

**BILL FENNELLY**  
ASSOCIATE PROFESSOR

BRET ADAMS LTD  
ARTISTS AGENCY  
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**EDUCATION**

- 2001-2004 **MFA Directing, *summa cum laude***  
**University of California San Diego, La Jolla CA**  
*Studied with: Eva Barnes, Andrei Belgrader, Anne Bogart, Kyle Donnelly, Robert Egan, Shirley Fishman, Loretta Grecco, Tina Landau, Des McAnuff, Ursula Meyer, Charlie Oates, Darko Tresnjak, Ivo Van Hove, Doug Wager, Les Waters, Matthew Wilder, and Jim Winker*
- 1991-1995 **BM Music Theatre Performance, Directing, and Dramatic Writing, *magna cum laude***  
**The Hartt School, University of Hartford, Hartford CT**

**HONORS**

**Drexel University**, Provost's Award for Outstanding Early Career Scholarly Productivity, 2016  
**Syracuse Area Live Theatre Award**, Director of the Year, *Hairspray*, at Syracuse Stage 2015  
**Syracuse Area Live Theatre Award**, Production of the Year, *Hairspray*, at Syracuse Stage 2015  
**Barrymore Award**, Nomination for Outstanding Director, *Herringbone*, at *Flashpoint Theatre 2014*  
**Dallas Column Award**, Best Director of a Musical, *Fly By Night*, at Dallas Theater Center 2014  
**Dallas Column Award**, Best Production of a Musical, *Fly By Night*, at Dallas Theater Center 2014  
**Syracuse Area Live Theatre Award**, Director of the Year, *A Midsummer Night's Dream*, at Syracuse Stage 2013  
**Syracuse Area Live Theatre Award**, Production of the Year, *A Midsummer Night's Dream*, at Syracuse Stage 2013  
**Bay Area Critics Award**, Nomination Best Director, *Fly By Night*, 2011  
**New Dramatists Selection Committee**, New Dramatists NYC, 2008-2009  
**The Phil Killian Directing Fellowship**, Oregon Shakespeare Festival, 2005  
**San Diego Playbill Award**, Outstanding Direction, *I Ain't Yo Uncle*, 2004  
**California KPBS Patte Award**, Outstanding Direction, Brecht's *Edward II*, 2003  
**Artsbridge Fellowship**, University of California San Diego, 2002-2003  
**Moss Hart Award**, New England Theatre Conference, Outstanding Production, *Bird Boy*, Hartford Children's Theatre, 1997

**BROADWAY, OFF-BROADWAY, REGIONAL, INTERNATIONAL**

<i>Things I Wish I Knew Before I Started Talking</i> (Michael Smerconish's One-man show; broadcast Internationally on CNN)	Stage Director and Dramaturg CNN	CNN	2020
<i>Little Red Robin Hood</i> (World premiere Panto)	Director People's Light	Malvern, PA	2019
<i>Fully Committed</i> (Featuring Jamison Stern)	Director TheaterWorks	Hartford, CT	2019
<i>You're A Good Man Charlie Brown</i> (actor-musician world premiere Conceived by: Nick Cearley and Lauren Molina)	Director Cincinnati Playhouse in the Park	Cincinnati, OH	2019
<i>Lady Day at Emerson's Bar and Grill</i> (Featuring Deidrie Henry)	Director Portland Center Stage	Portland, OR	2018
<i>Hairspray</i>	Director Maltz Jupiter Theatre	Jupiter, FL	2018
<i>Little Shop of Horrors</i>	Director Cincinnati Playhouse in the Park	Cincinnati, OH	2017
<i>Lady Day at Emerson's Bar and Grill</i> (Featuring Deidrie Henry)	Director Actors Theatre of Louisville	Louisville, KY	2017
<i>Little Shop of Horrors</i>	Director Portland Center Stage	Portland, OR	2016
<i>The Underpants</i>	Director Guild Hall	East Hampton, NY	2016
<i>The Underpants</i>	Director Syracuse Stage	Syracuse, NY	2015
<i>Prince Max</i>	Director PlayPenn	Philadelphia, PA	2015
<i>Hairspray</i> (S.A.L.T. Award Director of the Year and Production of the year)	Director Syracuse Stage and Syracuse Drama	Syracuse, NY	2014
<i>Herringbone</i> (Barrymore Award Nomination, Outstanding Direction)	Director Flashpoint Theatre	Philadelphia, PA	2014

