



# Anna Sycamore DeMers

## CURRICULUM VITAE

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**MY OBJECTIVE AS AN EDUCATOR** is to inspire students to become artists who think critically, create wholeheartedly and speak boldly through their art!

**AREAS OF SPECIALIZATION** (in alpha order): Body Awareness, Choreography, Composition, Devising, Ensemble Creation, Experiential Anatomy, Grotowski (Steven Wangh lineage), Immersive/Site-Specific, Laban/Bartenieff, Lecoq, Margolis Method (Level 1 Certified Professional Teacher), Modern & Contemporary Dance, Moment Work (Levels 1-2), Neutral Mask, and Viewpoints.

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### **EDUCATION**

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**Sarah Lawrence College**, Bronxville, NY, **Master of Fine Arts in Theatre**, May 2008;

Concentration Directing and Movement      G.P.A. 4.0

*Areas of Studies:* Alexander Technique, Viewpoints, Contemporary Dance Techniques (Release, Experiential Anatomy), New Media Design, Directing, Solo Performance, and Playwriting.

**Rollins College**, Winter Park, FL, **Bachelor of Arts in Theatre**, Minor in Dance, May 2002;

Major: Theatre      G.P.A. 3.6

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### **ADDITIONAL TRAINING & CERTIFICATIONS**

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**Margolis Method:** *Certified Level 1 Professional Instructor* With Master Teacher, Kari Margolis.

★ Professional Certification Level 1: Conservatory July 17 – Oct 6, 2017 (450+ contact hrs)

- Full Teacher Certification: Completed: June 25 – July 14, 2017
- Teacher Certification Level 3: July 11 – 22, 2016 + July 25-Aug 5 (110+ contact hours)
- Teacher Certification Level 2: July 6 – 17, 2015, + July 20-31 (110+ contact hrs)
- Teacher Certification Level 1: June 16 – 27, 2014 (60+ contact hours)

#### **Theatrical Intimacy Education (TIE)**

- TIE's Best Practices 2-Day in NYC August 20-21, 2022: (16 contact hours)
- Online: Best Practices, Studio Techniques & Intimacy Choreography (24 contact hours)

#### **Knight-Thompson Speechwork**

May 14-20, 2022

Experiencing Speech Online, 6-day Intensive. Facilitators: Andrea Caban & Julie Foh

#### **Fitzmaurice Voice Institute**

May 27- 31, 2022

5-day Intensive: Deconstructing®, and Restructuring® (35 contact hours)

Facilitators: Jeff Morrison, Julie Foh, Lisa Pelikan, Cynthia Santos DeCure, Katie Bull

#### **Theatre of the Oppressed, JEDI**

June & July, 2022

Just Act: Online Forum Theatre Intensive      Facilitator: Lisa Jo Epstein (36 contact hours)

#### **Breathe for Change, Yoga CYT-200**

June 25-July 30, 2021

Certification: 200 Hour Yoga, Wellness, & Social Emotional Learning

\*Facilitators: Dr. Ilana Nankin, Brie Walker, Michelle Cordero, Felipe Gonzalez, Kirsten Rogers

#### **Anti-Racist Theatre with Nicole Brewer**

Two Sessions: July 3 & 17 and August 18 & 25, 2020

#### **Accomplices in Leadership Training**

July 27-29, 2020

Facilitators: Kris Smith & Amy Smith, Arts Administrators of Color @ AATE Conference



