

CAMERON KNIGHT

Assistant Professor of Acting

HIGHER EDUCATION

2007 MASTER OF FINE ARTS UNIVERSITY OF DELAWARE
2004 BACHELORS OF FINE ARTS UNIVERSITY OF MICHIGAN-FLINT

ADDITIONAL EDUCATION

2015 On Camera Acting Technique John Sudol
2013-2014 Meisner Technique Certification True Acting Institute
2004-2007 Voice and Movement Roy Hart Theatre Company
2004-2007 Acting Anthony Zerbe
2004-2007 Shakespeare Brian Protheroe
2004-2007 Shakespeare and Voice Andrew Wade
2004-2007 Stage Combat Erik Fredrickson, Lee Ernst

EMPLOYMENT

2015- Present Assistant Professor of Acting: Shakespeare/Heightened language
The Theatre School at DePaul University
2014-Present Artistic Director of Acting Program/ Acting Instructor
ArtsBridge
2012-2015 Assistant Professor of Acting, School of Drama
Carnegie Mellon University
2014-2015 Instructor of Acting, School of Music
Carnegie Mellon University
2012 Substitute Instructor, Stella Adler Academy of Arts and Theatre
2011 Curriculum Development, American Civil Liberties Union of Southern
California (ACLU/SC)
2008-2011 Instructor/Lecturer/Company Member, University of Delaware
2007 Actor/Teacher, Oregon Shakespeare Festival
2007 Instructor, Texas Shakespeare Festival
2004-2006 Instructor, Water Works Theatre Company
2003-2004 Instructor, Flint Youth Theatre

TEACHING

DePaul University, The Theatre School (2015-Present)

BFA Acting : (BFA 3) Shakespeare/ Heightned Text

MFA Acting: (MFA 2) Shakespeare/Heightened Text

African-American Theatre (lecture)

ArtsBridge (2014-Present)

Auditioning

Laban

Acting

Carnegie Mellon University, School of Drama (2012-2015)

Acting One: Introduction to the Acting process

Acting Two: Contemporary Scene Study

Acting Two: Shakespeare and Classical texts: Scene Study

Junior Auditioning: Technique and Professional Practices

Special Topics in Theatre: African-American Theatre *Great Black Plays: Then and Now*

Rehearsal and Performance: Junior Performance Project

Director: 2015 Senior Showcase (New York, Los Angeles)

Carnegie Mellon University, School of Music (2014- 2015)

Acting One: Acting for the Singer

Acting Two: Contemporary Scene Study

Acting Three: Acting an Aria

Acting Four: Greek Theatre

Stella Adler Academy of Arts and Theatre-Los Angeles (2012)

Substitute instructor

Speech 1

Speech 2

University of Delaware (2008-2011)

Introduction to Performance

African-American Theatre: *Great Black Plays: Then and Now*

Oregon Shakespeare Festival (2007)

Shakespeare: High School 10-12, average class size 30

Texas Shakespeare Festival (2007)

Shakespeare: High School 11-12, average class size 15

Water Works Theatre Company (2004-2006)

Shakespeare, Stage Combat: Grades K-12, Average Class size 10

Flint Youth Theatre (2003-2004)

Acting, Improvisation, Stage Movement: High School 9-12, Average Class Size 15

LECTURES, PANELS, GUEST TEACHING, WORKSHOPS

Jeff Committee Discussion (Winter 2016)

Panelist: Discussion of how to adjudicate, stage and view Shakespeare. A panel with artistic directors from area theatre companies, actors and directors.

DePaul University/ArtsBridge (Summer 2016)

Artistic Director of Acting Program/Acting Instructor: Pre-College Program for High School Juniors and Seniors. Teaching courses in: Acting, Laban movement and Auditioning. Scheduling and coordinating curriculum for the acting option.

Voice and Speech Trainers Association/ VASTA (Summer 2016)

Moderator: In collaboration with Claudia Anderson

Working to build the panel and key note speaker for a discussion and workshops on the topic of voice in Shakespeare as it pertains to actors of color. Moderator for the discussion.

ArtsBridge - Refresh (Winter 2015)

Acting/Audition Coach: for High School students preparing for the college audition season.

Taught courses in auditioning and interviewing.

National Endowment for the Arts (Spring, Summer 2015)

Panelist: Theater and Musical Theater Art Works Panel review committee

The panel makes recommendations for the allocation of funds to theatres throughout the U.S.

