

Saffron A. Henke

Member, Actor's Equity Association

Member, Voice and Speech Teacher's Association

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	Theatrical Intimacy Training	TIE, Laura Rikard/Chelsea Paice
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-present	Hollins Playwright's Lab, Co-head Performance area	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 the 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, Spring Semester	Miami University	Pre-tenure creative work
-----------------------	------------------	--------------------------

OTHER POSITIONS

Professional Teaching

2010-13	Voice, text and acting coach	Riverside Summer Festival, IA
2009	Guest instructor, with professional actors	Mara Casey Acting Studio, LA
2008-09	Ongoing guest instructor for professional company	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 Achievement" for partial professional film, TV and theatre credits, access to complete materials, photos and reviews at www.saffronhenke.com

2009-2015	Artistic Associate, http://workinggrouptheatre.org/collaborators/	Working Group Theatre
2004-08	Artistic Associate, Resident Company Member	Sacramento Theatre Company

2002-04 Resident Company Member

Oregon Shakespeare Festival

Directing

See “Creative Achievement” for partial listings (academic and professional), access to complete materials, photos and reviews at www.saffronhenke.com

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. 2019 **KCACTF Certificate of Merit**, Production and Project Conception, *Echoes of Miami*
2. 2005 **Princess Grace Foundation Honorarium Award for Emerging Artists – Theater**

“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://www.pgfusa.org/award-winners/view/Saffron-Henke/>

Awards and Formal Recognition of Teaching

3. 2016/17/18 **Center for Teaching Excellence Commendation, Miami University**
4. 2016 **E. Phillips Knox Teaching Award (Nominee), Miami University**
5. 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. In her recommendation letter, Professor Guichard cites:

“Saffron has leveraged her own extensive professional network in the interest of the students and has worked tirelessly to connect current majors to working artists at the highest level and to our alumni in the field...Saffron Henke has in a very short time proven her commitment to students’ career development. She has already built a strong network of partnerships that I have no doubt will continue. She does not view career preparation as something separate from classroom instruction, but seamlessly integrates artistic growth with professional goals every step of the way.”

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 ATHE 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 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 (which may include the dramaturg, music director, choreographer, fight coordinator, vocal coach, etc.) 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 (the director, cast, performance space and production support.) Such expertise is demonstrated by participation in realized production, both on and off campus. Additional information about the expertise and skills expected of the actor may be available through ATHE's Acting Focus Group, Actors Equity Association (AEA), Screen Actors Guild (SAG), and American Federation of Television and Radio Artists (AFTRA)."

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.

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

1. 2019 **Awakening**, feature film. Director, Ian Bennett. Susan, Lead role. Independent film. Projected release: 2020.
2. 2014 **The Seagull**, feature film. Director, Carol MacVey. Irene Arkadina, Lead role. Independent film. Released: 2020.
Nominated for: *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=IwAR37RQrZfXCvEp4ZZyvLgv8wJv4i2RUgbbgAbT4kblDEsCF6yrIni8wf_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 –

These are highlights of my 20-year acting career. For complete materials, photos and reviews, please go to www.saffronhenke.com. Samples of reviews are from the professional reviewing bodies in the area. Previously, I have worked in the theatre communities of Los Angeles, Sacramento, Ashland OR, and Seattle. All were paid engagements and full productions. All appearances after 2004 were under and Actor's Equity Association contract.

1. 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.
2. 2017 **Cymbeline** by William Shakespeare, Richmond Shakespeare Festival, Richmond, IN. Directed by Patrick Flick. The Queen, Supporting role. <http://www.richmondshakespearefestival.org>
3. 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.
4. 2016 **Love Letters**, by A.R. Gurney, Riverside Theatre, Iowa City, IA. Directed by Ron Clark. Melissa, Lead role.
5. 2014 **Private Lives** by Noel Coward, Old Creamery Theatre, Amana, IA. Director, Sean McCall. Amanda, Lead role. Professional Review by The Iowa Theatre Blog.
6. 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.
7. 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.
8. 2013 **The Syringa Tree**, by Pamela Gien, Sacramento Theatre Company, 2005 & Riverside Theatre. Directors, Peggy Shannon & Sean Lewis. 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.
9. 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.
10. 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 paid engagements.2020

1. 2020 **Mary Magdalene Smokes a Joint** by Ben Jolivet. Iowa City, IA. Solo show, developmental online reading.
1. 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.
2. 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.
3. 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.
4. 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/>)
5. 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.
6. 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.
7. 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.
8. 2016 **Take 81** by Liesl Lee Ehmke, Hollins New Play Festival, Roanoke, VA. Directed by Todd Mc Nerney. Azalea, Lead role. Staged Reading.
9. 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.
10. 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.
11. 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.
12. 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 ATHE Tenure and Promotion Guidelines, p 33:

"The 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. The production should be accessible to the audience.

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, 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.

Additional information about the expertise and skills expected of the director may be available through the ATHE Directing Focus Group and the Stage Directors and Choreographers (SDC)."

