

CURRICULUM VITAE

Saffron A. Henke

Address: University Center for the Arts, 212B, Fort Collins, CO 80524

Member, Actor's Equity Association

Member, Voice and Speech Teacher's Association

SUMMARY OF EDUCATION AND PROFESSIONAL EXPERIENCE

EDUCATION

ACADEMIC DEGREES

2001	Master of Fine Arts, Drama (Acting)	University of Washington
1996	Bachelor of Arts, Theatre Arts	University of Iowa
1992-94	The Theatre School	DePaul University

CERTIFICATIONS & TRAINING

2020-current	Theatrical Intimacy Training	TIE, C. Pace/L. Rikard
2018	VocalYoga Teacher Training	Heather Lyle, VocalYoga
2008	Teaching Artist training for the LAUSD	Center Theater Group
2005	Post graduate work on Greek Theatre, Hydra Greece	UC-Davis

PROFESSIONAL EXPERIENCE

ACADEMIC POSITIONS

2019-present	Assistant Professor of Theatre, Performance	Colorado State University
2016-2021	Hollins Playwright's Lab, Core Faculty	Hollins University
2014- 2019	Assistant Professor of Theatre, Acting/Directing	Miami University
2012	Adjunct Faculty, Voice and Diction	St. Ambrose University
2010	Adjunct Faculty, Acting	Cornell College
2009-11	Theatre Faculty, Movement	Chicago High School of Arts
2007-09	Adjunct Faculty, Movement	Univ. of Southern California
2007	Adjunct Assistant Professor, Theatre Education	University of Iowa
1999	Instructor of Record, Acting	University of Washington

SABBATICAL

2018, Sp **Miami University** Pre-tenure creative work
 Included directing *Lady MacBeth and Her Pal, Megan*, acting in *Relativity*, multiple presentations on the Creative Risk project, and development projects with Tricia Park and Mark Kuntz, and research for *Echoes of Miami*.

OTHER POSITIONS**Professional Teaching**

2010-13	Voice, text and acting coach	Riverside Summer Festival, IA
2009	Guest instructor	Mara Casey Acting Studio, LA
2008-09	Ongoing guest instructor	A Noise Within Theatre, LA
2008	Session Instructor	Center Theatre Group, LA
2002-04	Teaching Artist	Oregon Shakespeare Festival

Administration & Artistic Leadership

2014–present	Artistic Director	The BRINK Theatre Co.
2010-14	Associate Director, Grant Wood Art Colony	University of Iowa
2007-11	Coordinator and Head Teacher	Englert School of the Arts
2004-07	Education Director/Season producer, STC-2	Sacramento Theatre Company

Acting

See Creative Record for highlights of film, TV and theatre credits and links.

<http://www.saffronhenke.com/creative-portfolio.html>

or <http://www.saffronhenke.com/acting.html>

2009–2015	Artistic Associate	Working Group Theatre
2004-08	Artistic Associate, Resident Company Member	Sacramento Theatre Company
2002-04	Resident Acting Company Member	Oregon Shakespeare Festival

Directing

See Creative Record <http://www.saffronhenke.com/creative-record.html>, for partial listings (academic and professional). For access to complete materials, photos and reviews at

<http://www.saffronhenke.com/directing.html>

CURRENT JOB DESCRIPTION

From the original posting: “The Assistant Professor of Acting’s responsibilities will include teaching undergraduate acting courses at multiple levels. The successful candidate must display evidence of excellence in both teaching and in the practice of research/creative artistry, including but not limited to performances, readings, presentations and/or publications. Evidence of excellence in teaching should

be demonstrated via a convincing statement of teaching philosophy, strong teaching evaluations, and a clear record of commitment to undergraduate teaching, student supervision, and mentorship.

Preference will be given to candidates with additional area(s) of teaching expertise depending on the candidate's teaching qualifications and abilities. The successful candidate will provide production supervision to theatre performance majors cast in season productions.

Candidates will be expected to speak and understand common vocabulary among theatre artisans. Candidates will be expected to participate in the shared governance of the department, support curriculum development, recruit and mentor theatre students, contribute towards the operation and development of an active production season, and advance the reputation and visibility of the University regionally, nationally, and internationally. Advancement at Colorado State University requires ongoing professional activity, engaged scholarship and creative artistry, effective teaching and advising, and departmental and university service."

50% Teaching

35% Research/Creative Activity

15% Service/Outreach

HONORS AND AWARDS

Creative Awards

1. 2021 **CSU Provost Awards for Faculty Excellence, 14er award, special commendation.**
 "Recognizes exceptional innovative achievements demonstrating unique vision, creativity, grit (and maybe a bit of good luck)". Cash award.
2. 2020 **Nominations for the Young- Howze Theatre Awards:** <https://rickyyoung-howze.tumblr.com>
 - *Director of the Year*
 - *"You Oughta Be In Pictures" Film of the Year*
 - *School Theatre Program of the Year*
3. 2019 **KCACTF Certificate of Merit, Production and Project Conception, Echoes of Miami**
4. 2005 **Princess Grace Foundation Honorarium Award for Emerging Artists – Theatre**
 "The Princess Grace Foundation is a non-profit, publicly supported charity, headquartered in New York City and established 35 years ago by Prince Rainier III to honor his wife, Princess Grace (Kelly)'s legacy. Our mission is dedicated to identifying and assisting emerging talent in theater, dance, and film by awarding grants in the form of scholarships, apprenticeships, and fellowships."
 - <https://pgfusa.org/princess-grace-award-winners/> Cash Award.

Awards and Formal Recognition of Teaching

5. 2016-18 **Center for Teaching Excellence Commendation, Miami University**
6. 2016 **E. Phillips Knox Teaching Award (Nominee), Miami University**
7. 2016 **Excellence in Career Development Award (Awarded), Miami University,**

"Awarded by the student affairs division, this award recognizes faculty who actively support the development of the Miami University career community, forge career-related partnerships, and provide exemplary direct delivery of career development services to undergraduate students."
 Nominated by Julia Guichard, Theatre Department Chair. Cash award.

PUBLICATIONS AND SCHOLARLY/CREATIVE RECORD

I have an active creative career in Acting, Directing and New Play Development. Key accomplishments include:

Lead acting roles in over 40 professional productions, ranging from Shakespeare to Greek Tragedy to contemporary comedy, in major national and international venues. Including the communities of Los Angeles, Sacramento, Ashland, Or, and Seattle.

Professional Directing experience: including the award-winning *Lady Macbeth and Her Pal, Megan* that tours nationally, and debuted internationally at the renowned Edinburgh Festival in Summer 2017.

New Play Development: Development of new work with the Hollins Playwright's Lab, the Brink Theatre Company, and other emerging artists.

Awards for performances, including the 2005 Princess Grace Foundation Honorarium Award for Emerging Artists (<https://www.pgfusa.org/award-winners/view/Saffron-Henke/>).

Please see Statement of Professional Philosophy and Creative Record:

http://www.saffronhenke.com/uploads/2/1/7/4/21742400/saffron_statement_of_professional_philosophy_final.pdf

<http://www.saffronhenke.com/creative-record.html>

PUBLISHED WORKS

BOOK REVIEWS

1. Henke, Saffron., 2017, “**Voice into Acting: Integrating voice and the Stanislavski approach**” by Christina Gutekunst and John Gillett. In: *The Voice and Speech Review*, publication, edited by Kate Glasheen.
Quality Indicators: The VSR is the only scholarly journal that exclusively publishes work about voice and speech training for stage, film, TV and Radio. Published tri-annually.

SCRIPTS

2. Gogerty, Megan. “**Lady Macbeth and Her Pal, Megan**”. Original Works, 2018.
https://www.originalworksonline.com/LADY-MACBETH-AND-HER-PAL-MEGAN-by-Megan-Gogerty_p_234.html . Listed as director of the original production.
3. Merrill, et al., “**Bookwings, A Virtual Drama**”, Christopher Merrill and Ashley Davidson, eds. University of Iowa: 91st Meridian Books in association with International Writing Program, 2015
A collection of plays and poems included in the Bookwings project. I directed one poem and 3 plays in a video performance exchange with Russia and China. I am cited and thanked as a collaborator.

PERFORMANCES & PRODUCTIONS

ACTING

Definition from **the Association for Theatre in Higher Education (ATHE)** <https://www.athe.org>

Tenure and Promotion Guidelines, page 24:

“A stage actor is an artist who studies a role in a play, builds a character based on the playwright’s script and the stage director’s concept, and then interprets that character in a public performance. The actor may also be a creative participant in the developmental process in devised work where the performance is created with or without text. The responsibilities of the actor include rehearsing the play with the director and creative ensemble...and performing the role in a public performance. Stage actors often also perform in media such as television and film.