University of Minnesota/ArtsBridge (Summer 2015)

Acting Coordinator, Instructor: Pre-College Program for High School Juniors and Seniors. Taught courses in: Acting, Laban movement and Auditioning.

Sarah Lawrence College/ArtsBridge (Summer 2014)

Teacher: Pre-College Program for High School Juniors and Seniors. Taught courses in: Acting, Laban movement, Auditioning and Shakespeare.

University of Pittsburgh (Spring 2014)

Lecturer: Lead discussion on "The Business of Acting" for graduating theatre students.

Pittsburgh Public Theatre (January 2014, 2015)

Event organizer: K-12 Shakespeare competition. Preparation and rehearsal for the Shakespeare Monologue and Scene competition.

Carnegie Mellon University (Summer 2013)

Teacher: Pre-College Program for High School Juniors. Taught courses in: Acting, Audition technique.

PROFESSIONAL ACTIVITIES

Actor

2016	Way of the World <i>Staged Reading Series</i>	Mirabell	American Players Theatre	Robert Ramirez
2016	Death and the Kings Horsemen <i>Staged Reading Series</i>	Olunde	American Players Theatre	Nabra Nelson
2015	My Manana Comes	Peter	Teatro Vista	Sandra Marquez
2015	Some Brighter Distance <i>Momentum Festival</i>	Davis	City Theatre	Tracy Brigdon
2015	All the Names <i>World Premiere</i>	The Registrar	Quantum Theatre	Karla Boos
2015	Mountaintop <i>Off the press: reading series</i>	MLK	Flint Youth Theatre	Jeremy Winchester
2014	Halftime with Don <i>Momentum Festival</i>	Ed	City Theatre	Christian Parker
2013	Parlour Song	Ned	Quantum Theatre	Martin Giles
2013	Oedipus and the Foul Mess...	Oedipus	No Name Players	Steven Wilson
2013	Looking for the Pony	Man	Off the Wall Theatre	Robyn Parrish
2013	A Raisin in the Sun <i>R.A.W. reading series</i>	Asagai	Bricolage	Jeffrey Carpenter
2013	B.U.S. (24 hour play festival)	Man	Bricolage	Tammy Ryan
2013	Don't you F*#king say a word <i>Momentum Festival</i>	Guy	City Theatre	Matt Morrow
2012	Deconstruction Part One <i>Southern Writers Project</i>	Maxim	Alabama Shakes. Fest.	Diana Van Fossen
2011	Lombardi <i>Regional Theatre Premiere</i>	Dave	Milwaukee Rep.	Sanford Robbins
2011	Hamlet	Horatio	Independent Shakes. Co.	Melissa Chalsma
2011	A Midsummer Night's Dream	Oberon	Independent Shakes. Co.	Melissa Chalsma
2010	Othello	Othello	Independent Shakes. Co.	Melissa Chalsma
2010	A Midsummer Night's Dream	Lysander	Resident Ensemble Players	Sanford Robbins
2010	The Resistible Rise of Arturo Ui	Roma	Resident Ensemble Players	Uwe Haus
2010	The Importance of Being Earnest	Jack	Resident Ensemble Players	Steve Tague
2009	Measure for Measure	Claudio	Lake Tahoe Shakes. Fest.	Carole Healey
2009	Much Ado About Nothing	Claudio	Lake Tahoe Shakes. Fest.	Fontaine Syer
2009	She Stoops to Conquer	T. Lumpkin	Resident Ensemble Players	Sanford Robbins
2009	Death of a Salesman	Bernard	Resident Ensemble Players	Ethan McSweeney
2009	HayFever	Sandy	Resident Ensemble Players	John Going
2009	Of Mice and Men	Crooks	Resident Ensemble Players	Adrian Hall
2008	The Imaginary Invalid	Cleante	Resident Ensemble Players	Sanford Robbins
2008	The Hostage	Leslie	Resident Ensemble Players	Sanford Robbins
2008	Welcome Home Jenny Sutter	Hugo	The Kennedy Center	Jessica Thebus
2008	Fences	Cory	Oregon Shakespeare Fest.	Leah Gardiner
2008	Welcome Home Jenny Sutter <i>World Premiere</i>	Hugo	Oregon Shakespeare Fest.	Jessica Thebus
2007	Cyrano DeBergerac	Pickpocket	Milwaukee Rep.	Sanford Robbins
2007	Othello	Othello	Texas Shakespeare Fest.	Roseann Sheridan
2007	Much Ado about Nothing	Dogberry	Texas Shakespeare Fest.	Kevin Otos
2007	Amadeus	Von Strack	Texas Shakespeare Fest.	Jack Young
2007	Dragonfly Tale <i>Southern Writers Project</i>	Speede	Alabama Shakespeare Fest.	Imani
2007	Topdog/Underdog	Booth	University of Delaware	Walter Dallas
2006	Peter Pan	Curly	University of Delaware	Mark Lamos
2006	Misalliance	Johnny	University of Delaware	Ethan McSweeney
2006	A Midsummer Night's Dream	Demetrius	Michigan Shakes. Fest.	David Ivers

