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# Corey Tazmania

Educator/Intimacy Professional/ Actor

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## EXPERIENCE (resumes: [Intimacy/ Actor](#) )

### **Randolph College for the Performing Arts, Toronto - *Sessional Instructor***

2023

**Contract Lecturer:** *Voice, Text, and Movement*. Onsite.

Utilized the principles of Intimacy for the Stage to develop personal and artistic practices, explore high and low touch stories of connection and relationship through behavior, cognition, and sensation in conjunction with analysis and action, as well as how these tools apply to the rehearsal/ performance process. Course work included contemporary and classical text; building choreography from observation and storyboard; oral presentations on proxemics; classroom discussion; self assessment and reflections. Also served as Intimacy Director for class production of *Good Mother*. Microsoft e365 LMS.

### **Toronto Metropolitan University, Toronto- *Sessional Instructor***

#### **Chang School: Caring Clown Program**

2019-2022; 2024

**Contract Lecturer:** *Caring Clown*. Online and Onsite.

Introduction to Clown, character building, empathetic listening, ridiculous play, healing laughter. Clown character creation, improv, storytelling, object play, reminiscence, engagement assessment and fundamentals of complicité with long term care residents of Toronto with immediate - advanced Dementia. Developed and adapted year long course which included practicum component for online and onsite delivery, as well as hybrid. Synchronous. D2L Brightspace.

**Guest Instructor:** Physical Comedy and Character Building for Caring Clown Program. Taught 4/ 3hr classes. Utilized aspects of Commedia dell'Arte, Laban, Dance for Parkinsons, Vaudeville, Lecoq and improv. Modified physical exercises, etudes and clown turns to accommodate diverse abilities.

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**Teaching Assistant:** teaching and assessment support for creator and master teacher, Lynda Del Grande in both classroom and on site. (VSS approved).

**Creative School of Performance: Substitute.**

2023

**Substitute:** Covered Intimacy for Actors coursework for all undergraduate cohorts. Followed course outlines which incorporated intimacy principles with embodied dramaturgy and scene study.

Also served as Intimacy Director for class productions.

**York University, Toronto- *Adjudicator, Guest Artist***

2019; 2024

**Guest Speaker:** AMPD Prime Time lecture series. Discussed the role of the Intimacy Director and Intimacy Coordinator in the entertainment industry, my work in the field, as well as how Intimacy Principles and other Respectful Playspace Practices serve the artist in the continuum of their craft.

Also served as Intimacy Director for class productions.

**Adjudicator:** Conducted introductory group ensemble voice/ movement exercises, as well as assessed audition/ interviews of prospective undergraduate theatre students.

**Guest Artist:** Taught intro to Text Analysis using improv games that connect textual clues to action. Undergraduate Drama for Non-Majors.

**Brock University, St. Catherines ON. - *Sessional Instructor***

2020- 2022

**Contract Lecturer: *Performance II.*** Onsite (21/22) and Online (20/21) class explored relationships between text and expression through critical and applied research, looking at form and style from a lens of playful curiosity, as well as reexamined the process of memorization by moving from rote to meaningful/conceptual comprehension and application. Scene work covered: Shakespeare, Moliere, and Beckett. Utilized a diverse range of poetry examples throughout: Contemporary to 16th Century which included oral traditions, spoken word, free verse and song. Oral Presentations combined cultural context research and oratory skills with peer knowledge sharing. All gender inclusive basic French and English 16th Century Court Etiquette and role assignments. Student Self-Grade and Assessment- quantified and qualified. Synchronous. Sakai LMS.

**Guest Artist:** Introduction to Text Analysis of contemporary poetry through critical thinking and improv. Connected resilience skills to vocalization and performative action.

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### **Rosebud School of the Arts, Rosebud Alberta, and Toronto. - *Guest Artist Workshop***

2020; 2022

**Winter Intensive Instructor: *To Thine Ownself Be True*:** Created and Implemented with Carmen Paterson. Four Day Workshop expanded awareness combining Authentic Movement, Intimacy for the Stage Protocols, and First Folio Technique. By introducing an intimacy practice to our artistic process we build a strong, mutually respectful playplace where collectively, we richly sculpt a story from a joyfully aware, curious state of being. New skills applied to short Shakespeare scenes for both teachers and students.

**Guest Artist: *Sensing the Text*:** 3 hrs. Team taught with Carmen Paterson. Incorporated authentic movement and rhetorical strategies to connect presence with meaning through the embodied voice.

### **Supernow, New York/ International. - *Online Edutainment Host***

2021- 22

#### **Flora Fabuloso. Instructor and Content Developer.**

Original concept and design developed with Creative Director/Showrunner Tamara Sevunts. Wrote and implemented a once a week interactive online program for 7-10 year olds that explored ethnobotany and fine art through observational and freestyle drawing using the botanist's field journal as a connecting framework. Each week focused on a singular plant, as well as incorporating movement vocabulary based in nature through creative interpretation of verbal clues as a way to enter the "main space"- Flora's Magical Garden. Some crossover and uber themed content to interact with other Hosts within the Supernow multiverse. Each show was in collaboration with live interactive technical support. Zoom.

