

Jenny Mercein

Curriculum Vitae

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EDUCATION:

- 2003 University of Washington, Seattle, WA.
 Master of Fine Arts in Acting.
- 1995 Yale University, New Haven, CT.
 B.A. in History of Art and Theater Studies.
 Graduated with Honors in both majors.

ACADEMIC EMPLOYMENT:

The American Musical and Dramatic Academy (AMDA)

Instructor, fall 2007-present.

- *Technique and Scene Study*: A two-semester course in beginning acting techniques for up to 20 first-year students. First semester curriculum addresses constructive use of the self, with work on breath, imagination, economy, specificity, and sensory awareness. Emphasis is placed on physical ease, vocal resonance, and clarity, incorporating elements of Linklater voice work and Alexander Technique. Course work includes open scenes and contemporary American scene work, using Stanislavski-based training focusing on objectives, obstacles, and given circumstances. Second semester delves further into text analysis, scene work, and character development. Students complete an intensive life-study project, exploring extreme character transformation of voice, speech, movement, and physicality.
- *Audition Prep*: An eight week seminar designed to give students a better understanding of how to approach professional auditions. Topics include monologue work, television, film, and theater auditions, cold reading skills, and preparation for agent and casting director interviews. Discussion includes strategies for approaching the business of acting, such as headshot and resume selection, networking, etc.

Queens College

Adjunct Professor, Continuing Education Program, winter 2009-present.

- *The Art of Acting*: An introductory course for a diverse group of 12 students ranging in age from 18 to 75. Curriculum includes introduction to basic concepts of acting, voice work, theater games, improvisation, open scenes, and monologue work.
- *Demystifying the Bard-A Practical (and Fun) Course on Shakespeare*: An introductory course exploring Shakespeare on the page, on film, and through performance. Curriculum covers a brief history of Shakespeare in performance, tools for deciphering complex language, an introduction to scansion and speech work. Performance work includes sonnets, monologues, and two-person scenes from Shakespeare.

Fordham University

Adjunct Professor in the College of Liberal Studies, fall 2006.

- *Acting for Non-Majors*: A one-semester course composed of both traditional undergraduates and continuing education students. Curriculum includes introduction to basic concepts of acting, text analysis, voice work, theater games, improvisation, open scenes, and monologue work.

Nassau Community College

Adjunct Professor in the Theater Department, fall 2006.

- *Movement for Actors*: Curriculum includes Viewpoints and Suzuki-inspired physical training exercises, theater games and improvisation inspired by the work of Viola Spolin, Alexander Technique, and exercises designed to address focus, concentration, and physicality. The course aims to bridge the gap between abstract physical training methods and traditional acting techniques by connecting movement work to character development and Stanislavski-based action/objective work.

University of Washington School of Drama

Teacher, 2001-2002.

- *Acting I, II, and III*: Curriculum included fundamental performance skills emphasizing constructive use of the self (breathing, relaxation, communication, imagination, spontaneity), physical approaches to acting derived from Suzuki training and Alexander Technique, intensive monologue and scene work with strong emphasis on Stanislavski-based action/objective work, and the performance of a one-act play in a festival setting. Designed and taught a special section on Shakespeare including sonnet work, scansion, and the preparation of a classical monologue.

ADDITIONAL TEACHING/COACHING EXPERIENCE:

Scott Freeman Studios: Spring 2012-present.

Private scene study class focusing on contemporary work from new plays (all written within the past six years). Coaching focuses on the use of actions and objectives, constructive use of the self, and specificity.

Epic Theater Ensemble, 2010-present.

Trained as a teaching artist for Epic's award-winning education department, part of the NEA's Shakespeare in American Communities initiative. Through Shakespeare residencies, middle and high school students learn how to embody Shakespeare's text, becoming more facile, sophisticated and potent with language. Students learn communication skills essential to growth as a citizen and a theater artist.

Side by Side Coaching, 2003-present.

Private acting coaching, specializing in monologue selection, audition preparation, and Linklater voice training.

Exec-Comm, 2010-present.

