

# Cynthia M. Bassham

## Curriculum Vitae

University of California, Irvine  
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### Education

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<b>Associate Teacher of Fitzmaurice Voicework<sup>®</sup></b>	<b>2004</b>
Fitzmaurice Voicework <sup>®</sup> Teacher Certification Course IV (2003-2004)	
<b>Master of Fine Arts, Acting</b>	<b>1992</b>
American Conservatory Theater (1986-1989)	
<b>Bachelor of Arts, Drama</b>	<b>1986</b>
University of Washington (1982-1989)	

### Additional Education

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Voice and Speech Trainers Association (VASTA) Conferences	2006-2010
“Speaking for Impact” workshop with Judy Grant	2010
“Using Shakespeare’s Rhetoric Onstage” with Becky Kemper	2010
UCSF Voice Conference, Hands-on Singing and Acting Workshop	2008
“Changing Language of Anatomy” workshop at Applied Anatomy Institute	2008
Voiceover Technique at Voice One	2006 & 2008
XVI Annual PVSF/UCLA Voice Conference	2007
Speechwork Workshop with Dudley Knight and Phil Thompson	2005 & 2007
Middendorf Institute for Breathexperience with Juerg Roffler	2006
Experiential Anatomy with Susan Bauer	2005
Advanced Acting with Richard Seyd	2000-2003
Fitzmaurice Voicework with Saul Kotzubei	2002-2003
Voice workshop with Patsy Rodenburg	2000
Ongoing yoga classes	1987-Present

### Teaching Experience

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<b>University of California Irvine</b>	<b>2005-Present</b>
Instructor, PSOE, Drama Department (2005-present)	
Head of Undergraduate Acting (2008-present)	
Casting Director (2007-present)	

#### Courses Taught:

##### **Graduate Studio Voice, 1<sup>st</sup> Year** (F 2005, 2006 & 2009, W 2006-2009, S 2006-2010)

Fall Quarter meets for 10 weeks, 4 times a week for 50 minutes. Students develop an awareness of the function of body in breath and voice. They learn a set of exercises (Fitzmaurice Voicework<sup>®</sup> “Deconstructing”) for expanding and freeing the breath - exercises which will form the foundation of their personal vocal development for the next three years. Focus is on developing, intellectually and kinesthetically, a sense of the connection between breath and communicative energy and thereby gaining greater vocal freedom.

Winter Quarter meets for 10 weeks, 2 times a week for 50 minutes. Students learn a set of exercises (Fitzmaurice Voicework<sup>®</sup> “Restructuring”). They develop an awareness of the various muscles of exhalation, specifically the transversus abdominis. They also develop increased involvement of the ribs during inhalation. Students gain greater vocal focus and learn to integrate new skills in breath management

## **Teaching Experience cont.**

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with the openness of the previous quarter. They apply this integrated work to the release of text. There is an emphasis on students being able to articulate in writing a clear understanding of the work and their experience of it.

Spring Quarter meets for 10 weeks, 2 times a week for 50 minutes. The first half of the quarter is devoted to resonance. Basic anatomical and acoustic facts of vocal resonance are explored and discussed. Students focus on the practical concerns of experiencing and enhancing resonance in vocal performance. The remainder of the quarter is geared towards solidifying the grasp on the vocal skills they've learned over the course of the year and integrating them into the acting task.

### **Graduate Studio Voice, 2<sup>nd</sup> Year** (F 2005-2009, W 2006-2009)

Fall Quarter meets for 10 weeks, 2 times a week for 50 minutes. First few weeks of the quarter are devoted to a deepened release of tension—paying particular and individual attention to physical blocks remaining in the students' breathing. Having worked through those obstacles, we move on to work on the effect of imagery and heightened energy on spoken text.

Winter Quarter meets for 10 weeks, 2 times a week for 50 minutes. The emphasis is on addressing techniques for approaching and performing rich and challenging texts. Students explore Imagery (the relationship of inner life to expression), Sense (the way we make the denotative sense of a text clear to the audience) and Form ("Suprasegmental" features of speech, including Rate, Pitch, Volume, etc.) Students develop skills in verbal performance which lead to the execution of text that is clear, believable, and interesting.