### **Canadian Contemporary School of Art, Toronto. - *Online Instructor***

2021

**Drama Instructor and Content Developer:** Created online world theatre themed content for the entire summer drama program based on company programming for 5-12 year olds. Created weekly 2hr/day lesson plans. Physical and vocal warm-ups, improv, character building, and various forms of storytelling based on different countries' theatrical traditions. Recorded and edited culminating events weekly. Zoom.

### **Shakespeare Troupe of South Florida - *Online Instructor/ Actor***

2021

**Elizabethan Staging for the Camera -Movement for Actors and Content Developer:** Created online weekend workshop which combined on-camera and first folio staging techniques for zoom performances and online Shakespeare scene-study.

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**Actor:** *Much Ado About Nothing, As You Like It.*

**The Shakespeare Theatre of New Jersey - Actor/ Educator**

1998 - 2019

**Actor:** Mainstage: *Coriolanus, Pericles, Bartlett's Oliver Twist, Macbeth, The Tempest.* Outdoor: *Taming of The Shrew.* Shakespeare Live!: *Romeo and Juliet, A Midsummer Night's Dream, Macbeth.* Reading Series: *The Physicists, Henry IV pt2, Coriolanus, War of the Roses, Something Wicked This Way Comes.*

**Director:** Acting Apprentice Company.

Selected and adapted text from *Medea*. Techniques in ensemble building, spatial awareness, symbolic gesture, connecting abstract narrative to given circumstances and emotional arc, character development, text analysis, and basic protocols of professional behavior in theatre. Directorial concept explored greek choral structures and the bystander effect.

**Master Classes:** Summer Professional Training Program

***Intro Intimacy for the Stage:***

Popular workshop. 2/ 2hr. sessions. Developed common vocabulary and acting approaches to physically intimate moments between two characters in a way that is empowered and actively grounded in storytelling. Non-verbal scenarios through to short Shakespeare scenes for both actors and directors. Discussions on actor etiquette, union regulations, and protocols of communication, boundaries and self advocacy in rehearsal and audition scenarios. Created alternative exercises through drawing and storyboarding to investigate and observe intimacy through gesture and color keys to express quality and range of heightened states of being.

***Playing Gender:***

2hr. workshop. Discussions rooted in socio-cultural expectations/traditional ideas of playing gender; compare/contrast tools needed to invent/embody character. Developed acting approaches to gender expression of character grounded in storytelling. Exercises explored character building through archetypal and psychological behavior, and physical range within different acting styles using Shakespeare's text.

***Physicalizing Character:***

Team taught/co-wrote with Jeffrey M. Bender. 2hr. workshop. Utilized Lecoq principles and improv games to encourage kinaesthetic learning and development of character. Critical thinking applied to physical work.

**Educator:** Summer Acting Programs for teens.

Assistant to Program Directors. Team teaching: Movement, Voice, Acting. Served as text coach, intimacy choreographer, devising facilitator of music and ensemble movement in culminating productions of *Hamlet* and *Troilus and Cressida*; *A Midsummer Night's Dream* and *Richard III*.

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**Laban Efforts:** Summer Acting Programs for teens.

Lead teacher. 2hr. Workshop introduced and explored Laban's Movement Vocabulary, application of efforts, shape, and qualities in both improvised scenarios and in character development for culminating productions.

**Artist in Residence:** Glenwood Elementary. 5th Grade.

Assisted the Director of Education of STNJ. Responsible for physical and vocal warm-ups, acting exercises connecting Shakespeare text to creative play, reinforce lesson plans. Culminating event was an adapted version of *The Tempest*.

**Adjudicator:** *Shakespeare*, in partnership with Folger

Shakespeare Library. Served on the panel for five years. Assessed and awarded middle and high school performances. Regional and National event.

**Volunteer:**

**DORA AWARDS, Toronto - Adjudicator, Volunteer**

2022/23 Season

Adjudicator for Theatre Young Audiences Division

**DramaWay, Toronto - Volunteer**

2023

Summer Shakespeare Performance Program for adults with a wide range of developmental and physical disabilities.

Artistic support in the rehearsal/ performance process. Culminating event: an adaptation of *As You Like It*.

**Pace University Press, NYC- Editorial Board, Volunteer**

2015- 2017

Ruis David Woertendyke, Senior Editor: *Methods: A Journal of Acting Pedagogy*. A peer reviewed journal dedicated to the art and craft of acting and its philosophies, exercises, and history.

Assessment of final submissions under consideration for publication.

**Performance Art- Performer**

2011- PRESENT (selected works for CV, full resume available upon request)

*Something Other Than What You Are*. Camel Collective. Actor. Five Characters, multi-channel video installation. Uses the Lighting Designer and color theory as a symbol for invisible and precarious labor. REDCAT, ARCOMadrid, Parque Galeria, Black Ball Projects.

