

Jasmine Bracey  
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## **EDUCATION**

MFA: Professional Theatre Training Program, University of Delaware, 2011  
Professional Certificate: Musical Theatre, American Musical and Dramatic Academy, 2007  
BA: Theatre Arts, Florida State University, 2005

## **TEACHING EXPERIENCE**

Florida State University, Assistant Professor 2024 - Present

Acting I: Basic Processes

Performance II

Acting Shakespeare

Acting II: Scene Study

American Musical and Dramatic Academy, Academic Department Director: Foundations and Techniques 2022 - Present, Adjunct Faculty Member, 2020 - 2024

Acting I: Techniques

Acting II: Contemporary Scene Study

Acting III: Advanced Scene Study

Script Analysis

Audition Technique

Workshop: From Conception to Performance

Drama Graduation Performance

DePaul University, Adjunct Faculty, 2017 - 2022

Acting III: Shakespeare

Acting I: Text/Dramaturgy Based Acting

Introduction to Performance: Devised Work

MFA Workshop: The Creation of Story

City Colleges of Chicago, Adjunct Faculty, Speech and Theatre Studies, 2018

Speech 101 - Public Speaking

Theatre and Diversity

University of Delaware, Guest Artist, 2016

To Kill a Mockingbird Workshops

## ADDITIONAL TRAINING

Voice and Movement	Roy Hart Theatre Company
Acting	Anthony Zerbe/Claire Higgins
Shakespeare and Voice	Cicely Berry via Andrew Wade
Devised Theatre and Movement	Marcela Lorca
Lecoq	Thomas Prattki
Stage Combat	Lee Ernst/Paul Steger
Restoration Comedy	Lynn Farber/Anna Calder-Marshall
Shakespeare Text	Giles Block/Leslie Reidel
Clowning	Michael Barnfather/Carine Montbertrand
Playwriting	Mark Wheatley
Peter Bridgmont (Voice)	Deena Burke and Steven Tague

## PROFESSIONAL AFFILIATIONS

Actors Equity Association  
SAG-AFTRA  
Black Theatre Alliance - Chicago

## PROFESSIONAL PERFORMANCE EXPERIENCE

### Regional Theatre

Henry V	Montjoy/Alice	The Guthrie Theatre, MN
Henry IV	Worcester	The Guthrie Theatre, MN
Richard II	Duchess of York	The Guthrie Theatre, MN
Coriolanus	Menenius	Utah Shakespeare Festival, UT
Timon of Athens	Lucullus/Caphis	Utah Shakespeare Festival, UT
The Tempest	Prospero	Utah Shakespeare Festival, UT
Eureka Day	Carina	Asolo Repertory Theatre, FL
Intimate Apparel	Mrs. Dickson	Utah Shakespeare Festival, UT
Cymbeline	Belarius/Ghostly Mother	Utah Shakespeare Festival, UT
Comedy of Errors	Antiphilus of Ephesus/Syracuse	Ten Thousand Things, MN
Rastus And Hattie	Hattie	16th Street Theatre, IL
Roan @ The Gates	Nat	American Blues Theatre
Shakespeare in Love	Queen Elizabeth	Hope Summer Rep, MI
Truth	Sojourner Truth	Hope Summer Rep, MI
How to Catch a Creation	GK Marchee	Goodman Theatre, IL
A Christmas Carol	Ghost of Christmas Present	Goodman Theatre, IL
A Midsummer Night's Dream	Titania/Hippolyta	Chicago Shakespeare, IL
An Octoroon	Dido	Berkeley Repertory Theatre, CA
You Can't Take It With You	Rheba	Resident Ensemble Players, DE
Clybourne Park	Francine/Lena	Resident Ensemble Players, DE
To Kill a Mockingbird	Calpurnia	Resident Ensemble Players, DE
Shakespeare's Greatest Hits	Portia/Oberon/Witch	Chicago Shakespeare, IL

