

Curriculum Vitae
CHRISTINE FUCHS
Member SAG/AFTRA & AEA
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EDUCATION

M.F.A., Theatre Arts: Acting

Perform and defend the role of Martha in *Who's Afraid of Virginia Woolf?*
Northern Illinois University, DeKalb, IL

M.A., Educational Theatre for Colleges and Communities

New York University, NY

B.F.A., Theatre Arts: Performance

State University of New York, College at Fredonia, NY

TEACHING

Visiting Lecturer of Theatre

August 2025 - present

Berry College, Rome, GA

Building a Character (Seminar in Theatre), Experiencing Theatre (Core Curriculum)

Instructor of Theatre

August 2016 - May 2025

University of West Georgia, Carrollton, GA

Acting, Acting for the Camera, Shakespeare, Playwriting (Devising), American Musical Theatre, Business of Acting, Voiceover, Voice & Movement, Public Speaking, Core Curriculum

Adjunct Instructor of Theatre

Fall 2022

Berry College, Rome, GA

Basics of Directing, Acting for the Camera, Core Curriculum

Instructor of Theatre

August 2013 - May 2016

Northern Illinois University, DeKalb, IL

Acting for Majors and Non-Majors, Performance Studies and General Education Courses

ADMINISTRATIVE

Coordinator

Bachelor of Interdisciplinary Studies in Film Pathway, UWG, Carrollton, GA AY 2020-2021

- Consulted with and engaged Committee Members in structuring pathway
- Worked with Advisors and their departments to ensure sufficient course offerings
- Collaborated with the Director of the Center for Interdisciplinary Studies and the Advising Center to answer questions for orientation events year round
- Worked with the Center for Interdisciplinary Studies to maintain accurate records of number of majors, their tracks, and contact information
- Represented UWG in discussions about the Georgia Film Academy (GFA)
- Coordinated representation at recruiting events year round

- Developed, maintained, and updated marketing materials—print and online
- Advised students in the Pathway

TEACHING AREAS

Berry College, Rome, GA

- **THE 201, Experiencing Theatre**

Appreciation of theatre as a collaborative art form from the perspective of the audience member. Theatrical style, direction, design, management and criticism explained and illustrated by performances and production. Students attend and write about theatre production as well as create a collaborative project implementing all facets of the theatrical process and create a design project.

- **THE 209, Basics of Directing**

An introduction to directing fundamentals and selected rehearsal strategies from the practical perspective of the working director. Exploration of the director's relationship to the playscript, to the stage environment and to fellow collaborators. Practical application of techniques and principles of directing including in-class exercises, textual analysis and rehearsed scenes.

- **THE 425, Building a Character (Seminar in Theatre)**

This course continues to deepen the students' knowledge of fundamental theories and techniques used to create compelling, truthful, and complex characters for the stage. Through a combination of practical exercises, script analysis, and collaborative ensemble work, students will explore various methodologies for inhabiting a role from the inside out. The course emphasizes building a deep, personalized connection to a character by exploring their backstory, motivations, physicality, and emotional life. Students also research, present and teach influential acting techniques to their cohorts.

University of West Georgia, Carrollton, GA

- **THEA 1100, Theatre Appreciation (F2F & Online)**

An introduction for the student of the theatre experience, this course delves into analysis of both script and actual performance. Students attend and write about theatre production as well as create a collaborative project implementing all facets of the theatrical process and/or create a design project.

- **THEA 1291, Voice & Movement I**

An experiential study of fundamental voice and movement techniques for the actor. Focus is on building physical self-awareness and creative physical expression for performance. Students will also engage in performance theory and scholarship to articulate how the voice and body relate to the art of theatre.

- **THEA 1292, Voice & Movement II**

This course will continue to lay the foundation of voice and movement training for the actor. Students will explore how the actor's body and voice serve as a vehicle for the actor's artistry. The class will focus on self-discovery, increasing sensitivity and awareness, and finding release.

- **XIDS 2002: What Do You Really Know About Acting?**

For non-majors, this course is designed to give liberal arts students an overview of the approach to and process of creating a character for the purpose of acting and making presentations. Introduction to basic principles, theories, and techniques of acting: concentration, observation, relaxation, and

objective. Students will learn basic character study with exploration of physical and vocal dynamics. Students will be able to apply the skills they develop to various types of public presentations.