<i>Fly By Night</i> (Column Award Best Director of a Musical And Best Musical)	Director Dallas Theater Center	Dallas, TX	2013
<i>A Midsummer Night's Dream</i> (S.A.L.T. Award Director of the Year and Production of the year)	Director Syracuse Stage and Syracuse Drama	Syracuse, NY	2013
<i>Fly By Night</i> (Workshop Featuring Javier Muñoz, and Kacie Sheik)	Director Playwrights Horizons	New York, NY	2013
<i>Fly By Night</i> (Workshop Featuring Jessie Mueller, Kate Wetherhead, and Gabriel Ebert)	Director Roundabout Theatre Company	New York, NY	2012
<i>Black Pearl Sings</i>	Director Portland Center Stage	Portland, OR	2012
<i>Man Date</i> (Workshop Featuring Javier Muñoz)	Director	New York, NY	2011
<i>Fly By Night</i> (World Premiere)	Director TheatreWorks	Palo Alto, CA	2011
<i>Fly By Night</i> (Workshop Featuring Anthony Rapp and Kate Wetherhead)	Director Playwrights Horizons	New York, NY	2011
<i>Fly By Night</i> (Workshop)	Director American Music Theatre Project	Evanston, IL	2011
<i>Fly By Night</i> (World Premiere) (Bay Area Critics Award Nomination Best Director)	Director Theatre Works	Palo Alto, CA	2010
<i>A Christmas Carol</i> (With F. Murray Abraham and Lynn Redgrave)	Director The Acting Company	New York City	2009
<i>Frankenstein</i> (With Hunter Foster, Christiane Noll and Steve Blanchard)	Director 37 Arts, Off Broadway	New York City	2006-07
<i>The Lion King</i>	Resident Director Disney Theatricals	Broadway First National Tour	2005-06

<i>Incident At Vichy</i>	Director Oregon Shakespeare Festival	Ashland, OR	2005
<i>Ma Rainey's Black Bottom</i>	Assistant Director Tim Bond, Director Oregon Shakespeare Festival	Ashland, OR	2005
<i>Richard III</i>	Assistant Director Libby Appel, Director Oregon Shakespeare Festival	Ashland, OR	2005
<i>Jersey Boys</i> (TONY Award Best Musical)	Assistant Director Des McAnuff, Director La Jolla Playhouse and Dodger Theatricals	La Jolla CA and Broadway preparation	2004-05
<i>The Laramie Project</i>	Director Crossroads Repertory Theatre	Terre Haute, IN	2002
<i>Manna</i> (World Premiere)	Director J.A.W. West Portland Center Stage Steve Murray, Playwright	Portland, OR	2002
<i>Joe!</i> (With Brian D'Arcy James, Sutton Foster and BD Wong)	Director Manhattan Theatre Club & NAMT	New York City	2001
<i>Gypsy</i>	Director Portland Center Stage	Portland, OR	2001
<i>Words Without Music</i> (With Lauren Flannigan and Joyce Castle)	Director Glimmerglass Opera	Cooperstown, NY	2000
<i>The Curse of Sleepy Hollow</i> (With Zelda Rubinstein)	Director Co-Writer National Theatre of the Deaf	National Tour	2000-01
New York City Opera (Three Seasons)	Staff Director Lincoln Center	New York City	1998-00
<i>Violet</i>	Director Actor's Express	Atlanta, GA	1998
<i>Central Park</i> (World Premiere, NYC Premiere and EMMY nominated Great Performances Telecast)	Associate Director Mark Lamos, Director Glimmerglass Opera New York City Opera Librettists: A.R. Gurney, Terrence McNally and Wendy Wasserstein	Cooperstown, NY, New York City, PBS	1998
<i>Lizzie In Three Rooms</i>	Director Goodspeed Opera House	East Haddam, CT	1998

