

TIZA GARLAND

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Stage Combat -- Movement Specialist -- Performer

Certified Movement Analyst: Laban/Bartenieff Institute of Movement Studies

Certified Teacher: Society of American Fight Directors

Certified Teacher: British Academy of Stage and Screen Combat

Senior Teacher: Dueling Arts International

TRAINING

Education

1997- 2000

MFA Theatre, Virginia Commonwealth University, Richmond, Virginia
Theatre Pedagogy: Movement/Fight Direction GPA: 4.0
Thesis: Is it Blood or Sweat?: Teaching Stage Combat

1991-1996

BA, Western Michigan University, Kalamazoo, Michigan
Majors: Theatre, Spanish, Asian Studies GPA: 3.83
Study Abroad: Thames Valley University, England, and Universidad de Coruña, Spain,
Thesis: Paella: variety Performance of Newly Translated Monologues and One Act Plays

Professional/ Supplemental

Movement

- Devised Movement Theatre, Dah Theatre in Belgrade, Serbia (2005, 2010)
- Michael Luger's "Expressive Actor", New York, NY (July 2007)
- Laban Movement Analysis/Certified Movement Analyst Training, NY, NY (2005-2007)
- Suzuki, Viewpoints, Composition, Los Angeles, CA (2006)
- Clowning, Avner Eisenberg, Richmond, VA (2003)
- Meyerhold's Biomechanics, Gennadi Bogdanov, Seattle WA (2003)
- Movement and voice Workshop, International Theatre Festival in Sibiu, Romania,
Dah Theatre: Diana Milosevic, Maja Mitic, Sanja Krsmanovic Tasic (2002)
- Alexander Technique, Joy Paoletto, Richmond, VA (1998)
- The Physical Actor Workshop, Michael Costello, Richmond, VA (1998)

Stage Combat-

- Trained in:

Sword & Shield	Smallsword	Quarter staff	Unarmed
Single Sword	Broadsword	Rapier & Dagger	Knife
- Flying and Fighting Workshop with ZFX, Louisville, KY (Nov. 2007, June 2009)
- Teachers of Theatrical Combat Symposium/Dueling Arts International, Lake Tahoe, NV (2005)
- Nordic Stage Fight Society Workshop, Parnu, Estonia (2005)
- Winter Stage Combat Workshop/Dueling Arts International, Las Vegas, NV (2004-2005)
- Advanced Actor Combatant Regional Workshop, Cincinnati, OH (2002, 2003, 2004)
- National Stage Combat Workshop, Las Vegas, NV (1997, 1995)
- Regional Stage Combat Workshop, Ruston, LA (2001, 1999, 1998)
- Regional Stage Combat Workshop, Chicago, IL (1996)
- Celebration Barn Theatre's Stage Combat Workshop, Paris, ME (1995)

Stunts

- Greatest Hits Stunt Compound, Orlando, FL (2000)
- United Stuntmen's Assoc. National Stunt Training Workshop, Seattle, WA (1995)

Voice

- Exploring Archetypes Through Voice, Frankie Armstrong, Herefordshire, England (2006, 2002)
- Production Vocal Coach, Paul Meier, Nags Head, NC (1999-2000)
- Speaking Shakespeare, Janet Rodgers, Richmond, VA (1998-2000)
- Stage Voice and Speech, Janet Rodgers, Richmond, VA (1997-98)

Dance

- Aerial Dance Festival, Boulder, CO (Aug. 2007)
- Aerial Dance Festival, Boulder, CO (Aug. 2004)
- Ballroom Dance, Let's Dance, Phillip Farley, Northport, AL (2002-2003)
- Johnny Walker Dance, The Lost Colony, Manteo, NC (1998-1999)

