

Jef J. Petersen
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CURRICULUM VITAE

CURRENT EMPLOYMENT & POSITIONS:

Instructor of Theatre Arts and Technical Director, Spring 2017-Present, Adjunct
Instructor of Theatre 2013-2017
Lewis-Clark State College
500 8th Ave.
Lewiston, ID 83501

Adjunct Professor of Theatre Arts, Spring 2011-Present
College of Western Idaho
5500 E. Opportunity Dr.
Nampa, ID 83687

Kennedy Center American College Theatre Festival, Region VII National Playwriting
Program Chairperson

PROFESSIONAL ORGANIZATION:

Member of the Dramatists Guild

EDUCATION:

MFA, University of Idaho, 2013
Directing and Dramatic Writing
Thesis: "Too Brief a Stay"—An exploration of process as a dramatic
writer from concept to final draft, and an examination of
directing process from preparation to performance.

MA, University of Oregon, 2009
Emphasis: Playwriting and Playwriting Pedagogy
Thesis: "Playful Conversations: A Study of Shared Dynamics Between the
Plays of Paula Vogel and Sarah Ruhl"—An examination of a
Shared artistic dynamic between playwriting teacher and student.

BA, The College of Idaho, in Theatre, 2004
Emphasis: Acting
Cum Laude

BA, The College of Idaho, in Psychology, 2004
Emphasis: Psychology/Research
Cum Laude

Additional Training:

- *Meisner Acting Technique Teaching Certification, with Larry Silverberg*, 2015
True Acting Institute, Willamette University
- *Playwriting Master Class with Lee Blessing*, 2013
Seven Devils Playwriting Conference
- *Playwriting Workshop with José Cruz González*, 2009
Earth Matters on Stage, University of Oregon
- *Screenwriting for Television and Film with Linda Hamner*, 2007-2008
Linn-Benton Community College
- Certified Laughter Yoga Leader, Laughter Yoga International, 2010

TEACHING:

Instructor of Theatre Arts, Lewis-Clark State College, Fall 2013-Present:

Acting — An introductory study of the work of the actor. The course includes techniques for script analysis, character development, improvisation, and performance. The class takes the students through the beginning sequence of the Meisner Approach, culminating in the performance of a scene.

Advanced Performance – An advanced study of the work of the actor. The course includes techniques to explore and deepen character development, emotional truth, improvisational skills, character analysis and performance, and auditioning skills.

Directing — A course geared toward first time directors as well as those who have directed before. The class focuses on theory, practices, and techniques of directing a ten-minute play. The class emphasizes the theatre as a place for collaboration and experimentation in storytelling, focusing on use of space, script analysis, working with actors, and building the theatrical world.

Directing New Works — A course focused on directing for the stage, with an emphasis on devising and producing new or original works. The goal of this course is to offer a practical and innovative guide for approaching a dramatic text and creating effective theatrical storytelling. Students will practice extensive experiential learning as they work hands-on through staging, working with actors, integrating design elements, and discovering creative solutions. This class is ideal for majors of education, business, psychology, and creative writing alike, as we explore managing groups of people and new ways for telling stories or imparting knowledge to audiences.

Art and Censorship — An integrative seminar in ethics and values with a focus on art and censorship. This course seeks to increase students' understanding of the meanings and implications of ethics and values in relation to art and the various practices of censorship. Students will explore the social and ideological implications of the artist's creative freedom and discuss how this relates to personal freedom. Students will examine forms of censorship and explore how a society might regulate rights to personal expression. Students will consider issues common to visual, musical, written, performance, and other forms of art. Students will discuss and present on the ethical boundaries of free expression.

Movement for the Stage— A class focused on the unique task of building the theatrical world of a play. Using devising, classical clowning, puppetry, Viewpoints, and the physical training of Meyerhold and Grotowski to develop presence and resistance to discover and explore the fully imaginative body. This class challenges students to find unique and truthful solutions to the demands of scripts and stories in ways that invite the imaginations of the audience into the play.

Playwriting — This course focuses on the specific requirements of writing a one-act play. With an emphasis on developing the playwright's voice and complete storytelling within the constraints of the 10-minute structure. This course has an emphasis on the giving and receiving of constructive feedback, and the editing process.