2006	Hamlet	Laertes	Michigan Shakes Fest.	J. Neville-Andrews
2005	Hair	HUD	Lexington M&T Co.	Matt Ferrell
2005	A Midsummer Night's Dream	Oberon	Richmond Shakes. Fest.	Grant Mudge
2004	Blues for an Alabama Sky	Sam	Plowshares Theatre Co.	Janet Cleveland
2004	Seven Guitars	Canewell	Plowshares Theatre Co.	Gary Anderson
2004	Twelfth Night	Malvolio	WaterWorks Theatre	Anthony Schmitt
2004	Romeo and Juliet	Mercutio	MeadowBrook Theatre	Dave Mowers
2003	In Walks 'Memry	Dad	Plowshares Theatre Co.	Janet Cleveland
2003	The Taming of the Shrew	Hortensio	Michigan Shakes. Fest.	J. Neville-Andrews
2003	King Lear	France	Michigan Shakes. Fest	Judith Peakes
2002	Romeo and Juliet	Benvolio	MeadowBrook Theatre	Dave Mowers
2002	Romeo and Juliet	Benvolio	Michigan Shakes. Fest	Terry Heck
2002	Othello	Lodovico	Michigan Shakes. Fest	J. Neville-Andrews

Commercials

2015	Armstrong Cable	Falcon Enterprises Inc.	Pittsburgh, PA
2013	Dellallo	Counting Sheep Productions	Pittsburgh, PA
2009	Lithia Motors (Industrial)	LAD Advertising	White City, OR
2004	Subway	Road Pictures	Cincinnati, OH

Voice Over

2015	New Georgia Project	AL Media	Atlanta, GA
2015	Kellogs Raisin Bran TV Demo	Leo Burnett USA	Chicago, IL
2014	Pennsylvania Lottery	Talent Partners	Chicago, IL
2012	Honey Nut Cheerios	General Mills	Chicago, IL
2011	Dodge Ram	The Richards Group	Houston, TX
2007	History of Prayer (PBS)	The Duncan Group	Milwaukee, WI
2004	Community Training Centers	Y&G Productions	Detroit, MI

DIRECTING

2016	Romeo and Juliet	DePaul Univeristy	Chicago, IL
2016	Pericles	Notre Dame Shakespeare	South Bend, IN
2015	B.U.S. (24 hour play festival)	Bricolage Theatre	Pittsburgh, PA
2015	Rebournig (Horizons reading * see service section)		Pittsburgh, PA
2014	The House (Horizons reading * see service section)		Pittsburgh, PA
2014	Seven Guitars	Carnegie Mellon University	Pittsburgh, PA
2014	B.U.S. (24 hour play festival)	Bricolage Theatre	Pittsburgh, PA
2014	Underneath the Lintel	12 Peers Theatre	Pittsburgh, PA
2014	Water by the Spoonful (Horizons reading * see service section)		Pittsburgh, PA
2013	Ruined (Horizons reading *see service section)		Pittsburgh, PA
2013	Once on this Island	Carnegie Mellon University	Pittsburgh, PA

* Represented by Stewart Talent (Chicago) and Shelter Entertainment (Los Angeles)

CERTIFICATIONS

2014 True Acting Institute Meisner Technique Certification Larry Silverberg
(Instructor)

SERVICE

UNIVERSITY (The Theatre School, DePaul University)

Shakespeare Master Class

2016 **Instructor.** A master class in Shakespeare with the MFA 3 and BFA 4 acting students. An expansion and deepening of acting in heightened texts.

