




GEOVONDAY JONES

CURRICULUM VITAE

ACTOR, DIRECTOR, EDUCATOR, ACTIVIST

M.F.A. - ACTING, BROOKLYN COLLEGE

B.F.A. - ACTING, MINOR - DIRECTING, MISSOURI STATE UNIVERSITY

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OVERVIEW

Other topics of interest include a special concentration on arts for underrepresented communities of color, as it pertains to Equity, Diversity, & Inclusion, especially, in regard to Implicit Bias and Antiracist practices. My graduate thesis was a performance and forty-five-page analysis of Chekhov's Uncle Vanya. *

Practical and teaching interest/experience in Acting, Scene Study, Black Acting Study, Theatre from the African Diaspora, Audition Techniques, Directing, Improvisation, Meditation for the Actor, Acting the Song, Viewpoints, Shakespeare, Solo Performance, Theatre for Social Justice/Change, Ensemble Theatre Making/Devising, Character Archetypes, and Script & Text Analysis, Teacher of various acting techniques and director of a diverse range of productions. As a performer, I write, act, sing, and direct.

TRAINING

Acting: Mark Blum, Welker White (Camera and Auditions), Mary Beth Easley, Richard Crawford (Clown), Rose Bonczek (Improvisation), Brian McManamon, Stacy Parker Joyce, Sheila Gordon, Kurt Heinlein, James Woodland

Voice & Speech: Judylee Vivier, Liz Hayes, Paul Coffey, Patrick Mulryan, Sheila Gordon, Dr. Pearl Yeadon

Movement: Laura Smith (Alexander Technique), Katie Willis (Lucid Body), Ian Wen (Butoh)

Directing: James Woodland, Carol J Maples, Bob Bradley, Dr. Pearl Yeadon (Opera Direction)

Solo Performance: Judylee Vivier, Telory Arendell, Mary Beth Easley

Advanced/ Professional Acting Training: Andrew Wade, Patsy Rodenburg, Michael Howard Studios, Deidre Goodwin, Dave Clemmons, HB Studios, Michael Howard Studios, Deloss Brown (Shakespeare), Linklater workshop at URTAs, and various workshops with the New York Public Theater through Brooklyn College's Weasel Festival

AFFILIATIONS

SDC (Stage Directors & Choreographer's Society), AEA (Actors Equity Association), ATME (Association of Theatre Movement Educators), URTA (University Resident Theatre Association), VASTA (Voice & Speech Trainers Association), SAG-AFTRA (Screen Actors Guild-American Federation of Television & Radio Artists)



TEACHING EXPERIENCE

ASSISTANT PROFESSOR OF ACTING - TENURE TRACK
UNIVERSITY OF EDWARDSVILLE - 2021-PRESENT

ACTING I

Fundamentals of acting combining improvisational exercises with method approach to developing a role emphasis on relaxation, imagination, concentration, and objectives.

ACTING AS A CAREER

Information and skills necessary to gain professional work as an actor or acting teacher. Auditions, photographs, interviews, cold-readings, commercials, voice tapes, and introduction to television acting.

ADJUNCT ASSISTANT PROFESSOR

THE CITY COLLEGE OF NEW YORK: 2020 - MAY 2021

ACTING I

Introduction to the principles and practice of acting, including improvisation & games, relaxation, concentration, self-awareness, inner objects, outer activities, objectives and obstacles, ensemble work, text analysis, and consideration of work ethic and professionalism. Basic scene and monologue work explored.

THEATRE AND RACISM

An unapologetic exploration of racism in America through the theatrical lens, diving into contemporary plays dealing with topics such as prejudice, police brutality, hate crimes, and other recent topics of oppression. Drawing from playwrights: Amiri Baraka, Lorraine Hansberry, Larissa FastHorse, Ayad Akhtar, Anna Deavere Smith, David Henry Hwang, Dominique Morisseau, and others from the playwrights of color canon. Course work on in-depth analysis, passionate discussions and in-class performance projects.

ADJUNCT LECTURER OF THEATER

BROOKLYN COLLEGE'S DEPARTMENT OF THEATER: 2017 - MAY 2021

INTRODUCTION TO ACTING

Introduction to the craft of acting. Exercises designed to introduce the student-actor to the language of the theater, to a method of working, and to an understanding of his or her responsibilities as an actor. Improvisation & theatre games, beginning script analysis, and basic scene work taught.