<i>The Gershwins' Fascinating Rhythm</i> (With Beth Leavel, Sara Ramirez, Orfeh, Adrienne Lennox, Michael Berresse, Patrick Wilson, Darius de Haas, Liz Callaway, Mary Bond Davis)	Associate Director Mark Lamos, Director Longacre Theatre on Broadway, Hartford Stage Company and Arizona Theatre Company	New York City Hartford, CT Tucson, AZ Phoenix, AZ	1997-98
<i>By Jeeves</i> (U.S. Premiere)	Assistant Director Alan Ayckbourn, Director Andrew Lloyd Webber, Composer Goodspeed Opera House	East Haddam, CT	1997-98
<i>Wimzie's House</i>	Director Brad Simon Productions	National Tour	1997
<i>Bird Boy</i> (NETC-Moss Hart Award)	Director Hartford Children's Theatre	Hartford, CT	1996
<i>The Magic School Bus</i>	Director Strawberry Productions	National Tour	1996
<i>Blues for an Alabama Sky</i> (With Phylicia Rashad)	Assistant Director Kenny Leon, Director Hartford Stage and 1996 Olympic Festival	Hartford, CT Atlanta, GA	1996
<i>I Ain't You Uncle</i> <i>The New Jack Revisionist</i> <i>Uncle Tom's Cabin</i>	Assistant Director Reggie Montgomery, Director Hartford Stage Company	Hartford, CT	1995

#### UNIVERSITY and EDUCATIONAL THEATRE

<i>Essential</i> (World Premiere Verbatim Theatre Project)	Conceived and Directed Drexel University	Philadelphia, PA	2021
<i>Page to Stage New Works</i>	Artistic Director Drexel University	Philadelphia, PA	2020
<i>The Diary of Anne Frank</i>	Director Drexel University	Philadelphia, PA	2018
<i>Avenue Q</i>	Director Drexel University	Philadelphia, PA	2017
<i>Page to Stage New Works</i>	Artistic Director Drexel University	Philadelphia, PA	2016

<i>Little Shop of Horrors</i>	Director Drexel University	Philadelphia, PA	2016
<i>Page to Stage New Works</i>	Artistic Director Drexel University	Philadelphia, PA	2015
<i>Dog Sees God</i>	Director Drexel University	Philadelphia, PA	2015
<i>Page to Stage New Works</i>	Artistic Director Drexel University	Philadelphia, PA	2014
<i>The Apple Tree</i>	Director Drexel University	Philadelphia, PA	2013
<i>Leading Lady</i> (Workshop)	Director Drexel and University of the Arts	Philadelphia, PA	2013
<i>The Unusual Engagement Of Chester Pringle</i>	Director N.Y.U. Graduate Musical Theatre Writing Program	New York, NY	2013
<i>25<sup>th</sup> Annual...Spelling Bee</i>	Director Drexel University	Philadelphia, PA	2012
<i>Leading Lady</i> (Workshop)	Director University of the Arts	Philadelphia, PA	2012
<i>In The Cards</i>	Director N.Y.U. Graduate Musical Theatre Writing Program	New York, NY	2012
<i>Advice Project</i> (Joint Stock)	Director Drexel University	Philadelphia, PA	2011
<i>Man Date</i>	Director N.Y.U. Graduate Musical Theatre Writing Program	New York City	2011
<i>Fly By Night</i>	Director Northwestern University American Music Theatre Project	Evanston, IL	2011
<i>Nine</i>	Director Emerson College	Boston, MA	2010
<i>The Apple Tree</i>	Director Dartmouth College	Hanover, NH	2004
<i>I Ain't Yo Uncle</i>	Director U.C.S.D.	La Jolla, CA	2004

<i>Archaeology</i> (World Premiere)	Director The Baldwin New Play Festival Rachel Axler, Playwright	San Diego, CA	2003
<i>Comedy of Errors</i>	Assistant Director Doug Wager, Director U.C.S.D.	La Jolla, CA	2003
<i>Sam Sheppard One Acts</i> <i>Action and Icarus's Mother</i>	Assistant Director Les Waters, Director U.C.S.D.	La Jolla, CA	2002
<i>Edward II</i> (Patte Award Best Director)	Director U.C.S.D.	La Jolla, CA	2002
<i>Oklahoma!</i>	Director Greater Hartford Academy of the Arts	Hartford, CT	2001
<i>Fiddler on the Roof</i>	Director Greater Hartford Academy of the Arts	Hartford, CT	2000
<i>Ethan Frome</i>	Director N.Y.U. Graduate Musical Theatre Writing Program	New York City	1999
<i>The Boyfriend</i>	Director Greater Hartford Academy of the Arts	Hartford, CT	1999
<i>The Stork Derby</i> (With Carolee Carmello and Roger Bart)	Director N.Y.U. Graduate Musical Theatre Writing Program	New York City	1998
<i>Ricky Goes Fishing</i>	N.Y.U. Graduate Musical Theatre Writing Program	New York City	1997
<i>The Coronation of Poppea</i>	Director Hartt Opera University of Hartford	West Hartford, CT	1996

