

CATHY MADDEN
11042 27TH Avenue N.E.
Seattle, WA 98125
+1-206-368-8544

EDUCATION

MA, Drama and English Literature, Washington University, St Louis, MO, 1977

- Recipient of University Fellowship

BA, Theatre Arts, Pennsylvania State University, 1974

- Magna cum laude
- College of Arts and Architecture Creative Achievement Award

Graduate Study, Theatre Department, University of Nebraska-Lincoln, 1981-1983

ALEXANDER TECHNIQUE TRAINING

My Alexander Technique (AT) training was with Marjorie Barstow (1899-1995), first graduate of FM Alexander's first teacher training course. Prior to her death, the Alexander Technique community recognized her as one of 5 Leading Senior Teachers or the work. I have over 2,700 hours of training with Barstow and worked as her teaching assistant from 1980 to 1994.

The Alexander Technique is a form of psychophysical re-education developed by FM Alexander (1869-1955). Central to this work is the understanding that the way we are doing things – what Alexander called the use of ourselves – affects the results that we get. Students learn to make constructive, conscious changes in their coordination in order to maximize their performance results.

Additional education and training is as follows:

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| 2011 | In addition to being a Congress Teacher for the 9 th International Congress of the Alexander Technique, including Science Plenary sessions. |
| 2011 | Bouffon Workshop with Sophie Amieva, Movement Theatre Studio, New York City. |
| 2010 | Alexander Technique International Annual General Meeting Workshops (in addition to presenting myself.) |
| 2009 | Guiding Lights Mentoring Workshop, Seattle, WA |
| 2008 | In addition to being a Congress Teacher for the 8 th International Congress |

of the Alexander Technique, I took workshops, including Neuroscience Plenary sessions.

- 2005 Brain Basics, University of Washington Continuing Education Certificate Program
- 2004 7th International Congress of AT Teachers, Oxford, UK
- 2004 Annual General Meeting, Alexander Technique International, Oxford, UK
- 2003 Annual General Meeting, Alexander Technique International, Spanish Point, Ireland
- 2002 Annual General Meeting, Alexander Technique International, Baltimore, MD
- 2001 Annual General Meeting, Alexander Technique International, Spanish Point, Ireland
- 1996 6th International Congress of AT teachers, Freiburg, Germany
- 1995-present Musculo-skeletal training/integration with Dan Potts
- 1995 40-hour Zahoric Maniken Anatomy Course
- 1994 4th International Congress of AT teachers, Sydney Australia
- 1993 Adult Education Workshop with Jean Illsley Clarke
- 1991 3rd International Congress of AT teachers, Engelberg, Switzerland
- 1988 2nd International Congress of AT teachers, Brighton, England
- 1986 - 1987 Human Movement: Structure and Function class
The Performance School, Seattle, WA
- 1986 1st International Congress of AT teachers, Stony Brook, New York
- 1986 - 1994 Continuing Education, March and June Intensives with Marjorie Barstow
- 1985 Began Teaching, Lincoln, Nebraska
- 1978 - 1986 Apprenticed with Marjorie Barstow in Lincoln, Nebraska
- 1975 - 1978 Studied with Sid Friedman and Marjorie Barstow
Washington University, St Louis, MO

EMPLOYMENT

University of Washington School of Drama

Principal Lecturer 2011-present
Teaching for the Professional Actor Training Program
Drama 454, 455, 499 for undergraduates

University of Washington School of Drama

Senior Lecturer 2007-2011
Teaching for the Professional Actor Training Program
Drama 453,454, 455,462, 499 for undergraduates

University of Washington School of Drama

Assistant Professor 2001-2007
Teaching for the Professional Actor Training Program
Drama 454, 455, 490, 499, Mary Gates Mentor for undergraduates
Guest Lecturer UW Music Department (Deborah Pierce), Trombone Studio
Guest Workshop UW Pulmonary Rehabilitation Clinic
Gear-Up Faculty (2004, 2005)

University of Washington Professional Actor Training Program

Artist in Residence 1999-2000
Teaching for the Professional Actor Training Program
Drama 454 for undergraduates

BodyChance (formerly Alexander Technique Associates)

Associate Director/Director of Research (from 2008)/Teacher Trainer
Alexander Technique Training School, Japan
Tokyo, Nagoya Kyoto and Osaka: 1999-present.
Los Angeles, 2013 – present.