ACTING WORKSHOP I

Further study in the craft of acting. Continuation of the exercises and methods introduced in Introduction to Acting. This course deepened the understanding of essential acting practices by emphasizing scripted scene work from contemporary plays. Scene work supplemented with in-class exercises, focused on such essentials as listening and responding truthfully, staying in the moment, playing clear actions and developing nuanced characters and believable relationships.

ACTING WORKSHOP II

Advanced study in the craft of acting. A further dive of the exercises and methods introduced in Acting Workshop I. This course used plays from the Modern American Realism cannon to further deepen the understanding of essential acting practices in scripted scene work. Scene work supplemented with in-class exercises, focused on such essentials as listening and responding truthfully, staying in the moment, playing clear actions and developing nuanced characters and believable relationships. Advanced scene study was the primary focus.

ACTING TEACHER AND COACH

THE PEOPLE'S IMPROV THEATER (THE P.I.T. NYC): PRESENT

SCENE STUDY FROM THE BIPOC (BLACK, INDIGENOUS, PEOPLE OF COLOR) VIEWPOINT

Teaching all levels, from intermediate to professional actors. In this unapologetic class, students develop a practical system of preparation, script analysis, rehearsing, and performing scenes from an exclusively BIPOC list of playwrights. Using an action-based technique, they work to find authenticity, truth, and honesty in scene work and performance, whether it's for theatre, film, or tv. Also acting exercises, character work, and actioning techniques are used to further strengthen the actor's performance.

AUDITION TECHNIQUE

For both stage and on-camera audition tips and techniques. This class is designed to help the actor approach auditions and callbacks with confidence and a skillful approach to the work. They learn the tools needed to tackle monologues, audition sides, cold readings, interviews, and more. Also, they gain skills needed to combat fear and anxiety that may come with auditioning. I utilize a "how to use what you've got and make it work for you" approach. I teach them how to search for and book auditions, agents, managers, and more. Additionally, this course focuses on the business of acting as well.

SOLO PERFORMANCE

My solo performance course gives the actor the ownership of creating a world and story that they want to tell. They learn how to write and perform their own solo show. Similar to the methods used by Anna Deavere Smith, John Leguizamo, and other solo performers, this class helps from conceptualization to a fully rehearsed performance. It is an opportunity for students to either create a new character or develop one that they've already started conceptualizing. My job is to help them create or tell their own personal stories about parts of their own life and experiences. They leave this class with tools, such as, script analysis, dramatic structure, storytelling, and composition.

PERFORMER ADVOCATE AND ANTIRACIST CONSULTANT

RIVER & RIVERTHEATRE CO. (KNOXVILLE, TN): PRESENT

IMPLICIT BIAS AND ANTIRACIST TRAINING AND IMPLEMENTATION

Conducting workshops and offering tools for equity in the workplace and rehearsals. I also serve as a consultant for equitable casting practices and providing a presence of allyship in the company. During the weekly reading series, I offer viewpoints ensuring these practices are upheld.

TEACHING ARTISTMUSEUM OF THE CITY OF NEW YORK'S TEACHING
SOCIAL ACTIVISM CONFERENCE : 2019**THEATRE FOR SOCIAL CHANGE & DEVISING WORKSHOP**

Devising a performance from literature, songs, news headlines, and observation of objects to address our current world issues with the hopes of building a better tomorrow. In this interactive session, tools for developing one's own point of view through performance, exercises within the Augusto Boal scope, discussions, and self-discovery of the socially active voice was explored. Monologues, scenes, and characters were generated.

PUBLIC SPEAKING COACH

MAGNER CAREER CENTER: 2019

ACTING AS IF: TIPS AND TOOLS TO APPEAR CONFIDENT WORKSHOP

Taught participants how to enhance their skills in public speaking, how to "act" in certain situations and how to become more confident. Everyone walked away with more confidence and fewer inhibitions in interview settings, during presentations, and while in the workplace. Exercises included warming up the voice and body and improvisation. The workshop taught participants what it means to own one's power while deepening their sense of self (drawn from a series of practical acting exercises). It also offered tools to help the individual become active listeners and taught them how to use actions to obtain their career goals.



GUEST TEACHING ARTIST

ACTING FOR REAL STUDIO (SPRINGFIELD, MO): 2018

CHARACTER ARCHETYPES WORKSHOP

Introduction to developing and building a character by using archetypes. Exercises utilized to introduce the actor to a different methodology of approaching monologues. In depth script, character analysis, and auditioning approaches was explored. Film and theatre text were used in this workshop.