The Mountaintop

2016 **Actor.** A staged reading with BFA and MFA actors in celebration and discussion of Black History Month. In collaboration with Dexter Zollicoffer and Phyllis Griffin

UNIVERSITY (Carnegie Mellon University)

CMARC and SPIRIT Discussion

2012-2014 **Lecturer.** Carnegie Mellon Advising Resource Center (CMARC) and SPIRIT collaboration Lecture “Real Talk, Identity and Race” Parts 1 and 2. Led discussions to minority Graduate and Undergraduate students.

“8” Reading

2012 **Actor.** A staged reading collaboration between the faculty and staff of the school of Drama, School of Drama students, Carnegie Mellon University and Alumnae Rory O’Malley. The Play “8” addressed the trial and the outcome of the controversial Proposition 8 in California banning Same Sex Marriage.

COLLEGE (College Of Fine Arts, Carnegie Mellon University)

Celebration of Diversity Receptions

2012-2014 **School of Drama Representative.** An event organized through the office of Admissions at Carnegie Mellon University aimed at recruiting underrepresented students to Carnegie Mellon University.

DEPARTMENT (The Theatre School, DePaul University)

Audition Screener
2016

Screener. Leads candidates for admission into the BFA acting track through the audition experience for consideration for callbacks with the callback committee.

Undoing Racism, the People's Institute for Survival and Beyond
2015-2016

Committee Member. A collaboration with Leslie Shook to bring a workshop to the Theatre School for the Faculty, staff and potential students to identify and develop tools for addressing race.

Taskforce on Onboarding students at risk
2015-2016

Taskforce Member. A taskforce working to identify and connect students with resources to help their transition into university

Prospero's Storm
2015-2016

Text Coach. Coach of Shakespeare and voice for the acting company. Damon Kiely, Director

The Merchant of Venice
2015-2016

Text Coach. Coach of Shakespeare and voice for the acting company. Erin Kraft (MFA 2), Director

The Guthrie Experience
2016 (February)

Contact person, organizer. Developing a relationship with the Guthrie Theatre, to audition the MFA 2 Actors and interview the MFA 2 directors, to attend the summer intensive at the Guthrie Theatre.

DEPARTMENT (School of Drama, Carnegie Mellon University)

Directing Search Committee
2013-2014

Committee Member. the committee assembled to search for the next head of Graduate directing in the school of Drama at Carnegie Mellon University.

Lab Review
2013-2014

Committee Member. Yearly committee to select the mainstage and student directed productions in the school of Drama's season.

Horizons
2013-2015

Creator/Director. I created a non-credit series of staged readings of plays addressing themes of race, identity and other social themes in the United States and abroad. The reading series was designed to expose the students of the school of Drama and eventually the entire CMU community to plays from and for the underrepresented communities that we otherwise cannot produce in our season of plays. Aimed at enriching the sense of collaboration, these readings are open for participation by the entire School of Drama population, all areas of student training, faculty and staff. Included in the series is a pre-show discussion/presentation by a student from the Dramaturgy option.

Diversity Committee
2012-2015

Committee Member. A committee committed to the inclusion, support and equal treatment of all students.

HONORS & AWARDS

Berkman Faculty Development Fund
2013

Awarded the Berkman grant for the proposal: “Meisner: From the Page to the Stage”. The funds were for participation in a certification program in Sanford Meisner Acting technique.

PROFESSIONAL MEMBERSHIP

- Screen Actors Guild/American Federation of Television and Radio Artists (SAG/AFTRA)
- Actor’s Equity Association (AEA)

PROFESSIONAL STATEMENT

My work as a professional actor is one of my greatest assets as a professor of acting. Staying immersed in the rapidly changing theatrical world as well as staying active in the world of voice over (including video games, animation and audio books) allows me to keep the students connected to the current trends in the industry.

My work as an actor includes work in classical and contemporary plays, new works, devised pieces, comedy and drama. By continuing to work as an actor in my summer schedule and occasionally during the academic year, I have the capacity to relate to and articulate how to navigate similar experiences the students may encounter.

Last year, I shifted my focus to directing. Through a staged reading initiative (Horizons) that I created, to the direction of the first main stage production for the School of Drama in the 2014-2015 season (*Seven Guitars*) at Carnegie Mellon University, I had the opportunity to train the actors how to develop, identify and put into practice their own acting process.

I am very proud of my work as a mentor and professional example to the students of color in the School of Drama as well as to students throughout the university. (I have led lectures on culture and identity through the organizations SPIRIT and CMARC at Carnegie Mellon) I believe it is important for the underrepresented population in the School of Drama to see “themselves” in their faculty. I provide an outlet, a sounding board and a common understanding to the students as they develop as artists. I have already begun working in this way at the Theatre School with students, faculty and staff.