AREAS OF SPECIALTY

Basic Movement	Developing a physically aware actor. Preparing the actor's instrument for performance through flexibility, alignment, and balance. Implementing the principles of Grotowski's image work and plastiques.
Intermediate Movement	Focus on characterization utilizing movement and gesture. Exploration of Laban Movement Analysis to monologue and scene work. Integrating Viewpoints work to build ensemble. Applying acquired skills to scene work including period studies and scenes.
Beginning Acting	Introduction to basic skills and vocabulary. Exploration of the content and context of a scene. Developing trust, artistic imagination, and discipline.
Advanced Acting	Creating and discovering believable characters. Character development through specific choices in scene work and monologue work. Developing a monologue portfolio.
Beginning Stage Combat	Introduction to basic unarmed stage combat and light weaponry such as Rapier & Dagger or Single Sword. Focus on safety and basic techniques of unarmed stage combat. Developing physical awareness, balance, partnering skills and focus. Applying acting principles to basic choreography.
Advanced Stage Combat	Application of safety techniques and stage combat principles vocabulary to various weapons and fighting styles: rapier and dagger, broad sword, knife, single sword, quarter staff, found objects and contemporary violence.
Period Styles	An introduction to Period Style Acting exploring the physical, vocal, and basic performance demands of heightened styles of acting including Greek, Commedia, Restoration, Neo-Classical, Ibsen, Chekhov, and 20 th century Absurdist Theatre.
Beginning Voice	Preparing the actors voice. Warming up and keeping the actors vocal instrument healthy. Focus on Breath Support and creating clear sounds; enhancing the natural voice. Introduction to the International Phonetic Alphabet.
Intermediate Voice	Applying skills in the area of characterization and vocalization to monologues and scene work. Exploring the text through the voice.
Advanced Voice	Introduction to dialects. Focus on developing an understanding of vocal changes through use of the IPA applied to Standard British, Cockney, French, Irish, and American Southern Dialects.

TEACHING EXPERIENCE

Academic

Aug. 2004 University of Florida, Gainesville, FL

- present Assistant Professor – Movement and Acting

~Administrative Duties:

Performance Area Coordinator (Sept. 2010-present)

BFA Acting Coordinator (Jan. 2006-present)

~Creative/Artistic Responsibilities:

Resident Movement Coach and Fight Director (2004-present),

Dialect Coach (2004-present)

~Service to School and College:

College Committees – Interdisciplinary Curriculum Advisory Committee (2010),

Public Relations (2006/7), *International* (2006-2009),

Scholarship Enhancement Fund Review Committee (2008), *International Educator of the Year Committee* (2005)

School of Theatre and Dance Committees – *Graduate Thesis Committees* (2004-present),

Acting Area Committee (2004- present),

Play Selection & Production Planning (2005-present),

Faculty Search Committees (2005/6, 2006/7, 2008/9),

Curriculum Committee (2005/6, 2006/7)

~Service to Student Groups:

Faculty Advisor-- Fight Club – UF's Stage Combat Student Group (2009-present)

Contact Improv – UF's Contact Improv Student Group (2008-present)

Volaticus – UF's Aerial Dance Student Group (2008-present)

Faculty Mentor & Consultant -- Signs of Life – UF's Hip Hop Theatre Group (2007-present)

Florida Players – UF's Theatre Student Group (2004-present)

~Teaching Responsibilities:

Movement Training for the Actor I – A course in the use of the actor's body as an expressive tool. Developing spatial, body, and sensory awareness through knowledge of structure, alignment, gesture and stage presence. Students become familiar with Grotowski based exercises

Movement Training for the Actor II – Further exploration in the use of the body as an expressive tool. An introduction to Laban Efforts of Movement and using the 8 efforts to discover more character choices and possibilities. Introduction to Viewpoints.

Graduate Period Styles – A course providing theoretical and practical knowledge of a wide variety of acting styles including Greek, Commedia, Neo-Classical, Restoration, Melodrama, and Chekhov.

Stage Combat I – This course focuses on basic safety and technique of unarmed stage combat and light weaponry. A focus on incorporating combat techniques into the acting process. Preparation for testing with professional stage combat organizations (SAFD, BASSC, DAI).

Stage Combat II – An advanced stage movement course. Learning to create the illusion of armed violence safely. Students learn standard stage sword work with two of the following six weapons: Broadsword, Small Sword, Sword & Shield, Knife, Quarterstaff, Single Sword. Preparation for testing with professional stage combat organizations (SAFD, BASSC, DAI).

Stage Dialects – An introduction to basic stage dialects with emphasis on Standard British, Cockney, American-Southern, New York/Brooklyn and Irish dialects. Students learn to use broad transcription using the International Phonetic Alphabet in order to identify consonant, vowel, and diphthongal changes along with vocal focus and placement in order to create the sounds of various dialects.

~Creative/Artistic Responsibilities: *Resident Movement Coach, Resident Fight Director*

~Administrative Duties: *Curriculum Development of Performance Emphasis in Theatre*, created a Handbook for Theatre Majors, *Advising of Theatre Majors*, *Faculty Advisor* for Voice & Diction classes for non-majors, *Faculty Advisor* for Teaching Theatre courses for Education majors

~Teaching Responsibilities at UA:

Graduate Problems in Performance – An advanced graduate course designed to explore different elements of acting through exercise, text, and scene work. Focus is on the performer developing a technique of acting that matches his/her individual style. Applying various components of acting by exploring “outside-to-in”, with particular focus on Laban Action Efforts, and “inside-to-out” techniques.

Graduate Problems in Movement—Advanced theory and practice in stage movement topics such as mime, mask, and stage combat to promote body awareness, alignment, balance, and physical characterization.

