

# Laura Dickinson-Turner

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## **EDUCATION**

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M.F.A., Television, Film, and Theatre, Acting Option (Current GPA: 3.98)  
California State University, Los Angeles, May 2020 (Cal State LA)

M.A., English, Literature Concentration (GPA: 3.87)  
California State University, Stanislaus, May 2014 (Stan State)

B.A., Theatre Arts (GPA: 3.21)  
California State University, Stanislaus, May 2005

## **TRAINING**

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### **Cal State LA: MFA, Television, Film, Theatre: Acting Option**

- *Viewpoints:* Tanya Kane-Parry
- *Stage Combat:* Collin Bressie
- *Grotowski:* Matthew Floyd Miller
- *LeCoq:* Joshua Carlebach
- *Countertechnique:* Rosanna Tavarez
- *Fitzmaurice Voicework:* Anna Estrada and Michael Yurchak
- *Devised Theatre:* Stacy Dawson-Stearns
- *Acting for the Camera:* Barry Gordon
- *Acting III:* Armando Molina
- *Acting II (Comedic Styles):* Randee Trabitiz
- *Acting I (Contemporary Dramatic):* Tanya Kane-Parry

### **CSU Summer Arts, Chicago-Style Comedy, Summer 2012**

- *Long-form Improvisation, Sketch-writing, Short-form Improvisation:* James Grace, David Razowsky, Amy Seeley, Eric Hunicutt

### **CSU Summer Arts, Ensemble Training with Steppenwolf, Summer 2011**

- *Voice/Movement:* Evelyn Carol Case; *Viewpoints:* Kim Rubinstein; *Scene Study:* Jeff Perry; *Improvisation:* Eric Hunicutt

### **CSU Summer Arts, Ensemble Training with Steppenwolf, Summer 2010**

- *Voice/Movement:* Evelyn Carol Case; *Viewpoints:* Alexandra Billings; *Shakespeare:* Rob Clare; *Improvisation:* David Razowsky

### **CSU Summer Arts, Viewpoints Intensive, Summer 2004:**

- *Suzuki, Viewpoints:* Anne Bogart, Barney O'Hanlon, Will Bond
- *Viewpoints, Contact Improvisation, Hamilton Floor Barre:* Mary Overlie, Nina Martin

### **CSU Summer Arts, The Steppenwolf School, Summer 2002:**

- *Scene Study/Direction:* Jeff Perry; *Group Improvisation :* Sheldon Patinkin; *Viewpoints:* Kim Rubinstein

## **HONORS/AWARDS**

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2014—Outstanding Staff Member, College of the Arts, Humanities, & Social Sciences, CSU Stanislaus

2012—Dean's Medal for Outstanding Graduate Student in the Department of English

2011—Irene Ryan Nomination for *Cross My Heart: Tales of Hope*

2004—Dean's Medal for Outstanding Undergraduate Student in the Department of Theatre

2003—Irene Ryan Nomination for *Fools*

2002—Irene Ryan Nomination for *Quilters*

## **PUBLICATIONS/CONFERENCES**

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- Panelist, Special Session: "Shakespeare in Action," 22<sup>nd</sup> Annual CSU Shakespeare Symposium, Turlock, CA, May 2015
- "Pushing Boundaries: Hemingway's Exploration of the Liminal in *For Whom The Bell Tolls*," Liminality in American Literature, Pacific Ancient and Modern Language Association 112<sup>th</sup> Annual Conference, Riverside, CA, October 2014.
- Dickinson-Turner, Laura. "Vietnam Was My Birthplace." *Penumbra* 22 (2013): 64-65. Print.
- Dickinson-Turner, Laura. "The Light" and "She." *Penumbra* 12 (2003): 36-37, 53. Print.
- Dickinson-Turner, Laura. "intention." *Penumbra* 11 (2002): 37. Print
- Dickinson-Turner, Laura. "Sitting On Your Uncle's Porch." *Teen Ink: Love and Relationships*. Ed. Stephanie H. & John Meyer. Florida: Health Communications, Inc. 56-58. Print

## **UNIVERSITY TEACHING EXPERIENCE**

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**Adjunct Faculty, Modesto Junior College, Fall 2015—Spring 2017**

### ***Spring 2017 Courses***

*ENGL 116, "Introduction to Drama," 3 units (offered at Grace Davis High School)*

- Part of the Early College program; students were high school seniors
- Designed a semester which contextualized drama within the history of theatre; focused on textual analysis of plays; incorporated physical work that emphasizes the embodied nature of drama; introduced directing techniques in order to engage with analysis from a different perspective

*ENGL 50, "Basic Composition and Reading," 5 units*

- Pre-collegiate composition course that focuses on increasing student confidence and success in source analysis and understanding, as well as basic essay structure and types

### ***Fall 2016 courses***

*ENGL 101, "Composition and Reading," 3 units (2 sections of this course)*

- Required composition course for all students, including those students who plan to transfer to a 4-year university.
- Designed syllabus around the reading and analysis of three 20<sup>th</sup> century American authors—Sandra Cisneros, Ernest Hemingway, Alice Walker—moving from short stories to analysis of a full-length novel.

