

JOSH CLARK STAGENAME: **CALEB CLARK (AEA)**

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TEACHING

Instructor, Clayton State University; Morrow, GA. Jan 2024-PRESENT

Script Analysis (THEA 2800)

Physical Combat (THEA 3300)

Physical Comedy (THEA 4833)

Intro to Theatre (THEA 1100)

- Fostered a creative, safe, bold, and risk-taking classroom environment, focused on allowing each student to feel empowered to fail - and thereby succeed - in new and exciting ways.
- Instructed lessons focusing on ensemble training/building, physical/vocal/sensorial exercises, combat for the stage, teamwork, script analysis, and storytelling.
- Responsible for implementing the syllabus and acting methodology developed by the head of the program.
- Coached stage combat techniques for each student, as well as couple/group fights for the final project.
- Evaluated growth and improvement based on effort, participation, and preparation.
- Developed an understanding of the basic tools necessary to build a foundation for solid acting values. Instilled a respect for the discipline of combat, analysis, and narrative structure.
- Instilled a sense of joy and play to help the student develop confidence in approaching and performing a text, combat, or breaking down a script. Developed a strong sense of self, so the student is free to work both spontaneously and instinctively.

Artistic Director / Teacher, Jessie Norman SOTA2; Decatur, GA. Jul 2024-PRESENT

A summer camp teacher is responsible for leading classroom activities for student artists enrolled in Jessye Norman School of the Arts - Eastside Atlanta. Develop course content, class activities, and projects. Create, produce, and tech the end of the session showcase.

- Participate fully in weeklong camp classes.
- Manage class resources.
- Report any and all accidents/incidents to the Education Staff.
- Maintain a classroom climate which nurtures and supports a learning environment.
- Ensure student artists safety during class activities.
- Work Collaboratively with fellow teaching artist
- Monitor and assist with snack, lunch, and break.
- Attend orientation, professional development, and faculty/staff meetings.
- Facilitate class and activities in indoor and outdoor spaces.
- Fill out and return Summer Camp Evaluations.

- Fulfill additional duties assigned

Acting Coach, CoachClarkLLC; Atlanta, GA. Jan 2023-PRESENT

I launched my own private coaching company this year.

As an acting coach I specialize in deep dives of technical skill that can help the actor self-correct as they grow, change, and learn throughout their career.

We focus on:

- Text analysis (action/objective).
- Deciphering what the play is asking you to do in your specific role (function vs character).
- Full-body transformation and finding the key to what inspires your body/mind/spirit to move and act as one as you develop character.
- Classical text work (from Shakespeare to Miller) and finding ways within classical text to fuel an imaginative world that is larger than normal life in order to fill the scope of the story that the text is demanding you to tell.
- Connection work (what I call ‘detail’ work), and developing the linguistic and emotional articulation it takes to mean what you say and say what you mean, as well as developing an awareness that words are the trigger for the actor’s imagination. It is important to be precise in your speech, as the word choice will determine the direction of the work.
- Developing an ease with which to approach the technical aspects of the work so the audience does not see the work, but simply the “event”.
- Cultivating a fearlessness, freedom, confidence, and immediacy so that - no matter what is thrown at you, in any circumstance, in any play, in any character - you feel free and confident to respond ‘in character,’ and to play within the boundaries of the world you have imaginatively built.
- *“You don’t know where you’re going yet, but you’re confident you’ll be taken there by the truth.”*

Acting Instructor, George Ensemble Theatre; Atlanta, GA. Jan 2023-Mar 2023

I’ve been asked to join G.E.T.’s Education Department in January. I’ll be teaching;

- Beginner/Intermediate Scene Study (adult)
- Advanced/Professional Scene Study (adult)
- The Total Package Audition Intensive
- The focus will be on sharpening the acting skills and elevating the work of adult, professional actors of all experience levels.