Graduate Advanced Voice – An advanced performance course focusing on the development and practice of voice and speech for actors. The work centers on physical and vocal awareness and exercises designed to provide the student with means to develop a sustained vocal process which supports and enhances acting impulse. The class culminates in using Linklater and Berry warm-ups and exercises in conjunction with Archetype exploration to develop characterization.

Graduate Period Styles II – A Commedia class with focus on the study of 7 of the major Masks of Commedia dell’Arte. Through research, improvisation, physicalization and mask exploration students develop their ensemble and cooperative creative skills. Students are responsible for study of particular aspects of Commedia dell’Arte. The class culminates in a presentation of Commedia scenarios.

Acting II – An exploration of the craft of acting and the development of a personal acting approach/process. Scene work will focus on works of Williams, Miller, Ibsen, and Chekhov. This class will involve training in improvisation, theatre games, self-awareness exercises, critical analysis of scripts and performances, and scene work.

Advanced Scene Study – An advanced exploration of character study focusing on 20th century classics. A study of one or more modern “methods” of acting as well as practical application of modern “methods”. Applying various components of acting including Physical Truth, Given Circumstances, Characterization, and Relationships to scene work.

Stage Movement I, Foundations of Expressive Movement—A course in the use of the actor’s body as an expressive tool. Developing spatial, body, and sensory awareness through knowledge of structure, alignment, gesture and stage presence. Students become familiar with Grotowski based exercises as well as learn and perform unarmed stage combat techniques.

Stage Movement II— Further exploration in the use of the body as an expressive tool. An introduction to Laban Efforts of Movement and using the 8 Effort Actions to discover more character choices and possibilities. Students continue their training in stage combat review unarmed technique and adding sword technique.

Stage Movement III – An advanced stage movement course. A basic Stage Combat course that explores the illusion of armed violence safely. Students learn standard stage sword work with rapier and dagger, which provides a basic understanding for most stage weaponry.

Period Styles I – A course providing theoretical and practical knowledge of a wide variety of acting styles from the 19th century to the present. Exploring modern theatre innovators and their effect on the theatre world, in particular their effects on acting and style of presentation of dramatic works.

Jan-May
2002

University of Miami, Coral Gables, FL,

Visiting Assistant Professor

~Teaching Responsibilities:

Introduction to Acting – An introduction to the acting process. Developing an understanding and knowledge of theatre and the acting process. Establishing objective, identifying obstacles, pursuing objectives through specific tactics.

BFA Movement II - Exploring the acting process through physicalization and a step-by-step progression toward character development through physical improvisation, introduction to Laban Effort Actions of movement, and “Looking Out” exercises from Moni Yakim

Basic Movement for BAs - A physically challenging course which develops theatrical conditioning by incorporating a variety of physical disciplines including Laban, T'ai Chi, Corporeal Mime, and unarmed stage combat. Develops focus, centering, balance, breath effort, commitment to effort, full--body awareness, and ensemble effort.

Stage Combat - Rapier & Dagger and Quarterstaff stage combat. This course focuses on basic safety and technique of armed stage combat and the successful incorporation of the techniques into the acting process. Preparation for the Society of American Fight Directors (SAFD) Skills Proficiency Test.

Jan-May
2002

Barry University, North Miami, FL

Adjunct Faculty

~Teaching Responsibilities:

Stage Combat - A one semester course in unarmed and armed (knife) stage combat. Provides the students with the basic knowledge needed to perform armed (knife) and unarmed staged violence with safety, trust, and believability.

1997- 2000 **Virginia Commonwealth University**, Richmond, Virginia

Adjunct Faculty

~Administrative Responsibilities: Speech Coordinator - Scheduled and coordinate the Effective Speech and Speech for the Business and Professions classes offered to university students. Trained and managed a 16 member faculty of speech instructors. Organized and presented orientation for all of the new speech teachers. Coordinated and facilitated regular meetings with all of the speech faculty.

~Teaching Responsibilities:

Unarmed Stage Combat- The course focuses on basic safety and technique of unarmed stage combat . Provides students with the basic knowledge needed to perform staged violence with safety, trust, and believability.

Stage Combat: Rapier & Dagger- A Stage Combat course in basic swordplay. Students are introduced to the basic physical and intellectual vocabulary needed to perform staged violence with safety, trust, and believability. Further develops coordination, balance, and partnering skills.

Effective Speech- The focus of the class is to help students confidently speak in public by teaching them to organize their thoughts and develop and communicate their ideas to audiences. An introduction to researching, preparing and delivering effective and professional presentations and speeches.