Overall excellence from the stage actor requires the ability to integrate knowledge consistently in the areas of Production Expertise, Literature and History, and Administration. The work of the stage actor must also be evaluated within a perspective of the resources available to the production. Such expertise is demonstrated by participation in realized production, both on and off campus.”

A major criteria for excellence in the field is belonging to the Actor’s Equity Association (AEA), the labor union for actors <https://www.actorsequity.org/aboutequity/>. I have been a member of the union since 2004. In addition to an AEA contract, another major marker in the field is receiving payment, especially for smaller projects, such as readings or one-off events. All performances listed as “professional” were invited, off campus, and reviewed (juried) where noted. <http://www.saffronhenke.com/acting.html>

Film and Television - <https://www.imdb.com/name/nm1767823/>

1. 2019 ***Being***, feature film. Director, Ian Bennett. Susan, Lead role. Independent film.
Released: 2021.
https://drive.google.com/file/d/1zYpC_FrYKTZYWflqttKRofTKcJjY53KX/view?usp=drivesdk
2. 2014 ***The Seagull***, feature film. Director, Carol MacVey. Irene (Arkadina), Lead role.
Independent film. Released: 2020. **Nominations:**
 - *Film Scene’s Spotlight Series*
 - *Official Selection Cedar Rapids Independent Film Festival*
 - *Iowa Motion Picture Award in Entertainment (Long Form) and Best Musical Score*
 - *Spring Grove Main Street International Film Festival. All Juried Festivals.*
https://vimeo.com/ondemand/theseagullfilm?fbclid=IwAR37RQrZfXCVaEp4ZZyvLgv8wJv4i2RUgbbgAbT4kbIDESCF6yrInI8wf_4

3. 2009 **True Blood**, web series for HBO. Director, Ben Rock/HBO. Ana, Lead role.
http://www.imdb.com/name/nm0734146/?ref =nv_sr_1
4. 2007 **Speed Therapy**, television pilot. Director, Steve Chivers/Sony. Fiona, Lead role.
5. 2004 **Raspberry Heaven**, feature film. Director, David Oas. Allie Lamson, Supporting role.
http://www.imdb.com/title/tt0433437/?ref =nm_ov_bio_lk2
6. 2003 **Indigo**, feature film. Director Stephen Simon. Sara, Supporting role.
http://www.imdb.com/title/tt0379322/?ref =nm_knf_t1

Theatre, Full Productions –

1. 2021 **The Kreutzer Sonata** by Jennifer Fawcett, Riverside Theatre and Iowa Public Radio, Iowa City. Directed by Adam Knight. The Wife, Lead role. Audio play. A remount of a previous production based on Leo Tolstoy's novella.
2. 2017 **The Merry Wives of Windsor** by William Shakespeare, Richmond Shakespeare Festival, Richmond, IN. Directed by Kristin Clippard. Mistress Ford, Lead role. Externally evaluated by Rocco Dal Vera, Professor, University of Cincinnati.
3. 2017 **Cymbeline** by William Shakespeare, Richmond Shakespeare Festival, Richmond, IN. Directed by Patrick Flick. The Queen, Supporting role.
4. 2017 **Relativity** by Mark St. Germain, Riverside Theatre, Iowa City, IA. Directed by Angie Toomsen. Margaret Harding, Lead role. A four-week run of a new play premiering under the National New Play Network (NNPN) rolling premieres. <https://vimeo.com/212319200>. Professional Review by Diana Nollen, The Cedar Rapids Gazette.
5. 2016 **Love Letters**, by A.R. Gurney, Riverside Theatre, Iowa City, IA. Directed by Ron Clark. Melissa, Lead role.
6. 2014 **Private Lives** by Noel Coward, Old Creamery Theatre, Amana, IA. Director, Sean McCall. Amanda, Lead role. Professional Review by The Iowa Theatre Blog.
7. 2013 **Venus in Fur** by David Ives, Riverside Theatre, Iowa City, IA. Director, Sean Lewis. Vanda, Lead role. Professional reviews by Iowa Theatre Blog and Iowa City Press Citizen.
8. 2013 **The Broken Chord** by Jennifer Fawcett, Working Group/Englert Theatre, Iowa City, IA. Director, Sean Lewis. Helen, Lead role. A new documentary play based on interviews with Alzheimer patients and their families. A year-long process in collaboration with Hancher Auditorium, supported by APAP, the Metlife Foundation and the Iowa Arts Council. Professional reviews by Iowa Theatre Blog and Cedar Rapids Gazette.

9. 2009 ***The Clean House*** by Sarah Ruhl, Iowa Summer Rep, Iowa City, IA. Director, Mary Beth Easley. Ana, Lead role.
10. 2009 ***Dead Man's Cell Phone*** by Sarah Ruhl, Iowa Summer rep, Iowa City, IA. Director, Eric Forsythe. The Other Woman, Supporting role.
11. 2008 ***The Typographer's Dream*** by Adam Bock, Capital Stage, Sacramento, CA. Director, Stephanie Gularte. Geographer, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
12. 2008 ***U.S. Drag*** by Gina Gionfreddo, Furious Theatre Company, Pasadena, CA. Director, Darin Anthony. Kristen, supporting role. Nominated, Best Ensemble, L.A. Theatre awards.
13. 2007 ***What the Butler Saw*** by Joe Orton, B St. Theatre. Director, Jerry Montoya. Mrs. Prentice, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
14. 2007 ***Electricidad*** by Luis Alfaro, Sacramento Theatre Company. Director, Susannah Martin. Electricidad, Lead role. Many professional reviews, including The Sacramento News & Review, Sacramento Bee, and Davis Enterprise.
15. 2006 ***The Peculiar and Sudden Nearness of the Moon*** by Velina Hasu Houston, Sacramento Theatre Company. Director, Peggy Shannon. Sydney, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
16. 2006 ***Amadeus*** by Peter Shaffer, Sacramento Theatre Company. Director, Peggy Shannon. Constanze, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
17. 2006 ***The Taming of the Shrew*** by William Shakespeare, Sacramento Theatre Company. Director, Peggy Shannon. Kate, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
18. 2006 ***The Queen of the Remote Control*** by Sujata G. Bhatt, Sacramento Theatre Company. Director, Peggy Shannon. Divya Shah, Lead role. Professional reviews, including The Sacramento News & Review.
19. 2005 ***The Syringa Tree*** by Pamela Gien, Sacramento Theatre Company. Director, Peggy Shannon. 24-character solo show. ****Voted Best Performance 2005 by the Sacramento Bee and Sacramento News and Review**** and helped garner the ***2005 Princess Grace Award for Emerging Artists***. Many professional reviews, including The Sacramento News & Review, Sacramento Bee, and Davis Enterprise.

20. 2004 ***A Christmas Carol*** adapted by Greg Coffin, Sacramento Theatre Company. Director, Ed Brazo. Mrs. Cratchit/Ghost of Christmas Past, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
21. 2004 ***Arranged Marriage*** by Shahnaz Shroff adapted from the novel by Chitra Banerjee Divakaruni, Sacramento Theatre Company. Multiple roles in two person show. Director, Peggy Shannon. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
22. 2004 ***Tartuffe*** by Moliere, Sacramento Theatre Company. Director, Gina Kaufmann. Dorine, Lead role. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
23. 2004 ***Much Ado About Nothing***, by William Shakespeare, Riverside Shakespeare in the Park, Iowa City, IA. Director, Ron Clark. Beatrice, Lead role. Professionally reviewed by the Iowa City Press Citizen.
24. 2004 ***Measure for Measure***, by William Shakespeare, Riverside Shakespeare in the Park, Iowa City, IA. Director, Kristin Horton. Mistress Overdone, Supporting role. Professionally reviewed.
25. 2003 ***The Little Prince*** by Antoine de Saint-Exupery, Sacramento Theatre Company. Director, Peggy Shannon. Multiple roles, lead. Many professional reviews, including The Sacramento News & Review and Sacramento Bee.
26. 2002-03 **The Oregon Shakespeare Festival**, Ashland, Oregon. Appeared in multiple productions, including *Macbeth*, *Wild Oats*, *Idiot's Delight*, *Titus Andronicus*, and *Romeo & Juliet*. The directors of these productions are leaders in the field. The Oregon Shakespeare Festival is one of America's oldest, most prestigious, and well-funded companies. I was a company member for two seasons immediately after graduate school, an honor demonstrating talent and professional competency.
27. 2002 ***Love's Labor's Lost*** by William Shakespeare, Recklinghausen Festival, Germany. Director, Mark Harrison. The Princess, Lead role. This production brought together theatre companies from USA, Israel, Uzbekistan, and Germany. On four different nights, each country performed their original production, in their native languages. The next two nights, the companies were combined – the first act was Israeli and German actors mixed and speaking their native languages, act two the USA & Uzbekistan, etc. We then toured to nearby Neuss for a second weekend of shows.

