



DIANE DICROCE AEA – SDC
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TEACHING EXPERIENCE

Emerson College

Artist-in-Residence (Full-Time), Performing Arts/ Musical Theatre

**Boston, MA
2016-present**

- Assign and Coach Senior BFA Musical Theatre Majors in Pop/ Rock and Contemporary Musical Theatre Repertoire to reflect and address current and growing industry vocal and acting demands.
- Direct “Pop Cabaret” to demonstrate Pop/Rock and Contemporary Musical Theatre Repertoire in Performance.
- Physicalize applications of Style with songs from both Golden-age and Contemporary Musical Theatre while navigating vocal placement and stylistically appropriate, open-vowel standards.
- Apply Directing principles and best practices to Musical Theatre Directing Projects for Graduate Theatre Education Majors and Undergraduate Theatre and Performance Majors culminating in two Curricular Performance evenings.
- Coached monologues for 80+ Theatre and Performance majors to support auditions for Emerson Stage Productions.
- Obtained and hosted numerous, high-level professionals across the Entertainment Industry to help nurture and cultivate relationships with the Students, the BFA Musical Theatre Program and Emerson College.
- Guided BFA Theatre and Performance Majors in Musical Theatre Scene Direction and Song Coaching techniques.

COURSES TAUGHT INCLUDE:

BFA Musical Theatre Pop Studio (Senior BFA Musical Theatre Majors)

Assign/coach new repertoire for Senior BFA MT students across genres/styles on a weekly basis. Address acting challenges of creating a “story” behind each song to connect/maintain students’ acting technique while meeting stylistic expectations and demands necessary for a pop/rock song. Decipher vocal challenges of singing in this style by supporting with proper breath and body alignment and using stylistically appropriate vowels while remaining “open.” Encourage ensemble and individual song selection to produce a dynamic and varied Pop Cabaret at the end of the term to better prepare the students for meeting current industry performance and audition demands.

Directing the Musical (“Minis”) (MA Theatre Education and BFA Theatre and Performance Majors)

Guide students through a step-by-step process of Musical Theatre Directing including: Preparation (research, casting, pre-production meetings with professional designers, music directors and choreographers and utilization of available resources), Process (observed, in-class rehearsal) and Production (tech and performance). Organized and help guide final casting for 12 Directors involving 25–30 outside students. Lead discussion on effective cuts for students’ concept and story-telling. Produce two nights of public curricular project performances.

BFA Musical Theatre Professional Orientation (Senior BFA Musical Theatre Majors)

Maximized professional industry contacts to obtain and host numerous guest artists active in NYC and LA in all parts of the business in order to enhance student learning and assist them in networking as they launch their professional careers. Guests included professional Actors, Directors, Musical Directors, Company Managers, Stage Managers working on Broadway and National Tours as well as a major Hollywood Musical Producer/Director as well as those in support sectors of Casting, Music Arranging and Tax Prep. We also welcomed well-known (Broadway and Off-Broadway) Composers worked with the students on both new and existing material as well as New Composers with material in development to allow the students to gain the deepest possible insight into their material and become a part of their creative process.

Refined Students’ Audition “Books” to include a wide range of styles and selections for Professional auditions in the NYC or other major US Markets. Held a series of Mock Auditions to test readiness, flexibility, vocal versatility and the ability to make thoughtful choices quickly in a high-stress, fast-paced situation.

BFA Musical Theatre Junior Studio (Junior BFA Musical Theatre Majors)

Activated choices relating to song lyrics while supporting “clean” and stylistically appropriate vowels. Challenged students to explore their own physicality and physical space with material from both the Golden-Age and Contemporary Musical Theatre. Lead physical, vocal warm-ups and addressed vocal needs and challenges.

Introduction to Directing a Musical (Junior BFA Theatre and Performance Majors)

Guided Students in successful Direction of Musical Theatre Scenes from Golden-age to Present-day. Monitored coaching of available actors both within and outside of the class and discussed basic elements of scene-work such as specificity of given circumstances, character development and relationships, as well as moving effectively from dialogue into song. Addressed issues of basic blocking effectiveness, working with a Music Director and best practices for actor/singer coaching.

Audition Workshop-Emerson Stage (Freshmen BA Theatre and Performance Majors)

Conducted a monologue audition workshop for 80+ Freshmen for Emerson Stage. Addressed audition basics such as protocol, appropriate dress, etiquette, pictures and resumes, monologue selection, “reading the room”, greetings and overall professionalism. Gave adjustments to students’ monologues to assist in active, appropriate choices while encouraging them to recognize the freedom earned by being specific with their circumstances. Helped to build confidence for students’ initial auditions for Emerson Stage Productions.



