

CURRICULUM VITAE

L. Zane Jones

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EDUCATION

University of Southern California, Los Angeles, CA:

Master of Fine Arts - Directing - 1994

Thesis Production: Cloud Nine by Caryl Churchill

Recipient of James A. Doolittle Award for Excellence in Directing - 1994

Graduate Certificate, Gender Studies - 1994

The Goodman School of Drama / DePaul University, Chicago, IL:

Certificate - Acting - 1981

Ohio University, Athens, Ohio:

Bachelor of Fine Arts - Acting - 1980

Professional Studies:

Salome Jens Acting Studio - 1986 - 1992

Diana Castle Acting Studio - 1999 - 2005

EMPLOYMENT

University of Washington (UW), School of Drama, Seattle, WA: 2012 - present

Associate Professor, 2012 - present

University of Southern California (USC), School of Theatre, Los Angeles, CA: 1994 - 2012

Associate Professor of Theatre Practice, 1998 - 2012

Adjunct Assistant Professor, 1994 - 1998

Director of USC Summer Theatre Conservatory for High School Students: 1996 - 2012

Acting Seminar Instructor and Director of Conservatory Program:

Duties included development and implementation of curriculum, hiring of faculty, oversight of budget, recruiting and marketing of the program.

Workshop 360

A Non - Profit Theatre, Venice, CA - 2002 - 2006

Artistic Director and Co-Founder

Zane - Blair Studio, Los Angeles, CA - 2004 - 2007

Professional Acting/Voice Workshop - team taught with Brent Blair

Diana Castle Acting Studio

2100 Square Feet, Los Angeles, CA - 2001 - 2004

Acting Coach

A professional acting studio. Taught an ongoing weekly 5 hour intensive scene study class.

Alliance Theatre, Los Angeles, CA - 1992 - 1994

Resident Director

TEACHING

University of Washington - Seattle, WA - 2012 - present

Undergraduate Acting - DRAMA 351

Through intensive contemporary scene study, improvisation, lectures and discussion, students will engage in an exploration and examination of the core tools and techniques vital to the creative work of the actor. The objective of the course is to support the expansion of the actor's capacity to imagine and express her/himself in a fictional reality. Truthful expression and energized engagement depend upon the creation of a secondary reality that has depth, dimension and meaning.

Undergraduate Directing - DRAMA 461

An introductory course that provides a working knowledge of fundamental tools for directing in the theatre. In-class work will include discussion of assigned readings and exploration of various approaches to directing with in-class exercises and rehearsal. The focus is primarily on the essentials of storytelling, text analysis, working with actors and staging. This course will provide an overview of the creative and collaborative process of directing.

Graduate Acting Studio - DRAMA 557, 558

The focus of the work will be with contemporary material from plays, with an emphasis on the development of the artist's imagination. Developing a professional work ethic and

attention to strengthening the focus of attention within the fictional reality will also be considered. The work in the course will center on accessibility and sensitivity to fictional realities, personal creative freedom and expression as a commitment. The course will offer the student the opportunity to practice, to experiment, and to explore his/her creative potential through intensive scene study, cold readings, improvisation/exercises, lectures and discussion.

Graduate Creative Process Seminar for Designers and Directors – DRAMA 502
An examination and exploration of the creative process. Central to the work will be an investigation of creative methodology, acknowledging that every artist must ultimately establish and define her/his own practice. Realizing and developing one's creative intentions and instincts, cultivating a healthy work mentality and establishing a vital creative practice requires a willingness to experiment – to 'fail' – to live with more questions than answers, to take risks. Perhaps most important of all, an artist must come to the work with an insatiable curiosity and a deep desire to move beyond the literal – the surface. In this seminar, students will be supported in this necessary experimentation and expansion. Depth and dimensionality in the work is key. Artistic authenticity and integrity will also be considered.

Summer 2013/2014:

Improvisation and Theatre Games – DRAMA 259

In this class, students will be engaged in a variety of exercises, games and creative activities, all aimed at encouraging a full commitment to PLAY, an essential ingredient to the art of story telling. The expansive use of imagination and an emphasis on creative freedom will be the focus of the class.