University of Washington Professional Actor Training Program

Part-time Faculty, Alexander Technique/Acting (1987-1999).
Teaching work has included co-teaching in Training, Voice, Process, and Singing classes.
Also taught 4 undergraduate classes.

Freehold Acting Studio

1992-present. Teaching:

- Alexander Technique class
- Advanced Scene Study
- Coaching Alexander Technique in Mark Jenkins' Scene Study Class
- Coaching Alexander Technique in Robin Lynn Smith's Foundation Acting Series.

Alexander Technique Training & Performance Studio

Director 1979-Present

The studio was renamed in 1999. Its mission is to train teachers and continue research into the application of the Alexander Technique to human performance. The studio is based in Seattle, with workshops frequently held in the US, Europe, and Japan.

ALEXANDER TECHNIQUE TEACHER TRAINER

The word “trainer” in the Alexander world is used to designate an Alexander Technique teacher who has the experience and expertise to teach people to teach.

School for F.M. Alexander Studies, Melbourne, Australia, David Moore, Director, 2005-present (ongoing commitment).

Alexander Technique Associates, Sydney, Australia, Greg Holdaway, Director, 2006-present (ongoing commitment).

Münchner Ausbildung für F.M. Alexander-Technik, Gudrun Lehn, Director, 2002-present (ongoing commitment).

Body Chance, Sydney, Australia, 2010-2011.

BATTSA (Bristol Alexander Technique Training School Association), Bristol, UK, Caroline Chalk (previously Ali Burrows), Director. Guest residencies every 1-3 years, 1995-present (ongoing commitment).

Freiburg Alexander Technique Training School, Freiburg, Germany, Michael and Aranka Fortwangler, Directors, 1996-present (ongoing commitment).

Schule für Alexander-Technik im ZAYT, Freiburg, Germany, Olivia Rohn and Renate Wehner, Directors, 2006 and 2012.

Basel Alexander Technique Training School, Basel, Switzerland, Kathrin von Schroeder, Director. Guest teacher, 1993-2001, 2006

UKATA, (United Kingdom Alexander Technique Associates), various locations, UK, 2003-present

KAPPA (Kyoto Alexander Technique Program Promoting Awareness), Kyoto, Japan, Robin Gilmore and Bruce Fertman, Directors.

- Lead Faculty, March 1998, Alexander Technique Training Program
- Continuing Annual or Semi-annual residencies with current Director, Midori Shinkai

Munich Alexander Technique Training School, Daniel Susstrunk, Director. Guest teacher, 1999-2001, 2003

The Performance School, a center for the study of the Alexander Technique, Seattle, WA Founding Faculty, 1986-1995, 2001

Oxford Alexander Technique Training Center, Oxford, UK, Elizabeth and Lucia Walker, Directors. Guest teacher, 1997

Zurich Alexander Technique Training School, Zurich, Switzerland, Jacqueline Webster, Director. Guest teacher, 1993-1996

Avenches Alexander Technique Training School, Avenches, Switzerland, Robin Mockli,

Director. Guest teacher, 1993 and 1996

Marjorie Barstow's Alexander Technique Workshops, Lincoln, Nebraska; Seattle; London; Zurich and Basel, 1979-1995

In addition, I have taught a wide variety of adult education workshops in the US and abroad, applying the Alexander Technique to a wide variety of other disciplines such as music, horseback riding, singing, and personal communications. A partial list of these activities is included at the end of this CV.

ALEXANDER TECHNIQUE HONORS / PRESENTATIONS

Keynote Speaker

Alexander Technique International 20th Anniversary Annual General Meeting, Papenburg, Germany, 2012.

Keynote Speaker

Alexander Technique and Performing Arts Conference, Melbourne, Australia 2012.