- **THEA 2050, Self-Staging (F2F & Online)**

An introduction to the performative basis of oral communication and presentation. Students present numerous individual as well as team presentations in professional venues. Utilizing an interdisciplinary approach, the focus is on organization, delivery, building confidence and professionalism.

- **XIDS 2100: Arts and Ideas: Special Topics - American Musical Theatre (F2F & Online)**

This course is an overview of the beginnings of the American Musical and its contributors. Students will explore the interdependent and interdevelopmental character of movements in the arts and historical/philosophical ideas. The course includes lecture-discussion, open discussion, videos, and presentations.

- **THEA 2291, Developing a Character**

This course guides the student actor toward a process of developing a character which includes research, improvisation and exercises geared to developing strong objectives, tactics and given circumstances. Students also research, present and teach influential acting techniques to their cohorts.

- **THEA 2292, Contemporary Scene Study**

This course continues examining the process toward developing a character started in THEA 2291, focusing on different techniques and approaches. Content will include plays from the 20th century and beyond.

- **THEA 3391, Acting Shakespeare**

This course explores Shakespeare's plays and poetry from a performance perspective. Students will utilize text analysis, including scansion, monologue work, and scene study in order to truthfully perform Shakespeare's work.

- **THEA 3415, Playwriting I: Devising Theatre**

Utilizing improvisational techniques, community-oriented research skills and non-textual performance practices, students will explore and write plays based on their communities, interests and concerns.

- **THEA 3491, Advanced Acting for the Camera**

This course will be a continued exploration of acting for film and television. Through scene study and text analysis, students will expand their range of emotional, intellectual, physical and vocal expressiveness for the camera. Students will have a completed demo reel by the end of the course.

- **THEA 4291, Advanced Voice**

This course provides an introduction to the field of voiceover for the actor. Through analyzing, performing, and critiquing voiceover copy, we will explore two major areas of voiceover: commercials and audiobook narration. Leading figures in the field will be studied to uncover their technique and approach. Industry standard learning materials will be reviewed, and a plan will be built to continue voiceover work after the class.

- **THEA 4291, Advanced Voice**

This course continues to address articulation difficulties and unwanted regionalisms that impede the actor's versatility. Dialect work will be covered, utilizing IPA and starting with Neutral American, moving into Standard British, moving into a London Dialect (formerly called Cockney) and finishing with a dialect of the students choosing.

- **THEA 4412, The Business of Acting**

This course is designed to prepare students for the professional world of acting encompassing theatre, film, and television. Students will gain an understanding of the business of acting as well as learn how to promote and market oneself as a business. Students will select and rehearse scenes, monologues and/or songs for a final professional showcase.

- **THEA 4485, Advanced Self Staging**

An advanced course for acting concentration majors for the performative basis of oral communication and presentation. Students present numerous individual presentations in professional venues. Utilizing an interdisciplinary approach, the focus is on organization, delivery, building confidence and professionalism.

Northern Illinois University, DeKalb, IL

- **THEA 110, Fundamentals of Acting for Non-Majors**

Introduction to basic principles, theories, and techniques of acting: concentration, observation, relaxation, and objective. Students will learn basic character study with exploration of physical and vocal dynamics.

- **THEA 203, Introduction to Theatre**

Introduction to the role of theatre as a major fine art and communicator of ideas, human understanding and cultural values. Comprehension of contributions of playwright, actor, director, designer, technician, and audience to the theatrical process. On-going assessment of the principles and functions of theatre arts. The final exam is a collaborative project of the entire process.

- **THEA 214, Introduction to Performance**

Fundamentals of major aspects of performance including acting, directing, and playwriting introduced through acting exercises and scene study. Introduction to the basic techniques of auditioning for a role. Prerequisite: Major or minor in theatre arts.

- **THEA 316, BA Acting II**

Continuation of the study of performance; increasing the student's awareness of and mastering of space, shape, tempo, architecture, topography, emotion, theme, and narrative. Exercises and practice in script analysis applied to various texts. Study of the commonly held central elements of realistic acting: objective, obstacle, motivation, and action playing.