My work as an actor enriches my teaching at DePaul University. Going forward, I see possibilities to provide support in the students’ senior showcase, recruitment and auditioning of future classes and deepening the students understanding of the professional market.

TEACHING PHILOSOPHY

I believe it is important for actors to be aware of what role their character plays in an overall production - not being merely honest to their character, but rather being honest to the play, responsible for the play, which I believe expands the options for the actor.

Actors, in my opinion, perform their best when they have a strong connection to the text they are speaking and to their body in space. In my experience actors achieve access to this by developing disciplined practices that show them how to look at text, breaking down that which is essential, gaining an awareness of their body in space and having a strong body to execute any role, from King Lear to Messenger 1. For me this work begins, regardless of the course, in getting the actors out of their heads and into their bodies: reacting, not thinking. I use loose improvisation, music, the students' writing and reflections and course discussions to achieve this. We begin by removing outside influence, the notion of right and wrong.

I am well versed in the many methods and philosophies of the craft of acting. I believe that an actor, above all, must be present to the play as it is unfolding, prepared to execute the direction of the production and be confident in his or her capacities to execute. In Acting One, the beginning acting practices for freshman BFA candidates I use Laban, Michael Chekov and the Meisner technique to increase the student's awareness of their partner's actions and behavior. This work allows them to distinguish between their own thought and plans for a scene or onstage relationship and what is actually happening: to react to real stimuli instead of project what they believe is the correct behavior. This work allows the students to become aware of their habits as an actor and gives them a course to expand beyond those habits.

Students learn in different ways; therefore, I employ various methods in order to maintain my commitment that each actor realizes his or her potential. I believe it less important that they execute a specific method of training but that their performances are honest, expressive, entertaining and most importantly repeatable. By widening the actor's palate with options, they are free to move seamlessly between styles of plays and the various aesthetics of directors. I use elements of Laban, Meisner, Michael Chekov, Shurtleff, Stanislavski, mime and improvisation.

In my sophomore-acting course in contemporary scene study, I work to empower the actors to make strong choices that are generated from their understanding and imagination. They identify areas in their acting that they want to address and I assist them in selecting material that will challenge them to achieve it. We then remove the restrictions of age, gender, race etc. and begin to work on physical centers: thinking, power and feeling. I expand their awareness in these physical centers and then work for their actions on stage to come from physical inspiration, not pre-planned thought. This work allows for the student's confidence to grow and for them to relax and trust their own decision-making.

In my Shakespeare Course, I work to help the student develop a strong relationship to the text of plays, dissecting each word for its authentic meaning and developing performances that are honest, reliable, and truthful and text driven. We work tirelessly on the rhetoric and grammatical structure of classic texts. I find that working in this way allows the students to gain a strong connection and command of material, which has a profound impact on their work in contemporary acting as well.

In every course I teach, I attend to developing the actors' awareness; of their body in space, what it is they are doing and getting their focus and actions out in the space with people, as opposed to an interpretation or version in their head. I achieve this by getting them to let the play get out ahead of them - out of their heads. We begin by dissecting what they understand to be the action of the play, scene or moment, identifying what they intend to execute and making them aware of what is actually occurring. As we do this I work to help them identify how to bring the play to life by deciding and creating repeatable actions that they can authentically live into. The implications of this level of specificity have profound benefits in all of their courses of study. Early in our work we discuss and work in long form: I want them to discuss, defend and journal about their process of creating an audition, developing a scene, playing a role. As we work they cultivate their own short hand that will deepen their process of acting in which we as an audience see only the results, but they as the artist have thought through and worked out every detail from how they use language to their bodies on stage.

I find teaching students effective audition technique to be very rewarding. This is exciting to me because I find it important to help the students bridge the gap between their great work in the classroom and having it "show up" in their auditions without appearing as though they are executing notes but rather as actors present to the room and the story they are telling. Additionally, I see it increasingly important for students to be educated in the business of this profession, not only how to give a great audition but how to represent themselves in the professional community.

I believe actors perform their best work when they are empowered and confident. I pursue this distinction for the students by having them approach their work as young professionals, identifying and fine-tuning their technique, as opposed to a student-thinking once they acquire these skills, they will then become an actor. Allowing them to find their voice in a subjective art form is crucial to developing actors that are risk takers, leaders and dynamic in whatever medium they decide to pursue.