## PRODUCING ARTISTIC-STAFF

Cirque du Soleil	Assistant Artistic Director and Assistant Director	Montreal, Chicago New York City and Los Angeles	2009-10
The Acting Company (TONY Award Honored)	Associate Artistic Director	New York City	2008-09
Actor's Express	Producing Artistic Director	Atlanta, GA	2006-07

## PROFESSIONAL AFFILIATIONS

Actors Equity Association (A.E.A.) member since 1994

American Guild of Musical Artists (A.G.M.A.) member since 1996

Society of Directors and Choreographers (S.D.C.) member since 2001

## TEACHING PHILOSOPHY

Actor and Director training is about developing an individual's singular creative potential. In my twenty-first century approach to artist training, students learn to cultivate a menu of tools that will empower them to make strong choices. I teach students the principles of moment-to-moment truth and imaginative preparation. An emphasis on dramatic analysis is at the core of this method. I seek to inspire my students to explore, develop, and make more flexible the muscle of their imagination. Students learn to marry a technique of emotional truth and availability based on the teachings of Konstantin Stanislavski, Sanford Meisner, and Uta Hagen, along with newly incorporated lessons from Black Acting Methods. I introduce students to a rigorous physical discipline that draws upon Laban vocabulary, Viewpoints, and Linklater technique. This process develops each student's unique, creative, and craft-based practice. The bedrock foundation for all instruction and creative work is my unique approach to the language training system called *Exacting*\*

\**Exacting* is a transformative approach to actor and director training. At its core, Exacting is a close reading technique. Exacting trains and empowers the artist to notice all the leverageable opportunities to make meaning that are "on the page." Exacting is to actors and directors what Sight Reading and Ear Training are to Musicians. Exacting is an essential tool when working with spoken text and musical material. Scott LaFeber initially organized a system and coined the term Exacting in his Musical Theatre program at Emerson College. My version of the Exacting technique incorporates additional teachings from Jim Winker (U.C.S.D. Classical Acting Faculty), Scott Kaiser (Oregon Shakespeare Festival), Cecily Berry (Royal Shakespeare Company), along with inventions of my creation.



## **PEDAGOGICAL OVERVIEW**

### **EXACTING**

- **The Impulse to Speak**
- **Speech Measures**
- **Punctuation**
- **Verbs**
- **Turn Words**
- **Lists and Repeated Words**
- **Activating Questions**
- **Names**
- **Operative Words**
- **Onomatopoeia**
- **Rhetorical Devices**
- **Pitch, Pace, Volume**
- **Scoring**

### **STANISLAVSKI**

- **Given Circumstances**
- **Method of Physical Actions**
- **Super Objective**
- **Action/Tactics**
- **Objective**
- **Obstacle (Internal and External)**
- **Subtext**
- **Beats vs Speech Measures**
- **“As if” and personalization**
- **Voice and Body Work**

### **MEISNER**

- **Imaginative Preparation**
- **Onstage Alone**
- **Solo Waiting**
- **Repetition**
- **Improvisation**
- **Contentless Scenes**
- **Object Exercise**
- **Activity Exercise**

### **VIEWPOINTS and LABAN**

- **Kinesthetic Response**
- **Viewpoints of Time (Tempo, Duration, Repetition)**
- **Viewpoints of Space (Architecture, Spatial Relationship, Topography, Shape, Gesture)**
- **Grid-Work**
- **The 8 Efforts (Bound Flow and Free Flow)**
- **The Directional Scale**
- **Application to Body and Text**

## **MUSIC THEATER PERFORMANCE**

- **Exacting and Performance Technique**
- **Formal Elements of Language and Music**
- **Character Development**
- **The Unserviced Need**
- **Performance Technique: Orchestration, Scoring, and Staging**
- **Sensorial Practice**
- **Focal Points: Audience, Self, Multiple**
- **Image to Image: Single, Multiple, Partner, Audience**
- **Solo Performance and Scene Study**
- **Audition Technique**

## **DRAMATIC ANALYSIS**

- **Dramaturgical Research Tools**
- **Given Circumstances**
- **Social Situations**
- **Polar Attitudes**
- **Considering the Protagonist**
- **Identifying the Antagonists**
- **Finding the Climax**
- **Dramatic Structure**
- **Action Based and Expressive**