Theatre, Readings

These reviews both relate to readings, which are not usually reviewed by an outside critic. For this purpose, the department chair solicited peer reviewers to attend a performance and evaluate the quality of my acting. Readings provide a low rehearsal, high impact experience, most were paid engagements.

1. 2021 ***You Can Unmute*** by Jessica Chapman, University of Idaho, Moscow, ID. Directed by Gerally Najera. Amanda, Lead role. Online reading.
2. 2021 ***Mary Magdalene Smokes a Joint*** by Ben Jolivet, On The Brink series, Fort Collins, CO. Solo show, developmental online reading.
3. 2020 ***Queen of the Goths*** by Jacqueline Goldfinger, 50/50 Arts Production Company. Iowa City, IA. Directed by Noel VanDenBosch. Tamara, lead role. Online reading.
4. 2020 ***Stupid F**king Bird*** by Aaron Posner, 50/50 Arts Production Company. Iowa City, IA. Directed by Heather Michele Lawler. Emma, lead role. Online reading.
5. 2020 ***Unhuddled*** by Ami Trowell, Hollins Playwright's Lab, Roanoke, VA. Directed by Richie Cannaday. Greta, Lead role. (<https://www.brownpapertickets.com/event/4625075>). Online reading.
6. 2018 ***Welcome to Leisureville*** by Kimberly Patterson, Hollins Playwright's Lab, Roanoke, VA. Directed by Kavin Grant. Julia, lead role. (<https://www.hollins.edu/academics/graduate-degrees/playwriting/summer-2016-events/>)
7. 2018 ***Muslims in Iowa/ Embracing Complexity Project*** by Jennifer Fawcett and Anne Marie Nest, Hancher Auditorium, Iowa City, IA. Directed by Meredith Alexander. Multiple roles. Staged Reading. Part of an ongoing two-year project that included a workshop in February, full production in April. Funded through APAP and the Doris Duke Foundation <https://hancher.uiowa.edu/embracing-complexity>. Externally evaluated by Paul Kalina, Associate Professor and Head of Acting, University of Iowa.
8. 2017 ***Psychos Never Dream*** by Denis Johnson, Iowa Writer's Workshop, Iowa City, IA. Directed by Christopher Merrill. Red, Lead role. Reading to celebrate the life and work of playwright Denis Johnson as a part of his memorial service weekend.
9. 2016 ***Saidah*** by Jennifer Hoyt-Tidwell, Hollins New Play Festival, Roanoke, VA. Directed by Bob Moss. Kristen, Lead role. A month-long development and rehearsal process culminating in a weekend-long festival with national guests and visibility. In conjunction with my work as a faculty member at the Hollins University summer program.

10. 2016 **Take 81** by Liesl Lee Ehmke, Hollins New Play Festival, Roanoke, VA. Directed by Todd McNerney. Azalea, Lead role. Staged Reading.
11. 2016 **BLISS (Or Emily Post Is Dead!)** by Jami Brandli, Moving Arts Theatre Company, Los Angeles, CA. Directed by Darin Anthony. Maddie (Medea), Lead role. A week-long paid workshop culminating in a two-night reading. Externally evaluated by Alicia Tycer, PhD, Faculty CSU – Los Angeles.
12. 2016 **DES MOINES** by Denis Johnson, Iowa Writer's Workshop Residency. Directed by Denis Johnson. Marta, Lead role. A two-week workshop, developing a new play and culminating in a multiple performance run. Denis Johnson is an acclaimed writer of fiction, nominated twice for the Pulitzer Prize in Fiction and recipient of the National Book Award. Denis requested me personally for the reading. An Equity contract. Externally evaluated by Dare Clubb, Associate Professor, Playwright's Workshop, University of Iowa.
13. 2015 **The Kreutzer Sonata** by Jennifer Fawcett, Notre Dame University, Notre Dame, IN. Directed by Sean Lewis. The Wife, Lead role. Chamber reading. A remount of a previous production based on Leo Tolstoy's novella. Featuring actors, and the Solera Quartet, playing the music of Beethoven and Janacek.
14. 2015 **Absolute Happiness**, by Jennifer Fawcett, Working Group/Music IC, Englert Theatre, Iowa City, IA. Directed by Jennifer Fawcett. Clara and Robert Schumann, Both roles. Staged reading. A new play based on the love letters of Clara and Robert Schumann. I played both Clara and Robert, with the Solera Quartet.

DIRECTING

Definition from **the Association for Theatre in Higher Education (ATHE) Tenure and Promotion Guidelines, page 33:**

“A stage director is an artist who is responsible for preparing a theatre production for public performance by researching, casting, rehearsing, staging, collaborating with designers and the production team, and managing the time and (in some cases) the budget. The director develops the stylistic interpretation of the drama unique to the production in collaboration with the acting and production ensemble.

Though accomplished stage directors vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the stage director includes Production Expertise, Literature and History, and Administration. Overall excellence from the stage director requires the ability to integrate knowledge consistently in the areas noted above. Stage directors must work with an understanding of the conceptual requirements of any given production to create stage productions that are both artistically and technically sound and can be realized within the constraints of budget and available labor for the producing organization. The work of the stage director must also be evaluated within a perspective of such constraints as acting pool, artistic and technical support and facilities and production resources. Such expertise is demonstrated by participation in realized production, both on and off campus.”

Professional markers include payment for services and the prestige of the venue. Professional reviews are noted. <http://www.saffronhenke.com/directing.html>

Professional – externally evaluated or professionally reviewed where noted.

1. 2021 ***Little Women*** by Heather Chrisler, Theatre Cedar Rapids, Cedar Rapids, IA. Full production. **World Premiere.** Professionally reviewed by The Cedar Rapids Gazette and Little Village Magazine.
2. 2019 ***FEAST.*** by Megan Gogerty, Riverside Theatre, Iowa City, IA. Full Production. **World Premiere.** Professionally reviewed by the Cedar Rapids Gazette, Little Village Magazine, Iowa City Press Citizen and Daily Iowan. <https://vimeo.com/368076177>.
3. 2019 ***The Love Code*** by Kate Leslie, Mill Mountain Theatre/Hollins University, Roanoke, VA. Full Production. **World Premiere.** <http://millmountain.org/production/hollins-2019-winter/>
4. 2018 ***The Winter’s Tale*** by William Shakespeare, Richmond Shakespeare Festival, Richmond IN. Full production. Externally evaluated by Brian Isaac Phillips, Cincinnati Shakespeare Company.
5. 2018 ***Violent Delights*** by Mark Kuntz, Between the Lines Theatre, Missoula, Montana. .An original solo performance. In development, with anticipated performances in Missoula and Bozeman MT. Workshopped in February 2017, full production June 2018.
6. 2017 ***Lady Macbeth and Her Pal, Megan*** by Megan Gogerty, Multiple venues. **World Premiere.** An original solo performance. In development since May 2016, was

- performed with a full production and run February-March 2017 at Riverside Theatre, Iowa City, IA. Winner of the Audience Pick at the Cincinnati Fringe Festival. Toured throughout IA, VA, FL and the Edinburgh Festival in Scotland, UK, August 2017. Professional reviews, multiple sources.
7. 2015 ***Variations on an (Original) Theme: A Suite in Eight Movements*** by Tricia Park, An original solo performance. In development, performed at RHINOfest, January 2017, Chicago, IL.
 8. 2013 ***L'Histoire du Soldat (The Soldier's Story)*** by Kurt Vonnegut, Music IC, Iowa City, IA. Asst. Dir. to George De La Pena.
 9. 2011 ***The K of D*** by Laure Schellhardt, Riverside Theatre, Iowa City, IA.
 10. 2009 ***The Heretic Mysteries*** by David Bridel, LA Theatre Ensemble, Los Angeles, CA. Assistant Director of a World Premiere. Multiple professional reviews.
 11. 2007 ***The Tale (Greek Myths for Young Theatre)*** by Tommy Smith, Music by Michael McQuilken, Fall 2005 & Fall 2006, Summer 2007 STC-2, Sacramento, CA and Greece, EU. This commissioned, original full musical production toured Greece and was featured in the Mioulia Festival on the island of Hydra in Summer of 2007.
 11. 2007 ***A Midsummer Night's Dream*** by William Shakespeare. STC-2, Sacramento, CA.
 12. 2003 ***The Pale Fire Project***, Last Feast Productions, Black Swan Theatre, Ashland, OR. This was an independent project I created with twelve actors while at the Oregon Shakespeare Festival. A movement based, new piece combining *Hamlet* by Shakespeare, and *Pale Fire* and *Lolita* by Vladimir Nabokov.