Corporate communication skills consultant. Lead seminars across the nation teaching executives to communicate with more impact by focusing more on others and less on him or herself. Clients include JP Morgan, PwC, Ernst & Young, Barclays, and MetLife.

Standardized Patient, NYU and Weill Cornell School of Medicine, 2002-present.

Frequent participant in OSCE training with medical students, providing students with individualized feedback on their communication and clinical skills. Coaching is aimed at improving ease and clarity of communication (especially as it pertains to handling difficult discussions), tips for conveying empathy, and building the residents' overall confidence in his or her ability to communicate effectively.

Teaching Artist, People's Theater Project, 2011-present.

Teach story telling and improv classes to senior citizens at the Isabella House in Washington Heights.

Guest Artist, Manhattan Theater Club, 1998-2000.

Served as a guest actor in the NYC Public Schools, performing scenes from the MTC season as well as cold-readings of student generated material.

Youth Drama Workshop, Greenwich Academy Day Camp, 1997.

Led a Spolin-inspired theater games and improvisation workshop for campers ages 4-11.

ACTING: See attached theatrical resume.

DIRECTING:

"Pullman Car Hiawatha" Packer Collegiate Upper School, Brooklyn, NY, 2012.

"Mother Eve's Secret Garden of Sensual Sisterhood" New York International Fringe Festival 2012, LA Comedy Festival 2012. Assistant director for award-winning comedic rock musical.

"Moonlight & Magnolias" Alabama Shakespeare Festival, 2011. Assistant Director to Geoffrey Sherman on the main stage production, part of the 2011 Repertory Season.

"Graceland" by Ellen Faurey, Lincoln Center Theater, 2010. Assistant Director to Henry Wishcamper for the LCT3 production.

"A Midsummer Night's Dream," McCarter Theater, 2005. Served as a directorial observer to Tina Landau.

"Stuck in the Middle with Me" by David Speicher. The People's Improv Theater, 2004. Directed solo show by NYC comedian David Speicher.

Freedumb, The Gene Frankel Theater, NYC, 2005. Directed original political satire sketch comedy show.

PRODUCING:

HUMAN ANIMALS, cofounder and producing artistic partner. 2009-present.

Human Animals is a New York based theater ensemble dedicated to the exploration and celebration of the idiosyncrasies of the Human Animal (www.humananimals.org) Productions include:

“Post Office” by David Jenkins, The Ohio, NYC, November 2011. Producing the world premiere of David Jenkins’ latest play, named on of the Top Ten Off-Off Broadway Plays of 2011 by Paper Magazine.

“Small Claims” by David Jenkins, IRT Theater, NYC, 2010. Served as producer and actor in this workshop production, developed by way of NYU’s Studio Tisch and IRT’s 3b Series.

“middlemen” by David Jenkins, Walkerspace Theater, NYC, 2009. Served as producer for critically acclaimed world-premiere of “middlemen,” developed as part of the Lark New Play Development Series.

PROFESSIONAL DEVELOPMENT:

Stage Directors and Choreographers Society (SDC) Observership Program, 2011-12.

Awarded a slot in the prestigious SDC Observership Pool, designed to give early-career Directors and Choreographers the opportunity to observe the work of master Directors and Choreographers as they create new productions on Broadway, Off-Broadway and at leading regional theatres across the country.

Directors Lab West, 2011.

Invited to participate in a highly selective lab for up and coming theater directors, sponsored by SDC and The Pasadena Playhouse.

Actors Center Teacher Development Program, 2005 and 2006.

Awarded a slot in a highly selective program designed to nurture and develop acting teachers by offering the opportunity to study with several of the top Master Acting Teachers in the United States. Faculty mentors including Olympia Dukakis, Earle Gister, Lloyd Richards, Rob Clare (Royal Shakespeare Company), Christopher Bayes, Catherine Fitzmaurice, Slava Dolgachev (Moscow Art Theater), and J. Michael Miller.

Teaching Apprenticeship, Actors Center, 2005-2006.

Awarded an apprenticeship to study Chekhov and be mentored by Earle Gister, former head of The Yale School of Drama. Served as a teaching apprentice to Scott Freeman, head of actor training in the one-year conservatory program.