### ***Summer 2016 courses***

*ENGL 103, "Advanced Critical Thinking," 3 units*

- Required course for those students wishing to transfer to a UC or CSU.
- Compressed 5-week semester

- Focused on rhetorical modes of persuasion and selected schools of criticism (Structuralism, Formalism, Marxism, Feminism, Post-Colonialism)

*ENGL 50, "Basic Composition and Reading," 5 units*

- Compressed 7-week semester
- Basic English skills in writing, reading, and thinking: writing effective sentences, organizing ideas into paragraphs and essays, utilizing fundamentals of English syntax, reading academic texts, and building vocabulary. Emphasis on basic critical thinking and study skills as well.

### ***Spring 2016 courses***

*ENGL 49, "Basic English Skills," 5 units (2 sections of this course)*

- Fundamentals of writing. Emphasis on improving writing uency, developing paragraphs and short essays, and learning to edit for spelling, punctuation and word usage.

### **Adjunct Faculty, California State University, Stanislaus. Fall 2015**

*HUM 3000, "Exploration in Humanities," 3 units*

- Upper-division general education course; students from varied disciplines
- Developed cross-disciplinary education focusing on English & Theatre
- Reading, discussion, analysis of three plays and three works of literature by 20<sup>th</sup> and 21<sup>st</sup> century American authors—Maxine Hong Kingston, Nilo Cruz, Sandra Cisneros, Anna Deveare Smith, Tracy Letts, and Alison Bechdel
- Semester culminated in student presentations of projects showcasing their personal connection to the fields within the Humanities

### **RELATED INSTRUCTIONAL EXPERIENCE**

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#### **Teaching Artist, Summer Arts Conservatory at LACHSA, Summer 2018**

*Two 3-week sessions, students from ages 11 – 15*

- Taught 5 sections of Biomechanics each morning; each section had 25-35 students
  - Led opening meditation session for each section; session lasted 3-5 minutes and was aimed at helping students mentally/physically transition into the Biomechanics
  - With fellow teacher and our teaching assistant, led students through a progression of stretches designed to warm up the joints
  - With fellow teacher and our teaching assistant, taught students partner balances done in Biomechanics, moving from the most basic form to more advanced inversions
  - Focus on safety was paramount. We constantly reinforced the importance of good partner communication, teamwork, concentration, and trust in self and others, and encouraged the kids to apply these same skills to the rest of their day.
- Taught 3 sections of Audition workshop each afternoon; each section had 12-18 students
  - Led theatre games at the beginning of every class period to get students engaged and present in the room and with each other
  - Researched countless monologue options in order to create a large resource of contemporary and classical monologues for students of all skill levels, backgrounds, and sensibilities.
  - Helped students find two contrasting monologues that played to their strengths and coached them to stronger, more grounded performances

- Structured a Q & A day for students to ask myself and my teaching assistant about our various experiences in film, television, and theatre auditions—allowing them to have the chance to hear about real-world situations
- Set up “mock auditions” so that students could experience signing up, waiting outside for their name to be called, and coming in to the room and performing their monologue for two people who are sitting behind a table.

### **Viewpoints Instructor, Prospect Theater Project, Spring 2017**

*5 weeks, community members from ages 10 – 50+, ranging from beginning – intermediate*

- Weekly classes introducing students to the basics of Viewpoints work: exploring the elements of time/space through a series of physical exercises and improvisations
- Discussions on how to apply the work to rehearsal, directing, and performance

### **Teaching Artist, Center Stage Youth Conservatory, Summer 2015**

*6 weeks, 13 students ages 12 – 20, ranging from no experience to years of acting work*

- Primary teacher for Viewpoints and Theatrical Improvisation
- Assisted Artistic Director (AD) in auditioning and promotion process
- Participated in preliminary meetings with AD and fellow Teaching Artist; setting up daily/weekly structure; establishing learning outcomes; discussing liability and administrative issues (waivers, student contracts, reviewing course overview documents, etc).
- Participated in bi-weekly postmortem discussions with AD and fellow Teaching Artist—what worked/didn’t work; identifying any student successes or needs; touching base on following days’ agenda and timeline
- Assisted with direction and management of culminating performance of *A Midsummer Night’s Dream*

### **Guest Lecturer, California State University, Stanislaus, Spring 2015**

*Stage Movement I (THEA 2420, John Mayer), 5 weeks, 1 sections, 18 undergraduates*