### **Graduate Studio Voice, 3<sup>rd</sup> Year** (F 2005-2009, S 2006-2010)

Fall quarter meets for 10 weeks, 2 times a week for 50 minutes. The arc is traditionally designated as "what they need." We begin by revisiting deep releases of tension ("Deconstructing"), reviewing the basics of breath management ("Restructuring"). Goal is to integrate breathing skills fluidly and eventually unconsciously into the task of speaking meaningful and expressive text. A final and unique performance by each student is presented, incorporating all they've learned over the previous two years.

Spring quarter consists of meeting with the students on a one-on-one basis. Individual coaching goals are set up at the beginning of the term.

### **Graduate Studio Speech, 1<sup>st</sup> Year** (F 2007-2008)

Fall quarter meets for 10 weeks, 2 times a week for 50 minutes. Class consists of lectures, exercises, mini-quizzes, and class discussion on the anatomy and physiology of the human voice. Articulation exercises are introduced. Discussion of speech pedagogy is covered in the final weeks.

### **Graduate Studio Speech, 2<sup>nd</sup> Year** (S 2006-2010)

Spring quarter meets for 5 or 6 weeks ("Spring A"), 2 times a week for 50 minutes. Class focuses on Dialects of the United States, though specific accents may change from year to year. Special emphasis is placed on continuing to develop sensitivity to the relationship between oral posture and the sounds of an accent. 2006 took an in-depth look at Southern U.S. After initially studying a non-rhotic, "Plantation Southern," each student researches, creates a report, and presents the accent of a very specific region. In 2010 a portion of time was devoted to a special "interview project" where students analyzed, reported, and performed a specific vocal characterization/accents based on a conducted interview. Second half of term ("Spring B") is devoted to meeting with the students on a one-on-one basis.

## **Teaching Experience cont.**

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### **Graduate Studio Speech, 3<sup>rd</sup> Year (W 2006-2009)**

Winter quarter meets for 10 weeks, 2 times a week for 50 minutes. This is an introduction to the world of voiceover. Students work on commercial copy, general narration and technical narration, animation voices, radio (and interactive game) drama, as well as a short introduction to other forms of voice-over work such as ADR and dubbing. Professional guests (occasionally brought in for additional insights and Q & A time) have included Scott Brick, Cheryllyn Carter, Zach Hanks, Ted Kryczko, Michael McShane, Simon Vance, Tom Wilson, and Lynnanne Zager.

### **Graduate Studio Acting, 2nd Year (S 2008-2009)**

Spring quarter meets for 5 weeks, 2 times a week for 1 hour and 50 minutes. The project is to interview and research an individual who is as different from themselves as possible and ultimately create a work of art. Students interview, transcribe a portion of that interview, create a monologue, research about the culture of the interviewee, refine and memorize the monologue, present to interviewee, and finally rehearse and perform the monologue for peers, faculty, and interviewees.

### **Undergraduate Intermediate Acting, Interview Project (S 2010)**

Based on the graduate acting class listed above. Meets 10 weeks, 2 times a week for 1 hr and 50 minutes.

### **Undergraduate Intermediate Acting, Realism/Intro to Style (F 2010)**

Meets 10 weeks, 2 times a week for 1 hr and 50 minutes. Focus is on intense character analysis and full preparation of scenes and monologues. Immersion of self in the role, moment-to-moment specificity, active choices, tactical clarity, ability to listen and respond, and the ability and willingness to take direction are all important objectives of the class. Students are encouraged to be active participants in class, including providing constructive criticism to one another. A comprehensive summary of research is provided by each student for each role. A brief introduction to credibility and theatricality of characterization and style also takes place in the last few weeks. In addition, all students attend all UCI drama productions and provide a written report.

### **Undergraduate Intermediate Acting, Modern American Realism (F 2005-2008)**

Meets 10 weeks, 2 times a week for 1 hr and 50 minutes. Focus is on intense character analysis and full preparation of modern American scenes and monologues. Immersion of self in the role, moment-to-moment specificity, active choices, tactical clarity, ability to listen and respond, and the ability and willingness to take direction are all important objectives of the class. Students are encouraged to be active participants in class, including providing constructive criticism to one another. A comprehensive summary of research is provided by each student for each role. In addition, all students attend all UCI drama productions and provide a written report.