Theatre Survey (online and face-to-face)— An introduction to theatre as an art form, tracing the roots back to the Classical Greeks and looking at the major works, theories, artists, and movements up until the present day. The course includes an in-depth study of the work of theatrical practitioners.

Theatre Production— A class for students from all different backgrounds to work on the current production as well as gain experience, building a show for costumes, set, lights, sound, run crew, and stage management.

Adjunct Professor of Theatre Arts, College of Western Idaho, 2011-Present:

Theatre Appreciation— An introduction to theatre as an art form, tracing the roots back to the Classical Greeks and looking at the major works, theories, artists, and movements up until the present day. The course includes an in-depth study of the work of theatrical practitioners.

Fundamentals Acting— An introductory study of the work of the actor. The course included the techniques of improvisation, script analysis, character development, and performance.

Really Bad Good-Guys— A course looking at protagonists and the use of the fatal flaw in western theatre, literature and popular culture. Specifically focusing on the writing structure in all of these mediums of presenting characters with no “good” options.

Visiting Guest Lecturer and Teaching Assistant, University of Idaho, 2012-2014:

Animals Acting Course (Assistant to David Lee-Painter) A performance class for MFAs and BFAs, that explores Jean Scharfenberg’s “Animal Work” used in the past as the principal performance training at Illinois State University.

Directing (TA)— Theories, practices and techniques for directing one-act plays. An emphasis in utilization of space, script analysis, and working with actors.

Introduction to Theatre— An introduction to theatre as an art form, tracing the roots back to the Classical Greeks and looking at the major works, theories, artists, and movements up until the present day. The course includes an in-depth study of the work of theatrical practitioners.

Playwriting (Teaching Assistant to Rob Caisley)— An introduction to dramatic writing culminating in a complete ten-minute play or a one-act for the students who have taken the class previously. The course included emphasis in learning how to edit one’s own work and creating theatricality through text.

Instructor, Idaho Shakespeare Festival’s School of Drama, 2010-2012:

Adult Acting— Acting instruction and coaching for non-degree seeking adult actors. This course focused on improvisation, script analysis, character development, and performance of monologues and scenes.

Improv Invention— An improvisational acting class for high school students with a primary focus on long-form improv.

Improv for Youth— Basics of improvisational acting for fifth and sixth graders, with a focus on short-form improv and understanding creative play.

Camp Shakespeare— An introduction to acting for Shakespeare for third graders. The class studied elementary acting skills and ended with a performance of *Macbeth*.

Page to Stage— An introduction to reading scripts and beginning acting for fourth-sixth graders.

Instructor/Teaching Assistant, University of Oregon, August 2008-May 2009:

Introduction to Acting — An introductory study of the work of the actor. The course included and explored the techniques of improvisation, character development, and performance, culminating in scene and monologue work

Class Development:

- Really Bad Good-Guys, College of Western Idaho
- Movement for the Stage, World Building and Storytelling.
- Directing New Works, Lewis-Clark State College
- Directing: Lewis-Clark State College
- Playwriting: One-Act Plays, Lewis-Clark State College
- Theatre Survey Online, Lewis-Clark State College
- Theatre Appreciation Online, College of Western Idaho
- Introduction to Acting, College of Western Idaho
- Revised all CWI Theatre Classes to meet Idaho State General Education Standards

DIRECTING:

Lewis and Clark State College, 2014-present

- Emme and the Taking of the Woods*, 2022
- I Love you, You're Perfect, Now Change*, 2022
- Alice In Wonderland*, 2020 & 2021
- Love/Sick*, 2019
- The Force of Habit*, 2018
- A Secret in the Wings*, 2018
- The Tragical History of Dr. Faustus*, 2017
- The Naked Play*, ACTF Region VII Festival Fringe Performance, 2017
- Eurydice*, 2016
- An Elaborate System of Ropes and Pulleys*, 2015
- 1940's Radio Hour*, 2015
- A Dog in the Manger*, 2014

Lewiston Civic Theatre, 2016

- The Night of the Iguana*, 2016

Idaho Repertory Theatre, 2014-2015

- The Swan Boy*, 2015
- The Magic Ink*, 2014

Washington State University, 2014

- It Starts Now*, 2014

University of Idaho, Mainstage, 2012-2014

- Ordinary Time*, 2013
- Twelfth Night*, Asst. Dir. under Chris Duval, 2013
- Welcome Home Jenny Sutter*, Directed KCACTF Region 7 remount, 2013
- Welcome Home Jenny Sutter*, Asst. Dir. under Rob Caisley, 2012