Summer 2013:

Upward Bound – Summer Program for High School Students – Introduction to Drama/Acting

The roles of the various theater artists: actors, directors, designers, and playwrights, will be discussed and defined. The course will build a theatrical vocabulary and introduce the students to a variety of games, exercises, and creative activities designed to help the develop stage presence and cultivate creative imagination.

University of Southern California - Los Angeles, CA - 1994 - 2012

All levels of acting, in the BA and BFA programs -
 Introduction to Acting, Intermediate Acting, Advanced Acting
 Text Analysis
 Creative Process Seminar
 Introduction to Directing and Intermediate Directing
 Feminist Theatre Seminar
 Experimental Theatre Workshop
 New Works Seminar
 Engaging Community Narratives - MA/Applied Theatre Arts

RESEARCH

Workshop 360, Venice, CA

Co-founder and Artistic Director

Produced and directed and acted in three full seasons of plays, including two West Coast premieres. Established and organized a company of over 20 actors, designers and playwrights. Applied for and received numerous grants, secured funding through ongoing fundraising events and strategies. Also worked with marketing and audience development, in addition to producing, directing and acting responsibilities.

BETTYS SUMMER VACATION by Christopher Durang (Director)
 Electric Lodge - Venice, CA - West Coast Premiere - 2004
 GUM, by Karen Hartman (Director)
 Powerhouse Theatre - Venice, CA - 2003
 THE MOTHER OF MODERN CENSORSHIP by Karen Hartman -
 Powerhouse Theatre - Venice, CA - 2003
 HECUBA, by Euripides - Adaptation by Timberlake Wertenbaker (Director)
 2100 Square Feet - Los Angeles, CA - 2003
 FIRE EATER by Brighde Mullins
 Electric Lodge, Venice, CA - West Coast Premiere - 2002
 VINEGAR TOM by Caryl Churchill (Director)
 Electric Lodge - Venice, CA - 2002

Theatre Workshop for girls in foster-group home, Los Angeles, CA - 2005
 Workshop 360 company members led weekly workshops for residents of group home.

Other Directing:

Visions and Voices: Professional Arts Initiative at the University of Southern California – 2012

SEVEN, by Paula Cizmar, et. al.

Barefoot and Pregnant Productions – 2000

insideout – a short film (Writer/Director)

24th Street Theatre, Los Angeles, CA - 1995

COCKROACH WHO? by Jess Walters

U.S. Premiere

Alliance Theatre – Burbank, CA - 1994

MUD, by Maria Irene Fornes

Hudson Theatre – Los Angeles, CA - 1991

PICK AN APPLE, by Rachel Powell

Audience Award/One Act Festival – 1991

Tiffany Theatre, Los Angeles, CA - 1991

LETTERS HOME, by Rose Leiman Goldemberg

Educational Theatre:

Sample – 1998 - present

LANDSCAPE OF THE BODY by John Guare

MOTHER COURAGE AND HER CHILDREN by Bertolt Brecht –

adapted by David Hare

CABARET music by John Kander, lyrics by Fred Ebb

A BRIGHT ROOM CALLED DAY by Tony Kushner

MEDEA by Euripides

OUR LADY OF 121st STREET by Stephen Adly Guirgis

TROJAN WOMEN – A LOVE STORY by Charles Mee

MACHINAL by Sophie Treadwell

THE LAST DAYS OF JUDAS ISCARIOT by Stephen Adly Guirgis

THE TROJAN WOMEN by Euripides

THE SCARLET LETTER adapted by Phyllis Nagy

CRIMES OF THE HEART by Beth Henley
VINEGAR TOM by Caryl Churchill
THE PERSON I ONCE WAS by Cindy Lou Johnson
HOT 'N THROBBING by Paula Vogel
TOP GIRLS by Caryl Churchill
WHAT WE'RE UP AGAINST, and other plays by Theresa Rebeck
THE CHILDREN'S HOUR by Lillian Hellman
ANGELS IN AMERICA: Part One/Millennium Approaches by Tony Kushner
CLOUD NINE by Caryl Churchill
ANTIGONE by Sophocles

Workshops/Readings:

Celebration Theatre, Los Angeles, CA - Staged Readings - 1990

\$20 MOTHER by Rachel Powell
TALL IN THE DARK by Rachel Powell
FARMGIRL by Rachel Powell

Workshop 360, Venice, CA - 2002 - 2005

Curated and led monthly staged readings of new plays.