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- Michael Lugering – The Expressive Actor** June 22 – 30, 2015 (50 contact hours)  
Master Teacher, Michael Lugering author of *The Expressive Actor*
- Acrobatics of the Heart – Grotowski Workshop** August 5 – 18, 2013 (90+ contact hours)  
With master teacher Stephen Wangh, author of *An Acrobat of the Heart* and *The Heart of Teaching* and co-teachers Erica Fae, Wendy vanden Heuvel, and Raïna von Waldenburg.
- Lecoq Summer Physical Theatre Intensive** June 20 – July 15, 2011 (120+ contact hours)  
Movement Theatre Studio, NY, NY. Lecoq based pedagogy & Red Nosed Clown  
Led by: Norman Taylor, Richard Crawford, Adrienne Kapstein and Virginia Scott.
- Tectonic Theatre Project – Moment Work Levels 1 & 2** (NY, NY) June 10 – 18, 2010  
Led by Leigh Fondakowski, Greg Pierotti, Andy Paris and Moisés Kauffman
- LaMaMa International Symposium for Directors;** Spoleto, Italy, July 15 – August 5, 2007  
Guest Artists – Yoshi Oida, Andrei Serban, Petar Todorov, Annie-B Parson, and Putu Wijaya.
- Touchstone Theatre, Acting Apprentice** September 2002 – June 2003  
Touchstone Theatre, Bethlehem, PA  
Trained in the Lecoq approach to physical acting and ensemble devising.
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## COLLEGIATE TEACHING EXPERIENCE

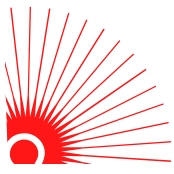
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**ASSISTANT PROFESSOR OF THEATRE** *Tenured: Head of Theatre, FA 2014 – Current*  
Middlesex College: Visual Performing Media Arts Department, Edison, NJ

- 5/5 Teaching Load; Director: one production each semester.
- Advisor & Mentor to all theatre majors.

*Courses Taught:*

- **THE 105 – Introduction to Theatre:** An investigation of the on-stage and backstage elements of contemporary theatre, film and television. Emphasis on the collaboration of performers, writers, directors, designers and technicians and the role of the audience.
- **THE 131 – Acting I:** introduces basic principles of acting through daily exercises and assignments designed to expand the students' imagination and provide a foundation to develop a stage character through physical and vocal expressions.
- **THE 132 – Acting II:** Further development of the basic techniques of theatrical communication. Study of the director-actor-audience relationship. Practical application through rehearsal and performance of one-act plays.
- **THE 123 – Theatre History (Greeks to 19<sup>th</sup> C):** A study of theatre as an art form with an emphasis on production practices in the Golden Ages of theatre: Greek, Roman, Medieval, Renaissance, and Restoration. Representative plays, theatres, acting, staging & design styles.
- **THE 124 – Contemporary Theatre History (19<sup>th</sup> – 21<sup>st</sup> C):** A study of the development of twentieth century theatre art from Realism to New Theatre eclectic styles. The background and evolution of Realism, Expressionism, Theatre of the Absurd and current theatre movements explored.



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### ADJUNCT, MOVEMENT SPECIALIST

*FA 2015 – ongoing*

Kean University: Department of Theatre, Union, NJ

- **THE 2100 – Movement for the Actor:** Introduce basic principles of movement practices, developing a keen awareness of the physical body in relationship to emotion, through a psychophysical approach to acting.
- **THE 3120 – Advanced Movement:** expands upon principles from THE 2110 Movement for the Actor course and introduce new approaches in ensemble devising and “Actor as Creator” principles. Daily exercises and assignments designed to expand the students’ imagination for developing complex characters through a psychophysical approach to acting.

### ASSISTANT PROFESSOR OF THEATRE *Full-Time: 2009 – 2014, [Adjunct: FA 15–ongoing]*

Kean University: Department of Theatre, Union, NJ

- 4/4 Teaching Load: Director/Choreographer once yearly for department productions.
- Assisted in Curriculum development, revisions, including implementation of new Dance Minor curriculum and high school dual-enrollment program.

#### *Courses Taught:*

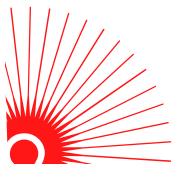
- **THE 1100 – Acting I:** introduces basic principles of acting through daily exercises and assignments designed to expand the students’ imagination and provide a foundation to develop a stage character through physical and vocal expressions.
- **THE 1160 – The Performer’s Presence I:** a laboratory experience where students work on developing stage presence by expanding their creative and spontaneity skills. Based in improvisation and ensemble exercises, focus will be on expanding personal expression in both the physical body and voice.
- **THE 1165 – The Performer’s Presence II:** a laboratory experience where students develop introductory skills for building ensemble techniques by creating work using improvisational exercises. The course culminates with a creative project devised by the students in class.
- **THE 2100 – Movement for the Actor:** Introduce basic principles of movement practices, developing a keen awareness of the physical body in relationship to emotion, through a psychophysical approach to acting.
- **THE 3120 – Advanced Movement:** expands upon principles from THE 2110 Movement for the Actor course and introduce new approaches in ensemble devising and “Actor as Creator” principles. Daily exercises and assignments designed to expand the students’ imagination for developing complex characters’ through a psychophysical approach to acting.
- **THE 3963 – Issues: New Media in Performance:** Students will explore a wide range of performance genres thereby developing performance skills and an understanding of the relationship between various contemporary aesthetics. The course will also emphasize the integration of visual & digital/technological media within the performing arts & our daily lives.