Professional markers include payment for services and the prestige of the venue. Professional reviews are quoted below. See Appendices, or for complete materials, photos, and reviews, please go to www.saffronhenke.com.

1. 2019 **FEAST**. by Megan Gogerty, Riverside Theatre, Iowa City, IA. Full Production. World Premiere. <https://vimeo.com/368076177>. (See Appendices for links and media).
2. 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/>
3. 2018 **The Winter's Tale** by William Shakespeare. Richmond Shakespeare Festival, Richmond IN. Full production. Externally evaluated by Brian Isaac Phillips, Cincinnati Shakespeare Company.
4. 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.
5. 2017 **Lady Macbeth and Her Pal, Megan** by Megan Gogerty,, Multiple venues. 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. www.ladymacbethshow.com.
6. 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.
7. 2013 **L'Histoire du Soldat (The Soldier's Story)** by Kurt Vonnegut, Asst. Dir. to George De La Pena, June 2013, Music IC
8. 2011 **The K of D** by Laure Schellhardt, Riverside Theatre, Iowa City, IA.
9. 2009 **The Heretic Mysteries** by David Bridel, LA Theatre Ensemble, Los Angeles, CA. Assistant Director of a World Premiere.
10. 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. 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 **Concord Floral** by Jordan Tannahill, Colorado State University, Fort Collins, CO. Full Length Feature Film. (See Appendices for Links and Media)
1. 2020 **Deadline 2037** by Margaret O'Donnell, Mill Mountain Theatre/Hollins University, Roanoke, VA. Staged Reading. <https://www.brownpapertickets.com/event/4625043>
2. 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.
3. 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.
4. 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.
5. 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.
6. 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.
7. 2013 **No Fish in the House** by Paul Kalina, University of Iowa, Iowa City, IA. Assistant Director.
8. 2013 **The Bock-eye (a new adaptation of Euripides "The Bacchae")**, by Tommy Smith, Augustana College, Rock Island, IL.
9. 2012 **Les Liaisons Dangereuses**, by Christopher Hampton, St. Ambrose University, Davenport, IA. Professionally reviewed by the River Cities Reader.
10. 2012 **In the Next Room (or the Vibrator Play)**, by Sarah Ruhl, Cornell College, Mount Vernon, IA.
11. 2012 **Bookwings (see publications)**, March 2012 & 2013, University of Iowa, Iowa City, IA.
12. 2012 **Global Express (with the International Writing Program)**, University of Iowa, Iowa City, IA.
13. 2011 **Metamorphoses**, by Mary Zimmermann, Augustana College, Rock Island, IL. Professionally reviewed by River Cities Reader.
14. 2010 **Women in the Shadow: Frauen im Schatten** (devised piece), by Saffron Henke and cast, Coe College, Cedar Rapids, IA.

GRANTS

1. 2019 **SMTD Grant**: \$1500 to present at the VASTA conference in Orlando, FL.
 2. 2018 **Department grant**: \$1050 to attend VASTA Conference in Seattle, WA.
 3. 2018 **CCA grant**: \$2384 to attend VocalYoga training/certification in Los Angeles.
 4. 2017 **CCA grant**: \$2787 to tour *Lady Macbeth and Her Pal, Megan* to the Edinburgh Fringe Festival.
 5. 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.
 6. 2016 **Center for Teaching Excellence**, Visiting Scholars Grant: \$500, to supplement the activities of guest, Sam Osheroff.
 7. 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.
 8. 2014 **CCA Grant**: \$2789 for training in Fitzmaurice Voicework™.
-

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

1. 2016 **“Creative Risk: Exploring This Generation’s Relationship to Creative Risk and Personal Challenge”**, National Lilly Conference on College Teaching, Miami University, Oxford, OH.
2. 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

1. 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**.
2. 2017 **“Risk Taking and the Authentic Self”**, The Witching Hour Conference, Iowa City, IA. Workshop format on the Creative Risk Project, presented with Kristy Hartsgrove-Mooers (University of Iowa) <http://www.witchinghourfestival.com/speakers/risk-taking-authentic-self/>

WORKSHOPS

1. 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.
2. 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**
3. 2017 **Devising Toolbox Workshop**, South Eastern Theatre Conference, Lexington, KY. A workshop focusing initial exercises to create new work.
4. 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 movement based workshop focusing on Tadashi Suzuki’s technique at the Kennedy Center’s American College Theatre Festival, Division 7.

INTERCOLLEGIATE & INTERDISCIPLINARY SCHOLARSHIP

1. 2020, 2018, 2016 **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/

CLASSROOM TEACHING

COURSES TAUGHT

Year	Semester	Course No. /Title	Cr. Hrs.	Enrollment
2019	Fall	TH 351	3	14
2020	Spring	TH 250, 343, 451	3	16, 15, 15
2020	Summer	TH 141	3	8
2020	Fall	TH 351	3	15

COURSE SYLLABI

See Appendices: TH 351, TH 250, TH 343, TH 451, TH 141 Syllabi

PEER EVALUATION OF TEACHING

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.”