### **Undergraduate Intermediate Acting, Acting with Style (W 2006-2009 & S 2006-2007)**

Meets 10 weeks, 2 times a week for 1 hr and 50 minutes. Focus is on intense character analysis and full preparation of Shakespeare scenes and monologues. Takes the basic approach explored in the modern American acting course and expands it by adapting to the demands of heightened language and style. Much attention is given to vocal/movement exercises intended to increase comfort/skill with the demands of stylistic scale, but the main focus is the practical application through scene study. In addition, Winter 2007 included an exploration of Restoration Comedy and Winter 2009 delved into Greek Tragedy.

**Stanford University**  
Guest Instructor, Drama Dept.

**2008**

Course Taught:

**Voice and Speech for the Stage**, Spring Quarter 2008

Meets 10 weeks, once a week for 2 hrs and 50 minutes. The goal of the class is to relax, strengthen, support, and vary the breath/voice and ultimately apply this to text. Speech work includes text analysis and verbal action within dramatic material. The approach to this work is inspired by several sources, but mainly Fitzmaurice Voicework<sup>®</sup>.

**University of San Francisco**  
Part-time Faculty, Visual and Performing Arts

**2005**

Course Taught:

**Voice for Performance**, Spring Semester 2005

Meets for 15 weeks, twice a week for 1.75 hours. Explores a variety of exercises to help relax, strengthen, and support the voice. Students learn the technical narrow phonetic transcription using the International Phonetic Alphabet (Skinner approach) and how to use the IPA as an effective tool for understanding the production and documentation of speech. This is then applied to a variety of texts, both classical and contemporary. We will also examine dialect within the context of studying Dylan Thomas' Under Milkwood, which will be the culminating performance of the class.

**American Conservatory Theater**  
Instructor, Studio ACT and Young Conservatory

**1998-2005**

**Studio ACT**

Courses Taught:

**Voice and Speech I and II**, 1999-2005

Each session (offered 4 times a year) meets for 10 weeks, once a week for 3 hours. **Voice I** focuses on speaking with more power, ease, conviction, and vocal range. Students explore various techniques to develop a richer, stronger, and more versatile speaking voice. Breathing exercises focus on the production of more sound with less effort and are the key to reducing vocal strain, improving tonal quality, and maintaining resonance. **Speech I** is an introduction to phonetics and ear training. Students work to identify individual challenges and speech habits that inhibit clear and effective verbal communication. This course introduces the International Phonetic Alphabet (Skinner approach). Speech work is activated through the application of work on a monologue or sonnet. Basic text analysis is also covered.

**Voice II** further examines the versatility and strength of the voice through the use of text. Students explore the personal expression of their voices as it applies to acting. **Speech II** includes further application of the International Phonetic Alphabet and concentrates on Standard American English as applied to advanced text work. Final project includes the transcribing of interviews and is a preparation for Dialects.

**Fitzmaurice Voicework<sup>®</sup> Intensive**, Summers 2004\* & 2005

Meets for five weeks, twice a week, for 3 hours a class. Introduces students to Catherine Fitzmaurice's approach to voice, which combines classical voice training for the theater with adaptations of several body-based disciplines including yoga, bioenergetics, and shiatsu with the goal of improving breath management and deepening the connection between voice and spontaneous impulse.

**Teaching Experience cont.**

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**Young Conservatory**

(Ages 8-19)

Courses Taught:

**Voice & Speech for the Stage, 1999**

Met once a week for 6 weeks, for 2 hours a class. Using stretches, relaxation techniques, vocal exercises and improvisations, as well as monologue work to help young actors develop a healthy, full, flexible vocal instrument.

**Acting Technique, 1998 & 1999**

Met once a week for 10 weeks, for 2.5 hours a class. Course covered basic acting principles including objectives/obstacles, given circumstances, inner monologue, sense memory, emotional recall, improvisation, and professionalism. Class culminated in the presentation of monologues and/or scenes.

**Seydways Acting Studio**

**2003-Present**

Instructor, Fitzmaurice Voicework

Ongoing class meets once a week for two hours.

Sample Topics Covered:

Destructuring: Exploring the spine, freeing the ribs, arch work for opening the chest, ball work, chakras.

Restructuring: breath management, image and text, focus line, crying/laughing/ screaming/shouting.

Variety: suprasegmentals (pitch, rate, volume, phonation, resonance, etc.)