Academic – Many academic credits were professionally reviewed, but those at Miami University were also externally evaluated, as noted below.

1. 2020 ***LUCIA*** by Margaret O'Donnell, Mill Mountain Theatre/Hollins University, Roanoke, VA. Staged Reading. 2020
2. 2020 ***Concord Floral*** by Jordan Tannahill, Colorado State University, Fort Collins, CO. Full Length Feature Film. Multiple evaluations and reviews. Nominated in three categories for the Young-Howze Theatre Awards.
3. 2020 ***Deadline 2037*** by Margaret O'Donnell, Mill Mountain Theatre/Hollins University, Roanoke, VA. Staged Reading. <https://www.brownpapertickets.com/event/4625043>
4. 2018 ***Echoes of Miami*** by Olivia Gorom, Meryl Juergens, Tanner McCormick, Katelyn Nevin, Melissa Rowan, Anthony Thompson. Miami University, Oxford, OH. A walking, site

- specific production based on the ghost stories and history of Miami University and Oxford, OH. Externally evaluated by Michelle Hayford, University of Dayton and professionally reviewed by the League of Cincinnati Theatres.
5. 2017 ***The Flick*** by Annie Baker. Miami University, Oxford, OH. Full production of the 2014 Pulitzer Prize winning play. Externally evaluated by Pat Flick, Richmond Shakespeare Festival and professionally reviewed by the League of Cincinnati Theatres.
 6. 2016 ***Stupid Fucking Bird*** by Aaron Posner. Miami University, Oxford, OH. Full production of the 2013 MacArthur award winning original adaptation of Anton Chekhov's *The Seagull*. Externally evaluated by Brant Russell, Cincinnati Conservatory of Music, and professionally reviewed by the League of Cincinnati Theatres.
 7. 2015 ***Avenue Q***, Music and Lyrics by Robert Lopez and Jeff Marx, Book by Jeff Whitty. Miami University, Oxford, OH. Full production of the Tony award winning musical. Miami University, April 2015, Oxford, OH. Externally evaluated by Joe Deer, Distinguished Professor of Musical Theatre, Wright State University, and professionally reviewed by the League of Cincinnati Theatres.
 8. 2016 ***Hollins Performance Showcase***, Hollins University's Playwright's Lab, Roanoke, VA. A final performance of scene work for a public audience showcasing the graduating students in the New Play Performance Certificate Program.
 9. 2013 ***No Fish in the House*** by Paul Kalina, University of Iowa, Iowa City, IA. Assistant Director.
 10. 2013 ***The Bock-eye*** (a new adaptation of Euripides "The Bacchae"), by Tommy Smith, Augustana College, Rock Island, IL. Professionally reviewed by the River Cities Reader.
 11. 2012 ***Les Liaisons Dangereuses***, by Christopher Hampton, St. Ambrose University, Davenport, IA. Professionally reviewed by the River Cities Reader.
 12. 2012 ***In the Next Room (or the Vibrator Play)***, by Sarah Ruhl, Cornell College, Mount Vernon, IA.
 13. 2012 ***Bookwings*** (see publications), March 2012 & 2013, University of Iowa, Iowa City, IA.
 14. 2012 ***Global Express*** (with the International Writing Program), University of Iowa, Iowa City, IA.
 15. 2011 ***Metamorphoses***, by Mary Zimmermann, Augustana College, Rock Island, IL. Professionally reviewed by River Cities Reader.

15. 2010 ***Women in the Shadow: Frauen im Schatten*** (devised piece), by Saffron Henke and cast, Coe College, Cedar Rapids, IA.

GRANTS

http://www.saffronhenke.com/uploads/2/1/7/4/21742400/appendix_d_grants_final.pdf

1. 2021 **SMTD Professional Development Grant:** \$200 toward Theatrical Intimacy Education online training. Disciplinary and service, training to be department lead on mental health and intimacy practices.
 2. 2019 **SMTD Professional Development Grant:** \$1500 to present at the VASTA conference in Orlando, FL. Interdisciplinary panel on creating theatre in a cross-cultural dialogue.
 3. 2018 **Department grant:** \$1050 to attend VASTA Conference in Seattle, WA. Disciplinary and service to maintain and grow connections and status in the field of voice and speech training.
 4. 2018 **CCA grant:** \$2384 to attend VocalYoga training/certification in Los Angeles. Disciplinary, to receive training and certification in Fitzmaurice technique.
 5. 2017 **CCA grant:** \$2787 to tour *Lady Macbeth and Her Pal, Megan* to the Edinburgh Fringe Festival. Interdisciplinary, to lead as role of director on prestige project.
 6. 2016 **Career Services Grant:** \$2500, to create professional and supplemental educational opportunities for students by bringing in a variety of guests including professional theatre artists. Interdisciplinary, service and engagement, for leveraging personal connections to link current students to professional opportunities.
 7. 2016 **Center for Teaching Excellence, Visiting Scholars Grant:** \$500, to supplement the activities of guest, Sam Osheroff. Interdisciplinary, service, engagement to bring and artistic director to campus. While there, he taught, auditioned students, and acted in a reading.
 8. 2015 **Career Services Grant:** \$4000, to create professional and supplemental educational opportunities for students by bringing in a variety of guests including professional theatre artists. Interdisciplinary, service, and engagement.
 9. 2014 **CCA Grant:** \$2789 for training in Fitzmaurice Voicework™. Disciplinary, developmental training to aid in classroom teaching.
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PRESENTATIONS/SYMPOSIA/INVITED LECTURES/WORKSHOPS

PRESENTATIONS (Papers and Panels)

1. * 2019 ***“Creating, Producing and Coaching Ethnographic Plays: A diverse group of professionals share their experiences in bringing ethnographic and documentary plays to life”***, Voice and Speech Teacher’s Association National Conference, Orlando, FL. Panel Presentation. Panel originator, co-presenting with Anne Marie Nest, Elisa Gonzales (Milliken University), Matthew Weedman (University of Northern Iowa), and Cynthia Bassham (UC-Irvine).
2. * 2017 ***“The Struggle Is Real: Teaching and Working with Younger Generations in the Craft of Acting: A diverse group of professionals and pedagogues discuss their experiences in working with younger actors: struggles, observations, and how they have adapted to a changing artistic landscape”***, Association for Theatre in Higher Education National Conference, Las Vegas, NV. Panel Presentation. Panel originator and chair, co-presenting with Matthew Mastromatteo (Long Island University) and Ellen Mareneck (Bronx Community College).
3. * 2017 ***“New Play Development Across Disciplines”***, South Eastern Theatre Conference, Lexington, KY. Panel Presentation. Co-presenters- Todd Ristau (Hollins University) and Neil David Seibel (Auburn University).
4. * 2016 ***“Acting with SAVI: a new method for choosing actions”***, Association for Theatre in Higher Education National Conference, Chicago, IL. Panel Presentation. Main Presenter - Julia Guichard (Miami University). Other participants – Anne Marie Pinero (University of Iowa), Amy Chaffee, and Shannon Holmes (SoMo Theatre).

SYMPOSIA

5. 2016 ***“Creative Risk: Exploring This Generation’s Relationship to Creative Risk and Personal Challenge”***, National Lilly Conference on College Teaching, Miami University, Oxford, OH.
6. 2016 ***“The Creative Risk Project: Exploring This Generation’s Relationship to Creative Risk and Personal Challenge”***, Alumni Teaching Scholar’s Symposium, Miami University, Oxford, OH.

INVITED LECTURES

- 7.* 2021 **Hollins Theatre Institute**, Roanoke, VA. As a guest artist, I led a series of lectures and workshops entitled ***My Journey, The Creative Risk Project***.
- 8.* 2019 **Hollins Theatre Institute**, Roanoke, VA. As a guest artist, I led a series of lectures and workshops entitled ***The Future of Women in Theatre, Movement Workshop, Goal Setting Workshop***.
9. * 2017 **The Witching Hour Conference**, Iowa City, IA. Workshop format on the Creative Risk Project, entitled ***Risk Taking and the Authentic Self***, presented with Kristy Hartsgrove-Mooers (University of Iowa). <http://www.witchinghourfestival.com/speakers/risk-taking-authentic-self/>

WORKSHOPS

- 10.* 2020 **KCACTF Workshop**, CSU. Devising Toolbox. I was invited to teach a movement based workshop focusing on devised theatre techniques at the Kennedy Center's American College Theatre Festival, Division 7.
11. 2017 **Devising Toolbox Workshop**, South Eastern Theatre Conference, Lexington, KY. A workshop focusing initial exercises to create new work.
12. * 2017 **Hollins Theatre Institute**, Roanoke, VA. As a guest artist, I led a series of lectures and workshops entitled ***The Playwright/Director Relationship, Voice & Movement Workshop, Career Talk***.
5. 2015&16 **KCACTF Workshop**, Denver, CO. Suzuki Movement Workshop. I was invited to teach a workshop focusing on Tadashi Suzuki's technique at the Kennedy Center's American College Theatre Festival, Division 7.

