

Curriculum Vitae

Jim VanValen

Associate Professor of Theatre & Head of Acting
Actors' Equity Association
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CONTACT

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EDUCATION

M.F.A., University of Iowa, 2007

Emphasis: Acting

Thesis: "An Actor's Process" -- An exploration of my process as a professional actor -- from preparation to performance -- and an examination of my discoveries and work over a ten-year period.

Specific Training: Acting -- Stanislavski, Meisner, Period Styles

Voice -- Berry, Rodenburg, IPA, Dialect Work

Movement -- Stage Violence, Laban Effort-Shape

Western Theatre History -- Classical to Romantic Periods

M.A., Stony Brook University, 1996

Emphasis: Theatre Arts

Thesis: "The Creation of a Father-Son Drama: Using the Psychological Theories of Samuel Osherson as a Structural Model" -- An illustration of the research and process towards the construction of an original one-person play entitled "Lullabyes" based on my response to the psychological text Finding Our Fathers by Samuel Osherson. This study led to a full production of "Lullabyes" performed throughout the Stony Brook Arts Festival.

B.A., Stony Brook University, 1992

Emphasis: English/Theatre Performance

Magna Cum Laude

SPECIALIZED TRAINING & WORKSHOPS

- *Shakespeare's Heightened Language Workshops I & II with Patsy Rodenburg*, 2012-2013
Michael Howard Studios, NYC
- *DAH Theatre Movement Workshop with Dijana Milošević*, 2010
ACM Performance Educators' Conference, Coe College, IA
- *Linklater Intensive with Louis Colaianni*, 2007
University of Iowa, IA
- *Dell'Arte 2-Day Workshop in Mask and Movement with Joan Schirle*, 2006
University of Iowa, IA

TEACHING

Associate Professor and Head of Acting, Cornell College Department of Theatre, 2007-present
Undergraduate Courses and Descriptions:

- *Basic Acting* -- An introductory study of the work of the actor. The course will include and explore the techniques of improvisation, character development, and performance.
- *Voice and Movement* -- This course is a study in developing voice and movement for the actor. The class will focus on giving specificity and simplicity to the use of voice and body for theatrical expression while freeing excess tensions, inhibitions, and/or preconceived impositions that often interfere with our work as story-tellers. Students will be introduced to a body of exercises for use as a warm-up before performance that looks to ground the body, breath, and voice. Improvisations, games, and the use of texts, prose, and poetry will be incorporated for exploring personal potentials, as well as partner and ensemble dynamics. The main objective of this course is to enable the actor to communicate with a greater capacity the energy, life, and limitless possibilities found in language whether spoken through the voice or expressed through movement and gesture.
- *The Art of Auditioning* -- This course looks to explore aspects of the American Actor's experience in the world of auditioning as students continue to build their skills in story-telling, artistic expression, and aesthetic choice-making.
- *Advanced Acting: Stanislavski* -- A more advanced study of the work of the actor building on the techniques learned in Basic Acting. This class will explore the teachings of Stanislavski while focusing on scene work and scene study through the use of "heightened language" texts and classic playwrights (Euripides, Sophocles, Shakespeare, Ibsen, and Chekhov). Students will be required to present three (3) scenes (chosen by the instructor). Each will be accompanied by a character analysis. A journal will be kept. The emphasis on "heightened" language provides the student with exposure to dramatic verse and other speech beyond the conversational while continuing to explore the elements of the given circumstances, objective, action, tactics, and response – the reality of doing.
- *Advanced Acting: Meisner* -- "The foundation of acting is the reality of doing." This course will introduce students to the work of Sanford Meisner and his influence on and method of training for the actor. The work will focus on the concepts of the reality of doing, "The Pinch and The Ouch", through the exercises of Repetitions, Point of View, Independent Activities, and Improvisations. Designed as an opportunity to explore more fully the act of listening and responding to a stimulus (both external and internal stimuli) between actors, the work seeks to embrace the concept that acting is living truthfully under given/imaginary circumstances.
- *Theatre and the Arts in Chicago (taught in Chicago)* -- The study of art and culture, focusing particularly on theatrical performance. Typically includes backstage tours, museum and gallery visits, and workshops with local actors, designers, and other theatre artists.