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## PUBLICATIONS

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- Commissioned Performance Review of *On The Beach*. Published in ***Theatre Journal*** Vol. 65, No.1, pp. 101-102, March 2013. Edited by Sarah Bay-Cheng. Performances by Jonah Bokaer and David Balliano; Degenerate Art Ensemble; Manuela Infante and Santiago Taccetti; Steven Reker and People Get Ready; Egil Saebjornsson and Marcia Moraes, performed at the Baryshnikov Arts



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Center, New York, NY. 6 August 2012.

- DeMers, Anna. "Engaging Students in Immersive Theatre." *Theatre Communications Group*. March 23, 2015. [www.tcgcircle.org/2015/03/11285/](http://www.tcgcircle.org/2015/03/11285/)
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### WORKSHOPS (Given)

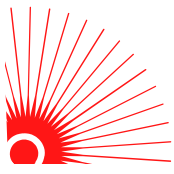
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- "Margolis Method Workshop" at KCACTF Region #2 Festival hosted by Montclair University NJ, January 2019.
  - "Margolis Method: Making Something Out of Nothing" Workshop at the Association of Movement Educators, ATHE 2018: Pre-Conference.
  - "Margolis Method Workshop" at KCACTF Region #1 Festival hosted by Western Connecticut State University in Danbury, CT, February 2018.
  - "Introduction to Laban Efforts." Union County Vocational-Technical Academy of Performing Arts. Scotch Plains, NJ. Yearly workshop for junior theatre students, ongoing since 2011.
  - Acting workshop for Middlesex County College COM 131-01: Broadcasting and Social Media class. I introduce the students to basics in developing a physical character for the stage, TV/film and the importance of the voice in performance. Conducted each fall semester since 2014.
  - "Theatre on the Spot: Site Specific Workshop" at New Jersey Thespian Festival: March 9-10, 2013. Exploring in a non-theatre space as the inspiration to create a short, theatrical performance using your body, voice and most importantly, the physical space around you.
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### SCHOLARLY PRESENTATIONS (Given)

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- Co-Planner for 2<sup>nd</sup> International Margolis Conference in NY, NY June 2019. Paper Presentation, "Assessing Student Growth in Margolis Method Using Video Rubrics."
- Panel Chair: "Revolutionary Master Teachers: Investigating the Revolution of Movement and Somatic Awareness Practices and their application to actor training." Presentation titled, "Kari Margolis: An Actor Training Revolution at the 32<sup>nd</sup> Association of Theatre in Higher Education Conference, August 2018 in Boston.
- "Embodying Margolis Method: Research in Cognitive Science and Actor Training." Paper presentation at 1<sup>st</sup> International Margolis Conference in Barcelona, Spain, January 2018.
- "Discover practicable tools of Margolis Method of training for acting, singing and dancing and how to integrate with training modalities like Stanislavski, Linklater, and Laban." Workshop/Demo Presentation at the 31<sup>st</sup> Association of Theatre in Higher Education Conference, August 2017 in Las Vegas.
- "Problems of Producing in Community Colleges." Panel Presentation, 31<sup>st</sup> Association of Theatre in Higher Education Conference, August 2017, in Las Vegas.
- "Labor of the Director and Actor at Work" paper presentation at the 30<sup>th</sup> Association of Theatre in Higher Education Conference, August 2016 and "Alluvial Shore" Media Presentation at Association of Movement Educators ATHE: Pre-Conference, in Chicago.
- "Developing a Movement Training Curriculum: Serving Our Students with Quality-Driven Pedagogy," "The Character of Media in Performance," and "The Kinesthetic Environment."