ENGAGED SCHOLARSHIP

1. 2021,20,18,16 **Hollins University, Playwright's Lab**, Roanoke, VA. I taught three classes at Hollins University - *Ensembles in Collaboration, Advanced Scene Study, Performance as Profession* as the core faculty for their graduate level program offering a Certificate in New Play Performance. In conjunction with teaching work, I also collaborate in mentoring, directing and acting in graduate student new play development. www.hollins.edu/academics/all-certificate-programs/certificate-in-new-play-performance/

2. 2017 **WIT** by Margaret Edson. Altman Series at the Humanities Center, Miami University. Directed by Bekka Eaton, produced through The Brink Theatre Co. This project was a fully staged reading of the play, designed to supplement conversations with members of Miami University's sciences department as an interdisciplinary project as part of an annual series. I acted in the lead role, as well as producing the entire reading, including casting, marketing and as liaison to the Humanities Center.

EVIDENCE OF TEACHING AND ADVISING EFFECTIVENESS

My teaching responsibilities in the Theatre department have been primarily in the performance area for theatre majors with a particular emphasis on acting, movement, voice and devising. I also regularly direct in the department's season.

Outstanding Student Evaluations of Teaching: I consistently receive high marks and positive responses in student evaluations.

Development of New Courses: I am currently heading the review and implementation of the overhaul of the performance concentration courses, and developing the benchmarks for outcomes in the arc of training.

Student Achievement: including success in national competitions and gaining employment in the field after graduation. I have a legacy of leveraging personal connections to support student employment.

Mentorship: Particularly in my role as a director in the departmental season, I regularly mentor across disciplines (for actors, assistant directors, student designers) by modeling/teaching professional standards and behaviors, and leading them through a hands on professional process.

Please see:

http://www.saffronhenke.com/uploads/2/1/7/4/21742400/final_teaching_philosophy_2021.pdf

<http://www.saffronhenke.com/teaching.html>

EVIDENCE OF INCORPORATING DIVERSITY, EQUITY, INCLUSION, AND SOCIAL JUSTICE (DEISJ)

DEISJ principles have been embedded in my creative, service and teaching work for many years. I've advocated for amplification of traditionally unrepresented voices throughout my career, and formed ON THE BRINK theatre in 2015 to that end. I reference this company's mission and goals in both the "Engaged Scholarship" and Service sections of this C.V., but below are examples of how I've begun to use these principles at CSU.

- 2021 **ON THE BRINK Reading Series**, Producer/Performer. As producer, I have been in charge of choosing, casting, and coordinating compensation for all creative teams. I have also been the hub of communication for marketing, stage management and technical support for the streaming component of the series. Online readings including *HIR* by Taylor Mac, *Citizen* by Claudia Rankine, *IMMORTAL GOATS* by Idris Goodwin, *Mary Magdalene Smokes a Joint* by Ben Jolivet, *The Noah Racey Project* by Noah Racey, and *UnEntitled* by Ewok Robinson. This series was attached to the TH400 class,

which allowed me to work with multiple CSU students, many BIPOC, as part of the creative teams.

From the press release:

“These are multifaceted times we are facing, not just in terms of the political, social and cultural upheavals that 2020 brought upon us, but also the challenges the pandemic has brought to live performance as well. In response, this Spring, the Colorado State University Theatre Department will begin a series of readings of new works addressing the hot topic themes of our times – issues that have pushed our culture to the brink...and that reveal whole new worlds of possibilities. A collaboration of professional theatre artists, faculty members, current students and CSU alumni, On the Brink will explore works representing a variety of underrepresented voices and perspectives.

Professor Saffron Henke’s goals for the series are to expose students at CSU to work from artists they may not otherwise know, to share with students the work their professors do, to encourage a curiosity for and practice of reading new plays, and to bring together faculty, professional artists and students in creative collaboration.”

ONGOING **Course Curriculum and Season selection**, as professor, season director and member of the Season Selection committee, I have actively injected BIPOC playwrights, voices and perspectives in choices for scene selection and play selection in the classroom and in our production season.

TEACHING

COURSES TAUGHT at CSU

Year	Semester	Course No. /Title	Cr. Hrs.	Enrollment	SCH
2019	Fall	TH 351 Acting 3	3	14	42
2020	Spring	TH 250 Voice & Movement for the Stage	3	16	48
		TH 343 Cont. Plays and Alternative Theatre		15	45
		TH 451 Advanced Topics in Acting		15	45
2020	Summer	TH 141 Intro. To Theatre	3	8	24
2020	Fall	TH 351 Acting 3	3	15	45
			1	12	12

		TH 400 Production Studio, Acting and Asst. Directing			
2021	Spring	TH 250 Voice & Movement for the Stage	3	12	36
		TH 451 Advanced Topics in Acting		14	42
		TH 400 Production Studio, Acting and Asst. Directing		2	6
2021	Summer	TH141 Intro. To Theatre	3	8	24

PREVIOUS COURSES TAUGHT (university level, reflecting the last five years)

Miami University:

1. Principals of Acting: Sp15, F15, Sp16, F16, F17, Sp18, F18
2. Acting for the Musical Stage: F15
3. Experiencing Theatre: Sp15
4. Acting for the Non-Major: Wi15, Wi16, Sp18
5. Acting Studio, Foundations: F16, F17
6. Audition: F15
7. Integrating Practice: F16, Sp18
8. Production and Performance: Sp15, F16, F17
9. Production & Performance, Advising student directors: F15
10. Independent Study- 131 student assistant: Sp15, F15, Sp16, F17
11. Intro. Theatre: Production and Performance: Sp15
12. Independent Project in Theatre: F16
13. Undergrad Summer Scholars Program: Su17

Hollins University:

14. Advanced Scene Study: Su16, Su18, Su20
15. Performance as Profession: Su16, Su18, Su20
16. Ensembles in Collaboration: Su16, Su18, Su20

COURSE SYLLABI

TH 351, TH 250, TH 343, TH 451, TH 141 Syllabi for courses taught at CSU:

http://www.saffronhenke.com/uploads/2/1/7/4/21742400/course_syllabi_final_final.pdf

PEER EVALUATIONS OF TEACHING

Colorado State University:

http://www.saffronhenke.com/uploads/2/1/7/4/21742400/saffron_peer_evaluations_2021_final.pdf

Professor of Theatre, Walton Jones, observed my teaching in the Fall 2019 class, TH 351. See Appendices for the full evaluation.

“What I applaud here is Saffron’s practice of letting the students solve the puzzle of character themselves, rather than directing them to making to change their performances with her prescriptions. She asked each of the pairs of students about where they were physically, and what they were after in their scene. She’d carefully disagree without seeming to disagree (“...really...?” or “I had a thought...”) to get them to rethink their choices.

She gave them “handles” to help the students physicalize their ideas (like asking Nina and Trigorin to put a mimed elastic band between them, which, once realized, made their movements all about being close together—much better than telling them to “be close.” It gave them something visceral they could really play. In this way she could shape their performances gently and really affect a big change with their attack on the scene and characters, leaving them thinking that they thought of it.

Saffron is a wonderful and perceptive acting teacher and coach.”

Professor of Theatre, Dr. Megan Lewis, observed my teaching in the Fall 2020 class, TH 351. See Appendices for the full evaluation.

“Prof. Henke is a beloved and engaging teacher. She combines rigor and holding students to high expectations with empathy, humanity and kindness. She models options for students and asks probing questions to draw out performances from young actors. I was so impressed with how she handled the hyflex dynamics of a group of students in class as well as students online. This takes true skill as a teacher and I commend her for that. The way the students were engaged –in caring for each other and in the scene work I witnessed – is testament to Prof. Henke’s pedagogical skill and the rapport she has built with her students.”

