

BECCA LANDIS MCLARTY (SHE/HER)

CURRICULUM VITAE

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EDUCATION

Teacher Certification in Miller Voice Method (mVm), 2021

Master of Fine Arts, Acting, CUNY: Brooklyn College, 2009

Thesis: *The Role of Mary Jane Hanrahan in Jesus Hopped the 'A' Train*

Advisor: Judylee Vivier, Director of MFA Acting

Bachelor of Arts, Theater, Goshen College, 2003

PROFESSIONAL POSITIONS

1/2023 – PRESENT Miller Voice Method Teacher Certification Faculty

- ❖ Embodying and Teaching Breath Dilemmas (Patterns of breath and communication)
- ❖ Embodying and Teaching mVm Tongue Work
- *Lead the Teacher Certification Candidates through the embodiment of essential mVm exercises, allowing them to fully experience the work as students.*
- *Assign each candidate several specific progressions to teach that will most support and challenge their process through the certification program.*
- *Observe candidates as they teach, offering notes on how they communicate the information to their students and guiding them through a reteach to practice integrating the notes in real time.*

1/17 – PRESENT Montclair State University, NJ, BFA Acting Program Adjunct Faculty, Voice and Speech

- ❖ Voice and Speech I & II (First Year BFA Actors), 2018 – Present
- ❖ Voice and Speech V & VI (Third Year BFA Actors), 2018 – Present
- ❖ BFA Voice Lab (First Year – Fourth Year BFA Actors), Fall 2017
- ❖ Voice and Speech II (Second Year BFA Actors), Spring 2017
- *Begin the life-long work with students to expand their self-awareness of habitual tension and patterns of holding as we move through a warm-up progression, which draws on my training in the Miller Voice Method, Chuck Jones, and Linklater techniques.*

- *Instill an understanding of physical, vocal, and articulatory anatomy in order to deepen the students' awareness within the practice of voice and speech production.*
- *Evaluate and coach the students individually as they integrate the voice and speech techniques to monologue and scene work, both in class and in production.*
- *Using the International Phonetic Alphabet (IPA), explore the inner-workings articulation with the goals of meeting the demands of being clearly understood in performance, flexible across a range of dialects, and active in the articulation of the actor's intention found in the text.*

**10/17 - PRESENT Montclair State University, NJ, BFA Acting Program
Production Voice and Dialect Coach**

- ❖ *Macbeth* by William Shakespeare, Dir. Tommy Schrider, Fall 2023
- ❖ *Elephant's Graveyard* by George Brant, Dir. Sonoko Kawahara, Spring 2023
- ❖ *Dance Nation* by Clare Barron, Dir. Erin Gorski, Fall 2022
- ❖ *The Curious Incident of the Dog in the Night-Time* by Simon Stephens, Dir. Heather Benton, Spring 2022
- ❖ *The Last Days of Judas Iscariot* by Stephen Adly Guirgis, Dir. Tommy Schrider, Fall 2021
- ❖ *The Ultimate Cahoots* by J. Julian Christopher, Director: Lou Moreno, Fall 2020
- ❖ *The Wolves* by Sarah DeLappe, Director: Susan Kerner, Spring 2020
- ❖ *Anon(ymous)* by Naomi Iizuka, Director: Lou Moreno, Fall 2019
- ❖ *Lysistrata*, adapted by Ellen McLaughlin, Director: Erin Gorski, Spring 2019
- ❖ *Twelfth Night* by William Shakespeare, Director: Mark Hardy, Fall 2017

**1/17 – 5/17 PACE University, NYC, BFA Acting Program
Adjunct Faculty, Improvisation**

- ❖ Improvisation II (BFA Actors)

**8/16 – 12/16 Marymount Manhattan College, NYC, Department of Theatre Arts
Adjunct Faculty, Improvisation**

- ❖ Theatre Games and Improvisation (BA Theatre Arts and BFA Acting Students)