Assistant Professor and Head of Acting, Cornell College Chautauqua Series, March 2012

- *"From the Page to Performance to Possibilities: Bringing Life to Dramatic Text"*
This course will look at the choices made by artists within various productions of dramatic texts. We will examine certain works from the American theatre and explore the particular interpretations made by directors, actors, and designers toward bringing the playwright's words to life in performance. The group will read plays, view excerpts from various productions, and take part in performing staged readings of certain scenes during each session. Attendees may wish to have a copy of the following plays being examined in the course: Arthur Miller's "Death of a Salesman," Tennessee Williams' "A Streetcar Named Desire," Lillian Hellman's "The Children's Hour," and Thornton Wilder's "Our Town."

Adjunct Assistant Professor, University of Iowa Department of Theatre, Fall 2007

Undergraduate Course and Description:

- *Auditioning and Careers* -- Balancing the “art” with the “business” is the true *craft* of the actor. This course looks to prepare students for the world of auditioning, networking, and maintaining one’s own business as a working actor. Building audition materials (monologues, music, and cold reading skills), finding and getting auditions (headshots, resumes, mailings, trade papers, etc ...), learning about unions (AEA, SAG, AFTRA), networking and exploring representation (agents, casting directors, talent managers), and understanding the preparation and protocol expected before, during, and after the audition -- all will be examined to encourage, enlighten, and empower the actor as he/she looks for work.

Instructor/Teaching Assistant, University of Iowa Department of Theatre, 2006-2007

Undergraduate Courses and Descriptions:

- *Basic Acting I* -- An introductory study of the work of the actor. The course will include and explore the techniques of improvisation, character development, and performance.
- *Basic Acting II* -- A more advanced study of the work of the actor building on the techniques learned in Basic Acting I. This class will focus on scene work and the implementation of the basic principles of acting in a practical context. The course study will focus on the method of objective, physical action, tactic, and response -- the reality of doing.

Voice and Text Coach, Riverside Theatre Shakespeare Festival, Iowa City, IA 2008-2009

- *The Winter’s Tale*
- *The Comedy of Errors*
- *A Midsummer Night’s Dream*
- *Richard III*

Dialect Coach, Old Creamery Theatre, IA 2010 &2011

- *Blithe Spirit*
- *The Mousetrap*

Guest Instructor, Riverside Children’s Theatre, Vero Beach, FL, 2005

- *Master Class in Scene Study*

Guest Instructor, Florida Repertory Theatre Internship Program, FL, 2003 & 2005

- *Acting and Career Building*

Instructor, Barter Theatre Summer Workshop, Abingdon, VA, 1999-2000

- *Scene Study*
- *Improvisation*

Guest Instructor, New York State Theatre Education Association, 1998

- *Improvisation*
- *Scene Study*
- *Performance Preparation*

Teacher, St. Anthony’s High School, Huntington, NY 1993-1994

- *Creative Dramatics*

- *Improvisation*

Teacher, Lawrence High School, Lawrence, NY, 1994-1995

- *English (Grades 9-12)*

RESIDENCIES

Resident Actor, Barter Theatre, VA, 1999-2001

Resident Actor/Director, Arena Players Repertory Theatre, NY, 1996-1998

PERFORMANCE (Stage)

PROFESSIONAL STAGE Credits (Representative) – *AEA member since 1998*

Hamlet, *Polonius*, Riverside Theatre in the Park, IA 2013

The School For Scandal, *Joseph Surface*, Riverside Theatre in the Park, IA 2013

A Steady Rain, *Denny*, Riverside Theatre, IA 2012

Manning Up, *Donnie*, Riverside Theatre, IA 2012

As You Like It, *Jaques*, Riverside Theatre in the Park, IA 2012

The Merchant of Venice, *Launcelot Gobbo*, Riverside Theatre in the Park, 2012

Ah, Wilderness!, *Uncle Sid*, Riverside Shakespeare Festival, IA 2011

Two Gentlemen of Verona, *Duke of Milan*, Riverside Shakespeare Festival, IA 2011