COMMUNITY SERVICE

Girls Educational & Mentoring Services (GEMS), “Act Out” Instructor, 2012-present.

Facilitate a weekly acting and improvisation class for Girls Educational & Mentoring Services (GEMS), the only organization in New York State specifically designed to serve girls and young women who have experienced commercial sexual exploitation and domestic trafficking.

ACTING TRAINING AND INSTRUCTORS:

The University of Washington: Jon Jory, Steve Pearson, Mark Jenkins, Robyn Hunt (Suzuki Training), Judy Shahn (Linklater Voice), Cathy Madden (Alexander Technique), Geoff Ahm (Stage Combat,

S.A.F.D. Certified), Scott Hafso (Singing), Dale Merrill (Jazz Dance), Peter Kyle (Modern Dance), Stephanie Skura (Skinner Releasing), Melissa Kerber (Low-Flying Trapeze), Laura Worthen (Speech).

The Public Theater/NYSF Shakespeare Lab: Ron Van Lieu, Michael Cumpsty, Jed Diamond, Chris Bayes (Clown), Shane Ann Younts and Sarah Felder (Voice and Speech), Steve White (Stage Combat), Barry Edelstein (Text Analysis).

The Actors Center: Ron Van Lieu, Earle Gister, Lloyd Richards, Jed Diamond, Olympia Dukakis, Per Brahe, Bruce Katzman, Catherine Fitzmaurice (Voice), Jane Nichols (Clown).

Other NYC Teachers: Austin Pendleton, Daniela Varon (Shakespeare & Co.)

Yale University: James De Paul, Annie Piper, Sandra Bowie, Murray Biggs, Bill Walters.

SPECIAL TRAINING, WORKSHOPS, AND MASTER CLASSES:

Patsy Rodenburg: Intensive workshop in voice, breath, body, and presence work, along with extensive work on Shakespearean monologues.

Kristin Linklater: Master Voice Class.

Catherine Fitzmaurice: Master Voice Class.

David Shiner: Master Clown Class.

Christopher Bayes: Clown and Commedia Del' Arte Mask.

Peter Brook Company: Japanese Sound and Movement.

Viewpoints: Worked with KJ Sanchez, former SITI Company member, using Viewpoints to create "Too Much Water." Served as a directorial observer under Tina Landau.

Suzuki Training: Trained rigorously for three years under Robyn Hunt and Steve Pearson, both of whom worked with Mr. Suzuki in Toga, Japan for over ten years.

Alexander Technique: Studied in NYC from 1995-2000 with Jed Diamond, certified Alexander teacher. Studied under Master Teacher Cathy Madden from 2000-2003 at UW.

Improv Comedy: Trained with The Upright Citizen's Brigade in long-form sketch comedy.

Columbia Graduate Director's Lab: Participated in projects with M.F.A. directors under the supervision of Anne Bogart and Robert Woodruff.

SOLO PERFORMANCE/PUBLICATION:

"pretty" Writer/Performer, directed by Josh Costello, developed in response to working with Master Clown David Shiner. Featured in the 2004 Estrogenius Festival at Manhattan Theatre Source and The New York Solo Play Lab (2004). Published by PlaySource Books (2004).

"Beautiful Mount Airy Lodge" Writer/Performer, directed by Jerry Manning.

Performed at The University of Washington, On The Boards in Seattle, and The West Bank Café in New York City (2002).

“Waiting” Writer/Performer, dramaturgy by Jerry Manning, directed by Henry Wishcamper. A play with original music (arranged for the stage by Laura Brenneman). Developed with Seattle’s WET Theater Company (summer 2004), featured in the 2004 Estrogenius Festival at Manhattan Theatre Source, and at The People’s Improv Theater (2005).

SCHOLARSHIP:

“A Multilayered Approach: Examining the Plays of Suzan-Lori Parks through the Lens of Double Consciousness, Bricolage, and Nontraditional Acting Techniques.” An investigation of the imagery and cultural significance of four early plays by Suzan-Lori Parks using W.E.B. Du Bois’s concept of ‘double consciousness,’ Claude Levi-Strauss’s idea of ‘bricolage,’ and Earle Gister’s notion of three levels of acting. Awarded the James S. Metcalfe Prize for Best Essay on American Theater. (Theater Studies Senior Thesis, Yale University.)