4/13 – 12/16 Improvolution: School of Improv., NYC, Senior Instructor

- ❖ Scenework Basics: Fall 2016
- ❖ Advanced Scenework: Spring 2016
- ❖ Scenework Development: Winter/Spring 2016
- ❖ Character Development Workshop, Winter 2016
- ❖ Level IV: Long-form Improvisation, Winter/Spring 2015
- ❖ Level II: Scene and Character Development, AY 2014 – 2015

**9/12 – 5/15 The American Academy of Dramatic Arts, NYC
Adjunct Instructor, Voice and Speech**

- ❖ Voice and Speech I: First Year Conservatory Actors, Fall Semesters

- ❖ Voice and Speech II: First Year Conservatory Actors, Spring Semesters
- 1/15 – 4/15 **Michael Chekhov Studio, New York, NY**
Assistant Instructor, Miller Voice Method
- 9/13 **CUNY: Brooklyn College, Brooklyn, NY, MFA Acting Program**
Substitute Professor
 - ❖ Voice Production for the Actor I: First Year MFA Actors
- 9/12 – 12/12 **CUNY: Brooklyn College, Brooklyn, NY, MFA Acting Program**
Assistant/Substitute Professor
 - ❖ Voice Production for the Actor I: First Year MFA Actors
- 7/13 **Missoula Children’s Theatre, Missoula, MT**
Visiting Instructor, Voice & Speech, Next Step Prep Program
- 7/13 – 8/13 **Larry Singer Studios, NYC, Summer Conservatory**
Instructor, Voice & Speech
- 6/10 – 8/10 **Bakerloo Theatre Project, Troy, NY**
Voice and Text Coach
 - ❖ *Romeo & Juliet* by William Shakespeare, Director: William Addis
 - ❖ *Under Milk Wood* by Dylan Thomas, Director: Lily Junker

PROFESSIONAL QUALIFICATIONS

- ❖ Member of the Voice and Speech Trainers Association (VASTA) since 2012
- ❖ Member of Actors Equity Association since 2014
- ❖ Member of SAG- AFTRA since 2010
- ❖ Basic Pass in Unarmed Stage Combat by the SAFD, 2009

PROFESSIONAL DEVELOPMENT

- ❖ Shakespeare & Company Weekend Intensive: Voice, Movement, and Text: Fall 2023
- ❖ VASTA (Voice and Speech Trainers Association) Annual Conference, Sonoma 2022
- ❖ Miller Voice Method (mVm) Teacher Certification (September 2020 – August 2021)
- ❖ VASTA Annual Conference, Orlando, 2019
- ❖ Roy Hart Technique Intensive, Marya Lowry (Brandeis University), 2015
- ❖ Improvisation: Harold Structure, Levels 101 – 401, UCB NYC, 2015
- ❖ Miller Voice Method (mVm) Integrated Scene Study, Scott Miller (NYU), 2014
- ❖ Miller Voice Method Workshop, Scott Miller, 2014

- ❖ Linklater Teacher Training Sessions, Andrea Haring, The Linklater Center, 2012-2013
- ❖ Musical Improvisation, Rob Schiffman, Broadway's Next Hit Musical, 2013
- ❖ Improv. Teacher Training, Holly Mandel (the Groundlings), Improvolution, 2012
- ❖ VASTA Annual Conference, Washington DC, 2012
- ❖ Freeing the Natural Voice, Level 2, Corinna May, The Linklater Center, 2012
- ❖ Intermediate Natural Voice, Andrea Haring, The Linklater Center, 2012
- ❖ Character Writing Workshop, Level 3, Holly Mandel, Improvolution, 2010
- ❖ Character and Scene Development, Level 2, Holly Mandel, Improvolution, 2010
- ❖ Acting for the Camera, Mark Blum, HB Studio, 2009
- ❖ Audition and Casting Workshop, Heidi Griffiths of The Public Theater, 2009
- ❖ Commedia Del'Arte, Adrienne Kapstein, Brooklyn College, 2009
- ❖ Voice & Shakespeare Workshop, Andrew Wade, 2007, 2008

