

# Matthew Winning

Syracuse, NY - Phone: 757-748-8728 - E-Mail: mgwinning@gmail.com

matthewwinning.com

## Education

<b>Master of Fine Arts</b>	Acting	Regent University	2010
<b>Bachelor of Arts</b>	Theatre & Political Science	Gardner-Webb University	2005

## Affiliations

Actors Equity Association

## Academic Appointments

<b>Part-Time Faculty of Drama</b>	Syracuse University	Aug. 2017 – Present
<b>Adjunct Lecturer</b>	Utica College	Aug. 2019 – Dec. 2019
<b>Adjunct Lecturer in Drama</b>	SUNY Oneonta	Jan. 2018 – May 2018
<b>Assistant Professor of Theater &amp; Artistic Director</b>	Sterling College	Aug. 2012 – Dec. 2014
<b>Lecturer/Graduate Assistant</b>	Regent University	Sept. 2008 – Jun. 2010

## Creative & Intellectual Contributions

### Directing

2023	<i>h*ll* k*tty syndrome</i>	Brian Dang	Syracuse University
2021	<i>In Love and Warcraft</i>	Madhuri Shekar	Syracuse University
2020	<i>Antigone, Presented by the Girls of St. Catherine's</i>	Madhuri Shekar	Syracuse University
2019	<i>Everybody</i>	Branden Jacobs-Jenkins	Syracuse University
2019	<i>Summer Stage</i>	Summer Stage Young Acting CO	Capital Repertory Theatre
2019	<i>Young Adult...</i>	Next Act New Plays Summit	Capital Repertory Theatre (staged reading)
2018	<i>Wives' Tale</i>	Leah Barker	Troy Foundry Theatre (staged reading)
2018	<i>Summer Stage</i>	Summer Stage Young Acting CO	Capital Repertory Theatre
2017	<i>New Voices</i>	Next Act New Plays Summit	Capital Repertory Theatre
2017	<i>As You Like It</i>	William Shakespeare	Uncovered Theatre
2017	<i>They Built America</i>	Mancinelli-Cahill	Capital Repertory Theatre (*Co-Director)

2014	<i>Two Gentleman of Verona</i>	William Shakespeare	Uncovered Theatre
2014	<i>Jane Eyre</i>	Gordon & Caird	Sterling College Theatre
2014	<i>The Glass Menagerie</i>	Tennessee Williams	Sterling College Theatre
2013	<i>South Pacific</i>	Rogers & Hammerstein	Sterling College Theatre
2013	<i>Medea</i>	Euripides	Sterling College Theatre
2013	<i>The Hobbit</i>	Edward Mast	Sterling College Theatre
2012	<i>Godspell</i>	Schwartz & Tebelak	Sterling College Theatre

## Assistant Directing

2016	<i>Camelot</i>	Lerner & Lowe	dir. Maggie Mancinelli-Cahill	Capitol Repertory Theatre
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## Acting - Theatre (Selected)

2022	<i>Angels in America</i>	Joe Pitt	Redhouse Arts Center
2022	<i>Macbeth</i>	Malcolm	Redhouse Arts Center
2019	<i>Shakespeare in Love</i>	Nol/Ensemble	Capital Repertory Theatre
2018	<i>The Council</i>	Carnes	Capital Repertory Theatre Summer Stage
2017	<i>First Fifteen</i>	Various	Capital Repertory Theatre (Staged Reading)
2017	<i>Some People Hear Thunder</i>	Ensemble	Smoking Productions @Capital Repertory Theatre
2012	<i>1776</i>	Thomas Jefferson	Theatrix Productions, Virginia Beach
2008	<i>West Side Story</i>	Riff	Park Playhouse
2007	<i>Oklahoma</i>	Curly	Timothy Murphy Playhouse
2007	<i>Midsummer Night's Dream</i>	Puck	NC Stage Company

## Acting - Film

2022	<i>The Callback</i>	Casting Director 3	dir. Kara Herold
2016	<i>The Artifact</i>	Dax (Lead)	dir. Andy Cahill
2009	<i>Crossing the River</i>	Lead	dp. Casey Brooks
2007	<i>Peace</i>	Lead	dir. Josh Collier

## Fight Direction

2014	<i>Romeo and Juliet</i>	Uncovered Theatre	Rochester Hills, MI
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## Projection Design

2014	<i>Jane Eyre</i>	Sterling College
2013	<i>The Hobbit</i>	Sterling College

## **Workshops Offered**

2014	<i>The Expressive Actor</i> – Michael Lugering’s acting & movement technique – Rochester Shakespeare Festival Summer Camp
2014	Tennessee Williams and <i>The Glass Menagerie</i> – Sterling College High-School Theatre Workshop
2014	Auditioning and the Business of Acting – Sterling College High-School Theatre Workshop
2013	Stanislavski Acting Workshop – Sterling College High-School Theatre Workshop
2013	Theatre and Acting Styles in Ancient Greece – Sterling College High-School Theatre Workshop