SERVICE TO THE THEATRE PROGRAM

Berry College, Rome, GA

- Georgia Theatre Conference October 2025
 - Recruitment Representative
- Director, *She Kills Monsters* Fall 2025/Spring 2026

University of West Georgia, Carrollton, GA

- Southeastern Theatre Conference (SETC), Mobile, AL Spring 2024
 - Recruitment representative
 - The Art of Voiceover Workshop
- Georgia Thespian Conference (ThesCon), Columbus, GA Spring 2024
 - Recruitment representative
 - Adjudicated high school students auditioning for theatre programs
 - Provided assistance to prospective students in their search for undergraduate education
- Director, *Animal Farm* Fall 2023
- Co-Director, *Heathers: The Musical* Spring 2022
- Southeastern Theatre Conference (SETC) 2018-2022
 - Coached students for screening auditions
 - Provided assistance to prospective students in their search for undergraduate education
- Dialect and Style Coach, *Miss Bennet: Christmas at Pemberley* Fall 2021
 - RP Dialect
 - Regency Period Style
 - KCACTF Region IV Voice & Movement Certificate of Achievement
- Mentor, HS Devised Tour Fall 2021
 - Guide students in creation of original piece
 - Recruitment
- Fall Showcase Fall 2021
 - Recruitment representative for Theatre program
 - Lead Q&A session
 - Advisor for student led theatre games
- Theatre Chair Evaluation Committee Fall 2019
- BFA Academic Planning Proposal Committee 2018 - 2019
 - Curriculum development

- Kennedy Center American College Festival (KCACTF) Region IV 2019 - 2020
 - Acting Coach for Irene Ryan Nominees
 - Performance Coordinator
 - Audition Panel for transferring students of 2-year programs
- Facilitator of Stress Management Workshops 2018 – 2020
 - Led students in yoga, stretching and mediation exercises
- Episodes in Sexuality (Devised) 2018 - 2020
 - Director mentor
- Director, *Macbeth* Fall 2018
 - Taught scansion, iambic pentameter, tetrameter and rhetorical devices
 - Rehearsed and directed a cast of 13 students for 9 weeks
- President's Day Scholarship Program 2017 – 2020, 2022
 - Audition Panel for Recruitment
 - Lead vocal warmups
 - Facilitate movement workshop and improv games with prospective students
- National Association for College Admission Counseling (NACAC) Fall 2017
 - Recruitment
 - Provided assistance to prospective students in their search for undergraduate education
- Georgia Theatre Conference, UWG, Carrollton, GA Fall 2017
 - Recruitment
 - Facilitated voiceover workshops
 - Performer in *Telling the Bees: The Just Now* by Gabrielle Compton Sinclair
- Dialect coach Spring 2017
 - *Intimate Apparel* (Barbados)
- Acting, Voice & Movement Coach Fall 2016
 - *Antigone Project: A play in Five Parts*

SERVICE TO THE COLLEGE/UNIVERSITY

Berry College, Rome, GA Fall 2022

- Facilitated a 10-week Self-Tape Workshop
 - Prepared students for Theatre & TV/Film auditions

University of West Georgia, Carrollton, GA

- Georgia High School Association Spring 2024
 - Chairperson, State Literary Meet
 - Adjudicator of Literary Interpretation

- Stone Visiting Artist for SOTA Introductory Panel Fall 2021
 - Theatre representative for CACSI executive in residence program
 - Plan expectations for executive in residence
- Tournées French Film Festival Spring 2021
 - Faculty Panel for Justine Triet's *Sibyl*
 - International Languages and Cultures Program
- College Audition Project (CAP) 2019, 2020
 - Theatre Representative for 2020 Virtual CAP auditions
 - Held Virtually via GetAcceptd
- Preview Day AY 2020-2021
 - BIS in Film Representative
 - Held Virtually via Gatherly & Visit Days
- BIS in Film Committee 2019-2021
 - Performance Track Advisor
 - Pathway development
- Responsible Sexuality Committee 2019-2021
 - Theatre program representative for Episodes in Sexuality
- GEAC Core Assessment Committee AY 2019-2020
 - Area B Working Group
 - Curriculum development

PROFESSIONAL DEVELOPMENT

Member SAG-AFTRA

Member Actors' Equity Association (AEA)