WORKSHOPS AND TRAINING IN DIVERSITY, EQUITY, & INCLUSION

- ❖ *Let Your Life Speak: The Art of Connecting Across Difference*: Patricia Raun
- ❖ *Diversity or Decolonization, Inclusion or Insurgency: Contemporary Voice Practice that Honors the Entirety of Today's Student*: Daron Oram, Amy Mihyang Ginther, Joy Lanceta Coronel
- ❖ *Making Contact: Considerations for Touch in Voice Training*: Lynn Watson, Chelsea Pace, Adriano Cabral
- ❖ *Eurocentric Voice Methods and People of The Global Majority: An Examination of Imagery, Identity, and Community in Actor Training*: SSU Students and Marie Ramirez-Downing
- ❖ *The Cultural Voice Change*: Stan Brown and Nicole Cowans
- ❖ *Finding and Using Poetic Text from and for Diverse Voices*: Gwendolyn Schwinke, Gurkiran Kaur, Marie Ramirez - Downing

WORKSHOP PRESENTATIONS & SERVICE TO COMMUNITY

- ❖ VASTA Conference 2022: Converging Pathways
Co-presenter: VASTA Member Workshop: *More Than One Way In: Furthering Vocal Freedom through a Confluence of Methodologies*, August 2022
- ❖ Miller Voice Method Teacher Certification, 2021-2022
Mentor of Certification Candidates
- ❖ Miller Voice Method Teacher Certification Continuing Education
Group Facilitator: Fall 2022 – Spring 2023

- ❖ Miller Voice Method Guest Expert Event: *The Power of Intentional Breathing: Breathwork Africa in Conversation with Miller Voice Method*
Event Facilitator: April 2022
- ❖ Kennedy Center American College Theater Festival: Region 2
Co-presenter: Festival Workshop: *Active Presence through Miller Voice Method*, 2022

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PROFESSIONAL EXPERIENCE (ACTING)

REGIONAL THEATER

<i>SUNSET PARK</i>	TERRY	THE THEATER PROJECT
<i>TWIRL</i>	ASHLEY DUNCAN	VIVID STAGE
<i>WAYS TO BE HAPPY</i>	MADDIE	DREAMCATCHER REP.
<i>PSYCHODRAMA (WORLD PREMIERE)</i>	MEL	DREAMCATCHER REP.
<i>WISH BONE (READING)</i>	RAYLENE	LUNA STAGE
<i>THE OTHER WHITE MEAT (READING)</i>	CAROL	WRITERS THEATRE OF NJ
<i>WINESBURG, OHIO</i>	ALICE HINDMAN (U/S PERFORMED)	ARDEN THEATRE
<i>TWELFTH NIGHT</i>	VIOLA	BAKERLOO THEATRE
<i>ROMEO & JULIET</i>	LADY CAPULET/BALTHAZAR	BAKERLOO THEATRE
<i>UNDER MILK WOOD</i>	POLLY/MYFANWY/GOSSAMER	FUTURE TENANT
<i>PATIENT A</i>	KIMBERLY BERGALIS	SIMPATICO THEATRE
<i>SCHOOLGIRL FIGURE</i>	JEANINE	FLASHPOINT THEATRE
<i>TO KILL A MOCKINGBIRD</i>	MAYELLA EWELL	MT. GRENA THEATRE