TEACHING ARTIST

IRONDALE CENTER THEATRE: 2018

IMPROVISATION: STEM TO STEAM - THE "A" IS FOR ACTING

Improv exercises and games were taught to help science students to become spontaneous, to follow impulses, and build confidence in sharing their voices. Irondale's STEM to STEAM program uses the skills of theatrical improvisation to help science research students learn to become better presenters. Students learned to understand and engage their audiences, craft the story of their research, and use their voices and bodies to create truly compelling presentations. Students in STEM to STEAM workshops also learned how to demonstrate what they know and how they know it, and were prepared not only for formal, program-based presentations, but to present themselves and all of their work and interests eloquently and compellingly in the world.

TEACHING ARTIST

ROARING EPIPHANY: 2018-PRESENT

THEATRE COMPANY FOR ACTORS WITH DISABILITIES

IMPROVISATION: STEM TO STEAM - THE "A" IS FOR ACTING

Scene Study, Improvisation, Viewpoints Workshop, Devising Workshop, Black Theatre Workshop Roaring Epiphany uses an inclusive casting method, to produce both preexisting and new works featuring artists of all abilities, especially those who would usually be excluded from professional performance opportunities due to their disabilities. I often work with them in their theatre training area. I have taught a number of workshops for their neuro-diverse artists.

STUDENT TEACHER

MISSOURI STATE UNIVERSITY'S OPERA WORKSHOP: 2005-2009

ACTING FOR THE SINGER

Introduction to acting techniques by turning operas into plays. Exercises utilized to introduce the singer to the methodology of approaching opera as an actor would in a play. Improvisation and theatre games, script and character analysis, and basic scene work using opera scenes were explored.

PRIVATE COACHING

NYC, ILLINOIS, AND MISSOURI: PRESENT

AWARDS/HONORS

2018-2019	Brooklyn College, Department of Theater, Graduate Fellowship
2018	Brooklyn College, Magner Center Stipend Award
2007	Missouri State University, Regents Theatre Scholarship Award
2006	Missouri State University, Opera Workshop Assistant Scholarship Award
2006	Missouri State University, Opera Workshop, Award for Best Actor, Il Tabarro

VOLUNTEER/SERVICE

2018	Brooklyn College, Undergraduate Department of Theater Open House, Faculty Representative
2017-2019	Brooklyn College, Graduate Theater Organization, Officer
2015	Rising Sun Performance Company, Season Play Selection Committee Member
2005-2008	Missouri State University, University Theatre and Dance Organization, Officer
2005-2008	Missouri State University, Opera Workshop, School Outreach Director

ACTING EXPERIENCE

THEATRE

DEMONS (workshop)	Bruh-in-law	JAGfest 4.0/ JAG Productions/ Keelay Gipson
SWEAT	Brucie	Michael David Gordon/ Irondale
THE BROTHERS SIZE	Ogun Size	Ancram Opera House/ Martine Green-Rogers
WATERWELL'S AJAX	Ensemble	Tom Ridgley/Waterwell (The Green Plays Festival)
UNCLE VANYA	Vanya	Kevin Hourigan/Brooklyn College
PETER AND THE STAR CATCHER	Captain Scott	Tent Theatre/ Stacy Parker Joyce
DETROIT '67	Sly	Shariffa Ali/Brooklyn College
TRANSLATIONS OF LIKES (workshop)	Too Legit to Quit	Michelle Shay/New Works Brooklyn
THE DUEL	Samoylenko	NJ Agwuna/Schapiro Theatre
PLATONOV	Ivan	Robin Eriksen/Schapiro Theatre
FREEDOM'S SONG	Ensemble	Steven McCasland/TADA Theatre/NYMT Festival
SHH...IT'S A SPEAKEASY!	Silky Black	Akia Squiteri/Rising Sun Performance Company
THE TEMP	Jerome Tyson	Kathleen Wice/The Players Theatre
A FUNNY THING/ FORUM	Senex	Tent Theatre/ Kurt Heinlein
ANYTHING GOES	Henry T. Dobson	Tent Theatre/ CJ Maples
RUMORS	Officer Welch	Tent Theatre/ Kurt Heinlein
FOOTLOOSE!	Wes	Michael Casey/Tent Theatre
MAN OF LA MANCHA	José/Muleteer	Bob Bradley/Springfield Contemporary Theatre
IL TABARRO (Puccini)	Tinca	Opera Workshop Theatre/ Pearl Yeadon
AMBITION FACING WEST	Father Luka/Eugene	Sheila Gordon/MSU
TWILIGHT: LOS ANGELES, 1992	Various	Tony Korol-Evans/MSU
A RAISIN IN THE SUN	Bobo	Nora England/ d'Nalgne Project
OEDIPUS	Shepherd	Sarah Wiggan/MSU
HOW TO SUCCEED IN BUSINESS..	J. Jenkins	Michael Casey/MSU
THE TRIUMPH OF LOVE	Ensemble	Stacy Parker Joyce/MSU
MUCH ADO ABOUT NOTHING	Antonio	Johanna Schloss/Rockwood Summit Theatre