Workshop Presenter

Alexander Technique International Annual General Meeting, Boulder, CO. Presenting "Psychophysical History: A Way for Actors to Create Character."

Congress Teacher

9th International Congress of the FM Alexander Technique, Lugano, Switzerland, 2011. One of a select group of teachers chosen to lead daily sessions for this international forum. In addition, presented a workshop "The Universe in Every Note" with Matt Goodrich, a Ph.D. candidate from the University of Washington School of Drama.

Featured AGM Sponsoring Teacher

Alexander Technique International Annual General Meeting. October 2010, Madrid, Spain. Selected by this organization in its inaugural year of including workshops by featured sponsoring teachers in its AGM. (Similar to the Congress Teacher designation, but for this particular organization rather than the full international community.)

Workshop Presenter

Alexander Technique International Annual General Meeting, Cape Cod, MA, 2009. "Playful Private Lessons".

Congress Teacher

8th International Congress of the FM Alexander Technique, Lugano, Switzerland, 2008. One of a select group of teachers chosen to lead daily sessions for this international forum. In addition, presented a workshop based on Drama 455 and a workshop for performers.

Workshop Presenter

Alexander Technique International Annual General Meeting, Miltown Malbay, Ireland, 2007. "Acting Techniques for Group Teaching"

Ex-officio Chair

Alexander Technique International, 2005-2006.

Chair

Alexander Technique International, 2002-2005.

Assistant Chair

Alexander Technique International, 2001-2002.

Workshop Presenter

7th International Congress of the FM Alexander Technique, Oxford, England, 2004.
“Creativity in Teaching” and “Teaching Paradigms” (juried).

Master Teacher

Alexander in the Caribbean, 2004-2005.

Keynote Speaker

Alexander Technique International Annual General Meeting, 2002.

Assistant Chair

Alexander Technique International, 2001-2002.

Topic Keynote Speaker

6th International Congress of the FM Alexander Technique, Freiburg, Germany, August 1999.
“Communication in Teaching the Alexander Technique”.

Sponsoring Teacher

Alexander Technique International 1997-present.
Nominated and approved to evaluate candidates for Teaching Membership in the organization.

Congress Teacher

4th International Congress of the FM Alexander Technique, Sydney, Australia, 1994.
Congress Teachers were selected by an international committee to present daily master classes at the Congress.

Workshop Presenter

3rd International Congress of Alexander Technique, Engelberg, Switzerland, 1991.
“Using Acting Techniques to Teach Alexander Technique Teachers How to Handle Group Classes” Workshop proposals were solicited and then juried by an international committee. Each workshop was presented twice during the Congress.

THEATRE HONORS / PRESENTATIONS

Presenter: Freedom to Act Conference, 2013 and 2014.

Presenter: Theatrefest, Houston, Texas 2011 and 2013.

Keynote Presenter: Freedom to Act: Acting and the Alexander Technique inaugural conference in New York City. Selected as one of the Keynote

speaker/presenters and invited to do a workshop on my work with the electronically raised actor. 2012.

- Presenter:** National Conference on the Image, UCLA, December 2010.
“Dimensional Pedagogy: Refurbishing Image-Making Skills in ‘Electronically-Raised’ Actors (and Others)”
- Master Teacher:** National Theatre School, Melbourne, Australia, October 2006.
- Presenter:** Association for Theatre Movement Educators (ATME) Colloquy, May 2005.
“Teaching Coordination to Electronically-Raised Actors”.
- Master Teacher:** UPS Academy, Acting School, Tokyo, Japan.
Urinko Theatre Company, Nagoya, Japan.
- Presenter:** Association for Theatre Movement Educators (ATME) Pre-Conference (ATHE), July 2008
“Creating a living psychophysical history for the actor.”
- Presenter:** Association for Theatre in Higher Education Annual Conference San Diego, California, July 2002:
“Teaching Coordination to ‘Electronically-Raised’ Actors.”
sponsored by the Theatre Movement Educators’ Association
“Writing for Practitioners”, Stacy Wolf, Chair
- Presenter:** Educational Theatre Association/Oregon Theatre Arts Association Joint Convention, Portland, Oregon, October 2002.
“Knowing a Little Helps a Lot-Introducing the Alexander Technique”
- Master Teacher:** Northwest Drama Conference Performance Colloquium, Moscow ID; Pullman, WA, 1992.
- Presenter:** Association for Theatre in Higher Education National Conference, Seattle, WA, 1991.
“The Alexander Technique in the Acting Process.”
“The Challenge Course” with Max Dixon and Betty Moulton.
- National Conference, Chicago, IL, 1990.
- “The Link Between Coordination and Communication: The Alexander Technique for Teachers and Directors.”
 - “Common Denominators in Actor Training from a Movement Perspective,” a panel presentation.
- Presenter:** Northwest Drama Conference, Bellingham, WA, 1990.
- “The Alexander Technique in Rehearsal.”
- Presenter:** Northwest Drama Conference, Anchorage Alaska, 1989.
- “The Alexander Technique in Actor Training.”