- Taught Viewpoints and theatrical improvisation with emphasis on character development and storytelling; tailored curricular offerings to students’ needs and experience

### **Guest Instructor, Center Stage Youth Conservatory, Spring/Summer 2014**

*Viewpoints and Theatrical Improvisation master classes, 12 students, aged 9-18*

### **Guest Lecturer, California State University, Stanislaus, Spring 2014**

*Acting for Non-Theatre Majors (THEA 1500, Jack Souza), 1 week, 31 undergraduates*

- Introduction to Viewpoints: using spatial relationship and tempo to create character/story

### **Viewpoints/Improvisation Instructor, Prospect Theater Project (PTP), October 2013**

- Commissioned by PTP to lead a group of Gallo marketing executives and staff in a 3 hour Viewpoints/Improvisation workshop.
- Led exercises in tempo/spatial relationship/repetition to explore team-building and body language

### **Viewpoints Instructor, Prospect Theater Project (PTP), Fall 2013**

- Taught a series of five Saturday workshops to community members ranging in ages from 17 to 60+. Each workshop was 3.5 hours long.

### **Assistant Teacher, Steppenwolf Classes West at CSU Summer Arts, Summer 2013**

*Students ranging in ages from 18-50 (primarily young 20's).*

- Assisted Alexandra Billings in Viewpoints instruction and Jeff Perry in scene study/character development.
- Participated in semi-weekly meetings with other teachers (David Razowsky, Monica Payne, Kim Rubinstein, Evelyn Carol-Case, Alexandra Billings, Jeff Perry, Melita Sagar) establishing the following day/week's timeline(s), discussing student growth, shaping the culminating performance, addressing any issues or needs that were observed

### **Teaching Assistant, California State University, Stanislaus, Spring 2013**

*Approaches to Lit. Study (ENGL 3150, Dr. Scott Davis), Feb – May 2013, 24 undergraduates*

- Participated in finalizing the syllabus; helped facilitate classroom discussions; held postmortem with instructor after every class to review students' progress, lesson effectiveness, plan following week's instruction; graded and responded to 50% of student work; worked with instructor to create interactive library assignment for research module; sat in on all one-on-one student progress meetings

### **Guest Lecturer, California State University, Stanislaus, Fall 2011**

*Playwriting/Screenwriting (ENGL 4011, Dr. Arnold Schmidt), 1 class, 24 undergraduates*

- Brought in to lecture on an actor's approach to text—how does an actor build a character based on what the playwright gives him/her? Discussed text as performance and the physical embodiment of text and of action.

### **Improvisation/Viewpoints Instructor, Thomas Downey High School, Fall 2011**

- Hired by Drama Director as a guest instructor to train a mixed group (grades 9-12) in theatrical improvisation and Viewpoints. The group met Tuesday evenings for three months, culminating in a performance.

### **Tutoring Assistant, Kumon Learning Center, August 2009—March 2010**

- One-on-one sessions with students aged 4-9 on comprehension/completion of daily math/reading worksheets; responded to individual instruction needs of each student; graded worksheets; gauged students' progress; furthered student comprehension using flashcards, comparative examples, manipulatives.

### **RELATED THEATRICAL EXPERIENCE**

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#### **ACTING EXPERIENCE, SELECTED**

THE DEAD GUY	<b>Virgil, Woman, Nancy</b>	Hollywood Fringe Festival
THE DEAD GUY	<b>Virgil, Woman, Nancy</b>	Cal State LA
FUENTE OVEJUNA	<b>Esperanza</b>	Cal State LA
PICNIC	<b>Rosemary Sydney</b>	Prospect Theater Project
THE GLASS MENAGERIE	<b>Laura Wingfield</b>	Stage 3 Theatre Company
THE WOMEN	<b>Mary Haynes</b>	Prospect Theater Project

KING LEAR	<b>Cordelia</b>	CSU Stanislaus
PYGMALION	<b>Eliza Dolittle</b>	Gallo Center for the Arts
TWELFTH NIGHT	<b>Viola</b>	CSU Stanislaus
MAURITIUS	<b>Jackie</b>	Prospect Theater Project
CROSS MY HEART	<b>Multiple Roles</b>	CSU Stanislaus, dir. David Razowsky
IT'S A WONDERFUL LIFE	<b>Mary Bailey</b>	Gallo Center for the Arts
A DELICATE BALANCE	<b>Julia</b>	Prospect Theater Project
ROMEO AND JULIET	<b>Nurse</b>	CSU Stanislaus
MYMK47: "HOT YOGA"	<b>Multiple Roles</b>	Under St. Mark's Theatre (NYC)
YOU CAN'T TAKE IT WITH YOU	<b>Alice Sycamore</b>	CSU Stanislaus
MACBETH	<b>Lady Macbeth</b>	CSU Stanislaus
PARALLEL LIVES	<b>Multiple Roles</b>	Playhouse Merced