*Pink Slime Caesar Shift*. Jen Liu, artist. Single channel video. Voice Over. Examines capitalism and labour in China. Berlinale, New Museum, Shanghai Biennale, Guggenheim, Contemporary Art Museum St. Louis.

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*Pablo Helguera, artist.* Various projects. Actor. Tribeca Performing Arts Center, BAM/New Wave Festival, Guggenheim, Location One, PERFORMA11.

*I am not a Man, Not Now. Chelsea Knight and Elise Rasmussen, artists.* Live and Video. Actor. Examinations of translation and text of Antigone from both feminist and misogynist perspectives. BKMuseum, CCS BARD, Sheffield Fringe.

### **Professional Affiliations:**

**AEA** (member in good standing since 2004). **CAEA.** Laughter Yoga International, certified LY leader.

### **EDUCATION**

**York University, Toronto ON - MFA Acting class of 2019**

2017 - 2019 | Served on literary committee for Theatre@York 18/19 season

- Voice/Speech/Shakespeare: **Eric Armstrong.**
- Movement: *proprioceptive*, **Gwenyth Dobie.**  
*interoceptive*, **Erika Batdorf.**  
*viewpoints*, **Sallie Lyons.**
- Theatre Survey: **Ross Stuart.**
- Solo Performance: **Erika Batdorf.**
- Acting: *neutral and character mask*, **Paul Lambert.**  
*scene study*, **Anna MacKay-Smith.**

**Antioch College, Yellow Springs, OH - BA Theatre**

- Acting: *Kabuki, Noh, Kyogen*, **Amy Trompetter. Julie Iezzi.**  
*Chinese Opera: Kunqu; Beijing*, **Mme. Hua Wen-Yi. Jimmy Su.**
- Puppetry: *Rod, Hand, Mask, Bunraku*, **Amy Trompetter.**

**LaGuardia, High School of Performing Arts, NYC - Drama Major**

Awards: Acting Excellence; Honorable Mention in Acting, YoungArts

- Conservatory. Stanislavsky based.

**Further Training:** (selected)

- Clown. **Pedro Fabião.**
- Therapeutic Clown. **Jean Saucier. Pedro Fabião.**
- Clown/Idiot. **John Gilkey, Ken Hall, Kevin Krieger, Amrita Dhaliwal, Gemma Soldati.**
- Intimacy for the Stage. **Siobhan Richardson. Tonia Sina. Alicia Rodis. Clare Warden. Rachel Flesher. Laura Rikard.**
- Motivational Interviewing Levels 1 & 2. **Serna Solutions.**
- Basic Actor Combatant Certification. **Simon Fon, Fight Master.**
- Audition. **Jack Doulin. Karl Bury. Ken Schatz.**
- Acting for the Camera. **Amelia Campbell, Anthony Arkin.**
- Voice-Over. **Mark Blum.**
- Shakespeare. **Brian Murray. Jennie Buckman. Peter Galman.**
- Mime. **Pig Iron: Quinn Bauriedel, Geoff Sobelle.**
- Alexander Technique. **Lindsay Newitter.**

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- Noguchi Taiso. **Mari Osanai.**
  - Grotowski. **Studium Teatralne: Piotr Borowski.**
  - Teaching Artist Training. **National Center for Creative Aging.**

## Presentations:

2021 **Laughter Yoga Conference Canada.** By imbuing heroic gestures with special powers of laughter- we create meaningful psychophysical connections, awaken our sense of belonging, and give ourselves active images to anchor onto in moments of stress.

2016 **Themed Entertainment Association SETA Conference**  
STORYTELLING + ARCHITECTURE + TECHNOLOGY = EXPERIENCE  
Walking the Tightrope: Taking Risks  
Shared stories of risk that pertained to the acting profession with conference members. Applied aspects of the Actor's process to the etymology of the word RISK and unearthed a wealth of historical and spiritual knowledge that reinvigorates the artist and their relationship to art.

2004 **NYSCA/Empire State Partnership Summer Seminar.** Results of 2 year residency with Special Education High School. Devised Theatre, Pilot Puppet program for students with significant physical and/or cognitive disabilities, Interdisciplinary Collaboration.

**Residencies: Theatre:** New York Theatre Workshop at Dartmouth College. Actor in developmental workshop of Alex Dinolaris' *Red Dog Howls*.

**Collections: Theatre:** My devised shadow play with original music, *two wishes kissing*, produced at Collective:Unconscious (NYC) is part of the *Collective:Unconscious Archive, Fales Library and Special Collections Elmer Holmes Bobst Library* at NYU.

## References:

The Shakespeare Theatre of New Jersey

- Brian B. Crowe. Artistic Director.  
[bcrowe@shakespearenj.org](mailto:bcrowe@shakespearenj.org)

Toronto Metropolitan University

- Mena Carravetta. Program Assistant.  
[mena.carravetta@ryerson.ca](mailto:mena.carravetta@ryerson.ca)

Independent Intimacy and Fight Professional

- Siobhan Richardson.  
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