**Workshops and Shorter-Term Teaching Assignments**

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**Oregon Shakespeare Festival, Acting Company Ateliers**

**2010**

Guest Instructor for three workshops

**Fitzmaurice Voicework® Teacher Certification Programs V-VIII**

**2006-2009**

Guest Instructor

**California Shakespeare Festival, Shakespeare Camp**

**2005**

Instructor, Voice/Text Activation

**Kaiser Permanente Educational Theatre Program**

**2005**

One-day Voice Workshop

**Funky Door Yoga**

**2005**

Two One-day Voice Workshops

**Children's Theatre Workshop**

**1993**

Instructor, Acting/Voice

**Harvest Theatre**

**1992**

Instructor, Audition Technique

**Stanford University**

**1991**

One-day Voice workshop for cast of Trojan Women

**Youth Theatre of Vilnius, Lithuania**

**1990**

One-day Acting/Improv workshop for theatre company

\*introduced course into the curriculum

## Coaching Experience

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<b>Voice/Dialect Coach</b>	<b>2005-Present</b>
<b>Oregon Shakespeare Festival</b>	
<u>Pride and Prejudice</u> , adapted by Hanreddy/Sullivan and directed by Libby Appel	2010
<u>Well</u> , by Lisa Kron, directed by James Edmondson	2010
<b>South Coast Repertory</b>	
<u>Hamlet</u> , by Shakespeare, directed by Dan Sullivan (co-coached)	2007
<u>Ridiculous Fraud</u> , by Beth Henley, directed by Sharon Ott, West Coast Premiere	2006
<u>The Real Thing</u> , by Tom Stoppard, directed by Martin Benson (co-coached)	2006
<b>Center REPeritory Company</b>	
<u>Noises Off</u> by Michael Frayn, directed by Timothy Near	2010
<u>How the Other Half Loves</u> , by Alan Ayckbourn, directed by Michael Butler	2007
<b>Transversal Theatre Company</b>	
<u>Blue Shade</u> by Bryan Reynolds, directed by Robert Cohen	2007
<b>Sixth Street Playhouse</b>	
<u>Stones in His Pockets</u> , by Marie Jones, directed by Sheri Lee Miller	2005
<b>University of California Irvine</b>	
<u>Wild Party</u> , by Andrew Lippa, directed by Dennis Beasley	2010
<u>Escape from Happiness</u> , by George Walker, directed by Rob Salas	2009
<u>Book of Tink</u> by Erik Ehn, directed by Jim Knipple (co-coached)	2009
<u>The Bacchae</u> , by Euripides, directed by Mihai Maniutiu	2009
<u>West Side Story</u> , by Arthur Laurents/Bernstein-Sondheim, directed by Eli Simon	2008
<u>Measure for Measure</u> , by Shakespeare, directed by Phil Thompson	2008
<u>Uncle Vanya</u> , by Anton Chekov, directed by Keith Fowler	2008
<u>Midsummer Night's Dream</u> , by William Shakespeare, directed by Benjamin Pohlmeier	2008
<u>Anything Goes</u> , by Cole Porter, directed by Don Hill	2007
<u>Urinetown</u> , by Kotis/Hollman, directed by Myrona Delaney (co-coached)	2007
<u>Fetes de la Nuit</u> , by Charles L. Mee, directed by Annie Loui	2007
<u>Sunday in the Park with George</u> , by Lapine/Sondheim, directed by Eli Simon	2007
<u>Music Man</u> , by Meredith Wilson, directed by Bill Rauch	2007
<u>The Marriage of Miss Hollywood and King Neptune</u> , by Robert Schenkkan, directed by Benjamin Polhmeier	2006
<u>Under Milk Wood</u> , by Dylan Thomas, directed by Don Hill (co-coached)	2006
<u>Our Town</u> , by Thornton Wilder, directed by Brian Sivesend	2006
<u>Kiss Me Kate</u> , by Cole Porter and Sam & Bella Spewak, directed by Robert Cohen	2006
<u>Nine</u> , by Mario Fratti, directed by Trevor Bishop	2006
<u>The Seagull</u> , by Anton Chekhov, directed by Magdalena Zira	2005
<b>Santa Rosa Junior College</b>	
<u>Cabaret</u> , by Joe Masteroff, Fred Ebb, and John Kander, directed by Leslie McCauley	2005
<b>Grant &amp; Associates</b>	
(Media Training and Talent Coaching) Voice Specialist	<b>2004-2007, 2010</b>
<b>Private Coaching</b>	
Audition/Voice/Speech/Dialects	<b>1991-Present</b>