Miami University:

Professor of Music, Mary E.M. Harris observed my teaching in both the Fall 2018 THE226 and THE131 classes. A portion of the comments is below:

“It is clear that Professor Henke is deeply committed to the progress of each student with whom she works. She consistently challenges them to employ their own problem- solving skills and creativity to reach their goals as actors. Her demeanor with students is very positive, supportive and respectful while she steadfastly insists on the highest standards. Her teaching is supported by her thorough knowledge of Tadashi Suzuki actor training, other actor training methods and her own professional experience as an actor and is aligned with the goals of the Global Miami Plan. It is my opinion that Professor Henke is an excellent teacher. Her pedagogy is thorough, organized, creative and highly motivating. In my assessment, Professor Henke is a tremendous asset.”

Associate Professor of Music, Harvey Thurmer observed my teaching in both the Fall CCA 331 and THE 131 classes. He wrote an extensive and specific evaluation. He observed 131 three times, and 331 (an upper level class) once, as well as a staged reading with The Brink Theatre Co. He interviewed the 131 students during his last observation. He awarded an overall

“excellent” rating to my teaching, with a range from “very good” to “excellent” in all categories of the classroom peer evaluation. A portion of comments is below:

“It is clear that Professor Henke has a carefully considered vision for theatre pedagogy. Her approach to introducing the freshman cohort of theatre majors to acting emphasized the importance of building a foundation of acceptance and trust, which allowed her students to explore their own feelings in a safe environment. Everything about her interactions with the class reinforced the environment that was her design for the class. She included herself in the circle, as one of them, obviously comfortable with the role of a facilitator. Her assignments in the 131 class lead to cathartic experiences that were validating for the beginning actors, as they acknowledged and affirmed their own stories which were shared with their peers. Rather than initially teaching specific skills, her first priority in this class was to create an environment in which personal exploration, and respect for their own emotions and those of their peers would be established. It was clear during the span of my observations that these goals were being met which allowed the students to become more free and vulnerable in performance.

The students clearly felt comfortable with their professor. Her collegial approach eliminated the typical professor-student dynamics that could tend to inhibit free expression of feelings. The “risk” assignment validated the concept of experimentation, the benefits of multiple iterations, and the experience of “failure” as an important component of the creative process. From my encounters with professors in several other divisions across the university, this sort of assignment touches on a common theme which is being investigated across disciplines. The environment cultivated in this Theatre class, as well as the risk assignment, could serve as a valuable model for introducing “failure” as a stage of learning, incorporating creative process into course that have typically emphasized conformity over experimentation.

In the more advanced course, Professor Henke’s background as an actor was respected by the students. Her critiques of the student performances were astute and helpful. Henke’s range as a pedagogue was further illustrated as she collaborated in performance in the student directed play (produced by The Brink Theatre Company). Her establishment of a theatre company that cultivates connection between students and professionals, which combines resources of the University with the surrounding community, brings her pedagogical vision full circle. The community she has begun to building her beginning acting class has already ignited a spark of excitement that is palpable among the theatre students. I feel the theatre students are privileged to engage with such a visionary mentor as Saffron Henke.”

STUDENT COURSE SURVEYS

I taught TH 351, Acting 3, in Fall 2019, and Fall 2020. I had 14 students, plus additional student taking the course as an independent study. All comments exclusive to CSU courses.

http://www.saffronhenke.com/uploads/2/1/7/4/21742400/saffron_course_surveys_2021_final.pdf

A sample of comments from the course surveys are below:

“We get feedback no matter what it is we do. Saffron is amazing at pointing out what we did well, what we need to fix, and how to fix it. She is easy to suggest things to us but gives us enough freedom to make a decision on our own. As for papers, we receive feedback after we turn it in. She commentates on what we said and often responds to what is put in the paper as well.” – Fall 2020

“I think Saffron challenged us a lot during this course, but she cut us some necessary slack when we all were struggling. We are in crazy times right now, and I think Saffron recognized when world events were especially weighing on us all and helped us out so we could still succeed in the course.” – Fall 2020

“She wanted us to be the best version of ourselves that we could be and pushed us to be that and we become better actors than what we were before the class.” – Fall 2019

“I just love Saffron! She has been the best acting professor I have ever had and I think i took huge steps in making myself a better actor for the future! And she has helped me the whole way through this semester and I can’t thank her enough! She has made me feel like I have a lot more talent than I thought I had!” – Fall 2019

“Saffron expects that we come to class prepared to work on our scenes, including that we have rehearsed outside of class. It was expected that we worked 6 hours outside of class on our scenes and realistically in our major it didn’t happen between conflicting schedules and rehearsals for main stage productions. Other than that, exceptions were clear and made sense for the course.” – Fall 2019

“Saffron is very supportive and intuitive. She listens and is willing to work with students. She has an ability to break down walls and apprehension through thoughtful communication.” – Fall 2019

“Saffron has brought a much needed new energy into this department. She has the skills and teaching capability to make us all not only pay attention and learn, but to break out of our shells, experiment, and work hard to become better at our skills and our passions. Saffron has been an incredible instructor and I can’t wait to work with her more in the future.” – Fall 2019

I taught TH250, TH343 and TH451, in Spring 2020, and TH250 and TH451 again in Spring 2021

This was a difficult year, during the pandemic. Though few students filled out the evaluations, the comments were generally quite positive, especially for TH451. A sample of comments from the course surveys are below:

TH250, Voice & Movement for the Stage:

“The learning environment was unlike that of most classes I have taken in my college experience. Support and Communication from the instructor were the strongest I have ever experienced. You could tell that Saffron cared about the material she was teaching and wanted us to thoroughly understand the material discussed in class.” – Spring 2021

“Expectations were high, in the best way. The standard expectations, to show up to class ready and willing to work and to finish assignments in a timely manner, were there, but there was more. I feel like Saffron expectations were high in that she wanted us to not only participate in activities and projects but to explore. She expected us to be self-driven in bringing the best possible performance to class. We were also expected to pay attention to others’ performances to offer constructive feedback from an audience’s position, which was also helpful in making sure we knew the materials.” – Spring 2021

“Saffron has hands-down been the one of the three best instructors I have had at CSU. In this course, she was passionate, engaging, and understanding. She was willing to spend class time answering questions, and still was able to fit in lessons. She made sure every student understood the material before moving on, and was always willing to take accountability for any miscommunications or misunderstandings that happened on her end. She was welcoming and always made me feel like a valuable member of the class.” – Spring 2021

“As actors we are required to be on a physical, mental, and emotional level that is flexible and ever changing. In this class we were tested on physical movement, were constantly checking in on our mental state, and often expressed our emotions through activities. There was always communication between us and Saffron. We always sat and talked and went over what needed to be completed.” – Spring 2020

TH343, Contemporary Plays and Alternative Theatre:

“This class was very interesting. There hasn't been a lot of focus on more modern works in this department, so getting to work with them for a while was fun!”

“The instructor did an incredible job at ensuring the class was a safe space and that all of the students were cared for. The instructor expects students to put work into the assignments outside of class so that when in class, we could work as actors. They were high (expectations), but needed to be so the class took the class and assignments seriously. The course material helped me to learn about acting as well as new plays better (sic). This course has helped me become a better actor so that I can move on to more classes and work more on my skills.”

TH451, Alternative Approaches to Acting:

“This was probably one of my favorite classes that I've taken at CSU. Not only were we able to experiment with developing our own material from scratch, but the feedback we got from Saffron was always very intentional, and very in-depth, and displayed a real effort to understand and dissect each and every element of our performances, and to try and root out their theme— or, what the theme could be if our piece was designed to be a predominantly aesthetic experience. I feel like this class has made me not just a better or more confident artist, but, more importantly, I feel like it's made me a more confident risk-taker. It's helped me to develop an understanding of my own process, and how I develop my work, which has made me more confident to take risks in that work, because I have a better sense of how to identify and improve upon any mistakes I may have made in the first draft.” – Spring 2021

“Saffron has a passion for teaching devised work and it shows in the classroom. She listened to what the class wanted and adjusted assignments to best suit our needs. She leaned into the fact that this is an advanced level class and let us take the lead while still teaching and guiding us.” – Spring 2021

“This instructor provided some of the highest quality instruction in a course I had at CSU. I am very thankful to be able to have called her my professor.” – Spring 2021

“This class was wonderful. It's awakened my performative being, and I hope everyone in the department gets to take one like it at some point.” – Spring 2020

“This class was devoted to devised theatre, which was a type of theatre I never knew about. This class helped me open up even more creatively, since I created some projects I never thought I would create.” – Spring 2020

COURSE IMPROVEMENTS

TH351: Acting 3 - This is an advanced acting course, and part of the three-course arc for the capstone sequence. I have added as many BIPOC and perspectives as possible, with classical materials.