Susan Woodell - Mascal Audition Workshop - 2011 - 2013

Mock Audition - Auditor - Coaching High School students preparing to audition for BFA acting programs.

Acting:

Film

Under the Influence- directed by Eric Gardner - 2002
Live Nude Girls - written and directed by Julianne Lavin - 1995
The Rapture- written and directed by Michael Tolkien - 1991
Men Don't Leave - directed by Paul Brickman - 1990

Television

Sample: 1987-2008

Acting: Television (cont.)

NBC

Without a Trace (MOW), The Days and Nights of Molly Dodd

CBS

The Flash, Wiseguy, Leap of Faith, Mary

FOX

Married With Children, Miracle Mile, Un-Sub

USA

Silk Stalkings, Renegade

HBO

War Stories (MOW)

ABC

The Slap Maxwell Story***Theatre*****Workshop 360 - Los Angeles, CA - 2002 - 2004**Mother of Modern Censorship by Karen HartmanFire Eater by Brighde MullinsVinegar Tom by Caryl Churchill**Ensemble Studio Theatre - West - Los Angeles, CA - 2002**Hope Bloats by Patricia Scanlon**Tiffany Theatre - Los Angeles, CA - 1989**Wolverines by Tom Patchett**Absolute Theatre Company - Chicago, IL - 1982-1984**Ironhand - adaptation of the play by GoetheThe Hot I Baltimore by Lanford WilsonSix Characters in Search of an Author by August Strindberg**The Commons Theatre Company - Chicago, IL - 1981-1983**The Shrew by Charles Marowitz*Joseph Jefferson Award Nomination for Best Actor*Moving Toward a Meeting - devised by the companyThe Girl From Scotland Yard by Mike Nussbaum and Kathleen Thompson**The Monomoy Summer Theatre, Chatham, MA - 1980**A Winter's Tale by William ShakespeareA Midsummer Night's Dream by William ShakespeareThe Lady From Maxim's by Georges Feydeau

SERVICE

University of Washington – Seattle, WA – 2012 - present

Curated and directed a performance montage for the UW School of Drama Celebration and Benefit.

Served on search committee for lecturer in Dance Department.

Served on MFA supervisory committee for Wilson Mendieta – Department of Dance.

University of Southern California – Los Angeles, CA – 1994 – 2012

Auditor BFA Acting Program (14 years)

USC Diversity Requirement Committee (7 years)

SERVICE (cont.)

University of Southern California – Los Angeles – 1994 - 2012

Resident Faculty – 2010 – 2012

Head - First Year BFA

Annual Awards Nominations and Selection committee – Chair

Faculty Evaluation/Promotion – Chair

Promotions and Tenure committee

Play Selection committee

Faculty Search Committee – Director of Performance

Faculty Search Committee – Director of Design

Faculty Search Committee – Lighting Design

Faculty Liaison for Visiting Artists: Tony Kushner, Lily Tomlin, Fiona Shaw, Paula Vogel

Faculty advisor/Student mentoring – independent studies, research projects, internships, Independent Student Productions (ISP), student organizations

AWARDS AND HONORS

Outstanding Resident Faculty Award – 2011 and 2012

USC Student Services and Residential Education

Teaching and Mentoring Award - 2010

Nomination, USC Parents' Association

Faculty Recognition Award - 2004
USC School of Theatre

The Remarkable Woman Award - 2003
USC

James A. Doolittle Award for Directing - 1994
USC School of Theatre

Outstanding Teaching Assistant Award - 1993
USC