STUDENT COURSE SURVEYS

I taught TH351, Acting 3 in Fall 2019, and Fall 2020. I had 14 students, plus additional student taking the course as an independent study. **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. This was a difficult semester, to be sure. 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:

"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."

TH343:

"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:

"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."

"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."

COURSE IMPROVEMENTS

TH351: Acting 3: This is an advanced acting course, and part of the three-course arc for the capstone sequence. In addition to reorganizing the scene study to give greater exposure to different materials and freedom in student choice, I've added The Creative Risk Project. The Creative Risk Project is a previously IRB certified project exploring the personal, individual relationship to risk and the creative process. It is a five-part module including questionnaires, improvisation, an outside-of-class personal exploration, and an in-class creative composition. I have particular interests in the "millennial" generation's learning styles, risk-based creative processes, and mindfulness practices across disciplines. This project will move from Acting 3 to Acting 4 in the future.

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: 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

I am currently chairing the committee for a full update and resubmission of the performance curriculum. We’ve met regularly to create the arc of training for the performance major, and I’ve submitted my recommendations to the Director of the SMTD, with additional meetings planned. 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 2020 for Fall 2021 implementation.

PROFESSIONAL DEVELOPMENT ACTIVITIES RELATED TO TEACHING

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

1. **TILT** (Colorado State University) “Incorporating Best Practices” online workshop, 2020
 2. **VASTA** (Voice and Speech Teacher’s Association): Participant 2018, Presenter 2019
 3. **SETC** (South Eastern Theatre Conference) convention: presenter and participant, 2017
 4. **ATHE** (Association for Theatre in Higher Education) Conference: attended a variety of sessions, panels and workshops, 2015, 2016, 2017
 5. **Lilly conference:** a weekend-long symposium, attending conference sessions and keynote addresses, 2014–16
- Additionally, I am in the process of training in new methodology:
6. Accepted into prestigious **Fitzmaurice Voicework™** certification. Will complete training as financing and location allow. Workshops completed:
 - o VocalYoga Certification (to be finished in 2020) – Los Angeles, January 2018
 - o Fitzmaurice 5-day workshop – New York, May 2015
 - o Introduction to Fitzmaurice – Los Angeles, January 2015

ACADEMIC ADVISING/MENTORSHIP

7. **Project Advisor:** in 2019, I am advised Holly Wedgeworth in an independent senior project.
8. **Faculty Advisor:** I am in regular contact with students regarding academic needs in conjunction with SMTD advisors.
9. **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.

COMMITTEES

COLLEGE

2020 CLA Pedagogy Network (Open Door)

DEPARTMENT

2019 Performance Curriculum Revision, Head
 2019 Season selection committee
 2019 Director of Theatre search committee
 2019 KCACTF conference preparation committee

PROFESSIONAL AFFILIATIONS AND ACTIVITIES

PROFESSIONAL MEMBERSHIPS

10. **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.
11. **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.

OTHER ACTIVITIES/ACCOMPLISHMENTS – SERVICE/OUTREACH

SERVICE TO THE PROFESSION

- 2019 **KCACTF Respondent**, Boulder, CO. Gave feedback for *Shankuntala*, a production at CU- Boulder.
- 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.
- 2016 **Kennedy Center American College Theatre Festival (KCACTF)**, Denver, CO. Judged the semi-final round of the Irene Ryan acting competition for Division 7.
- 2016 **KCACTF Respondent**, Dayton, OH. Gave feedback for *Dracula*, a production at Sinclair Community College.
- 2015 **VASTA (Voice and Speech Trainer's Association)**, Cheney, WA. Respondent for KCACTF division 7 during the Irene Ryan competition.
- 2015 **KCACTF Respondent**, Cheney, WA. Judged preliminary round of Irene Ryan acting competition for Division 7.
- 2015 **KCACTF Respondent**, Dayton OH. Gave feedback for *(Ir)reconcilable*, a production at the University of Dayton.

SERVICE TO THE DEPARTMENT

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

RECRUITMENT

- 2020 **Scholarship Audition Days**, CSU.
- 2019 **THESCON**, Denver, CO. Auditions and workshop.
- 2019 **North Texas Drama Auditions**, Plano, TX. Auditions and workshop.
- 2019 **Booker T. Washington Showcase**, Plano, TX. Auditions.
- 2019 **High School Theatre Day**, CSU.

ENGAGEMENT

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 of Oxford, OH and Miami University to bring opportunities for collaboration with professionals, faculty, students and community members.

- 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 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/>

- 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**
- 2014 **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.
- 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.
- 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.
- 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.
- 2015 **If There Is, I Haven’t Found It Yet** by Nick Payne. Oxford, OH. Directed by student Cara Hinh. Cast with undergraduates and a graduate student.

COMMUNITY ENGAGEMENT, OHIO

- 2019 **SOLO SERIES.** Supervised development, coordination and funding to bring four solo performances to Oxford. A collaboration with the Oxford Community Arts Center and the Performing Arts Center.
- 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.
- 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
- 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.
- 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.