

CONRAD SCHOTT, M.F.A.

Professor of Acting

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EDUCATION

2012 M.F.A. Classical Acting

The Shakespeare Theatre Company Academy
George Washington University

2011 B.A. Drama

Vassar College

Molly Thacher Kazan Memorial Prize for Distinction in the Theater Arts

TRAINING PROGRAMS

2023 Intimacy Directors & Choreographers - Consent-Forward Artist Certificate

2022 Teacher Development Program - National Alliance of Acting Teachers

2014 Actors Theatre of Louisville - Acting Apprenticeship

2010 National Theater Institute at the Eugene O'Neill Theater Center

2008 British-American Drama Academy - Midsummer in Oxford

CLASSES AND WORKSHOPS

2026 Combat Certification Intensive - Connecticut Theater Exchange

2026 Clown for All Workshop - Chris Bayes, Pandemonium Studio

2025 Combat Certification Intensive - Connecticut Theater Exchange

2024 Stage Combat Workshop - Brooklyn College Summer Sling

2024 Intimacy Choreography Workshop - Theatrical Intimacy Educators

2023 SAFD Unarmed Certification - Neutral Chaos Combat

2023 SAFD Knife Certification - Neutral Chaos Combat

2023 Stage Combat Workshop - Brooklyn College Summer Sling

2022 Series Regular Audition Class - Marci Phillips

2022 On-Camera Audition Technique Class - Shannon Sullivan

2021 Voicing Into Speaking Workshop - Louis Colaianne

2020 Film Intensive - Adrienne Stern

2020 Theater Audition Class - Elaine Alldaffer

2019 Commercial Auditions - Brooke Thomas and Mary Callahan

2016 Advanced On-Camera Workshop - Bob Krakower

2016 On-Camera Acting Workshop - Bob Krakower

2014 On-Camera Audition Class - Ellen Novack

ACADEMIC APPOINTMENTS

2022-Present **Visiting Assistant Professor of Drama**
2020-2022 **Adjunct Assistant Professor of Drama**
Vassar College

Courses Taught:

- Introduction to Theater-Making: Theory and Practice
- Drama Department Production
- The Actor's Craft
- The Actor's Voice
- The Art of Acting: Shakespeare
- Staging Intimacy and Violence
- Auditioning and Acting for the Camera
- The Actor's Text

ADDITIONAL TEACHING EXPERIENCE

2017-2025 **Private Tutor**
Bespoke Education, New York, NY

2022 **Fight Director**
The Millbrook School, Millbrook, NY

2014 **Acting Teacher**
Broadway BreakThru at The George School, Newtown, PA

PROFESSIONAL AFFILIATIONS

Actors Equity Association
National Alliance of Acting Teachers
Society of American Fight Directors
SAG-Eligible

SPECIAL PROFICIENCIES

International Phonetic Alphabet (IPA)
IDC Consent-Forward Artist Certification
SAFD Advanced Actor Combatant

- Active certifications with Recommendation in Unarmed, Knife, Single Sword, Sword & Shield, Rapier & Dagger (2025); Two-Handed Sword, Staff, Smallsword (2026).

VASSAR CREDITS

Hit Me	Fight and Intimacy Director
Vespers	Fight Director
Intimate Apparel	Intimacy Director
Measure for Measure	Actor (Duke), Text Coach, Fight and Intimacy Director
Mr. Burns	Fight Director
Barbecue	Fight Director
Or,	Director
Bodice	Intimacy Director
Hurricane Diane	Intimacy Director
Bacchanal	Intimacy Director
Mad Forest	Actor (Bogdan), Fight Director
Skin	Fight and Intimacy Director
Mosquitoes	Fight and Intimacy Director

PROFESSIONAL CREDITS

Film

Past Lives	Supporting	A24/Celine Song
Rotten Eggs	Lead	Vassar Film Dept/Zachary Russo
I.C.U.	Lead	Vassar Film Dept/Alex Camilleri

New York

10 Out Of 12*	A.D.	Soho Rep/Les Waters
The Glory of the World*	Conrad	BAM Harvey Theater/Les Waters
House Rules*	Henry	Ma-Yi Theater/Ralph Peña
Macbeth	Macduff	NY Distilling Company/Jamie Watkins
Unsex Me Here	Gloucester/Chiron	HERE/Jamie Watkins
The Collective	Finch	Triskelion Arts/Jaki Bradley
King Lear	Oswald	American Bard Theater Co./Dev Bondarin