Mauritius, *Dennis*, Iowa Summer Rep, 2010

The Family of Mann, *Bill*, Iowa Summer Rep, 2010

End Days, *Arthur*, Riverside Theatre, Iowa, 2010

Stones in His Pockets, *Jake* (and others), Riverside Theatre, Iowa, 2008

Twelfth Night, *Feste*, The Bread Loaf Acting Ensemble, VT, 2008

14 (World Premiere), *Ron* – Equity Guest Artist, University of Iowa's Partnership in the Arts, 2008

An Empty Plate in the Café du Grand Boeuf, *Victor*, Iowa Summer Rep, 2007

Incorruptible, *Charles*, Iowa Summer Rep, 2007

The Mystery of Irma Vep, *Lady Enid, Nicodemus, Alcazar, & Pev Amri*, Iowa Summer Rep, 2006

Lightning Rod (World Premiere), *William & Benjamin Franklin*, Fulton Opera House, PA, 2006

Sylvia, *Tom, Phyllis, & Leslie*, Riverside Theatre, FL, 2006

My Three Angels, *Jules*, Florida Repertory Theatre, 2005

Fortune, *Jeremy*, Florida Repertory Theatre, FL 2005

Lend Me A Tenor, *Max*, Iowa Summer Rep, 2005

Rounding Third, *Michael*, Riverside Theatre, FL, 2005

Sarah Shattered (Reading), *Jack*, Dramatists Guild, NY, 2004

Tuesdays With Morrie, *Mitch*, Fulton Opera House, PA, 2004

Biloxi Blues, *Sgt. Toomey*, Florida Repertory Theatre, 2004

Ragtime, *Henry Ford*, Fulton Opera House, PA, 2004

Treasure (World Premiere), *Frederick Muhlenberg*, Fulton Opera House, PA, 2004

She Loves Me, *Sipos*, Riverside Theatre, FL, 2004

Out Of Order, *George Pigden*, Connecticut Theatre Festival, 2003

Brighton Beach Memoirs, *Jack Jerome*, Florida Repertory Theatre, FL, 2003

The Foreigner, *Charlie*, Florida Repertory Theatre, 2003

The Guys, *Nick*, Florida Repertory Theatre, 2003

Side Man, *Al*, Florida Repertory Theatre, 2002

PROFESSIONAL STAGE Credits Continued (Representative)

Three Viewings, *Emil*, Riverside Theatre, 2002
The Grapes Of Wrath, *Tom Joad*, Barter Theatre, VA, 2001
Godspell, *Ensemble/Prodigal Son*, Barter Theatre, VA, 2001
She Loves Me, *George Nowak*, Barter Theatre, VA, 2000
Harvey, *Elwood P. Dowd*, Barter Theatre, VA, 2000
A Midsummer Night's Dream, *Peter Quince*, Barter Theatre, VA, 2000
Hound Of The Baskervilles, *Stapleton*, Barter Theatre, VA, 2000
Brigadoon, *Jeff*, Barter Theatre, VA, 2000
My Fair Lady, *Jamie*, Barter Theatre, VA, 2000
Our Town, *Dr. Gibbs*, Barter Theatre, VA, 1999
You Can't Take It With You, *Ed*, Barter Theatre, VA, 1999
Picasso At The Lapin Agile, *Freddy*, Barter Theatre, VA, 1999
The Foreigner, *Rev. David Lee*, Temple Theatre, NC, 1998
Loot, *Hal*, Arena Players Repertory Theatre, NY, 1998
A Spinnet is a Two-Man Piece (Reading), *Joey*, Abingdon Theatre, NY, 1998
The Fourposter, *Michael*, Arena Players Repertory Theatre, NY, 1997

ACADEMIC STAGE Credits (Representative)

Proof, *Robert*, Coe College, 2013
Eurydice, *The Father*, Cornell College, 2009
Into The Woods, *The Baker*, University of Iowa, 2007
Red Noses, *Father Flote*, University of Iowa, 2006
Play by Samuel Beckett, *m*, Stony Brook University, 1996
Lullabies, *Father & Son*, Stony Brook Arts Festival, 1996
Little Murders, *Carol Newquist*, Stony Brook University, 1995
The Family Continues, *Ensemble*, Stony Brook University, 1995
The Tempest, *Trinculo*, Stony Brook University, 1992
Everyman, *Everyman*, Medieval Society, 1992
What The Butler Saw, *Dr. Prentice*, Stony Brook University, 1991
Equus, *Frank Strang*, Stony Brook University, 1990