## **VERBATIM THEATRE**

- **Radical Empathy**
- **Deep Listening**
- **Interview Technique**
- **Editing Technique**
- **Vocal Work**
- **Physicality**
- **Status**

## **CRITICAL RESPONSE**

- **Statements of Meaning**
- **Artist as Questioner**
- **Neutral Questions**
- **Discussion of The Work**
- **Formulating Next Steps**

## **DIRECTING**

- **Exacting**
- **Dramatic Analysis (Action Based and Expressive)**
- **Source Work**
- **Status Principles**
- **Study of Formal Elements**
- **Barnes Theory and Joseph Cornell**
- **Staging Principles**
- **Technical Formatting**
- **Fundamental Acting Vocabulary (Stanislavski, Meisner, Hagen)**
- **Fundamental Physical Vocabulary (Laban, Viewpoints, Linklater)**
- **Fundamental Design Process**

## **TEACHING**

**Director and Professor**  
**Taipei Performing Arts Center**  
**Taipei, Taiwan**  
**2020**

Led an advanced level Directing Musicals Lab. This two-week intensive masterclass was conducted remotely on Zoom due to COVID-19. The goals for this lab series included:

- Advanced Dramatic Analysis
- Advanced Exacting Technique
- Acting Fundamentals
- Staging Fundamentals
- The focus was a comparative study of the works of Rogers and Hammerstein and Stephen Sondheim.

**Guest Lecturer**  
**Director's Gathering**  
**Philadelphia, PA**  
**2020**

Led a long-form masterclass on Formal Elements and Exacting for mid-career directors.

This masterclass was conducted remotely on Zoom due to COVID-19.

The goals for this masterclass were:

- Introduction to Exacting technique and formal elements of language.
- Introduction to Barnes' theory of formal elements in plastic art and their relationship to formal elements in a text.
- Application of Exacting technique to spoken text and sung lyric.

**Director and Professor  
Taipei Performing Arts Center  
Taipei, Taiwan  
2019**

I developed the inaugural Musical Theatre Directors Lab in collaboration with Taipei Performing Arts Center in Taiwan. I directed and mentored eighteen professional directors and forty professional actors.

***The goals of the lab were to:***

- Introduce the directors to a technical discipline and practice for Analyzing, Conceiving, and Executing musical theatre productions.
- Introduce the principles of Exacting, Performance Technique, Staging, Technical Formatting, Dramatic Analysis, Creative Preparation, Source Work, Status, and Design Process.
- Develop a shared community language for collaboration and critical response with the directors and actors.
- The comparative professional Scene Study Lab included works from Broadway's golden age, the late 20<sup>th</sup> century, and contemporary musicals.

**Guest Lecturer  
The Juilliard School  
Summer Shakespeare Intensive  
New York City, NY  
2015**

I co-taught on a team of four other nationally recognized theatre practitioners: Ralph Zito (Chair of Drama Syracuse University), Rebecca Guy (Juilliard Acting Division), Rob Bundy (former Artistic Director Stages Rep), and Jenny Lord (Juilliard Directing Division). We created a week-long intensive masterclass in directing Shakespeare for a class of forty international theatre educators and theatre directors.

My section focused on:

- Point of View*** – an exercise in articulating directorial voice.
- Exacting Technique*** – as the foundational vocabulary for directors and actors
- Source Work*** – as the point of origin for inspiration.
- Technical Formatting*** – as the preparation process.

**Associate Professor  
Drexel University  
Westphal College  
Department of Performing Arts  
Theatre Program  
Philadelphia, PA  
2011 to present**

**COURSES:**

**THTR-116 Philly Theatre Let's Go:** Students learn to appreciate, interpret, and respond to various theatrical experiences through an immersive experience in the Philadelphia theatre community.

**THTR-121 Dramatic Analysis:** Students learn to apply both Action-based and Expressive analysis approaches to various texts through written text analysis. Students also develop several creative projects including, creating a complete conceptual visual casting presentation and a fully realized Cornell Box that encompasses the play's totality and the student's analytical thinking.

**THTR-131 Verbatim Theatre:** Students learn the techniques of verbatim theatre, radical empathy, and deep listening to craft a theatrical documentary performance.