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- Two paper presentations and a workshop at the 28<sup>th</sup> Association of Theatre in Higher Education Conference, July 2014 in Scottsdale, AZ.
- “The Essence of the Neutral Mask as an Actor Training Tool.” Paper presentation at the 27<sup>th</sup> Association of Theatre in Higher Education Conference, August 2013 in Orlando.
- “The Essence of the Neutral Mask.” Paper presentation at the 36<sup>th</sup> Comparative Drama Conference, March 2012 in Baltimore, MD.
- Isadora Technology Consultation & Performance at Luther College, October 2011. Conducted four workshops on the use of Isadora technology, guest taught a movement workshop and presented a lecture/performance of Part One of my dance-media performance piece, *Look This Way*.
- “The Character of Media in Performance.” Paper presentation at The 35<sup>th</sup> Comparative Drama Conference, March 2011 in Baltimore, MD.
- “Media, Technology and Performance,” Kean University Department of Theatre, Senior Seminar course, March 2010.

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## GRANTS & AWARDS

- **Students Partnering with Faculty Summer Research Program (SpF) 2012-13.**  
This is a competitive program that was developed to support and advance student and faculty research and scholarship at Kean University.
- **The Algernon Sydney Sullivan Award** from Rollins College, 2002  
Bestowed annually upon a man and a woman of the senior class who have best demonstrated unselfish interest in human welfare.

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## MENTOR & STUDENT ADVISING

- Served as advisor for BA in Theatre student, Amber Adeline-Brown, for a research project that she conducted as a part of a general education course – Research & Technology. The project was entitled, *Cover Your Ears to Hear Yourself*. I assisted Amber in brainstorming her initial concept and also participated in the project as a performer/artist.

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## ACADEMIC SERVICE

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### CURRICULUM DEVELOPMENT

#### **Kean University**

- Development, Implementation and New Courses Approved for a Dance Minor program.  
→ Courses: DANC 2150 Dance Styles, DANC 2710 Dance History, and DANC 3400 Composition.
- Development and instruction of dual enrollment courses with Academy of Performing Arts in Union County (UCVTS-APA). Each year approximately 50 students attend Kean as dual-enrollment high school seniors/college freshman.  
→ My role with these students included instructing them each semester: THE 1160 The Performer’s Presence I: Working Improvisationally and THE 1165 The Performer’s Presence II: Creating Work.
- Revision of Courses: Movement for the Actor and Advanced Movement courses to reflect contemporary practices and incorporate actor-creator/devising approaches.



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### COMMITTEE WORK

#### **Kean University**

- Assessment & Accreditation Writing for MISCHE and NAST.
- Member, Faculty Senate Committee: Academic Tech. & Multimedia, 2013-15.
- Member, Associate Vice-President of Academic Affairs Search Committee, 2012.
- Member, Students Partnering with Faculty Grant selection committee, 2013.
- Member, Faculty Senate Committee: Campus Culture, 2010-12.
- Member, Dept. of Theatre UCAPA Steering Committee, 2009-2014.
- Member, Dept. of Theatre Standing Committees: Curriculum, Personnel, Facilities Planning.

#### **Middlesex County College**

- Chair of Humanities Elective, General Education Assessment, 2020-current
- Member, Diversity Equity & Inclusion Council, 2020-current
- Member, Academic Program Review (Theatre, Communication, Dance)
- Member, Core Strategic Planning Committee, 2018.
- Member, College Assembly, 2016-18.
- Member, Judicial Advisory Board, 2015-17.