## **Professional Development**

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2021	<i>Voices Matter: Why you need to talk about Race</i>	Dr. Jeffery Mangram & Dr. Chandice Haste-Jackson
2020	<i>Anti-Racist Theatre Training</i>	Nicole Brewer
2018	<i>IDI Foundation Workshop</i>	Alicia Rodis
2018	<i>Acting</i>	Kevin McGuire
2009 & 10	<i>Acting the Song</i>	Jeff Blumenkrantz

## **Academic Service**

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### **Department Assignments**

#### Curriculum Development

2012-2013 – Full Curriculum update and overhaul for the Theatre Department.

#### Faculty Sponsor

2012-2014 – Faculty Sponsor for URTA, New York, NY, and Chicago, IL, four students participating.

2013 – Faculty Sponsor for UPTA, Memphis, TN, two students participating.

2013 – Faculty Sponsor for Midwest Theatre Auditions, St. Louis MI, four students participating

#### Member

2020/21 – Sophomore Play Reading List Task Force. – Syracuse University

2012-2014 – Sterling College Theatre Season Planning Committee. Planning for Theatrical Season including play selection and reading.

2012-2014 – Sterling College High School Workshop planning committee.

Advisor

2012-2014 - Primary Advisor for all Performance, and non-technical Theatre Majors.

Assessment

2012-14 – Departmental Assessment Co-Coordinator.

Recruitment

2013 & 2014 – Faculty Representative – Kansas Community College Auditions, Kansas City, KS.

2012-2014 – Faculty Representative – Kansas State Thespian Conference, Wichita, KS.

**University/College Assignments**

Committees

2012-2014 – Sterling College Scheduling and Planning Committee.

Advisor

2012-2014 - Initial advisor for five to ten incoming undeclared freshman.

**Professional Service/Committee's**

2017 – Next Act, New Plays Committee – Capital Repertory Theatre

2018, 2017 – Young Playwrights Contest – reader – Capital Repertory Theatre

## **Courses Taught**

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**Syracuse University**

**DRA 125 Introduction to Acting - Majors**

Basic group and individual exercises and improvisations in vocal, physical, and emotional relaxation, concentration, and dramatic action. Required of all first-year students majoring in drama.

**DRA 126 Introduction to Acting - Majors**

Continuation of group and individual exercises and improvisations in vocal, physical, and emotional relaxation, concentration, and dramatic action. Required of all first-year students majoring in drama.

**DRA 127 Core Intensives**

Intensive practical exploration of the fundamental physical, vocal, imaginative, and emotional skills required of actors.

**DRA 220 Intro to Scene Study**

Application of acting fundamentals to scenes from modern drama.

**DRA 320 Advanced Scene Study: Modern Drama**

Application of acting fundamentals to works of modern naturalism from Ibsen to Shepard.

**DRA355 Development of Theatre and Drama I**

Theater and drama from pre-Greek through Elizabethan England. Changes in social, cultural, and political context related to changing theatrical and dramatic forms.

**DRA356 Development of Theatre and Drama II**

Drama and theatrical production from the English Restoration through present.

**DRA305 Advanced Acting (Drama Minors)**

An experiential exploration of the acting process, focusing on advanced acting techniques and their application to challenging texts, designed for theater minors.

**DRA105 Introduction to Acting - Non-Majors**

Basic group exercises and improvisations in vocal and physical relaxation, concentration, and dramatic action.

**Utica College****THE115 Introduction to Theatre**

Examination of the various arts of theatre: playwriting, directing, acting, scene and costume design, as individual arts and as part of the composite art of theatre leading to a more perceptive critical view of theatre.

**SUNY Oneonta****THTR100 Theatre Appreciation**

This course is designed to instill an appreciation of the theatre as a cultural, social and artistic force in Western culture. This course will explore traditional, contemporary and avant-garde styles of theatrical expression. This is not a performance course.

**Sterling College****TA125 Acting I**

The course provides an introductory study of the principles of acting following the Stanislavsky system (and variations developed by prominent instructors who succeeded him) in order to prepare the student for the creative and practical demands of stage acting. Students will participate in exercise work focusing on concentration and public solitude, imagination, improvisation, observation, scoring physical actions, beat analysis, definition and pursuit of objective, and the defining and playing of physical action.

**TA111 Voice and Movement for the Actor**

This course provides introductory training in both vocal and physical technique, through relaxation and exercise, to establish both physical and vocal discipline and control. Students will master a vocal regime while learning the concepts and vocabulary used in prominent movement-based actor training methods. This course will culminate in a group, movement-based program.