Teaching Artist, Stage Door Theatre, Dunwoody, GA. Nov 2023-Feb 2024

Caleb Clark’s The Actor’s Gym

I lead an ensemble training class for adults every Monday evening. It’s an exploratory class focusing on:

- Intense physical training, specifically in the lower body.
- Putting your body in crisis while keeping your mind calm and your face blank.
- Imaginative practice within a group setting.
- Team-building and give-and-take within an ensemble and between partners.
- Suzuki work, walks, stomps, and exercises.

- Facilitating growth through the use of rigidity and technique, intentional practice, and ensemble-based work.
- Cultivating ease partnered with rigor, and providing steps to lead the actor to self-awareness within the work itself.

Guest Artist Instructor, Lavilla School of the Arts; Jacksonville, FL. Jan 2023

Was brought down to Jacksonville for a week of workshops, masterclasses, and intensives with the students of Lavilla Performing Arts. Students were in grades 6-8. Focus included monologue work, scene work, and movement work.

My main interest was teaching students how to be fully in their bodies, how to hone better listening skills, and how to bring their most authentic selves into the work.

Guest Artist Instructor, Douglas Anderson SOTA; Jacksonville, FL. Jan 2023

Taught a one day masterclass with the students of Douglas Anderson School of the Arts. Students were grades 9-12.

Masterclass was focused on movement and how to express yourself through physical connection, as well as how to connect breath and body to the voice.

Teaching Artist, Education Open House at Aurora Theatre, Lawrenceville, GA. Sep 2023

Sample Classes: *Acting for Adults, Improv for Adults, Stage Combat for Adults.*

During an educational open house for the Aurora Theatre I led three sample classes (for short periods of time) to anyone who wished to hop in and take them.

- The Acting class was focusing on scene work, connection, and finding opportunities to building momentum via the text/story progression.
- The Improv was focused on saying “yes and”; partnering with a stranger and trusting them; trusting yourself and not feeling the need to be interesting within your exploration, but simply to the enjoy the exploring.
- The Stage Combat was focused on building a very brief, simple, three-move story fight, and to diagnose what works, what doesn’t, what reads well, what is obviously staged, what propels the story forward, what stops it, and how combat should always be a part of the story and not a spectacle of its own for its own sake.

Private Instructor, the Aurora Theatre, Lawrenceville, GA. Aug-Sep 2023

Caleb Clark’s 3-Week Actor’s Training Intensive (2 Sessions Offered)

I created and taught two 3-week training intensives for actors of all experience levels.

- Focused on technical training from the ground-up (Detail Work + Action/Objective Work = Characterization Work via Stanislavski’s Studies).
- Honed craft and facilitated growth for actors through the use of technique, intentional practice, and ensemble work.
- Uncovered what was holding a student back as an actor, and developed whatever means they needed to overcome it - whether it was a lack of understanding of what the text was asking, a block in connection, or a lack of access within themselves.
- Provided steps to self-awareness within the work, and the facility to self-assess & correct.
- Exploring script analysis, cold reading, auditions, speech work, text, and character building.

- Physical training, Suzuki work, ensemble group study, imaginative work through the use of physically taxing exercises, building stage presence and awareness through explorative group work, and physically demanding forms.

Saturday Masterclasses (6 Sessions)

- Offerings: *Comedy, Comedy2- Slapstick, Stage Combat & Choreography, Acting the Song, Classical, Shakespeare, Shakespeare & Hip-Hop.*

Instructor, University of Houston. Fall 2015

Intro to Acting for Non-Majors “Beginning Acting” (THEA 1340)

- Fostered a creative, safe, bold, and risk-taking classroom environment, focused on allowing each student to feel empowered to fail - and thereby succeed - in new and exciting ways.
- Instructed lessons focusing on ensemble training/building, physical/vocal/sensorial exercises, and Action/Objective training focusing on scene building and play analysis.
- Responsible for implementing the syllabus and acting methodology developed by the head of the MFA acting program.
- Coached monologues for each student, as well as couple/group scenes for the final project.
- Evaluated growth and improvement based on effort, participation, and preparation.
- Developed an understanding of the basic tools necessary to build a foundation for solid acting values. Instilled a respect for the discipline of acting.
- Instilled a sense of joy and play to help the student develop confidence in approaching and performing a text, or speaking in public. Developed a strong sense of self, so the student is free to work both spontaneously and instinctively.