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### DIRECTING & DEVISED WORK

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Director, **Playwriting Workshop**, Staged Reading, Produced by Middlesex College, April 2022

Director, **Winter Break** by Joe Calarco, (Staged Reading), Produced by Middlesex College, Dec. 2021

Director, **Collection of Zoom Plays**, COVID-19, Produced by Middlesex College, FA 2020 & SP 2021

Co-Director, **Company** by George Furth & Stephen Sondheim. Co-Director: David Seamon.  
Produced by Middlesex County College VPMA Department, November 2019

Director, **Circle Mirror Transformation** by Annie Baker  
Produced by Middlesex County College VPMA Department, February 2019

Director, **Thinner than Water** by Melissa Ross  
Produced by Middlesex County College VPMA Department, April 2018

Devised Work/Director, **Laughter**. Devised by Anna DeMers and Student Ensemble  
Produced by Middlesex County College VPMA Department, April 2017

Co-Director, **Orlando** by Sarah Ruhl (based on Woolf's novel)  
Produced by Kean University Conservatory of Theatre, February 2017

Director, **The Apartment Plays** collection of short plays by various authors.  
Produced by Middlesex County College VPMA Department, November 2016

Director, **The Secret in the Wings** by Mary Zimmerman  
Produced by Middlesex County College VPMA Department, April 2016

Director, **French Waitress & other plays** by John Patrick Shanley  
Produced by Middlesex County College VPMA Department, November 2015

Director, **One-Act Plays** by John Patrick Shanley and Tina Howe



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Produced by Middlesex County College VPMA Department, April 2015

Director, ***Twelve Ophelias*** by Caridad Svich

Produced by Middlesex County College VPMA Department, November 2014

Director, ***The Lover*** by Harold Pinter

Produced by Kean University Department of Theatre, April 2014. \*This production had two separate casts, each directed uniquely using Grotowski-based physical explorations.

Devised Work (Collaborator/Performer), ***STRUCTURES and Immersive Environments***

SpF Grant project with 3 Kean students: Natalie Bailey, Frank Giamella, Josh Schnetzer.

Performances at Kean University: Sep 2012, May 2013

Director, ***9 Parts of Desire*** by Heather Raffo

Produced by Kean University Department of Theatre, October 2012

Co-Director (with Teresa Choate), ***The Odyssey*** adapted by Mary Zimmerman

Co-Director: E. Teresa Choate. Produced by Kean University Department of Theatre, Mar 2012

Director, ***The Other Shore*** by Gao Xingjian

Produced by Kean University Department of Theatre, Nov 2010

Devised Work, Director/Designer/Performer, ***Look This Way***, Dance/Media Performance

*Look This Way*, Parts 1-3, May 2010 at Kean University

*Part 1*: October 2008, *Part 2*: February 2009 Showcase in Orlando FL

Co-Director/Choreographer. ***Gone Missing*** by the Civilians

Co-Director: Alan Bruun, Produced by Mad Cow Theatre, September 2008

Director, ***Samuel Beckett's Quad & What Where***

Produced by Empty Spaces Theatre Co, April 2008 as part of Beckett Plays Festival.

Director, ***9 Parts of Desire*** by Heather Raffo

Produced by Sarah Lawrence College, December 2007

Devised Work, ***Phobias***, Conceived by Anna DeMers. A Movement Theatre Piece

Created with and Produced by Empty Spaces Theatre Co, July 2007

Assistant Director of Movement, ***Blood Wedding*** by Lorca.

Produced by Sarah Lawrence College, December 2006.

Director, ***Fe-or-Male*** by Anna DeMers. Original folk-rock musical.

Produced by Terpsichore Collective at Orlando Playfest January 2004.

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## MOVEMENT: CHOREOGRAPHY & INTIMACY

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Intimacy Director. ***Spring Awakening***, Directed by Stefanie Sertich.

Produced by LaGuardia Community College, Humanities Department, November 2022.

Movement Director. ***An Octoroon***,. Directed by E. Teresa Choate.

Produced by Kean University Department of Theatre, October 2019.

Choreographer & Performer. ***Alluvial Shore***, dance film.

Created in collaboration with composer Erik T. Lawson, [www.TheMercurySurvey.com](http://www.TheMercurySurvey.com)

Presented at YOUR MOVE: New Jersey's Modern Dance Festival, October 2015.



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Choreographer & Performer. ***Speaking Of...***

Produced by Pan Asian's *NuWorks* in NYC, June 2014.

Produced by YOUR MOVE: Jersey City's Modern Dance Festival, November 2013.