University of Idaho, 2012-2013

- The Look*, University of Idaho One-Act Festival, 2013
- Rose Terrace*, Chamber Readings, 2013
- The Look*, New Play Wednesday, 2012
- '72, Chamber Readings, 2012

Idaho Shakespeare Festival School of Drama, 2012

Macbeth, 2012

Alley Repertory Theatre,

In the Next Room or the Vibrator Play, Asst. Dir. under Buffy Main

The College of Idaho, Mainstage, 2010 & 2015

An Elaborate System of Ropes and Pulleys, 2015

Dead Man's Cell Phone, 2010

Oregon State University/ Bag and Baggage Theatre, 2008

A Midsummer Night's Dream, Asst. Dir. under Scott Palmer, 2008

University of Oregon, 2008-2009

The Apple Doesn't Fall, 2009

It's Called the Sugar Plum, 2008

Reunion, 2008

WRITING:

Dramatic Writing:

Emme and the Taking of the Woods — Full-Length Play

- Produced as a staged reading Western WA University, dir. Jim Lortz
- Full Production, Columbia Basin College, dir. Shea King, fall 2021
- Commissioned by Columbia Basin College

The Naked Play — One-Act Play

- Produced as a splash performance at KCACTF festival, 2016-2017
- Produced at University of Idaho, One-Act Festival, 2015
- Produced at the University of Idaho One-Act Festival, 2013
- Produced at the University of Oregon, Jackie Bruchman dir., 2009
- Staged reading, University of Oregon, New Voices in Drama, 2008

An Elaborate System of Ropes and Pulleys— Full-Length Play

- Produced by Lewis-Clark State College, 2015
- Staged reading, Emory University Brave New Works New Play Festival, 2014
- Staged reading, KCACTF Region VII, 2014
- Staged reading, University of Idaho, 2013

The Swan Boy — Full-Length Children's Play using American Sign Language

- Produced by Idaho Repertory Theatre, 2015
- Commissioned by Idaho Repertory Theatre, 2015

The Edge of the Canyon — Full-Length Play

- Produced at University of Idaho's 2015 One-Act Festival (as a one-act), Dir. by Christina Holaday

The Magic Ink — One-Act Children's Play

- Produced by Idaho Repertory Theatre, 2014
- Commissioned by Idaho Repertory Theatre, 2014

Body of Work — A mostly One-Woman One-Act

- Produced at the University of Idaho, 2014
It Starts Now — A One-Act Devised Play
- Produced at Washington State University, 2014
Deviant Art — Full-Length Play
- Staged Reading, Boise State University, 2014
- Staged Reading University of Idaho, 2013
Neighbors — One-Act Play
- Produced at the University of Idaho 2014 One-Act Festival
Right There in Front of Us — One-Act Play
- Produced at the University of Idaho 2013 One-Act Festival
Burnt Chaff — Ten-Minute Play
- Produced at the University of Idaho 2013 Ten-Minute Play Festival
The Acheri — Contributing devisor and writer
- Produced for Empty Boat Productions, Dwayne Blackaller dir., 2012
The Apple Doesn't Fall — Full-Length Play
- Staged Reading, Alley Rep Theatre, Carole Whiteleather dir., 2010
- Full Production, University of Oregon's Pocket Theatre, 2009
Terminally Unique— A short play
Pretty into You— A short play
The Sun Rises Between Two Perfectly Symmetrical Mountains— A play of images
Bertram— A short play
Sands of Ithaca (book)— A musical of Homer's *Odyssey*

Scholarly Writing:

Playful Conversations: A Study of Shared Dynamics Between the Plays of Paula Vogel and Sarah Ruhl

A Legacy of Violence: A Study of Shared Dynamics of Gender Subversion and Violence Between the Works of David Mamet, and William Inge

DRAMATURGY:

University of Idaho, 2014
Ordinary Time, by Sandra Hoskins

Alley Rep. Theatre 2012
In the Next Room or the Vibrator Play, 2012

SCREENWRITING AND SCREENPLAY CONSULTATION:

Behind Glass — Co-Writer, filmed 2014
Family Planning— Script consultation, writer Quinn Hatch, 2015
Heaved the Black Sea — An original Screenplay
The Dyers War — Script consultation, writer Paige Brien, 2012
When in Roam — A teleplay

ACTING:

LCSC, Department of Theatre, Lewiston, ID, 2019
Menelaus, *Helen*, Director: Nancy Lee-Painter

Washington State University School of Vet Medicine, Pullman, WA 2017-Present

Client Simulation, Director: Daniel H

LCSC, School of Nursing, Lewiston, ID, 2017
Patient Simulation, Director: Nancy Lee-Painter

Cornerstone Theatre, Moscow, ID, 2017
F, *Cock*, Director: Shea King

LCSC, Department of Theatre, Lewiston, ID, 2016
Claudius, *Hamlet*, Director: Emily Akin

University of Idaho One-Act Festival, Moscow, Idaho, 2015
Brian, *The Edge of the Canyon*, Director: Christina Holaday

Idaho Repertory Theater, Moscow, Idaho, 2013
Master Page, *Merry Wives of Windsor*, Director: Cynthia White

Empty Boat Productions, Boise, Idaho, 2011
Craig (principal): *The Acheri*, Director: Dwayne Blackaller

Alley Rep Theatre, Boise, Idaho
Philo Farnsworth, *Farnsworth Invention*, Director: Buffy Main, 2010

Insert Foot Improv, Boise, Idaho
Principle Company Member, 2010-2012

Oregon State University/ Bag and Baggage Theatre, Corvallis, OR
Egeus, *A Midsummer Night's Dream*, Director: Scott Palmer, 2008
Lee, *True West*, 2007

Infinite Improvability, Corvallis, Oregon
Principle Company Member, 2006-2009

Idaho Shakespeare Fest, Boise, Idaho
Silvius (Understudy for Joe Golden), *As You Like It*, 2004

Recycled Minds Improv, Boise, Idaho
Founder and Principal Company Member, 2002-2005

College of Idaho, Caldwell, Idaho, 2001-2004
Pere Ubu, *Ubu Roi*, Director: Joe Golden, 2004
Cupid & Dasher, *8 Reindeer Monologues*, Director: Joe Golden, 2002 & 2003
Caliban, *The Tempest*, Director: Joe Golden, 2003
Chandler, *Shivaree*, Director: Joe Golden, 2002
Cinesias/other ensemble roles, *Lysistrata*, Director: Danny Peterson, 2002
Carl, *Getting Out*, Director: Leslie Hammond, 2001
The Constable, *Fiddler on The Roof*, Director: John O'Hagan, 2001
Philippo, *The Rover*, Director: Joe Golden, 2001

Film Acting:

Matt (Supporting), *Every Second Counts*, Director: Sean Brown, 2008
Trevor (Supporting), *The Uninvited Guest*, Director: Cristina F. Watson, 2003

TECHNICAL DIRECTING:

Lewis-Clark State College Silverthorne Theatre and Flexible Space Theatre
Emme and the Taking of the Woods, 2022
I Love You, You're Perfect, Now Change, 2022
Glassheart, 2021
Alice in Wonderland, 2020, 2021
Love/Sick, 2019
Helen, 2019
The Force of Habit, 2018
The Secret in the Wings, 2018
The Odd Couple, 2017
Carrie: The Musical, 2017
The Tragical History of Dr. Faustus, 2017
The Naked Play, ACTF Region VII Festival Workshop Performance, 2017
Eurydice, 2016
LCSC Humanities Festival, 2016-Present
An Elaborate System of Ropes and Pulleys, 2015
The Dog in the Manger, 2014

Lewiston Civic Theatre
The Night of the Iguana, 2016

DEPARTMENT LEADERSHIP:

Lewis-Clark State College, Aug. 2016-May 2017

Interim Director of Theatre Arts

- Managed the departmental budget
- Planned and arranged travel to KCACTF in Denver, CO for 15 students.
- Acquired funding grant for travel and accommodations for KCACTF
- Collaborated across campus departments to maintain facilities.
- Co-Lead with the English department to take 18 students to Ashland, OR to attend the Oregon Shakespeare Festival
- Hired guest designers
- Chose the performance season

MANAGEMENT:

Lewis-Clark State College, Aug. 2016-Present

Co-Coordinator of LCSC Humanities Festival

- Coordinated six events all pertaining to the humanities
- Arranged locations and space for the events
- Designed and managed advertising
- Acquired student prizes for winners of the 2nd annual LCSC Story Slam