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Pace University Adjunct Associate Professor of Musical Theatre

New York City, NY
2005-2014

- Engaged both BFA Musical Theatre and BFA Acting Majors with Musical Theatre repertoire and scenes from both an Acting and Vocal Perspective.
- Presented practical applications for auditioning for Musical Theatre.
- Developed performance technique based on solid acting values while using healthy vocal technique.

PACE UNIVERSITY COURSES TAUGHT INCLUDE:

Musical Theatre Voice and Repertoire (Sophomore BFA Musical Theatre Majors)

Assigned/coached new repertoire for 20+ students from a different composer/lyricist assigned on a weekly basis. Developed students' vocal technique from a healthy, bel canto singing basis during vocal warm-ups and during song performance. Involved students in repertoire history by assigning presentations on a different composer/lyricist weekly to promote understanding of the chronology of the repertoire.

Acting for the Musical Stage (Junior/Senior BFA Acting and Musical Theatre Majors)

Assigned/coached Acting and Musical Theatre Majors on songs from the Musical Theatre Repertoire (standards, traditional, contemporary and rock/pop) to develop performance technique utilizing consistent, honest acting techniques. Developed students' vocal technique to enable consistent, healthy singing and ease of use through vocal warm-ups, vocal-eases and exercises (bel canto method). Promoted student confidence as "singing" actors through use of partnering, games, songs as scenes, lyrics as monologue and alternate given circumstances.

Musical Theatre Scene Study (Junior BFA Musical Theatre Majors)

Assigned/coached 30+ Scenes from the Musical Theatre Repertoire covering the last 90+ years. Enabled students to identify and analyze character, plot, given circumstances, essential action and objectives within assigned scenes.

Developed/coached songs within the scene vocally in order to sustain and further the action of the scenes and deepen awareness of character.

University of Central Florida Assistant Professor of Musical Theatre

Orlando, FL
2003-2004

- Developed and structured second-year, graduate acting and voice courses taught for the first time in the Masters in Musical Theatre Program.
- Successfully Liaised between Seaside Music Theatre and UCF in new partnership with Seaside by Directing the premier graduate production in that space and the premier Graduate Cabaret series in that space.
- Presented at the Florida Theatre Conference in Lakeland, FL and participated in recruitment activities.
- Served on the Recruitment committee for the undergraduate Musical Theatre Program.
- Arranged to bring in Guest Artists to enhance the Graduate program.
- Conducted a workshop for Seaside Music Theatre's Student Advisory Board on Auditioning for Musical Theatre.
- Mentored Musical Theatre Graduate Student Association.

COURSES TAUGHT INCLUDE:

Graduate Musical Theatre Acting (Level III)

Refined students' acting skills for musical theatre performance and fostered the development of students' own personal acting processes. Focused on advanced and integrated study in Musical Theatre acting, singing and movement as they apply to Musical Theatre direction and choreography. Utilized basic acting principles as set forth in "The Practical Handbook for the Actor" (required text) to refine skills necessary for actively playing intention and living truthfully under imaginary circumstances. Assigned scenes from plays and musicals (contemporary and traditional) to apply acting principles. Lead the actors in series of theatre games, partnering, improvisations and exercises to free-up creativity and inspire creative, active choices. Coached monologues and honed practical audition technique.

Graduate Musical Theatre Acting (Level III continued)

Related the basic principles of acting and musical theatre writing to Musical Theatre Cabaret performance. Aided the students in creating 30-minute cabarets performed for a public audience through extensive journaling and materials selection. Developed cabaret pieces by "workshopping" materials in class throughout the course of the semester. Laid the groundwork, via cabaret performance, for students' one-person, thesis performances. Encouraged the students to critically evaluate performances (public performances and each other's performances) and fostered a common language of acting principles through writing and critical discussion.

Musical Theatre Voice (III).

Taught advanced voice study devoted to the diagnosis and development of the singing voice and its application to musical theatre performance and direction. Emphasized efficient, healthy vocal production for the musical theatre singing actor through traditional, bel canto singing methods. Stressed the importance of breath support and control to allow free-flow of the voice on the breath to create desired tonal quality. Achieved set objectives through applied work using a series of vocal eases and musical theatre repertoire. Enabled and empowered the students to "self-diagnose" personal, problem areas within a song and overcome obstacles to efficient vocal production.

Assigned repertoire that allowed students to utilize healthy technique across a wide range of musical theatre styles. Coached student repertoire on song content, interpretation and performance individually and within a group setting in order for the student to emphasize the meaning of text without sacrificing technique.