Choreographer. ***The Congress of Human Oddities*** by Teresa Carson, dir. Josh Kashinsky.

Sarah After Hours at Dixon Place, NYC. May 19, 2013.

Choreographer. ***The Human Variations*** by David Alex Andrejko, dir. Ellen Orenstein.

Performed at Red Roots Gallery, 25 CPW Gallery NY, NY.

Produced by Blueprint Theater Project, February – March 2013.

Choreographer. ***Allegro*** by David Alex Andrejko, dir. Ellen Orenstein.

Part of The Human Variations Project. Performed at 25 CPW Gallery NY, NY.

Produced by Blueprint Theater Project, January 2012.

Choreographer. ***Largo*** by David Alex Andrejko, dir. Ellen Orenstein.

Part of The Human Variations Project. Performed at CV Lounge NY, NY.

Produced by Blueprint Theater Project, April 2011.

Choreographer. ***Scherzo*** by David Alex Andrejko, dir. Ellen Orenstein.

Part of The Human Variations Project. Performed at Alice's Tea Cup NY, NY.

Produced by Blueprint Theater Project, August 2010.

Choreographer. ***Twelfth Night*** by William Shakespeare, dir. Teresa Choate.

Renaissance Period Movement Director and Choreographer.

Produced by Kean University, November 2009.

Choreographer. ***Coming & Going*** with Voci Dance at Orlando International Fringe Festival

Developed Choreography & Projection Design for this 10-minute piece.

Produced by Voci Dance, May 2009.

Choreographer. ***Brick by Brick*** by Ross Wade, dir. Leyla Ebtehadj.

Dance Musical sequences and character physicality work.

Produced by Sarah Lawrence College, May 2007.

Choreographer. ***Alice Blue Gown*** Conceived by Leslie Geraci.

Character/story gestures and social dance – waltz and swing.

Produced by Sarah Lawrence College, February 2008.

Movement Direction. ***Ubu Roi*** by Alfred Uhry, dir. John DiDonna.

Movement direction and character physicality work.

Produced by Empty Spaces Theatre Co, Orlando, FL, August 2006.

Conceived & Choreographed. ***Jack'd In***.

Contemporary dance exploration of technology and its effects on human relationships.

Produced by Terpsichore Collective, Happenstance Choreographer Showcase, Orlando, FL, May 2006.

Choreographer. ***Stripped***: A Docudrama Written and Directed by John DiDonna.

Club, hip hop and contemporary dance.

Produced by Empty Spaces Theatre Co, Orlando, FL, March 2006.





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Choreographer. **POE** by the Organic Theatre Company, dir. Frank Hilgenberg  
Environmental Choreography, 17<sup>th</sup> century Quadrille Dance, Mime work.  
Produced by Theatre Downtown, Orlando, FL, October 2005.

Choreographer. **Oedipus: The Ritual**, Adapted and Directed by John Didonna  
Tribal-ethnic dance, Idiographic gestures, and general movement work.  
Produced by Empty Spaces Theatre Co, March 2005.

Choreographer. **Triumph of Love** by Marivaux/Adpt. Stephen Wadsworth. dir. David Charles.  
17<sup>th</sup> Century Court Dance, 2 Living Statues & Period Movement instruction.  
Produced by Rollins College, February 2003.

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## DESIGN – ISADORA PROJECTION/FILM

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**Look This Way** workshop performance at Kean University, May 2010.

**Simplex/Complex** with Voci Dance at Orlando International Fringe Festival  
Produced by Voci Dance, May 2009.

**Parts 1 & 2: Feedback On An 8 Count**, October 2008. February 2009.  
Produced by Terpsichore Collective/Harwood Watson Dance Studios

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## PLAYWRITING

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**Fire & Ice** based on a short story *The Healer* by Aimee Bender. Two mutant girls one has a hand of fire, one has a hand of ice, when their hands touch, they neutralize each other.

**Kiki Marie** a fantasy, puppet/media exploration dealing with a family's dark secret.

**Fe-or-Male** written by Anna DeMers

A musical comedy about five women who question what it means to be a woman.  
Produced by Terpsichore Collective at Orlando's Playfest Festival, January 2005.