**THTR-131 Season Selection:** Students learn to work as an artistic advisory committee to the Drexel Theatre program by closely reading, analyzing, and discussing plays and musicals for future consideration.

**THTR-131 Advanced Performance Ensemble:** Students are introduced to Linklater and Feldenkrais techniques as they work more deeply with Exacting technique on various performance texts.

**THTR-131 Theatre Performance Practicum:** This practicum gives students professionally modeled mainstage performance opportunities with the Drexel Theatre Program's Co-op Theatre Company. I conceived and directed the following productions at Drexel:

**1: *The 25<sup>th</sup> Annual Putnam County Spelling Bee***

**2: *Leading Lady (a developmental new musical workshop)***

**3: *The Apple Tree***

**4: *Dog Sees God***

**5: *Little Shop of Horrors***

**6: *Avenue Q***

**7: *The Diary of Anne Frank***

**8: *The Laramie Project (postponed due to COVID-19)***

**9: *Essential – a world premiere Verbatim Theatre Project***

**THTR-143 Musical Theatre Cabaret:** I designed this ensemble to give students an in-depth opportunity to study the work of a specific musical theatre writing team or thematic idea. The students learn to prepare and perform solo and group material.

**THTR 144-New Works Festival Practicum:** I designed this collaboration between Drexel's Theatre Program and the Drexel Screenwriting and Playwriting program. The New Works Festival is a professionally modeled new play development lab where I direct and dramaturg the work in a professionally modeled rehearsal room. I also serve as the Artistic Director for the annual New Works Page to Stage festival.

**THTR-210 Acting Fundamentals:** Students learn the fundamental integrated tools of Stanislavski, Meisner, and Hagen technique. They are also introduced to *Exacting* principles as they prepare monologues for presentation.

**THTR-320 Play Direction:** Students learn to synthesize Exacting, Dramatic Analysis and Acting Fundamentals in this introduction to directing. Directors learn to collaborate with actors and designers on the realization of their production.

**THTR-380 Musical Theatre Performance:** I designed this advanced solo performance and scene study class.

**THTR-380 Acting Shakespeare:** Students learn the fundamental tools necessary to work on Shakespeare's plays, including scansion, speech measures, *Exacting*, and character development.

**Guest Artist  
Emerson College  
Musical Theatre Department  
Boston, MA  
2010**

**Musical Theatre Performance Guest Director:** I guest directed the mainstage musical production of *Nine*. Students learned to apply Exact Singing, Musical Theatre Performance technique, Status, Viewpoints, and Laban principles during rehearsals. Directing students learned to use basic and advanced text analysis theories and a variety of staging principles. The Directors also learned how to create a professional Broadway production staging bible as I mentored them as my assistant directors.

**Guest Artist  
Hartt School  
University of Hartford  
Music Theatre Department  
West Hartford, CT  
2010**

**Scene to Song Class:** Students learned to prepare, rehearse and perform musical theatre scenes into songs from various twentieth-century periods and styles.

**Guest Artist**  
**Dartmouth College**  
**Hanover, NH**  
**2004**

Guest directed the mainstage musical *The Apple Tree*. I led Acting majors and non-majors, cast in the mainstage production of *The Apple Tree*, in an intensive series of workshops in Acting Process and Movement before the first rehearsal. These workshops covered fundamental Stanislavski, Meisner, Laban principles, Viewpoints, and Musical Theatre performance techniques.

**Faculty**  
**Artsbridge**  
**San Diego, CA**  
**2003-2004**

I created a curriculum for a verbatim theatre process called "Our Living Stories" at a San Diego middle school with a predominantly Chicano student population. The method utilized Compositional Process and various storytelling techniques (movement, music, and visual image work) designed to empower the young artists to find their voice and tell their stories from their unique points of view. This work, which began in the classroom, culminated in public performances for the community. The mission of this program was to bring professional artists into public schools to collaborate with classroom teachers and develop permanent arts programming.

**Faculty**  
**University of California San Diego**  
**La Jolla, CA**  
**2002-2004**

**Acting Process:** Students learned to prepare and rehearse monologues and scenes utilizing Stanislavski and Meisner techniques.