Animal Farm  
Wit  
You Can't Take It With You  
As You Like It  
Song Yet Sung  
The Little Foxes  
O Beautiful  
All the King's Men  
A Midsummer Night's Dream  
Our Town  
The Irresistible Rise of Arturo Ui  
Macondo  
Antony and Cleopatra  
An Evening of Tennessee Williams  
Catch-22  
A Piece of My Heart

Old Major/Julia  
Susan  
Rheba  
Audrey/others  
Liz Spocott  
Addie  
Sondra  
Sadie Burke/Phebe  
Titania/Hippolyta  
Mrs. Webb  
O'Casey/ Betty  
Nemesis/Diane  
Soothsayer  
Amanda/Miss Fellows  
Chaplain/Psychiatrist  
B.J. Steele

Steppenwolf, IL  
Resident Ensemble Players, DE  
The Alley Theatre, TX  
The Acting Company, NY  
Delaware Humanities Forum  
Resident Ensemble Players, DE  
Resident Ensemble Players, DE  
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Resident Ensemble Players, DE  
Resident Ensemble Players, DE  
The Guthrie Theater, MN  
PA Shakespeare Festival  
61st Street Theatre, NYC  
The Brink, FL  
Flying Squirrel, FL

### **Film/Television/Commercial**

His Three Daughters  
New Amsterdam 3.10  
Nespresso  
Khaki Is Not Leather  
The Onion Labs: American Honey  
Midwest Vein Center  
Chicago P.D. 4.4  
Kmart "Watches"  
Office Depot "Highmark"  
Mothers of God  
Rodney

Nurse  
Anika (Guest Star)  
Ugandan Speaker  
2001 Client  
Olivia  
Martha  
Jovanna (supporting)  
Soccer Mom (Lead)  
Co-worker (supporting)  
Jill  
Sapphire Cole

H3D Media Dir: Azazel Jacobs  
NBC, Dir: Darnell Martin  
Stosh Productions  
Made By Limbo Dir. Ray Smiling  
Onion Labs, Dir. G. Zwierzynski  
Lakeview Prod, Dir: Matt Mann  
NBC, Dir. Rohn Schmidt  
Studio 6, Dir. Ian Merritt  
Richter Studios  
Dir. Laura McGehee  
Dir. Bogar Alonso

### **Staged Readings**

Cracked Open  
Henry IV Part I  
Horse Thief  
Pipeline  
Pshitter  
King Lear  
Romeo and Juliet  
Measure For Measure  
Borne Dust  
The Cornerstone  
Dead and Breathing  
Black Super Hero Magic Mama  
District Merchants  
Comedy of Errors  
The Mice Will Play  
Locatelli's Caprice in D Major

Wilhelmina  
Henry IV  
Mary  
Nya  
Banquo/MacDuff  
Gloucester  
Prince  
Overdone/Barnardine  
Mrs. Miss  
Ruth Kennerly  
Veronika  
Sabrina  
Nessa  
Antipholus of Ephesus  
Danica  
Mom

Dream Big World Theatre, NY  
Backroom Shakespeare  
Utah Shakespeare Festival, UT  
Victory Gardens Theatre  
Steppenwolf Theatre  
Backroom Shakespeare  
Backroom Shakespeare  
Backroom Shakespeare  
Chicago Dramatist  
Chicago Dramatist  
Resident Ensemble Players  
Artemisia Theatre  
Chicago Shakespeare Theatre  
Backroom Shakespeare  
American Theater Company  
American Theater Company

### **Directing**

Intimate Apparel	Director	North Coast Rep,CA
Balthazar	Director (Staged Reading)	Utah Shakespeare Festival, UT
Second Choices	Asst. Director: Showcase	AMDA
Wanted	Director: Conceptual Prod	AMDA
Meanwhile Backstage	Asst. Director: Showcase	AMDA
Death & His Friends	Director: Conceptual Prod	AMDA
Bad Decisions	Asst. Director: Showcase	AMDA
Metamorphosis	Director: Conceptual Prod	AMDA
The R4 Bunch	Director: Conceptual Prod	AMDA
Ninki Nanka	Director: Devised Work	DePaul University