**Solo Face** written by Anna DeMers

Solo Operetta about a neurological disorder that disrupts facial recognition abilities.  
Produced by Touchstone Theatre, May 2003. Produced by Terpsichore Collective at Orlando International Fringe Festival, May 2004.

**Hidden Mandala** written by Anna DeMers. A Poetic Play with Music about reality and the collective unconscious. Produced by Rollins College, April 2002. Produced by Terpsichore Collective at Orlando International Fringe Festival, May 2002.

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## REGIONAL PERFORMANCE

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|-------------------------------|------------------|-------------------|------------------------------------|
| • <b>Arcadia</b>              | Chloe            | dir. Alan Bruun   | Mad Cow Theatre (Orlando, FL)      |
| • <b>Solo Face</b>            | Sarah            | dir. Anna DeMers  | Touchstone Theatre (Bethlehem, PA) |
| • <b>Voice of Souls</b>       | Ensemble         | dir. Mark McKenna | Touchstone Theatre                 |
| • <b>Aesop &amp; Company</b>  | Sweetie Pie, Fox | dir. Mary Wright  | Touchstone Theatre                 |
| • <b>Southside Experience</b> | Multiple roles   | dir. Mary Wright  | Touchstone Theatre                 |



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### DANCE PERFORMANCE

- YOUR MOVE: New Jersey's Modern Dance Festival     *Alluvial Shore*     October 2015
- Nu Works Festival, Pan Asian Rep (NYC)     *Speaking Of*     June 2014
- YOUR MOVE: Jersey City's Modern Dance Festival     *Speaking Of*     November 2013
- Voci Modern Dance     Music Video: *And the forest began to sing*     Jan 2011
- Voci Modern Dance     *Cosmic & Cosmos*     July & Mar 2009
- Voci Modern Dance     *iMove//dance/blog/art*     Feb 2009
- Ringling College of Art/Design     *Cosmix* (Planetarium Exhibit)     March 2008
- Soul Play Modern Dance     *Hide and Go Seek*     May 2005
- Soul Play Modern Dance     *The Power of the Gospel*     Dec 2004

### EDUCATIONAL THEATRE PERFORMANCE

#### Sarah Lawrence College 2006-2008

- *Fairy Tale Wedding*     Red     dir. Rachel Wood
- *Alice Blue Gown*     Girl     dir. Leslie Geraci
- *Blood Wedding*     Duende     dir. Kym Moore

#### Rollins College 1998-2002

- *A Street Car Named Desire*     Blanche Dubois     dir. Thomas Ouellette
- *Blithe Spirit*     Edith     dir. Peg O'Keef
- *Man of La Mancha*     Fermina/Moorish     dir. S.J. Nassif
- *Patient A*     Spirit     dir. Sam Hull
- *Pippin*     Chorus     dir. S.J. Nassif
- *The Women*     Multiple Roles     dir. Barton Bishop

### Additional TEACHING EXPERIENCE

#### **Summer Camp Theatre Instructor**     Summer 2014 (2 weeks)

McCarter Theatre, Princeton, NJ

Two-week summer intensive camp, MOVERS & SHAKERS, for 7-10 years old.

Instruction focused on physical movement to guide the students in the creation of stories, along with exploring characters through the use of masks and costumes. Culminating in showcase of short scenes.

#### **Exploring Musical Theatre**     Summers 2012, 2013, 2014

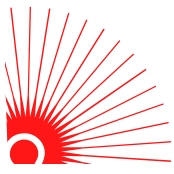
Sarah Lawrence College, Bronxville, NY

Movement/Dance instructor for this three-week immersive summer camp with a special focus on musical theatre that includes acting technique, vocal technique, vocal coaching, choreography and creating and developing original work.

#### **Physical Theatre Workshop**

VIBE Performing Arts Center, Orlando, FL     Fall 2008

Four-week sessions providing guided explorations using the various techniques of Viewpoints,



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Laban, Lecoq, Grotowski, Biomechanics and Contemporary Dance Composition to expand the actors psycho-physical awareness. For professionals and students ages 16+

### Teen Acting Workshop

VIBE Performing Arts Center, Orlando, FL

Fall 2008, For students ages 10 – 18

Four-week session introducing the basics of improvisation, character analysis and scene work.