Actor - Film & Television

This I Know, role of Ms. Baabs 2023
SAG Short, Shimmer Films

Miss Cleo: Her Rise and Fall, role of Reporter 2023
Lifetime, Dir. Tim Reid

Killing It, role of the Coroner 2021
Peacock, Dir. Maurice "Mo" Marable

The Oval, role of Carolyn (recurring) 2019 - 2020
BET, Dir. Tyler Perry

<i>Paradise Lost</i> , role of Judge Wilson Spectrum Originals & Paramount Network, Dir. Karen Moncrieff	2019
<i>The Resident</i> , role of Dr. Moser (recurring) Fox Broadcasting Company, Dir. Tim Good, Dir. Geary McLeod	2018
<i>The Delegate</i> , role of Mrs. Fuller Dir. Anthony Perrella, Jr.	2016
<i>Law & Order: SVU (Witness)</i> , role of Juror #1 NBC Universal, Dir. David Platt	2010
<i>Law & Order: CI (Offense)</i> , role of Reporter #4 NBC Universal, Dir. Tom DiCillo	2007
<i>Death Defying Acts</i> , Lead Pristine Pictures, Dir. Edward J. Norris <i>Official Selection Cannes Market Festival</i>	2005
<i>Alice & Kitty</i> , Featured Dir. Raquel Stern	2003
<i>Law & Order: SVU (Abuse)</i> , Stand In NBC Universal, Dir. Richard Dobbs	2001
<i>Ten Years</i> , Lead Privacy Pictures, Dir. Jonathan Harnisch	1999
<u>Actor - Theatre</u>	
<i>Faces</i> , by Pamela Turner (staged reading) Synchronicity Annex, Atlanta, GA	2025
<i>Crazy to Go</i> , by Sharon Mathis (staged reading) Synchronicity Annex, Atlanta, GA	2024
<i>Uncovered</i> , by Laura King (staged reading) Merely Players Presents, Atlanta GA	2022
<i>Trailers</i> , by Mary Lynn Owen* *Nominated by Working Title Playwrights Artistic Director Amber Bradshaw Presented by multiShades.atlanta: The 5X7 Monologue Showcase: Five playwrights each write a seven-minute monologue for a specific actor	2019
<i>Weak Nerves</i> by Kirin McCrory (staged reading) Vanguard Rep, Atlanta, GA	2018
<i>Natural Shocks</i> by Lauren Gunderson (staged reading) PlayWest, UWG	2018

<i>Telling the Bees: The Just Now</i> by Gabrielle Sinclair, role of Karen Georgia Theatre Conference, Dir. Adam Kirks (staged reading)	2017
<i>Petrified</i> by Amy Cuomo, role of Claire (staged reading) UWG's Play West, Dir. Amy Cuomo	2017
<i>Blithe Spirit</i> by Noel Coward, role of Madame Arcati Northern Illinois University, Dir. Patricia Ridge	2016
<i>Who's Afraid of Virginia Woolf?</i> by Edward Albee, role of Martha Northern Illinois University, Dir. Kendra Holton	2015
<i>A Skull in Connemara</i> by Martin McDonagh, role of Maryjohnny Northern Illinois University, Dir. Kay Martinovich	2015
<i>Time Stands Still</i> by Donald Margulies, role of Sarah Northern Illinois University, Dir. Patricia Ridge	2014
<i>Wintertime</i> by Charles Mee, role of Maria Northern Illinois University, Dir. Joel Huff	2014
<i>The Rules of the World</i> by Lavinia Roberts, role of Eva HERE Arts Center, NYC, Dir. Alexander Santiago-Jirau	2013
<i>He is Gonna See Stars</i> by Lavinia Roberts, role of Rebecca NYU Theatrix!, NYC, Dir. Lily Raabe	2012
<i>Savage in Limbo</i> by John Patrick Shanley, role of Denise Savage Lovecreek Productions, NYC, Dir. Tony White	2012
<i>MacBush</i> by Scott Sickles, role of Hillary Clinton Mind The Gap Theatre Company, NYC, Dir. Paula D'Alessandris	2007
<i>Perfecting the Kiss</i> by Louise McCabe, role of Edwina Mind The Gap Theatre Company, NYC, Dir. Paula D'Alessandris	2007
<i>Gorked!</i> by Donald Drake, role of Jessica Hellman Lovecreek Productions, Dir. Carlo Fiorletta	2003
<i>The Prodigal</i> by Jack Richardson, role of Clytemnestra Blunt Theatre Company, NYC, Dir. Kenneth Garson	2002
<i>Four Dogs and a Bone</i> by John Patrick Shanley, role of Collette Creative Place Theatre, NYC, Dir. Tony White	2002