Workshops: Alaska Community Theatre Festival, Haines, Alaska 1989.

Workshops: Washington Association for Theatre Artists and Educators, Bellingham, WA, 1988-89

ADDITIONAL UNIVERSITY / COLLEGE TEACHING

Graduate Supervision

University of Washington Professional Actor Training Program, 1999 to present.
All full-time faculty of the Professional Actor Training Program are on the MFA committee of every actor who graduates from the program, mentoring them through classes, projects and their thesis presentation.

University of Washington, Music Dept. Ph.D. Committee, Jeshua Franklin (currently)

University of Otago, Dunedin, New Zealand 2009-present
PhD Advisory Committee, PhD Candidate, Amanda Cole

University of Washington School of Drama
Master of Fine Arts, Lighting Design, Lara Wilder, 2008-009.

Victorian College of the Arts, University of Melbourne, Australia 2006
Master of Music Performance, Principal study teacher, voice, for Amanda Cole

Master Classes and/or Workshops include:

Northwest Voice Foundation, Seattle, WA 2011
Evergreen College, Olympia, WA 2011
Whitman College, Walla Walla, WA, periodically between 1992 and present
Western Washington University Music Dept., Bellingham, WA 2009
Janis Claxton Dance Company, Edinburgh, Scotland, 2009-present
Washington Music Educators Association, Yakima, WA 2008
Abingdon Summer School for Solo Singers, Abingdon, UK, 2006
Antioch University, Seattle, WA, 1988-1995, 2003-2004
Washington University, St. Louis, MO, 2003
Miami University of Ohio, Oxford, OH, 2000
Ohio State University, Columbus, OH, 1998
University of Oregon, Eugene, OR, 1997
Columbia Basin Community College, Pasco, WA, 1992
University of Idaho, Moscow, ID, Music Department, 1989
Linfield College, McMinnville, OR, Music, Theatre & Dance Departments, 1990-1991
Willamette University, Salem, OR Theatre & Music Departments, 1990
Eastern Oregon State University, La Grande, OR, Dance Department, 1990
Morehead State University, Morehead, KY, Theatre, Music Department, 1989

DIRECTING

25,000 POSTS by James Lapan, West of Lenin Theatre, 2014.

LUCIA NEARE THEATRICAL WONDERS, Theatrical Director, 2008 to Present. Various projects and coaching.

MR. AND MRS. By Connie Amundson, Director, Staged Reading, 2012, 2013 (ongoing development)

AT THE INLAND SEA, Studio 201, University of Washington, 2010.

LEAR'S DAUGHTERS, Stock Week, University of Washington, 2010.

ANIMAL KEEPERS, Stock Week, University of Washington, 2009.

OOH LA LA, Harbor Steps, (4 Culture, Site-Specific Art, Lucia Neare Production), 2008.

CHARISMA, Bullitt Theatre at ACT, 2008.

THE PORTRAIT THE WIND THE CHAIR, Stock Week University of Washington, 2008.

MILL ON THE FLOSS, Playhouse Theatre, University of Washington, 2007.