Teaching Artist (Acting Company), American Shakespeare Center. Jun 2016-Jun 2019

The Hungry Hearts National Tour ('16-'17)

The Wicked Folly National Tour ('17-'18)

The Hand of Time National Tour ('18-'19)

Workshops Taught on National Tours & The Blackfriars Playhouse in Staunton, VA:

- *Beyond the 4th Wall, Stage Combat, Rhetoric, Quips & Wit, Shakespeare's Staging Conditions, Shakespeare's Verse, Embedded Stage Directions, Direct Address, Cue Scripts, Textual Variants, Directing Shakespeare, Music, Character Play, Blood, Clowns, Dance.*
- During our national tour, we (as a cast) taught workshops at most of the locations we travelled to.
- On the road (and at home in residency) I taught elementary students all the way up to Graduate Level students, groups of 6 to groups of 40, in school cafeterias to professional rehearsal spaces in huge artistic infrastructures in downtown Nashville.
- The name of the game was versatility, adapting, and being quick on your feet. We didn't know exactly what we were facing (class size, location, room size, experience levels of the students) until we walked into the workshop, so being able to adjust on the fly, and adapt the workshop to the needs/skill levels/abilities of the students in the room was paramount, and determined the success of the class.

Graduate Teaching Assistant, University of Houston. Fall 2015 & Spring 2016

Fight Club, Graduate-Level Stage Combat; instructor: Adam Noble

- Instructing First Year Grad Acting Students in Unarmed Stage Combat and Single Sword Stage Combat, as well as led and instructed the group during half of their weekly training.
- Training in martial combat techniques to inform believability and flexibility within many different stage combat styles.
- Creating and leading physical warm ups and conditioning workouts for core training.
- Utilizing my experience and the training from my first year, it was my job to reinforce the teachings to the next first year class.
- I was chosen to lead because of my skillset with combat, martial arts, and my teaching ability - all of which were at the top of the program.

Graduate Teaching Assistant, University of Houston. Fall 2014 & Spring 2016

Introduction to Theatre; instructor: Jon Egging (THEA 1331)

Introduction to Theatre; instructor: Courtney Young (THEA 1331)

- Tracked and managed the progress of over 150 students in a university undergraduate course.
- Administered exams, quizzes, and showings in class to assess class progress.
- Assessed students' abilities and selected appropriate teaching strategies for individual developmental levels.
- Provided one-on-one, as well as large and small group instruction on multiple occasions - specifically text analysis, team-building, and presentational guidance.

Intern, TX Intensive Stage Combat Workshop. Aug 2015

- Helped organize and lead the weekend workshop, of hundreds of participants, under the instruction of professors and combatants.
- Assisted the leaders of the many seminars – from prepping rooms, to cleaning and maintaining weapons, to assisting with demonstrations, and coaching participants based on individual growth and performance.

ACTING

Roles performed from Michigan to Texas, Virginia to Georgia, for professional companies, including The Alliance, Actor's Express, Aurora Theatre, Georgia Ensemble Theatre, Contemporary Classics Theatre (GA); American Shakespeare Center (VA); Houston Shakespeare Festival (TX); The Flint Rep, Boarshead Theatre, Flint City Theatre, Flint Youth Theatre (MI); TECUMSEH! Epic Outdoor Drama (OH); and Interact Theatre Company (PA). [2008-2024]

Greek & Shakespeare

<i>Antigone</i>	Haemon
<i>The Comedy of Errors</i>	Antipholus of Ephesus
<i>Cymbeline</i>	Cloten
<i>King Lear</i> (3)	Fool & Edmund (2)
<i>Macbeth</i> (2)	Banquo / Loon / O. Siward & Bloody Captain / Seyton
<i>A Midsummer Night's Dream</i> (2)	Puck & Philostrate
<i>Richard III</i>	Richard III
<i>Romeo & Juliet</i>	Romeo
<i>The Taming of the Shrew</i>	Lucentio
<i>Two Gentlemen of Verona</i>	Proteus
<i>The Winter's Tale</i>	Florizel / Cleomenes