NEW YORK THEATER

<i>BIBLE ADVENTURE PARK</i>	MURIEL	PROJECT Y THEATRE
<i>YVETTE AND THE WILD SHAME</i>	JULIE	SIGNATURE THEATER
<i>THE PISTACHIOSMASHER (READING)</i>	SCARLET	THE TANK
<i>LAND ESCAPING (NY PREMIERE)</i>	ELINOR	PROSPECT THEATER
<i>GOOD RIDDANCE (READING)</i>	KAREN	BROOKLYN GENERATOR
<i>THE EGG-LAYERS (READING)</i>	WOMAN	STABLE CABLE LAB CO.
<i>PROJECTION</i>	LESLEY	AMIOS
<i>UNVILLE BRAZIL (WORLD PREMIERE)</i>	MIL	FULLSTOP COLLECTIVE
<i>JESUS HOPPED THE 'A' TRAIN</i>	MARY JANE HANRAHAN	BC- DIR. MARY BETH EASLEY

FILM AND TELEVISION

<i>STARGAZER</i>	SUPPORTING	MOUNTAIN MUSE PROD.
<i>REAL LAWS IN REAL PLACES</i>	SUPPORTING	MEGAWATT PIXIE PROD.
<i>FEAST</i>	LEAD	DIR.SAM FRIEDMAN
<i>SETTLING UP</i>	SUPPORTING	DIR. AMY KERSTEN

TEACHING PHILOSOPHY

My goal as an educator is to facilitate a learning environment in which my students feel safe and valued. My classroom is a collaborative laboratory in which we gain anatomical knowledge and understanding of our physical use, while experimenting with reliable, technique-based exercises. I encourage my students to be curiously investigate with as little judgment as possible; to be interested in the habitual behaviors they notice and to be willing to risk truly taking up space – being seen and heard. We, as instructor and ensemble, support one another in one attempt after the other with patience for process and the understanding that the residue of each experience will affect the next. I find myself saying again and again, “Let’s see what happens.” I challenge my students to self-reflect, to ask questions, to be confused in the moment, to mess up, to play, and to laugh. I also expect them to do the work with integrity and to invest themselves in their own development.

I am uninterested in holding a traditional idea of status in the studio. While I bring my training, experience, and knowledge to the room as an instructor, it is important to me that they know that I am one of the humans in the room with a point of view. They are the experts on their bodies and internal experiences; their background, knowledge, and opinions have immense value. I am also mid-process in this work as this process is life-long. I model this to my students because their drive for results is strong, their need for approval can hinder them, and they can get easily frustrated when they don’t get something “right” on the first try. Teaching is a higher form of studentship, and I am constantly learning from our collaboration.

I have been fortunate to work with wonderfully diverse ensembles of students. From my positions of privilege, I acknowledge that I will always have more to listen to and learn regarding equity, diversity, and inclusion as I seek to support and advance diverse theatre voices as both an artist and an educator.

I invite my students to be in constant conversation with me as we collectively examine diversity and promote inclusion. We begin the speech work with discussions about how our idiolects originate and develop to reflect our race, gender identity or expression, sexual orientation, educational background, national origin, and physical ability. Each student shares a presentation about their idiolect,

which provides a platform for them to express to the ensemble their unique worldview. We explore, embrace, and learn from one another's unique human experience.

When I cast scenes and monologues in class, I hand out a form inviting the students to share with me if they have preferences for how their characters and playwrights identify in terms of race and gender. I want them to know that in their careers they are empowered to submit for work that moves them, excites them, and represents them. Every academic year, I expand my collection of resources so that I am able pull from a diverse field of playwrights and seek plays with representation of characters of Global Majority as well as LGBTQIA characters. I also continue to educate myself on matters of EDI. Please see my CV for a current list of trainings and workshops.

The ultimate goal is for the students to gain the autonomy of not needing a voice and speech teacher anymore. One of the ways we strive towards this is with the use of recording equipment to provide an objective diagnostic tool to observe performance habits and impacts of new techniques. In an industry of self-tapes and creating their own digital work, the need to be able to observe oneself objectively and have a set of tools to shift their behaviors of communication is paramount. By the end of our time working together, I want my students to take ownership of the work and feel ready to continue their process feeling empowered to take risks, to own their specific sound and human experience, and to feel safe to bring their vulnerable and expressive selves to their roles as storytellers.