TV/FILM

LAW & ORDER: ORGANIZED CRIME	Costar	NBC/ Fred Berner
THE DEVINE DAMNATION	Lead	NYFA Film
WHITE HORSE	Supporting	Ladonic Films
THREE BLIND RATS	Lead	NYFA Film
AFTERMATH: SANDY	Lead	Ladonic Films
AMERICAN PSALM	Lead	MSU Student Film
MARTIN	Lead	MSU Student Film

DIRECTING EXPERIENCE

PASS OVER	Antoinette Nwandu	River & Rail Theatre Company
THE IMPORTANCE OF BEING EARNEST	Oscar Wilde	The City College of New York
THE HIGH CAPTAIN	Joe Jackto	The Tank
HAGENINI	Anya Richkind	Brooklyn College New Works: Black Box Festival
SAD STORIES OF THE DEATH OF KINGS..	Addie Ulrey	Brooklyn College New Works: Black Box Festival
2020	Nicolette Ellis	Brooklyn College New Works: Black Box Festival
RACE IN AMERICA	Various Writers	Episode 1/ The City College of New York
THE MOTHERFUCKER WITH THE HAT	Stephen Adly Guirgis	Green Reel Studios
IN THE BLOOD	Suzan-Lori Parks	The City College of New York MainStage Theatre
DUTCHMAN	Amiri Baraka	Hunter College Studio Theatre
HAIR	Rado, Ragni, MacDermot	MSU Opera Workshop Theatre
A RAISIN IN THE SUN	Lorraine Hansberry	National Avenue Gallery
BARTERED BRIDE	Bedrich Sementa	MSU Opera Workshop Theatre
SHOW BOAT	Kern and Hammerstein	MSU Opera Workshop Theatre
QU;RK, A SOLO	Christopher Lewis	Art Walk Festival, Springfield, MO
BEGINNING BADMINTON	Jeffery Keenan	Rising Sun/Horse Trade at Kraine
JONAH A NEW MUSICAL	Sheristen James	National Avenue Gallery
GALLOW'S (A CHAMBER OPERA)	Carly Wilburn	Carrington Hall
BITTER SAUCE	Eric Bogosian	Town Hall Productions
NOT AN EXTRAORDINARY MAN	Jesse Jamison	National Avenue Gallery
MOVING ON	Levi Hobson	MSU Student Written One Acts

SOLO AND DEVISED WORK

YOU WISH YOU WERE WHITE, DON'T YOU?	Solo Performance	Brooklyn Solo Performances	dir. Maria Mukuka
A STAFF IS QUICKLY FOUND TO BEAT A DOG: SHAKESPEARE NOW	Devised Performance	The Tank	dir. Maria Mukuka
CRACK IS WACK AND OTHER MUSINGS FROM THE HOOD	Solo Performance	MSU	dir. Ashley Ann Jones
BEING WHILE BLACK	Devised	The PIT	
MEDGAR EVERS WAS	Solo Performance	New Works Brooklyn	

RELATED EXPERIENCE

SONNETS FOR AN OLD CENTURY	Acting Coach	Aurora University Theatre Department
30 PLAYS IN 60 MINUTES	Assist. Director	2nd Stage Theatre, Springfield, MO
THE GIRLHOOD OF SHAKESPEARE'S HEROINES	Assist. Director	MSU
MISS JULIE	Assist. Director	MSU
IL TABARRO	Assist. Director/Acting Coach	MSU Opera Workshop
MARTIN	Lead	MSU Student Film