### **Educational Theatre**

Cymbeline	Queen	PTTP, Univ. of Delaware
Two Gentlemen of Verona	Lucetta/Host/Outlaw	PTTP, Univ. of Delaware
Bus Stop	Grace	PTTP, Univ. of Delaware
You Never Can Tell	Mrs. Clandon	PTTP, Univ. of Delaware
Ghosts	Mrs. Alving	PTTP, Univ. of Delaware
Long Christmas Dinner	Mother Bayard/Ermengarde	PTTP, Univ. of Delaware
As You Like It	Phebe/Audrey	PTTP, Univ. of Delaware
Zooman and The Sign	Rachel Tate	AMDA, NYC
Our Lady of 121st Street	Inez	AMDA, NYC

### **SERVICE**

Faculty Council	Fall 2024
Performance Search Committee	Fall 2024
Utah Shakespeare Festival Shakespeare Competition	Fall 2023
Inclusive Excellence & Access in the Arts Symposium Speaker	Fall 2023
Backroom Shakespeare Project Stakeholder	2018 to present
Landmark Education: All The Worlds a Stage Workshop	2012
Actor with the Delaware Humanities Forum	2011-2012

### **COURSES PREPARED TO TEACH**

Performance: Devised Work  
Performance: Backroom Shakespeare Model  
Acting: Foundations  
Acting: Creating Character From the Outside-In  
Acting: Scene Study  
Acting: Shakespeare and Heightened Text  
Acting: Auditions  
Text Analysis and Dramaturgy for the Actor

## TEACHING STATEMENT

Character and story show up in how an actor moves through space and how they communicate to others under specific imaginary circumstances. I specialize in teaching students how to integrate movement and voice to tell stories. I teach methods to narrow their choices of what is possible when creating a character based on in-depth script analysis. Actors in training are developing a toolbox of techniques. I teach students how to choose which tools are needed for each job, then I teach them how to use the selected tools to craft a precise story while still allowing freedom for the actor to explore.

I use a diverse range of acting techniques from the traditional (Adler, Hagen, Stanislavski, Shurtleff) to unconventional (Chubbuck, Guskin, Moss, Practical Aesthetics) to empower students to create story and character. Pulling from various methods, I give students a diverse set of tools which allows them to respond to the needs of any text they are entrusted with, instead of being limited to only one technique or process. The tools required to do Miller, Nottage, Pipes, Fasthorse, and Jacobs-Jenkins are all different after all. My story analysis pedagogy comes from Steven James, Ross Hartmann, & David Ball. My teaching of these texts help students understand the elements that make up a story and why human beings are attracted to it. Actors well versed in what creates dynamic stories, are better able to make choices to communicate that story through movement and dialogue.

Inspiring actors to get curious about the people around them as fodder for potential characters is something I hold important to the actor's process. I employ Delsarte body exploration to show actors that they are not beholden to their own physicality but can take on a bearing and voice different from their own in order to create a character. I use the Delsarte centers to help open up possibilities in text delivery using the same objectives and monologues, empowering actors to see the importance of creating a physical connection to the language that aids in telling the story.

I use the work of Berry, Barton, and Edelstein when teaching Shakespeare to show students what the marriage of acting technique, play analysis, and rhetorical speaking look and feel like. There is a distinction of creating realism through the language and being in action to change something or someone on stage that is a vital part of learning how to act Shakespeare and to honor the size of the work. I use the displacement strategies of Cicely Berry to help the students get out of their heads and allow the language to drive them to discovery, while reminding them of the aspects of rhetoric essential to the text. This work has the students contend with how to prepare language based plays, factor in various acting techniques into the exploration of the text, and finally how to release the preparation in order to be present moment to moment in the performance of a monologue or scene.

Actors who complete my classes have a better understanding of a process to create characters from the physical to the psychological. They are empowered to take risks and rely on their instincts in the exploration of rehearsal because they understand how to use script analysis to make and refine choices. And finally, they learn to release preparation in order to play and keep the work fresh so the repetition of a story never becomes dull or rote.