Fostered the development of a common vocabulary in singing technique to enable students to perform with confidence and truthfulness in song presentation and to be able to critically evaluate song presentation and performance.



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University of Findlay Adjunct Instructor of Acting

**Findlay, OH
Summer 2003**

- Taught beginning acting for non-majors during summer term. Focusing on basic acting principles and development of character through acting exercises, monologues and scene study.

University of Findlay New York City Instructor

**New York, NY
Spring 2003, Spring 2004**

- Coached undergraduate Theatre students visiting New York City from the University of Findlay in Musical Theatre song interpretation and performance. Used partnering exercises as well as physicalization and emphasis on textual analysis in order for the students to truthfully communicate the intent of the song. Addressed questions regarding auditioning professionally for Musical Theatre in New York City.

Perry-Mansfield School and Camp for the Performing Arts Musical Theatre Instructor

**Steamboat Springs, CO
Summer 2002**

Taught high school/college level students in the Musical Theatre Division.

Musical Theatre Scene Study

Assigned and coached advanced High School/College students in classical and contemporary musical theatre scenes. Focused attention on believable, moment-to-moment acting within the scenes and allowing the songs to flow seamlessly out of the text. Concentrated on the idea of the songs arising from the text as a result of heightened stakes and emotional intensity as opposed to the songs commenting on or stopping the action of the scenes.

Song Performance/ Audition Techniques

Focused on the acting values of a song and finding the internal truth by treating the song as text and using various exercises and personalization to communicate the immediacy of the action. Applied these same tools to audition pieces (i.e., a 16-bar audition or an 8-bar audition) so that the performer could avoid going to "singerland" and instead actively communicate intention. Addressed the realities and procedures of professional auditioning and explored the tools available to help the performer audition (agents, casting directors, online and trade publications, etc.).

Musical Theatre History

Covered select, "Great Musicals" which spanned in time from Gilbert and Sullivan Operettas to Rent. Explored what elements make up a "Great Musical" and the development of the Book Musical. Covered similarities and differences between early musical theatre styles and contemporary styles. Acquainted the students with scripts and scores, listened to and watched examples of musicals from various genres including: operetta, musical play, musical comedy, satire, and Sondheim. Gave a basis for contextualizing contemporary and rock musicals that most of the students were very familiar with.

Introduced a performance-based element to survey class by teaching the students ensemble selections from musicals covered in class. Allowed the students to build repertoire and broaden their scope and knowledge of musicals they were not familiar with.

Private Voice/ Vocal Coaching (23 private Voice students)

Concentrated on the values of good, healthy singing, warm-up techniques, and how to approach learning new material. Tied the values worked on in vocalizing to the practical application of singing a song. Worked on "demystifying" the Broadway belt and head voices (in the case of the female students) depending on each student's strengths and/or need. Aimed to seamlessly tie the separate voices together thus freeing up the singer to concentrate on the acting intention of the song. Helped each student build an appropriate repertoire while also working on their materials for classes and productions.

New England Conservatory of Music Guest Artist

**Boston, MA
Spring 2003, Spring 2004**

Conducted a Master Class in audition techniques for Musical Theatre for graduate students in Opera. Addressed students' needs on how to handle the business aspects of a career in the Musical Theatre.

Savannah College of Art and Design Guest Artist

**Savannah, GA
Spring 2003**

Coached undergraduate Musical Theatre students in song interpretation and performance. Used partnering exercises as well as physicalization and emphasis on textual analysis in order for the students to truthfully communicate the intent of their song. Addressed questions regarding auditioning professionally for Musical Theatre in New York City and treating "the business" as a business. Conducted an open dialogue with Graduate students on "the marketing of the self" for the theatre highlighting available resources and necessary tools.

Russell Sage College Visiting Artist

**Troy, NY
Spring 2003**

Addressed undergraduate Theatre and Musical Theatre students on getting started in theatre, auditioning for musical theatre in New York and other aspects of the business. Coached students on an individual basis on song interpretation and also addressed appropriate song selections for auditions and basic Musical Theatre audition technique.