PERFORMANCE (Media)

CRC DataProtection Internet Commercial, *Lead*, Ben Hill Media Productions, 2007
Minnesota Test Assessment Championship Industrial, *Lead*, Pearson Education, 2006
Trajectory Zone Computer Game, *Voice-Overs*, Midnight Ryder Technologies, 2002
Opstaller Six Animated Short, *Voice-Overs*, Frozen North Studios, 2002
Project Regatta WebFilm, *Featured*, IBM & Professor Bright Films, 2001
Law and Order, *Reporter*, NBC, 2001
Sex and the City, *Photographer*, HBO, 2001
5:45 Short Film, *Lead*, Independent Film Channel, 1999
A Letter From Stony Brook Industrial, *Lead*, Stony Brook University, 1996
Majors Steakhouse Commercial, *Lead*, Cablevision, 1996

DIRECTING

Director – Cornell College, IA 2014
The Elephant Man by Bernard Pomerance

Director – Cornell College, IA 2013
AVENUE Q by Robert Lopez, Jeff Marx, and Jeff Whitty

Director – Cornell College, IA 2012
COMPANY by Stephen Sondheim and George Furth

Director – Cornell College, IA, 2011
Waiting for Godot by Samuel Beckett

Director – Cornell College, IA, 2009
You're a Good Man, Charlie Brown by Clark Gesner and Andrew Lippa

Director – Cornell College, IA, 2009
Cabaret by Kander and Ebb

Director – Cornell College, IA, 2008
A Lie of the Mind by Sam Shepard

Director -- University of Iowa, IA, 2007
Fourteen (Staged Reading) by John Cameron

Guest Director -- The Old Creamery Theatre, IA, 2003
The Foreigner by Larry Shue

Director -- Arena Players Repertory Theatre, NY, 1997-1998
The Fourposter by Jan de Hartog
Bedrooms by Renee Taylor & Joseph Bologna
The Deadly Game from Friedrich Duerrenmatt adapted by James Yaffe
Will You Still Love Me In The Morning by Brian Clemens & Dennis Spooner

Director/Teacher -- St. Anthony's High School, NY, 1994
Sunday Afternoon Theatre a collection of scenes
Social Awareness Theatre a collection of scenes dealing with race and gender issues within the high school

SERVICE

- Theatre Department Chair, Cornell College, IA – 2013-present
- Head of Acting, Department of Theatre, Cornell College, IA – 2008-present
- Member of the Curriculum Advisory Committee, Cornell College, IA – 2012-2013
- Faculty Representative on the Strategic Planning Marketing Committee, Cornell College, IA – 2012-2013
- Member of the Lecture, Artists, and Cultural Events Committee, Cornell College, IA – 2012-2013
- Member of Academic Affairs Committee, Cornell College, IA – 2009-2012
- Member of Academic Programs Sub-Committee, Cornell College, IA – 2010-2011
- Member of Academic Standing Sub-Committee, Cornell College, IA – 2009-2010 & 2011-2012
- Cornell College Faculty Commencement Speaker, Cornell College, IA 2012

- Advisor for the Student Theatre Council, Cornell College, IA 2011-present
- Consultant for Mock Trial Team, Cornell College, IA 2010-present
- Consultant for Slam Poetry Team, Cornell College, IA 2012-present
- Cornell College Chautauqua Program Professor -- *"From the Page to Performance to Possibilities: Bringing Life to Dramatic Text"* -- Cornell College, IA 2012
- Guest Lecturer for the Humanities and Arts Interest Group – *"Waiting for Godot, Looney Tunes, and the Liminal World of the Actor and the Theatrical Space"* – Cornell College, IA 2010
- Faculty Leader selected to serve on the Faculty Presidential Search Committee, Cornell College, IA 2010
- Member of the Associated Colleges of the Mid-West Performance Educators' Conference, 2010
- Broadway Cares/Equity Fights Aids, Barter Theatre, VA – 1999-2001
- Holiday Musical Performances, Barter Theatre, VA --1999-2001
- Huntington Arts Council Committee Member, Huntington, NY --1997

REFERENCES

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 University of Utah
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Additional references available upon request