## Teaching Testimonials

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### UC Irvine (excerpts from anonymous class evaluations)

- “...very open, very receptive and creates a warm and inviting as well as stimulating environment.”
- “...wonderfully patient and willing to try anything for the betterment of her students. Her relentless approach is much appreciated.”
- “...gave us ownership of the material so that at the end of the class we could not only understand it and use it ourselves, we could teach it.”
- “...amazing at identifying ways in which each of us struggles with the work and ways in which each of us can improve.”
- “...receptive to our needs and accommodates the course to the work we produce in a way that still challenges us to really look at ourselves.”
- “...Her patience, open-mindedness, and spirit of exploration made a sensitive project extremely powerful and encouraged us to grow and explore on our own.”

### Fitzmaurice Voicework® Teacher Certification Training Feedback (excerpts)

“One of the best voice and body movement teachers that I ever worked with.”

*Peter Rouffaer  
Fitzmaurice/Linklater teacher, Belgium*

“I found her to be as intelligent, intuitive, sensitive, committed, and creative a teacher as I have found in more than thirty years of study...I can't think of anyone that I would more wholeheartedly recommend as a teacher of Voice.”

*Michael A. Cobb  
Head of Voice, Speech, and Text/Resident Vocal Coach  
National Theatre Conservatory/Denver Center Theatre Company*

“Cynthia has a wonderful manner in the classroom - respectful, questioning, nurturing, and delightful. She is positive and curious, providing a safe place to work and experiment, and making deeply personal work a joyful exploration.”

*Elizabeth Terrel  
Director of Voice & Movement  
Western Michigan University*

“Cynthia provided excellent instruction in Fitzmaurice Voicework. The partner work that Cynthia pioneered is unique and creative.”

*Artemis Preeshl  
Assistant Professor  
Loyola University, New Orleans, LA*

“Of all of the wonderful teachers that were a part of my certification program in Fitzmaurice Voicework, Cynthia stands out as the most polished, articulate and effective teacher in the bunch.”

*Diane Robinson  
educator, actress, playwright  
Chicago, IL*

**Professional Acting Experience (Selected Roles)**

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**Alley Theatre**

(including USA, Lithuania, and former USSR Tour)

Who's Afraid of Virginia Woolf? Honey Directed by Edward Albee 1990

**American Conservatory Theater**

A Streetcar Named Desire Ensemble (+ u/s Blanche & Stella) Directed by Richard Seyd 1997

**Berkeley Repertory Theatre**

School Touring Production  
The Yellow Boat Mother Directed by Phyllis S. K. Look 1992

**Harvest Theatre Company**

Gardenia Lydie Breeze Directed by Cliff Mayotte 1994  
Voice of the Prairie Frankie/Frances Directed by Reid Edelman 1992

**Marin Theatre Company**

The Real Thing Charlotte Directed by Lee Sankowich 1998  
Arms and the Man Raina Directed by Barbara Damashek 1992  
The Women Peggy Day Directed by Lee Sankowich 1991

**Playhouse West**

After the Fall Holga Directed by Lois Grandi 2001  
Betrayal Emma Directed by Lois Grandi 1998

**San Jose Repertory Company**

All My Sons Lydia Lubey Directed by Steve Albrezzi 1988

**Signal Theatre Company**

The Years Eloise Directed by Val Hendrickson 2000

**TheatreFirst**

Joe Egg Sheila Directed by Clive Chafer 2004  
Memory of Water Teresa Directed by Clive Chafer 2002  
Love and Understanding Rachel Directed by Clive Chafer 2001  
Quick-change Room Anna Directed by Bobby Weinapple 1999

**TheatreWorks**

Pride's Crossing Julia / Maud Directed by Amy Glazer 1999

**Traveling Jewish Theatre**

Heart of the World Lydia Directed by Helen Stoltzfus 1999

**UC Irvine**

Hamlet Gertrude Directed by Cliff Faulkner 2008

**Vienna's English Theatre**

Three Tall Women 'C' \* Directed by Edward Albee 1991

**Woolly Mammoth Theatre Company**

The Psychic Life of Savages Sylvia \* Directed by Howard Shalwitz 1995

\* Originated Role