University of Idaho, Aug. 2012-2014

Produced New Play Reading Series

- Arranged for submissions of new works from MFA playwrights
- Assisted in the selection of plays.
- Lead discussions of plays for the playwrights with audience
- Produced and mixed recordings of play readings and discussions for use by playwrights

Insert Foot Improv Theatre, Boise, Idaho, 2010-2012

Artistic Director and Producer

- Managed Budget
- Arranged performance and rehearsal spaces
- Planned and produced twenty-four improv comedy shows
- Managed private performance engagements for clients
- Managed auditions and hiring of new performers and artists.

CONFERENCE PRESENTATIONS AND WORKSHOPS:

Inaccessible: Writing Plays with Characters who are Differently Abled, KCACTF Region 1, 2 and 7 2020-2021: An introductory guide to writing differently abled characters, and how to avoid the dangerous tropes of disability in theatre. This workshop will look at the continuing ways writers, even with the best of intentions, stigmatize differently abled populations, and how we can work to not make the same mistakes in our own writing.

Pants Bag: An Alternative Casting for Devising Ensembles, KCACTF Region 2 2020: This workshop is for faculty and students alike, who are looking for new ways to audition when building an ensemble. This audition exercise, developed for a partially devised production of “*Dr. Faustus*”, helps a production team see how a group of auditionees will work as an ensemble, using flexibility, creativity, risk, teamwork, humility and joy. Additionally, it’s just a lot of fun to participate in and watch.

KCACTF Region VII, Director Presentation for *Welcome Home Jenny Sutter*, 2013

William Inge Theatre Festival Scholar’s Conference Presenter: *Playful Conversations: A Study of Shared Dynamics Between the Plays of Paula Vogel and Sarah Ruhl*, 2010

AWARDS:

KCACTF Certificate of Merit for Outstanding Directing, *Faustus*, 2017

KCACTF Certificate of Merit for Outstanding Directing, *Eurydice*, 2016

KCACTF Certificate of Merit for Outstanding Directing, *An Elaborate System of Ropes and Pulleys*, 2015

KCACTF Certificate of Merit for Outstanding Play, *The Edge of the Canyon*, 2015

KCACTF Region VII Certificate of Achievement for a Full-Length Play 2014, *An Elaborate System of Ropes and Pulleys*

KCACTF Certificate of Merit for Assistant Directing, *Welcome Home Jenny Sutter*, 2013

KCACTF Certificate of Merit for Outstanding Play, *The Naked Play*, 2013

Jean Collette Theatre Arts Scholarship, University of Idaho, 2013-2014

Thomas L. Cooper Theatre Arts Scholarship, University of Idaho, 2013-2014

SERVICE and COMMITTEE WORK:

Lewis-Clark State College, Curriculum Committee, 2022-Present

Lewis-Clark State College, Rosehill Endowment Committee, 2022-Present

Lewis-Clark State College, mentor and advisor for senior projects related to theatre, 2020-2021

Chairperson KCACTF Region VII National Playwriting Program, 2019-present

Vice-Chair KCACTF Region VII National Playwriting Program 2017-2019

Play reader for Kennedy Center Michael Kanin Playwriting Award, Rosa Parks Award, and Lorraine Hansberry Award, Jean Kennedy Smith Award, 2014-Present.

Play reader for *Campfire Theatre Festival*, Boise ID, 2017

Coaching Lewis-Clark State College KCACTF Irene Ryan acting competition participants, 2014-2019

Coaching for the Lewis-Clark State College Speech and Debate Team, 2015

Recruiting for University of Idaho, at KCACTF 2013 and 2014

Assistant to the KCACTF Region VII National Playwriting Program Chairperson, Nancy Lee-Painter, 2013-2015

KCACTF Region VII performance respondent, 2013-Present

Denver Center's Athena Project: Reader for new play submissions, 2014

University of Idaho, advised and consulted on MFA Performance Project for MFA Performance Candidate Tiffany Flory, 2014

Speech and Debate Coach, College of Western Idaho, August 2011-June 2012

- Two-time National Community College Speech and Debate Champion Team

University of Oregon, Earth Matters on Stage Festival: Reader for new play submissions, 2009