**PROFESSIONAL EXPERIENCE
DIRECTING - SDC**

Emerson Stage

Boston, MA

Urinetown (April 2018) Written by Greg Kotis and Mark Hollman

Weathervane Theatre

Whitefield, NH

Inherit the Wind Written by Jerome Lawrence and Robert Edwin Lee

Viva Las Vegas Fundraising event performed by over 25 Alumni including performers and Music Directors from Broadway, Off- Broadway, The Metropolitan Opera, Zurich Opera as well as 2017 Weathervane Season Performers

The King and I Written by Richard Rodgers and Oscar Hammerstein

II NH Theatre Award-Best Director-Finalist/ Nominee

Seaside Music Theatre

Daytona Beach, FL

Songs For A New World Written by Jason Robert Brown

Premier, Co-Production between Seaside Music Theatre and the University of Central FL

Cabaret Series Written/performed by University of Central Florida MFA Musical Theatre Program Graduate Candidates

Summer Stock

Findlay, OH

My Way Written by David Grapes and Todd Olsen

ACTING - AEA

Broadway / National Tour Stage Credits

SHOW/ROLE	DIRECTOR	THEATRE
Les Misérables/ Swing	John Caird, Trevor Nunn Jason Moore (res. dir.)	Imperial Theatre, Broadway
Les Misérables/ Swing/ Ensemble/ Dance Captain	John Caird, Trevor Nunn	National Tour (USA, Canada)
42nd Street/ Ensemble	Jeffrey B. Moss	National Tour (USA, Canada)
My Fair Lady/ Ensemble	Jeffrey B. Moss	International Tour (USA, Canada, Far East)

Regional Stage Credits

SHOW/ROLE	DIRECTOR	THEATRE
Urinetown/Pennywise	Cathey Sawyer	Greenbrier Valley Theatre, WV
Into the Woods/ Cinderella	Jacques Stewart	Weathervane Theatre, NH
Grease/ Rizzo	Jacques Stewart	Weathervane Theatre, NH
The Taffetas/ Peggy	David Grapes	Artpark, NY
Nunsense/ Sr. Robert Anne	Greg Thompson	Weathervane Theatre, NH
Fiddler on the Roof/ Hodel	David Grapes	Strawhat Players, MN
Don't Dress For Dinner/ Jacqueline	Thom Sesma	Weathervane Theatre, NH
Lend Me a Tenor/ Diana	Thom Sesma	Weathervane Theatre, NH
Brighton Beach Memoirs/ Blanche	Brant Pope	Strawhat Players, MN
Broadway Bound/ Blanche	David Grapes	Strawhat Players, MN

Industrial

SHOW/ROLE	DIRECTOR	LOCATION
Astra Pharmaceuticals/ Featured Performer	Fran Charnas	Fort Lauderdale, FL

MEMBERSHIPS AND AFFILIATIONS

Actor's Equity Association (AEA)

New England Theatre Conference (NETC)

Stage Directors and Choreographers Society (SDC)

National Association of Teachers of Singing (NATS) Musical Theatre Educators Association (MTEA)

Massachusetts Education Theatre Guild (METG) Southeastern Theatre Conference (SETC)



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RELATED EXPERIENCE

Tamara Jacobs Communications, Inc. **Senior Trainer**

Boston, MA
2007-Present

Coach, train and facilitate corporate, strategic speaking training for well-established consulting firm. Work with executives in such diverse fields as pharmaceuticals, consumer packaged goods, law and publishing. Provide role-play scenarios as well as presentation skills coaching for National Meetings, in-house reviews and one-on-ones.

National Touring Musicals **Company Manager**

New York, NY
1994-1995

Worked as a Company Manager for the National Touring Musicals' production of 42nd Street, responsible for the welfare and wellbeing of 50+ Company members. Duties included: securing housing; routing travel for the cast, crew and set; securing payment of show fees; handling payroll and house seat requests; resolving employee disputes; and dealing with company members' personal needs while on the road.

EDUCATION AND TRAINING

Master of Music in Musical Theatre, May 1993

The Boston Conservatory, Boston, MA

Neil Donohoe (Musical Theatre Scene Study), Fran Charnas (Song Interpretation, Musical Styles), Mary Saunders (Voice), Cathy Rand (Repertoire/ Coaching), Steve McConnell (Acting), Phoebe Wray (Theatre History, World Drama)

Conceived, wrote and performed one-woman show, based on the life of Lotte Lenya, using the music of Kurt Weill.

Bachelor of Arts, School of Communications (Advertising) **August 1989**

Pennsylvania State University,
State College, PA

Department of Theatre Training: Helen Manfull (Theatre History), Bob Clendenan (Acting)

Student Marshal of the School of Communications, August 1989

Dean's List Honors

University Scholars Program (1985-1989)

Applicable NYC Professional Training

Jack Lee and Charlie Kakatsakis (Musical Theatre Scene Study/Workshop)

Craig Carnelia (Song Performance)

Joyce Hall (Voice)

Michael Lavine, Tom Helm, Charlie Alterman, Barbara Anselmi (Vocal Coaching)

Jack Newman, School for Film and Television (On-Camera/ Commercial Class)

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