“Desire Caught by the Tail: Picasso during the Occupation.” An exploration of Picasso’s artistic output during the Nazi Occupation of France, specifically his decision to temporarily abandon his traditional media and turn to theater, culminating in his authorship of the little-known and rarely produced play “Desire Caught by the Tail” (Art History Senior Thesis, Yale University).

HONORS/AWARDS:

- Nominee, Best Supporting Actress in a Short Film (*Birth Date*), Method Fest, 2009.
- The James S. Metcalfe Prize for the Best Essay on American Theater, Yale University, 1995.
- The Mary Sizer Ecklund Scholarship, Yale University.
- Represented the United States at The International University Theater Festival in Pueblas, Mexico, 1995.
- The Nina F. Mooney Memorial Award for the top Scholar/Athlete, Scarsdale High School, 1991.

PROFESSIONAL AFFILIATIONS:

Member, Actors’ Equity Association.

Member, SAG-AFTRA.

Member, TCG.

Member, The Shakespeare Society.

THEATRICAL RESUME:

JENNY MERCEIN

AEA/SAG-AFTRA

Height: 5' 10" Eyes: Blue Hair: Light Brown Voice: Mezzo Soprano/Alto Belt

NEW YORK THEATER

Hillary	Monica/Eleanor	New Georges/Julie Kramer
Corleone: The Shakespearean Godfather	Kay	NY Fringe Festival/David Mann
The Breadwinner	Dorothy (u/s)	Keen Company/Carl Forsman
Animal Farm	Mollie	Synapse Prod./David Travis
Good Morning, Bill	Marie	Keen Company/Carl Forsman
Gallathea	Hebe	HERE/Michelle Tattenbaum
A Midsummer Night's Dream	Helena	Gorilla Rep/Ken Schatz
Grimm Tales	Princess	Synapse Prod./David Travis

TELEVISION & FILM

Blue Bloods	Mary Anne	CBS (Guest Star)
Unforgettable	Reporter	CBS
The Prospects	Samantha	David Brundige
Law & Order	Norma	NBC
Birth Date	Kim (Lead)	NYU Grad Film (Jeremy Brunjes, Dir.)
The Diary of Ellen Rimbauer	Laura (Principal)	ABC (Stephen King, Prod.)
Ghost Stories	Madeleine (Lead)	UPN

REGIONAL THEATER

Emma	Mrs. Elton	Pioneer Theater/ Matthew Arbour
Julius Caesar	Portia	Alabama Shakespeare Festival
Much Ado About Nothing	Beatrice	Alabama Shakespeare Festival
Merry Wives of Windsor	Mistress Ford	Shakespeare Fest. of STL/Jesse Berger
Frost/Nixon	Caroline	Rep. Theatre of St.Louis/ Steve Woolf
Twelfth Night	Olivia	PA Shakespeare Fest./Jim Christy
Rabbit Hole	Becca	Florida Studio Theatre/Jane Page
Much Ado About Nothing	Beatrice	Shakespeare Fest. of STL/Jane Page
Othello	Desdemona	Pioneer Theater/Gavin Cameron-Webb
Pride's Crossing	Maud/Julia	Fulton Opera House/Michael Mitchell
As You Like It	Rosalind	CT Free Shakespeare/Ellen Lieberman
Out of Mind	Carol, etc.	Stamford Center for the Arts/Ari Krieth
The Outsiders	Cherry	Seattle Children's Theater/Linda Hartzell
Two Gentlemen of Verona	Silvia	Wooden O / George Mount
Orestes	Helen	Penthouse Theater/Rebecca Brown
Gloria in Excelsis	Gloria	The Exit Theater/Henry Wishcamper

ORIGINAL SOLO PERFORMANCE

Waiting	She	Manhattan Theater Source/Antoinette La Vecchia
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pretty
...beautiful Mount Airy Lodge

Jenny
Woman

New York Solo Play Lab/Josh Costello
Manhattan Theater Source/Jerry Manning