Classic Drama

<i>All My Sons</i>	Chris Keller
<i>A Christmas Carol</i> (6) (3-World Premier Adaptations)	Fred / Young Scrooge / Bob Cratchit / Beggan Boy / Fezziwig / Future Ghost / Peter Cratchit / Plump Sister (u/s/p): Scrooge / Present Ghost / Marley
<i>Sense & Sensibility</i> (W.P.A.)	John Dashwood
<i>Three Sisters</i>	Solyony

Contemporary Drama

<i>The Andersonville Trail</i>	Jasper Culver
<i>Animals Out of Paper</i>	Suresh
<i>Equivocation</i>	Nate
<i>Intimate Apparel</i>	Mr. Marks
<i>One Flew Over the Cuckoo's Nest</i>	Billy Bibbit
<i>Our Lady of 121st</i>	Gail Saunders
<i>Our Town</i>	Simon Stimson / Howie Newsome
<i>TECUMSEH! Epic Outdoor Drama</i>	Winnemac / Peshewa
<i>Three Days of Rain</i>	Walker / Ned
<i>Wait Until Dark</i>	Roat

Classic Comedy

<i>Bus Stop</i>	Carl
<i>The Cherry Orchard</i>	Yasha
<i>Peter Pan</i>	Peter Pan

Contemporary Comedy

<i>Bootycandy</i>	Actor 5 (Roy, Clint, Moderator, Officiant, White Man)
<i>Good Morning Desdemona, Good...</i>	Romeo
<i>King James</i>	Matt
<i>The Lieutenant of Inishmore</i>	Padraic
<i>The Liar</i>	Cliton
<i>The Play That Goes Wrong</i>	Max
<i>The Underpants</i>	Versati

New Plays

<i>Believe None of Us</i>	Q2 Hamlet
<i>Consummation</i>	Lover
<i>The Copa</i>	Chorus
<i>The Flint Project</i>	Run / Chorus
<i>Glenwood: Restoration of Spirit</i>	Chance
<i>Paid Programming</i>	Brother / Chorus
<i>Piccolette's Pickle: Commedia</i>	Flavio
<i>Sam is Your Name, Sam is Your Story</i>	Sam / Yben
<i>A String Between Man & the World</i>	Miles Alloway
<i>Yes, We're Closed: Commedia</i>	Pedrolino
<i>16 Winters or The Bear's Tale</i>	Flory

Theatre for Young Audiences

<i>The Music Man Jr.</i>	Marcellus
<i>Snow White & The Seven Lumberjacks</i>	Prince
<i>A Year With Frog & Toad</i>	Snail

Film

<i>Take Care [short]</i>	Joey
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Commercial/Industrial

Mid-Michigan Regional Commercial Voice-overs.

FIGHT DIRECTING

Fight Captain, Aurora Theatre (2023)

- *The Play That Goes Wrong*
-- *Hand-to-Hand / Rapier / Slapstick / Prat-Falls*

Fight Choreographer, Contemporary Classics Theatre (2023)

- *Macbeth*
-- *Hand-to-Hand / Knife / Rapier & Dagger / Broadsword*

Fight Choreographer, Contemporary Classics Theatre (2022)

- *The Importance of Being Earnest*
-- *Hand-to-Hand / Style Work / Slapstick*

Fight Captain, The Flint Rep (2020)

- *One Flew Over the Cuckoo's Nest*
-- *Hand-to-Hand*

Fight Choreographer & Captain, American Shakespeare Center (2018-'19)

- *16 Winters or The Bear's Tale*
-- *Rifle / Knife / Found Objects / Hand-to-Hand*
- *Antigone*
-- *Spear / Sword & Shield / Hand-to-Hand*
- *A Christmas Carol*
- *The Comedy of Errors*
-- *Found Objects / Rope / Hand-to-Hand*
- *Goodnight Desdemona (Good Morning Juliet)*
-- *Rapier & Dagger / Knife / Found Objects / Hand-to-Hand*
- *The Winter's Tale*
-- *Hand-to-Hand*