TH250: Voice & Movement - Codified the goals of the course regarding anatomy, breath and resonance. Focused on warm up and cool down methods, personal diagnostics, and

“outside-in” approach to character building through self- study and application of famous performances.

- TH451: **Advanced Topics on Acting**** - My version of this course is a comprehensive introduction to devised theatre, focusing on Physical Theatre, Memoir/Solo, and Adaptation. The students researched companies they were interested in and presented on them, which each module combining theory and practice, resulting in student work arcing from rough to refined practice to production.
- TH343: **Contemporary Plays and Alternative Theatre**** - Though this course is being phased out, I used this semester to test what will become Acting 4. Through in-depth study of new plays, the students used dramaturgical presentation, and long form scene study (more than two characters, full acts of the play) to practice a variety of current and demanding acting styles. Future iterations will include the Creative Risk Project.

DEVELOPMENT OF CURRICULUM/ HEAD OF COMMITTEE

As part of my hiring package, I was charged with a revision and resubmission of the performance curriculum. We’ve met regularly to create the arc of training for the performance major. Updates include revision of course numbers, course names, and new course creation. We are in the final steps of the small group discussions and will have all courses into CIM by November 2021 for Fall 2022 implementation. **The Performance Concentration curriculum outline is below:**

Introduction:

We are revising the Performance concentration of the Theatre major, which already has clear foundations and arc of training. The revision’s goals are to clarify the names and simplify the order of training, while consolidating the total offerings in the concentration.

This revised concentration also leverages the expertise of new faculty hires and articulates how the performance concentration intends to coincide with CSU’s commitment to Justice, Equity, Diversity and Inclusion (JEDI).

Title:

The Performance concentration is designed to offer extensive opportunity in both the *study* and *practice* in the area of performance. It offers foundational to advanced courses in multiple acting styles, approaches to acting, and entry points for the experience and vocabulary of performance.

Purpose & Goals:

The arc for performance study offers students several ways to express their creativity and artistry, in increasing levels of refinement:

- Viewing one's own experience as a basis for storytelling
- Through widely used western "inside-out" approaches (ie, Stanislavski, Meisner technique), based in the vocabulary of action, objective and tactic.
- Through movement based "outside - in" approaches (ie, Suzuki, clown, commedia) based in character creation through study of the voice and body
- Current devising techniques, including memoir, adaptation, and physical theatre
- Cultivating cross disciplinary skills in directing and playwriting to expand sophistication in performance skills.

The core of the acting training is the ordered acting courses (Acting 1, 2, 3, 4). Acting 1 introduces a traditional basis in Stanislavski technique (the common early actor training in the US), focusing on text analysis and the building blocks of acting vocabulary. Acting 2 uses this vocabulary to approach two person scene study, with realism being the texts studied. Acting 3 expands upon this vocabulary, offering approaches to different styles of text, including both realism (Chekhov) and heightened styles of acting (the Greeks, Restoration Comedy, Clowning, Commedia dell'Arte, etc.). Acting 4 finishes the central spine of study, with extremely recent, non-traditional texts and performance styles. Interwoven into these experiences are classes in Voice and Movement, Special Topics courses, and Professional Actor Preparation, all designed to expand the actor's toolbox and prepare them for post college, professional opportunities, grounded in the current practices in the industry.

In conjunction with these acting practice classes, the performance concentration students have experiences with students across disciplines and opportunity for in depth analytical study. The Freshman Seminar course brings the cohort together by exploring storytelling through their lived experiences. Text Analysis teaches students to read a play critically, while Theatre History in the World courses offer a year-long history sequence covering our ancient African performance origins to the contemporary moment, in Europe, Africa, Asia, and the Americas. They also study Directing, Playwriting, and Dramaturgy, crucial courses in expanding the performer's place and vocabulary in the overall production experience.

They also have the option to study abroad on one of our two SMTD-faculty-led programs: in the UK and South Africa (still in process) to experience first-hand how theatre artists in other countries make work that speaks to their cultures and historical moments and in a diverse array of modes and media.

Capstone Experience:

In the senior year, students can elect from an array of options to create a “capstone” experience. In addition to the Category IV required courses (TH 351 and TH450) the capstone can include teaching, dramaturging a show in our season, an internship, applied theatre project, or a self-produced staged reading/presentation of their own creative work.

Learning Objectives:

Students in this concentration will practice the following Learning Objectives:

- Understand theatre as an artform with the potential for social transformation and change
- Expand the theatrical canon to include Western and Non-Western forms, styles, and practices
- View the world globally and understand oneself as a global citizen
- Develop a unique artistic/activist vision by offering foundational to advanced courses in multiple acting styles, approaches to acting, and entry points for the experience and vocabulary of performance.

PROFESSIONAL DEVELOPMENT ACTIVITIES RELATED TO TEACHING

To stay current with pedagogy and my discipline, I attend a number of professional conferences regularly, including:

1. 2020-current **Theatrical Intimacy Training (TIE - <https://www.theatricalintimacyed.com>)** Will continue training as financing and location allow. Workshops completed:
 - Intimacy Choreography – online
 - Best Practices – online
 - Intimacy Coordination – online
3. 2021 **TILT (Colorado State University)** “Incorporating Best Practices” online workshop, 2020, “Student Motivation”.
3. 2020 **EnCircle (Colorado State University)**, a mentoring circle for female and non-binary CSU faculty members at all career stages.
4. 2019 **VASTA (Voice and Speech Teacher’s Association):** Participant 2018, Presenter.
5. 2017 **SETC (South Eastern Theatre Conference)** convention: presenter and participant.

6. 2015-17 **ATHE** (Association for Theatre in Higher Education) Conference: attended a variety of sessions, panels and workshops.
2. 2015-current **Fitzmaurice Voicework™**, ongoing training.
- VocalYoga Certification (to be finished in 2020) – Los Angeles, January 2018
 - Fitzmaurice 5-day workshop – New York, May 2015
 - Introduction to Fitzmaurice – Los Angeles, January 2015
7. 2014-16 **Lilly conference**: a weekend-long symposium, attending conference sessions and keynote addresses.

ACADEMIC ADVISING/MENTORSHIP

The design of the season production process is to mirror professional protocols and standards. As a director in the departmental season, I am responsible for TH400, Production Studio. As part of my responsibilities, I oversee and mentor all student actors and assistant directors. This is an extensive process, and as the director, I helm and approve all aspects of the production. I interact with all staff and faculty, and all student designers. I also regularly supervise undergraduate assistants for my courses. I am including my advising work previous to CSU, as it includes the graduate and thesis advising I've done as well.

UNDERGRADUATE STUDENTS

Colorado State University:

1. 2021 **Honors Project Advisor**: Advised Alyssa Baechle on *Six*, the Musical
2. 2021 **TH400**: On The Brink Reading Series actors, 2 students. Tony Carr and Abigail Porter
3. 2020 **TH400**: *Concord Floral* actors and assistant director, 10 actors, one assistant director
4. 2019 **Project Advisor**: Advised Holly Wedgeworth in an independent senior project, *Fire Drill*
5. Ongoing **Faculty Advisor**: I am in regular contact with students regarding academic needs in conjunction with SMTD advisors.
6. Ongoing **Career Mentor**: Regular meetings with theatre majors to coach their auditions, discuss internship possibilities, and advise career plans, as well as writing multiple letters of reference per semester.
7. Ongoing **KCACTF mentor**: I coach the scenes and monologues for the Irene Ryan Acting competition, through the Kennedy Center American Theatre Festival, an annual competition.

Miami University:

1. 2016 **THE 660G:** Independent Project in Theatre, Teaching Intensive
2. 2015 **THE770C:** Directed Study in Theatre, Production Management
3. 2016 **THE477A: Independent Study,** Undergraduate Assistant, THE131, Theresa Liebhart
4. 2015 **THE477A: Independent Study,** Undergraduate Assistant, THE 437, Kaela Smith
5. 2015 **THE477A: Independent Study,** Undergraduate Assistant, THE131, Cara Hinh
6. 2015 **THE 477A: Independent Study,** Undergraduate Assistant, CCA331, Natasia Reinhardt
7. 2015 **THE400BC: Directing Advisor:** Advised Kaela Smith and Cara Hinh in their capacities as directors on selection and pre-production for the main stage production of *An Evening of One-Acts: Smoke and Mirrors*.
8. 2015 **THE200: Director:** Oversight of student actors and asst. directors for the production of *Avenue Q*.
9. 2014 **THE400BC Directing Advisor:** Advised student director Carly Mungovan in her capacity for the main stage production of *Little Dog Laughed*.