<i>Seven Menus</i> by David Ives, role of Ruth Creative Place Theatre, NYC, Dir. Kenneth Garson	2002
<i>WitchHunt</i> by Patricia Cole, role of Bridget Bishop Chernuchin Theatre, NYC, Dir. Paul Schkrutz and Gemma Lee <i>Finalist Samuel French One Act Festival</i>	2002
<i>The Importance of Being Earnest</i> by Oscar Wilde, role of Gwendolen Beckmann Theatre, NYC, Dir. Beverly Bullock	2002
<i>A Month in the Country</i> by Ivan Turgenev, role of Natalya Petrovna Beckmann Theatre, NYC, Dir. Gemma Lee	2001
<i>A Doll's House</i> by Henrik Ibsen, role of Mrs. Christine Linde Creative Artists Lab, NYC, Dir. Tanya Klein	2000
<i>Dancing at Lughnasa</i> by Brian Friel, role of Kate Jermyn St. Theatre, London, Dir. Gillian King	1999
<i>The Matchmaker</i> by Thornton Wilder, role of Dolly Levi Jermyn Street Theatre, UK, Dir. Matthew Gray	1998
<i>Our Country's Good</i> by Timberlake Wertenbaker, role of Duckling Jermyn Street Theatre, UK, Dir. David Harris	1998
After Hours Comedy Troupe, Ensemble Don't Tell Mama's, NYC, Writer's Guild Awards, NYC, Chuckles, LI	1991-1995

Director - Theatre

<i>She Kills Monsters</i> Berry College Theatre Company	2025-2026
<i>Date with Death</i> Vidalia Theatre Company Summer Harvest	2024
<i>Animal Farm</i> University of West Georgia Theatre Company	2023
<i>The One-Act Play That Goes Wrong</i> University of West Georgia Theatre Company KCACTF Region IV Directing Certificate of Achievement	2022
<i>Heathers: The Musical</i> University of West Georgia Theatre Company	2022

<i>Macbeth</i> University of West Georgia Theatre Company	2018
<i>The Porno Factory</i> by Loren Hecht NIU's Third Onion, DeKalb, IL	2015
<i>How to Play Jesus</i> by Thomas Heine Secret Theatre, NY	2013
<i>In a Trembling Hand</i> by Steven Korbar Secret Theatre, NY	2013
<i>Serpent's Tooth</i> by Steven Fechter Oberon Theatre Ensemble, NYC	2012
<i>Face Eats Man</i> by Michael Milligan Oberon Theatre Ensemble, NYC	2012
<i>Macbaby</i> by Shakespeare (Devised) Pless Studio, NYU, NYC	2012
<i>Mama Drama</i> Leslie Ayvazian, et al Pless Studio, NYU, NYC	2012
<i>Silence in Waiting</i> by Christine Fuchs Pless Studio, NYU, NYC	2012
<i>Chamaco</i> by Abel González Melo Pless Studio, NYU, NYC	2011

GRANTS

- Grant Writer for Mind The Gap Theatre Company 2013
Successfully applied for and received a generous grant from Actors' Equity Association

RELATED EXPERIENCE

Fugees Academy, Atlanta, GA	Summer 2021
<ul style="list-style-type: none"> ● Taught immigrant students English using theatre and storytelling ● Created and maintained a warm, highly structured, orderly classroom environment ● Motivated and challenged students ● Participated in trainings and professional development activities ● Facilitated group discussions ● Provided oral and written feedback and assess assignments ● Planned and executed weekly lesson plans and presentations ● Supervised field trips 	
KeyPoint Alliance Upward Bound, Douglasville, GA	Summer 2018

- Theatre instructor & director

Northern Illinois High School Theatre Workshop 2013 - 2016

- Taught directing and playwriting workshops

Prairie Ridge High School Workshop, Crystal Lake, IL Spring 2016

- Taught playwriting and improv workshops

Northern Illinois University's Theatre Arts Camp (Senior & Junior) Summer 2014 - 2016

- Taught and facilitated improvisation, acting, directing, playwriting, audition and vocal techniques to middle and high school students.

PS 48 & MS 195, NY, NY 2012

- Resident theatre specialist for 30 E.L.L. Pre-K students
- Created and instructed lesson plans
- Used process drama and songs to engage E.L.L. learners in literacy
- Utilized group work and fostered student collaboration

Lafayette Academy and Bronx Educational Center, Bronx, NY 2011

- Theatre and Literacy Teaching Assistant
- Tutored at-risk middle and high school students for reintegration into school system
- Researched and implemented Bloom's Taxonomy for creative writing assignments
- Provided mentorship, encouragement and positive role modeling for students with special needs
- Developed lesson plans utilizing Conflict Resolution to improve students understanding of empathy and sympathy