### DIRECTING EXPERIENCE, SELECTED

The Playreading Project (Selected Plays)	Prospect Theater Project
SCOTLAND ROAD	Center Stage Conservatory
SERVANT OF TWO MASTERS	Thomas Downey High School
FIVE SECONDS TO AIR	Studio Theatre, Theatre Row (NYC)
BRIGHTON BEACH MEMOIRS	Thomas Downey High School
THE PROPOSAL	CSU Stanislaus

### VOICEOVER EXPERIENCE

Volunteer News Anchor for "News Wrap" Segment	This Way Out Radio (TWO Radio)
Radio Spots, Demo Tracks, "Save the Stan" Campaign	Takapa Media

### RELATED PROFESSIONAL EXPERIENCE

#### **John Mayer, Ph.D.**

**Turlock, CA**

*Reader/Grader*

*January 2010—2017*

- Read response papers for up to ten sections a year of Dr. Mayer's THEA 4550 (American Theatre)
- Assign grades, record grades in Blackboard, send feedback to students regarding content, structure, clarity, and effectiveness.
- THEA 4550 is an upper-division course that fulfills a Humanities requirement for General Education: the student demographic in this course tends to be diverse, with roughly 1/3 or more of student writing coming from an ESL population.
- Since this is not an English class or a Writing Proficiency class, content and effective response to prompt takes precedent in assigning grades. Clarity and structure are secondary, although when issues in structure hinder effectiveness, the grade and feedback reflects accordingly.

#### **California State University, Stanislaus**

**Turlock, CA**

*Administrative Support Assistant II, Department of Theatre*

*March 2010—November 2015*

- Play a vital role in day-to-day management and administration of the Department of Theatre, as well as long-term projects, departmental policy creation/implementation, and development

- First point of contact for all students, visitors, faculty, and the community for all matters related to the Department
- Maintain four budget lines and oversee department corporate card spending
- Supervise student assistants and act as Box Office Manager
- Maintain all social media and web presence for the Department
- Keep Calendar of Events up-to-date and field all space requests from other departments and outside parties
- Assists in creation of yearly Schedule of Classes, inputs schedule into PicWeb/PeopleSoft
- Keeps in constant contact with theatre majors, minors, and concentrations via email and Facebook in order to update them about auditions, departmental meetings, policy changes
- Acts as informal counselor for students seeking academic advice, grad school application assistance, and navigating other issues
- Proficient in Excel, Microsoft Word, Powerpoint, Publisher, CFS Reporting, Adobe CS5, Microsoft Outlook, social media

**Institute of International Education (IIE)**

**New York, NY**

*Executive Assistant to the CFO*

*September 2007—June 2009*

- Managed CFO's phone lines, calendars, contacts, office space, domestic/international travel
- Processed monthly expense reports with detailed support documents and itemized line items
- Coordinated Board of Trustees Finance committee meetings for three financial committees
- Prepared meeting materials; assisted Financial Directors in yearly scheduling process
- Acted as liaison to Trustees and their staff
- Administrator for all IIE corporate credit cards (AMEX, Chase Visa)
- Backup for Vendor Setup, Check Deposits, Bank Account Maintenance
- Maintained supply orders and stock for three divisions

**101 Productions, Ltd.**

**New York, NY**

*Office Manager / Personal Assistant*

*March 2006-September 2007*

- Fielded heavy phone traffic in professional, cheerful manner
- Distributed faxes, printouts, inter-office messages
- Assisted with Broadway opening night planning, incl: *The History Boys; Frost/Nixon, Curtains*
- Typed meeting notes, memos, took dictation
- Designed cards, gift baskets for presentation in stars' apartments, dressing rooms
- Maintained office equipment, kept track of supplies, deliveries, etc.

**SITI Company**

**New York, NY**

*Office Intern*

*January 2006-March 2006*

- Conceived, researched and created a database of available Viewpoints training programs

- Assisted with spring training registration
- Observed rehearsals for *Hotel Cassiopeia* and Viewpoints/Suzuki classes
- Handled requests for space booking
- Performed various administrative assistant duties—phones, filing, calendars, etc.

## **REFERENCES**

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### **Meredith Greenburg**

Chair, Department of Theatre and Dance  
California State University, Los Angeles  
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### **Jack Souza, MFA**

Founding Artistic Director  
Prospect Theater Project  
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### **Carin Heidelberg, MFA**

Director, Department of Theatre  
Merced College  
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### **Tanya Kane-Parry, MFA**

Director, MFA in Television, Film and Theatre  
California State University, Los Angeles  
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### **Scott Davis, Ph.D.**

Professor, Department of English  
California State University, Stanislaus  
Cell: (209) 417-2596  
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### **Molly Crumpton-Winter, Ph.D.**

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