz  
Gary Spatz's "The Playground"  
10390 Santa Monica Blvd #100  
Los Angeles, CA 90025  
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