Fight Captain, American Shakespeare Center (2016-'18)

- *A Christmas Carol (2)*
- *Equivocation*
-- *Rapier / Hanging Rope*
- *Macbeth*
-- *Quarterstaff / Poinard / Rapier&Dagger / Hand-to-Hand*
- *Sense & Sensibility**
-- *Rapier*
- *The Taming of the Shrew*
-- *Slapstick / Hand-to-Hand*

Fight Choreographer & Captain, Studio 208 (2016)

- *All My Sons*
-- *Hand-to-Hand*

DIRECTING

University of Michigan – Flint; Flint, MI

--*Clementine's Piano*, December 2011

Co-Directed w/ Doreen Bechtol (dir.), American Shakespeare Center; Staunton, VA

“The Ode of Oedipus,” opening musical number for *Antigone*, July 2018

ORIGINAL WORKS

“We Run Verona,” American Shakespeare Center, 2016

--Performed in *Romeo & Juliet*

--Opening musical number of the show – a rap battle between the Capulets and Montagues, written by myself and KP Powell.

“Welcome to Ephesus,” Houston Shakespeare Festival, 2018

--Performed in *The Comedy of Errors*

--Opening musical number of the show – a rap performed by the cast, illuminating the exposition, which allowed for cuts to be made to the opening speech of the show.

“The Ode of Oedipus,” American Shakespeare Center, 2018-‘19

--Performed in *Antigone*

--Opening musical number of the show that tells the back-story of Oedipus and how we’ve arrived where we are in Thebes with Creon as King – which then leads directly into a fight between the brothers Eteocles & Polynices.

--The American Shakespeare Center utilized this number during multiple Galas and Events as a way to showcase the new and bold work we were doing at the theatre.

“The Ode of Oedipus,” University of Michigan – Flint, 2020

--Performed in *Antigone*

--Opening musical number of the show that tells the back-story of Oedipus and how we’ve arrived where we are in Thebes with Creon as King – which then leads directly into a fight between the brothers Eteocles & Polynices.

--Janet Haley from the University of Michigan – Flint, purchased the rights to this song for their University production of *Antigone* in 2020.

“The Epilogue,” University of Michigan – Flint, 2020

--Performed in *Antigone*

--I co-wrote, facilitated, and inspired this ending musical number for their production of *Antigone* about what comes after tragedy, and how we figure out best to move forward from something that seems to end the world. The cast and director, Janet Haley, completed the writing and arranging of the number, from substance I created for them to mold.

The Flint Project, University of Michigan – Flint, 2007

--Directed by Visiting Professor Will Power.

--Co-wrote this original production with the cast, while being led, taught, edited, directed, rehearsed, and mentored by Will Power.

EDUCATION

Master of Fine Arts, Professional Actor Training Program; University of Houston, 2014-'16

Acting—Jack Young, Adam Noble, Sara Becker, Jim Johnson
Voice—Sara Becker
Speech & Dialects—Jim Johnson, Sara Becker
Period Movement—Jack Young
Stage Combat—Adam Noble, Jack Young
Shakespeare—Jack Young, Sara Becker
Graduate Lecturers – Jim DeVita, Peter Pucci, Betty Buckley

Bachelor of Arts – Performance; University of Michigan - Flint, 2007-'12

Acting—Carolyn Gillespie, Janet Haley, William Irwin
Directing—Carolyn Gillespie
Theatre History—Dr. Lauren Friesen
Lighting & Set Design—Doug Mueller
Costume Design--Felice Proctor
Improvisation—Janet Haley, Bill Irwin
Playwriting – Andrew Morton
Shakespeare – Carolyn Gillespie, Janet Haley
Ballet—Elizabeth Kattner
Tap – Terry Council
Modern – Beth Freiman

REFERENCES

Jack Young

Artistic Director; Houston Shakespeare Festival

Professor, Acting; University of Houston

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Justin Anderson

Director, Actor, Instructor; Atlanta, GA

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