**Guest Artist**  
**Indiana State University**  
**Terre Haute, IN**  
**2002**

Guest directed the professional ISU Summer Stage production of *The Laramie Project*. I led pre-casting workshops in Laban, Viewpoints, and Joint Stock principles to the students and professional actors at Indiana State University's Theatre Department. The workshop trained actors to develop character-building tools for the audition and rehearsal process of *The Laramie Project*. Before the first rehearsal, I led the student and professional cast through an intensive advanced training series that included Acting Process (Stanislavski/Meisner fundamentals) and Movement Process (Behavioral and Expressionistic gesture) to empower them to bring organic, idiosyncratic, and truthful behavior of multiple characters to life.

**Guest Artist**  
**Graduate Musical Theatre Writing**  
**New York University**  
**New York City, NY**  
**1999-present**

Director and dramaturg for ten world premiere musicals written by N.Y.U. Graduate Musical Theatre Writing students. I have collaborated with and mentored a diverse variety of graduate musical theatre writing teams on the development and the staged readings of their world premiere projects ranging from traditional musical comedy to pop-opera to modernist song cycle. Professional Directors and Music Directors lead these projects performed by Broadway actors.

**Guest Artist**  
**Greater Hartford Academy of the Arts**  
**Hartford, CT**  
**1999-2001**

I created a three-year musical theatre series that developed and explored a contemporary approach to the staging and performance of classic works of musical theatre. These socially relevant productions explored the dramatic impact of color and gender-conscious casting. I re-contextualized each musical's physical setting allowing us to investigate the social and political questions of the original texts in innovative ways. I led Acting Process, Movement, and Musical Theatre Performance workshops during the rehearsal process.

**Guest Artist**  
**The Hartt School**  
**University of Hartford**  
**West Hartford, CT**  
**1995-1996**

**Acting Process:** Opera majors learned the fundamentals of acting technique by working with character preparation, improvisation, contentless scenes, text analysis, and fundamental Stanislavski technique.

**Movement:** Opera majors learned to use Laban technique and Viewpoints as a foundation for building character.

**Drama Faculty**  
**Greater Hartford Academy of the Arts**  
**Hartford, CT**  
**1995-1997**

**Text Analysis:** Students learned to analyze a text using text analysis theory to understand the basics of protagonist, antagonist, the arc of the play, find the climax and identify the action of each scene.

**Musical Theatre Performance:** Students learned to analyze and perform solo musical material, applying objectives, actions, orchestration, speech measures, focal points, images, and subtext to create personalized and specific performances. They learned to prepare for professional auditions and how to master the 16-bar cut.



## SERVICE

### TO DREXEL UNIVERSITY AND WESTPHAL COLLEGE

- 2021 Committee Member for Department Chair Review, Department of Performing Arts
- 2021 Search Committee Member for the shared Music and Music Industry faculty position.
- 2020 Member of the Department of Performing Arts Diversity, Equity, and Inclusion committee
- 2020 Faculty liaison for the Drexel Theatre Diversity, Equity, and Inclusion Force, a collaborative workgroup of Drexel students, faculty, and staff
- 2020 Created the Theatre Program's DEI Casting Workgroup to examine casting language and protocols
- 2019 Search Committee Member for two Entertainment and Arts Management faculty positions
- 2017 Search Committee Member for the full-time Teaching Professor for the Dance Program
- 2017 Rankin Selection Committee member
- 2017 Liberty Scholar Mentor
- 2017 Mentor to EAM major Marlyn Logue on her senior project a MisKast Cabaret
- 2016 Tenure and Promotion Committee Member for Julie Hawkins' candidacy in the Department of Entertainment and Arts Management
- 2016 Search Committee Member on the search for the Department Head of Cinema and Television
- 2016 Rankin Selection Committee member
- 2016 Liberty Scholar Mentor
- 2016 Mentor to EAM major Sophie Hirsch on her EAM senior project; MisKast Cabaret
- 2015 Committee member for the Westphal Center for Creative and Design Collaboration
- 2015 Liberty Scholar Mentor
- 2015 Director for the Drexel Entertainment and Arts Management developmental workshop for the new musical *Any Other Way*
- 2015 Committee member for the Westphal Interdisciplinary Performance Charrette
- 2014 Liberty Scholar Mentor

- 2014 Committee member for the Drexel Theatre Program's Program Alignment Review (PAR) process
- 2013 Committee member for the Drexel Theatre Program's search committee for a Black Box Theatre Technical Director.
- 2012 Advisor to EAM major Dan Toll on his EAM senior project "Gutenberg"

**BILL FENNELLY DREXEL BIO**

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