### Viewpoints Production Workshop

August 12 – 14, 2008

Mad Cow Theatre, Orlando, FL

Introduced fundamentals of Viewpoints in order to incorporate this technique into the creation of characters and choreography/blocking for a production of *Gone Missing* at Mad Cow.

### Visiting Instructor

Spring 2008

Ringling College of Art & Design, Sarasota, FL

*Creative Writing for Installation and Performance*. Semester long collaboration, to develop performance skills, assisting student projects, which culminated in a public performance including my own work. April 5, 2008: *Cosmix Performance and Installation* at the South Florida Museum.

### Movement Theatre Instructor

June 4 – July 14, 2007

Empty Spaces Theatre, Orlando, FL

*Physical Theatre Workshop*. Introduction to the basics of Laban, Lecoq and Viewpoints for composition and devising physical characters and stories. This workshop culminated in creating a full-length movement piece called *Phobias*.

### Teaching Artist

September 2002 – June 2003

Touchstone Theatre, Bethlehem, PA

Taught children between ages 5-18 as a part of the Artist-in-residence program, bringing drama to local public schools.

### Dance Instructor

Fall 2002 – Summer 2003

Renaissance School of Dance, Sellersville, PA

Taught a beginning ballet/jazz/tap class for ages 3-5, Jazz for ages 10-17.

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## ADDITIONAL DANCE & MOVEMENT TRAINING

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- NYC Katiti King – Simonson Technique, Yoga: Vinyasa, Jivamukti
- Sarah Lawrence College Dance & Movement Analysis 2006 – 2008, Bronxville, NY
  - Contemporary Dance: Emily Devine, Renee Redding-Jones, Keith Sabado
  - Composition: Kathy Westwater
  - Alexander Technique: June Ekman
  - Anatomy with Irene Dowd Spirals: Peggy Gould
- Rollins College Dance Minor Program 1998 – 2002, Winter Park, FL.  
Studying under Dr. Robert Sherry, Dr. Suzanne Salapa, Russell Sultzbach - Ballet,  
Jazz: Limone, Modern: Graham
- Cheryl Carty Academy of Theatre Dance 1985 – 1998, Bradenton, FL.  
Ballet: 13 years, Pointe: 7 yr, Partnering: 3 yrs, Tap: 8 yrs, Jazz: 6 yrs, Modern: 6 yrs
- Additional Ballet Training  
Allison's Dance Studio 1996 – 1997, Bradenton, FL. Under Allison Norton.  
Sarasota Ballet Dance Program 1995 – 1996, Sarasota, FL. Under Robert De Warren.



# Anna Sycamore DeMers

## CURRICULUM VITAE

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### THEATRE & DANCE COMPANY AFFILIATIONS

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- **Jersey City Theatre Center, NJ** – Artistic Associate, Theatre & Dance Curator, 2016 – 2018.
- **Blueprint Theater Project, NY, NY** – Choreographer, 2010 – 2013.  
Serving as Choreographer and Movement Director, alongside director Ellen Orenstein.
- **VOCI Dance, Orlando, FL** – Guest Choreographer & Performer, 2009 – ongoing.
- **Terpsichore Collective** – Founder/Director, 2002 – 2009.  
A theatre ensemble producing avant-garde, original works. Combining theatre, dance, music and various artistic mediums.
- **Empty Spaces Theatre, Orlando, FL** – Collaborating Partner, 2005 – 2009.  
Serving as Choreographer and Movement Director in the collaborative ensemble.
- **Soul Play Modern Dance** – Company Principal Dancer. August 2004 – May 2006.  
Orlando, FL based Modern Dance Company. Directors: Staci Scaturro and Kim Cady.

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### MEMEBERSHIPS & ORGANIZATIONS

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- Association of Theatre in Higher Education, 2010 – current
- Association of Theatre Movement Educators, 2010 – current  
→ Served as Secretary for ATME, 2018 – 2022
- KCACTF Regions I & II, Guest Workshops
- Theatre Alpha Phi, National Theatre Honor Society

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### REFERENCES: Available upon request

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