GRADUATE STUDENTS (all Miami University)

1. 2017 **Assigned Thesis Advisor: Rachel Brandenburg.** MA degree, August 2019.
2. 2016 **Early Thesis Advisor: Alisha Bond.** Defense for MA degree, August 2017.
3. 2015 **Committee Member, MA Thesis: Ashley Dunn,** *Beadabees: Performing Black Hair Politics in the 21st Century*. Defense, September 2015.

EVIDENCE OF OUTREACH / SERVICE / ENGAGEMENT

My service work ties the creative and teaching components together, as performance is as much a skill as a study, and professional practices are key to professional opportunities. Efforts and appointments include:

Guests: Collaboration in raising funds, and identifying and engaging artists for the ON THE BRINK Reading series.

Consent, Boundaries and Theatrical Intimacy lead: I am training and implementing theatrical intimacy and mental health best practices within the department, and intend to expand to the whole School of Music, Theatre and Dance.

Service Appointments including Justice, Equity, Diversity and Inclusion (JEDI), season selection, and hiring committees.

Please see:

http://www.saffronhenke.com/uploads/2/1/7/4/21742400/final_statement_of_service.pdf

http://www.saffronhenke.com/uploads/2/1/7/4/21742400/service_evidence_final_pdf.pdf

COMMITTEES

COLLEGE

1. 2021 SMTD JEDI (Justice, Equity, Diversity, Inclusion) committee
2. 2021 SMTD Honors Committee
3. 2020 CLA Pedagogy Network (Open Door)

DEPARTMENT

4. 2021 TDIC (Theatre Diversity and Inclusion Committee), Faculty Representative
5. 2019 Performance curriculum committee, Chair
6. 2019 Season selection committee
7. 2019 Director of Theatre search committee
8. 2019 KCACTF conference preparation committee

PROFESSIONAL AFFILIATIONS AND ACTIVITIES

PROFESSIONAL MEMBERSHIPS

1. **Actor's Equity Association (AEA):** I am a 16-year member of the Actor's Equity Association, the "U.S. labor union that represents more than 50,000 Actors and Stage Managers, which provides fair pay, working conditions, health insurance and pension."

Working under an AEA contract designates the work of professional quality, and the theatre offering these contracts are also of a professional designation.

2. **Voice and Speech Teacher's Association (VASTA):** I am a current participating member of VASTA, with participation and presentation in the annual conference, as well as service to the quarterly publication.

SERVICE WITH EXTERNAL PARTNERS AND COMMUNITIES

The BRINK Theatre Company

The BRINK Theatre Company is dedicated to putting on recent works by contemporary playwrights incorporating current issues and representation using environmental and creative staging. Founded in 2015, the BRINK was designed to engage the community and bring opportunities for collaboration with professionals, faculty, students and community members. Started at Miami University, I have brought this model to CSU.

1. 2021 **ON THE BRINK Reading Series**, Colorado State University, Fort Collins, CO. Please see full information in "Teaching and Advising Effectiveness" section.
2. 2017 **Sai'dah** by Jennifer Hoyt-Tidwell. Cincinnati Fringe Festival, Cincinnati, OH. Full production, Cast with a mix of professional and student actors. Directed by Miami alumnus Cara Hinh. Produced by Saffron Henke. Notice: <https://www.broadwayworld.com/cincinnati/article/The-Brink-Theatre-Co-to-Premiere-SAIDAH-at-2017-Cincinnati-Fringe-Festival-20170516>, Review: <https://guide.artswave.org/saidah/>
3. 2017 **WIT** by Margaret Edson. Altman Series at the Humanities Center, Miami University. Directed by Bekka Eaton, produced through The Brink Theatre Co. **A summary of comments is below:**

"Wow. What can we say? The staged reading of "Wit" last Tuesday was among the most moving pieces of theater that many of us have ever experienced. The performance wildly surpassed our expectations and was the ideal accompaniment, in ways we had not even fully anticipated, of the themes we are exploring in this year's Altman Program...Saffron, your performance was breathtaking. Thank you for sharing your time and talents with us. Thank you also for involving your theater company in the production." - **Kimberly Hamlin, Altman fellow and head of the American Studies Program**
4. 2016 **This Is Our Youth** by Kenneth Lonergan. The BRINK Theatre Company, Oxford, OH. Directed by Saffron Henke. Full production of Kenneth Lonergan's "caustic, cruel and compassionate" 1996 play. Performed in a faculty member's converted living room to a

New York studio apartment.

5. 2016 ***Fat Pig*** by Neil LaBute, Oxford, OH. Directed by Saffron Henke. Reading starring professional actor and alum Lindsay Hollister, with graduate and undergraduates, and faculty.
6. 2016 ***Sirens*** by Megan Gogerty. Oxford, OH. Directed by Megan Gogerty. Reading was part of a week-long residency with the playwright including a workshop, class session and solo performance.
7. 2015 ***Stage Kiss*** by Sarah Ruhl. Oxford, OH. Directed by Daunielle Rasmussen, Cincinnati Playhouse in the Park. Reading with guest actor Sam Osheroff, faculty and students.
8. 2015 ***If There Is, I Haven't Found It Yet*** by Nick Payne. Oxford, OH. Directed by student Cara Hinh. Cast with undergraduates, graduates, and faculty.

COMMUNITY ENGAGEMENT, OHIO

9. 2018 ***Lady Macbeth and Her Pal, Megan***. Coordinated and found funding with the Performing Arts Series to bring Megan Gogerty's solo show to the Oxford Community Arts Center. The event was well attended, with a mix of students and community members attending.
10. 2017 **Institute for Learning in Retirement**: contributed to the ILR course "*What's Trending in the Arts?*" Professor Torie Wilkins and I presented on highlights of my career in development and devising at the Knolls of Oxford.
11. 2014 ***SHE Solo series***. Supervised development, coordination and funding of solo performance series of three different shows, a collaboration with the Oxford Community Arts Center, and the Performing Arts Series.
12. 2014 **Cincinnati Conservatory of Music (CCM) movement workshop**. Led a two-hour session in Suzuki Movement Technique for the high school pre-professionals' program at the Cincinnati Conservatory of Music.

OTHER ACTIVITIES/ACCOMPLISHMENTS – SERVICE/OUTREACH

SERVICE TO THE PROFESSION

1. 2021- 22 **Region 7, Devising Coordinator, KCACTF**, Spokane, WA. Coordinator for the devised theatre arm for the Kennedy Center's Devising program for our region. Will lead the

coordination and administration of all areas of the devising competition, workshops leaders, feedback sessions and communications with students, colleagues and larger administration for the festival.

2. 2020 **KCACTF Respondent**, Online. Gave feedback for *US in the U.S.*, a production at CSU-East Bay.
3. 2019 **KCACTF Respondent**, Boulder, CO. Gave feedback for *Shankuntala*, a production at CU- Boulder.
4. 2015-18 **Hollins Playwright's Lab New Play Festival**, Roanoke, VA. Invited respondent at Hollins Lab New Play Festival, a three-day festival, entailed viewing and responding to ten new plays.
5. 2016 **Kennedy Center American College Theatre Festival (KCACTF)**, Denver, CO. Judged the semi-final round of the Irene Ryan acting competition for Division 7.
6. 2016 **KCACTF Respondent**, Dayton, OH. Gave feedback for *Dracula*, a production at Sinclair Community College.
7. 2015 **VASTA (Voice and Speech Trainer's Association)**, Cheney, WA. Respondent for KCACTF division 7 during the Irene Ryan competition.
8. 2015 **KCACTF Respondent**, Cheney, WA. Judged preliminary round of Irene Ryan acting competition for Division 7.
9. 2015 **KCACTF Respondent**, Dayton OH. Gave feedback for *(Ir)reconciliable*, a production at the University of Dayton.

SERVICE TO THE DEPARTMENT

9. 2020, 2019 **Sophomore Review**. Gave feedback to sophomore and transfer majors on their matriculation through the performance program
10. 2019 **NAST consultant**, Jim Hunter (USC) drove from airport

RECRUITMENT

11. 2021, Sp **North Texas Drama Auditions**, online.
12. 2021, Sp **High School Visit Day**, workshop "Making Theatre in the Time of COVID", Q&A for performance, online.

13. 2020, Fall **High School Visit day**, workshop “Making Theatre in the Time of COVID”, online.
14. 2020, Sp **Scholarship Audition Days**, CSU.
15. 2019, Fall **THESCON**, Denver, CO. Auditions and workshop.
16. 2019, Fall **North Texas Drama Auditions**, Plano, TX. Auditions and workshop.
17. 2019, Fall **Booker T. Washington Showcase**, Plano, TX. Auditions.
18. 2019, Fall **High School Theatre Day**, CSU.