Regional/School

Gloria	Dean/Devin	Woolly Mammoth/Kip Fagan
Macbeth	Macduff	Actors Theatre of Louisville/Les Waters
The Glory Of The World*	Conrad	Actors Theatre of Louisville/Les Waters
Our Town	Sam Craig	Actors Theatre of Louisville/Les Waters
Dracula	Dr. Seward	Actors Theatre of Louisville/Bill McNulty
Remix 38*	Ensemble	Actors Theatre of Louisville/Ian Frank
All's Well That Ends Well	Parolles	ACA/Rob Clare
The Atheist's Tragedy	Charlemont	ACA/Chris Grabowski
Grown	Big Brother Billy	Stonington Opera House/Jamie Watkins

*World Premieres

COURSE DESCRIPTIONS

DRAM 102 Introduction to Theater-Making: Theory and Practice

This course is designed to offer a series of entry points and strategies that theater artists use in the collaborative process of theater-making. Theater making is the process of collectively encountering a dramatic text—or an idea for making a theatrical experience—and articulating a means of translating literary or intellectual ideas into an evocative, visceral live event. By presenting weekly collaborative responses to a variety of dramatic texts, students are introduced to the challenges and opportunities provided by the theatrical medium over a range of styles and genres.

DRAM 200 Drama Department Production

This course focuses on putting theory and technique into practice through participation in the performance, design, or technical aspects of department productions in the Experimental Theater of Vassar College. Overseen productions include: *Mosquitoes*, *Pippin*, *Hilda*, *Barbecue*, *Mr. Burns*, *Or, Measure for Measure*, *Intimate Apparel*.

DRAM 203 The Actor's Craft

This course is an introduction to the tools and methods with which an actor may build a reliable artistic process. Through the use of targeted exercises, games, improvisation, scene study, and reflection, students will establish a basic technique to support their acting work. The course places greatest emphasis on the principles of actor training introduced by Stanislavsky, but students' exploration will be enriched by the techniques and practices of many theater masters, including but not limited to Uta Hagen, Anne Bogart, Sanford Meisner, Michael Chekhov, and Jacques LeCoq.

DRAM 205 The Actor's Voice

This course is an introduction to the tools and methods with which an actor may develop an efficient, nuanced, and clear vocal instrument. A primary focus on breath work provides actors with a foundation for healthy and robust vocal usage while deepening emotional access. Targeted exercises in speech and rhetoric expand the actor's ability to communicate large and complex thoughts and make creative choices more legible. Through an exploration of the particular demands and opportunities of Shakespeare's verse, the course prepares students to tackle challenging text with confidence.

DRAM 227: Staging Intimacy and Violence

At first glance an odd pairing, the disciplines of stage combat and intimacy work are often practiced by the same professionals in the theater industry—and upon closer examination, the combination makes sense. Whether staging a fight or a moment of intimacy, performers must work together to tell a convincing story with care for each other's safety. This course introduces tools and strategies for safely and effectively handling the violence and intimacy that abound in theatrical storytelling. By practicing the skills required to communicate boundaries and to work within the boundaries of a partner, students can build a culture of consent that is the foundation of safe theatrical collaboration. Within that context, the course examines the choreographic vocabulary of staged intimacy and provides a practical grounding in the techniques of Unarmed

combat along with a sampling of other weapon styles recognized by the Society of American Fight Directors. These specialized subjects ultimately return theater artists to the fundamentals of partnering: listening and responding, taking care of each other, and working together to tell a live, embodied story.

DRAM 304 The Art of Acting: Shakespeare

This course offers an advanced study of classical acting with a focus on the works of Shakespeare. Students explore in depth some of the most challenging and popular dramatic material available in the English language, preparing them not only for classical repertoire but also for texts of any style. Techniques for confronting the demands of Shakespeare are applied in a laboratory setting with an emphasis on language, breath, and connection.

DRAM 308 Auditioning and Acting for the Camera

This course provides an introduction to acting technique for television, film, and other media beyond the stage. Special focus is placed on preparing auditions via self tapes, the most common form of audition for both stage and screen in the industry today. Students will practice working with material from a variety of on-screen formats including half hour comedy, hour-long drama, feature film, and material adapted from the stage and other sources. The course culminates in the development of an acting reel to explore areas of strength and deepen self knowledge, as well as to support the pursuit of acting work beyond the classroom.

DRAM 397 The Actor's Text

This course will introduce the essential work an actor must do to understand and make practical use of a dramatic text. Students will use the tools of script analysis, scansion, scoring, and research to become more effective collaborators at the table and clearer storytellers in performance. Students explore in particular the unique challenges and rich rewards of Shakespeare's plays in order to develop an actor's toolkit applicable to a wide range of genres and styles, and then they apply those techniques to plays from a variety of eras throughout the course.