LULLABY CARRIAGE, Duvall and Vashon, Site-Specific Art Network, 4 Culture, 2006.

MISCHIEFMAKERS, Studio 201, University of Washington, 2005.

FAR AWAY, Studio 202, University of Washington, 2005.

HOW DO WE SING THE LORD'S SONG IN A STRANGE LAND?, Northwest New Works Festival, On the Boards, 2004.

MOTHER TERESA IS DEAD, Studio 201, University of Washington, 2004.

BOLD GIRLS, Studio 201, University of Washington, 2003.

TWO SISTERS AND A PIANO, Studio 201, University of Washington, 2002.

JOAN: IN HER OWN VOICE, University of Washington, 2001.

TIME, PRECIOUS TIME, Musical Theatre Ink, 2001.

THE DIARY OF ANNE FRANK, Seattle Waldorf School, 1997

TOAD OF TOAD HALL, University of Washington Undergraduate Production, 1995.

Staged Reading (Original Works) for Seattle Public Theatre, 1991-1992..

LAUNDRY AND BOURBON; LONE STAR, The Performance School, 1989.

A POSITIVE WAY..., New City Directors Festival, 1987.

SOMETHING BLUE, New City Directors Festival, 1987.

SOMETHING BLUE, staged reading for Seattle Theatre Project, 1986.

THIRD AND OAK by Marsha Norman, New City Directors Festival, 1986.

Artistic Director, Washington Street Players Place, Lincoln, Nebraska, 1981-1986

SOMETHING BLUE by Peg Sheldrick, playwright-in-residence

THE BELLE OF AMHERST by William Luce

LOOSE END by Peg Sheldrick

HOLOCAUST, an original musical revue for nuclear disarmament

A CHRISTMAS STORYBOOK, an original musical revue

OUT OF OUR FATHER'S HOUSE

GLIMPSES AND GATHERINGS

An original play developed from the transcripts of the oral history of Lincoln, Nebraska, funded by the Nebraska Commission for the Humanities

WE WISH YOU A MERRY CHRISTMAS, an original musical revue

WOMEN: PERSONAL REFLECTIONS

An original revue commissioned by Women's Equality Day

Guest Director for the Nebraska Directors Theatre, 1985

ANOTHER KIND OF ALASKA by Harold Pinter

Guest Director for the Lincoln Community Playhouse, 1980-1983

CLOSE TIES by Elizabeth Diggs

TEN LITTLE INDIANS by Agatha Christie

THE GREAT NEBULA IN ORION by Lanford Wilson

CALIFORNIA SUITE by Neil Simon

GETTING OUT by Marsha Norman

Guest Director for the Glass Onion Cooperative Theatre, 1982

THE WOOLGATHERER by William Mastrosimone

PUBLICATIONS

Book:

Integrative Alexander Technique Practice for Performing Artists: Onstage Synergy
Contract with Intellect Books, expected publication December 2014.

Peer-Reviewed:

Madden, C 2012 Deep Play Variatons. In *The Congress Papers* .London, STAT Books, 2012/

Madden, C. "Group teaching and learning from the words of beginners." In *The congress papers: from generation to generation, Vol. 2*. London, STAT Books. 2009.

Madden, C. "Teaching as deep play and teaching in activity." In *The congress papers: from generation to generation, Vol. 2*. London, STAT Books. 2009.

Madden, C. "The voice teachers' bookshelf: the Alexander Technique." In Cook, R (ed.), *The moving voice: the integration of voice and movement studies presented by the voice and speech review*. Oklahoma, Voice and Speech Teachers Association. 2009.

Madden, C. "Variations of a teacher's art: Creativity in using and teaching the Alexander Technique." In *The congress papers: exploring the principles, 7th International Congress of the F.M. Alexander Technique*. London, STAT Books. 2005.

Madden, C. "The trouble with teaching breath with metaphors." In Dal Verra, R (ed.) *Film, broadcast and e-media coaching and other contemporary issues in professional and speech training presented by the voice and speech review*. Cincinnati, Voice and Speech Trainers Association. 2003.