**TA130 Oral Interpretation**

This course focuses on the development of oral communication skills through research, analysis, organization, audience adaptation, and delivery centering upon the expressive presentation of classic and contemporary literature including prose, poetry, scripture, and other genres. Oral programs will include serious, informative, inspirational, humorous, and persuasive purposes using original introductory, connective, and concluding material

**TA155AS Theatre Lab – Acting**

Production work in acting including audition, casting, rehearsal, creating a role, and performance.

**TA155MS Theatre Lab – Management**

Production work in stage management, public relations and promotion, or theatre business operations. Other elements include project work and working with a group.

**TA205 Survey of Modern and Contemporary Drama**

This course exposes students to the analysis of major plays starting with the early 20th century through the present. The class particularly considers the performance, sociopolitical, and aesthetic contexts of the plays. Students will read, analyze, and discuss works by authors including, but not limited to, Brecht, Pirandello, Wilder, Rice, Miller, Williams, O'Neil, Rogers & Hammerstein, Beckett, Ionesco, Sartre, Gorky, Wilson, Kushner, Sondheim, Mamet, Stoppard, Shanley, and LaBute.

**TA225 Acting II**

This course is an intensive, yet practical, study of acting, using various acting techniques and exercises. This course will take as its focal point exercise work as opposed to intense scene study. Students will be equipped as actors with a solid foundation in objective driven, other oriented, moment to moment acting technique. Scene work, if any, will be drawn from modern and contemporary dramatic literature.

**TA230 The Musical Theatre**

A study of the history, practice, style, and technique of music theatre. The course gives students an understanding of the genres of music theatre and develops an appreciation for the history and styles of music theatre and an awareness of the unique production problems of music theatre. Usually taught in conjunction with the New York City theatre tour.

**TA289 Topics in Theatre**

This course is designed to expose students to various topics in Theatre Arts including, but not limited to, acting in Shakespeare, musical theatre, and scenic painting

**TA325 Acting III**

Following the Intermediate Acting course, this class includes a more demanding scene study component. Scene work will draw upon dramatic works ranging from Ibsen to contemporary playwrights. Students will be expected to consider the literary and historical context, as well as the conditioning forces, while integrating and applying techniques studied throughout their course of study. Majors and minors only.

**TA351 Theatre History I**

Theatre history, literature, theory, and criticism from ancient Greece to 1800. Study of the physical theatre, production methods and styles, acting, and dramatic structures, as well as philosophical, social, political and cultural perspectives is included. Theatre research methods and writing. (Writing Intensive)

**TA370 Directing**

Study and application of directing methods: analysis, communication, interpretation. Students will direct scenes and produce a one-act play completing a process of audition, rehearsal, and staging. Study of composition, picturization, movement, rhythm, and stylization as well as the role and responsibilities of the director, including production meetings and theatre safety.

**TA380 Independent Study in Theatre Arts**

This course provides an opportunity to conduct in-depth research in an area of interest in Theatre Arts.

**TA490 Senior Project**

Performance or research projects in theatre arts.

**TA495 Theatre Arts Senior**

Preparation for graduate school, teaching, and the theatre profession through the preparation of a portfolio, audition materials, and resume. Application process to graduate programs, auditions through organizations like URTA, and career development strategies are covered.

**Regent University****THEU 131 Beginning Acting for Non-Theatre Majors**

Designed for non-theatre majors seeking an introduction to basic acting technique. Students learn how to develop and apply acting objectives to the performance of theatrical characterizations. Emphasis is placed on beat analysis, concentration, imagination, improvisation, skills of observation and how to score a role for stage performance. Students perform monologue and/or scene work from major stage plays.

**References**

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Ralph Zito – Chair, Syracuse University Department of Drama

315-443-2669 – [rzito@syr.edu](mailto:rzito@syr.edu)

Temar Underwood – Artistic Director, Redhouse Arts Center

216-374-0857 – [tunderwood@theredhouse.org](mailto:tunderwood@theredhouse.org)

Katherine McGerr – Associate Professor, Acting Area Coordinator, Syracuse University Department of Drama

315-443-3180 – [kemcgerr@syr.edu](mailto:kemcgerr@syr.edu)

Maggie Mancinelli-Cahill – Artistic Director, Capital Repertory Theatre

518-462-4531- [mcahill@capitalrep.org](mailto:mcahill@capitalrep.org)

Aaron Kennedy – Designer, Assistant Professor of Theatre, Tulsa Community College

918-595-8629 - [aaron.kennedy2@tulsacc.edu](mailto:aaron.kennedy2@tulsacc.edu)

Kevin McGuire – Actor, Director. Associate Artist, Capital Repertory Theatre

518-531-4529 - [kmcguire@gmail.com](mailto:kmcguire@gmail.com)