Madden, C. "The language of teaching coordination: Suzuki training meets the Alexander Technique." *Theatre Topics*, Vol. 12, No. 1, 49-62. 2002.

Madden, C. & Chance, J. "Communication: Topic keynote address for 6.99 Congress." In *The congress papers: an ongoing discovery: looking towards the 21st century*, from the 6th International Congress of the F.M. Alexander Technique, 9-14 August 1999, Freiburg, Germany. London, STAT Books. 2001.

Madden, C. "Exploring our responses in personal interactions." *Congress papers: Proceedings of the International Congress of Alexander Technique Teachers, Engelberg*. Bondi, Direction Magazine, 127-135. 1991.

Direction Journal:

Direction Journal is the closest equivalent in the Alexander Technique profession to an academic journal. The Publishers solicit articles from respected teachers/writers.

Madden, C. Guest Editor, *Direction Journal*. Vol. 3, No. 4: *Paradigms of Self*. 2005.

Madden, C. "Refurbishing Images in Actors and Others." *Direction Journal*, Vol. 3, No. 4, 9-12. 2005.

Madden, C. "Integrated actor training." *Direction Journal*, Vol. 3, No. 2, 7-10. 2003.

Madden, C. & Rossi, R. "Zweimal Frühstück, Bitte." *Direction Journal*, Vol. 2, No. 8, 28-30. 2000.

Madden, C. "Viewpoint." *Direction Journal*, Vol. 2, No. 9, 34. 2000.

Madden, C. "A perspective on parenting." *Direction, an International Journal of the Alexander Technique*, 221-224. 1990.

Non-Peer Reviewed:

Madden, C. "Keynote Address: Alexander Technique and Performing Arts Conference, 2012." *The Exchange*, Vol. 21, No. 1, 2013.

Madden, C. "ATPA Keynote Address." *In the Moment* Issue 36, 21-24, Autumn 2013.

Madden, C. "Embracing the psychophysical: the Alexander Technique in actor training." (in progress).

Madden, C. "The great cauliflower: Keynote address for Alexander Technique International's 2002 Annual General Meeting." *The Exchange*, Vol. 11, No. 1. 2003.

Madden, C. & Chance, J. "Teacher training – different paradigms." *The Exchange*. 2003.

Madden, C. "The mind-body connection: An introduction to the Alexander Technique." *Teaching Theatre*, Spring 2003, 22-25. 2003.

Madden, C. & Chance, J. "Kommunikation." *Alexander-Magazin*, No. 3, 46-51. 2001.

Madden, C. "Exploring our responses in personal interactions." *NASTAT News*, Fall 1991.

Madden, C. "A process that continues." In Conable, B. (ed) *Marjorie Barstow: her teaching and training*. Columbus, Andover Press. 1989.

Madden, C. "What would happen if..." *The Alexander Review*, 3.3 (Winter, 1988) Long Beach, Centerline Press, 1988, pp. 58-64. 1988.

A partial list of the Activities That I have Analyzed in Relationship to the Alexander Technique includes:

Acting/Directing; Circus Skills; Communication (Speaking/Listening/Counseling); Computer/Office Ergonomics; Dancing (Ballet, Modern, Jazz, Lindy Hop, Salsa, Swing, Tap, Clogging); Drafting; Decision-Making; Household Tasks; Lighting Design; Massage; Meditation; Movement Training (Pilates, Yoga etc.); Musicians (Accordion, Bass, Clarinet, Conducting, French Horn, Guitar, Harp, Oboe, Organ, Percussion, Piano, Piccolo, Trombone, Trumpet, Violin, Viola); Post Traumatic Stress Syndrome (aid to changing response patterns once psychiatric needs have been taken care of); Pottery; Public Speaking; Sales Training; Singing (Classical, Musical Comedy, Jazz, Pop); Sports (Baseball, Bicycling, Bowling, Cricket, Discus, Dressage, Football, Golf, Rock Climbing, Rowing, Running/Jogging, Tennis, Track Cycling, Weight-lifting); Translating (helping translators with their coordination as they translate); Visual Arts (Painting, Photography, Sculpting); Writing.