Speech for the Business and Professions - An advanced level course in Public Speaking for business. The course focuses on giving informative, persuasive, and group presentations with sections on interviewing skills and group meeting skills.

~Graduate Teacher Assistant Responsibilities:

Stage Combat I: Graduate Studies - Assisted Fight Director Jamie Cheatham in teaching a one semester course in Single Rapier and Rapier & Dagger Stage Combat for MFA candidates. The course focuses on the basic safety technique of sword work. Provided basic knowledge needed to perform staged violence with safety, trust, and believability. Preparation for the SAFD Stage Combat Skills Proficiency Test.

Stage Combat II: Graduate Studies - Assisted Fight Director Jamie Cheatham in teaching a one semester course in Unarmed Stage Combat for MFA candidates. The course focuses on the basic safety technique of unarmed stage combat. Provided basic knowledge needed to perform unarmed staged violence with safety, trust, and believability. Preparation for the SAFD Skills Proficiency Test.

- 1996 **Western Michigan University**, Kalamazoo, Michigan
Assistant Teacher - Assisted the teacher of record with classroom activities and preparation such as warm-ups, drills and choreography. Also assisted in maintaining and enforcing a safe environment for the students. Additionally responsible for providing individual student tutorials for those who needed extra attention/help with the material taught in class.
- 1994-1996 **Western Michigan University**, Kalamazoo, Michigan
Foreign Study Peer Advisor- Advised and counseled students interested in planning a study abroad experience during their college career. Organized study abroad materials and resources as well as responsible for other clerical duties.
- 1996-1997 **Waterford School District**, Waterford, Michigan
Substitute Teacher - Assumed responsibility for instruction of Senior English, Spanish, and Film courses at Waterford Mott High School. Also taught at the juvenile detention center and various schools the Waterford School District.
- 1996-1997 **Huron Valley School District**, Milford, Michigan
Substitute Teacher - Assume responsibility for the conduct of assigned classes as well as the care and custody of the room and equipment.

TEACHING EXPERIENCE (Continued)

Professional

- June/July 2004 **Alabama Shakespeare Festival**, Montgomery, AL
Stage Combat Instructor – Taught the MFA Professional Acting Track students basic stage combat techniques in 3 weapon forms (broadsword, rapier & dagger, and unarmed). Provided basic knowledge needed to perform staged violence with safety, trust, and believability. Preparation for the SAFD Skills Proficiency Test.
- Aug. 2003 **Theatre West Virginia**, Beckley, WV
Stage Combat Instructor – Taught a summer-intensive course in stage combat. Taught students to safely and believably perform stage violence. Provided over 65 hours of training. Trained actors in Unarmed, and Rapier & Dagger in preparation for the Society of American Fight Directors (SAFD) Skills Proficiency Test.
- May/June 2002 **Richmond Shakespeare Festival**, Richmond, VA
Fight Director/Instructor - Responsible for teaching rapier work and designing the fights for the production of “Twelfth Night”. Additionally taught master classes to company members in armed stage combat (knife).
- February 2001 **Creative Workshops**, North Miami, Florida
Stage Combat Teacher - Taught basic unarmed fighting for film and stage. Introduced the basic techniques of reactions, knaps, punches, kicks, and slaps used in contemporary plays and film. A portion of the class focuses on the difference between fighting on stage and for the camera.
- January 2001 **Creative Workshops**, North Miami, Florida
Movement Instructor - Taught a beginning class in movement for the actor for stage and film. Introduced the Laban Effort Factors and Effort Actions. Physical exploration of text.
- October 2000 **Creative Workshops**, North Miami, Florida
Assistant Teacher - Demonstrated and assisted in teaching basic unarmed fighting for stage and film. Introduced the basic techniques of reactions, knaps, punches, kicks, and slaps used in contemporary plays and films.
- July 2000 **The Lost Colony**, Professional Theatre Workshop, Nags Head, North Carolina
Workshop Coordinator - *Your Headshot and Resume: Your Calling Card*. Discussed preparing an effective audition: choosing a monologue, wardrobe, physical and vocal warm-ups.
- June/July 2000 **The Lost Colony**, Professional Theatre Workshop, Nags Head, North Carolina
Stage Combat Instructor - Taught a five week master class focusing on the aesthetic of stage combat. The course covered basic principles of safety and technique of broadsword, single rapier, quarter staff, and knife. Culminating in a performance of three unique choreographed combat vignettes.
- July/August 1998 **The Lost Colony**, Manteo, North Carolina
Assistant Teacher - Assisted Fight Director K. Jenny Jones in an intensive five week course in Stage Combat. Prepared students to safely and believably perform stage violence. Trained actors in Unarmed, Quarter staff, and Rapier & Dagger in preparation for the SAFD Skills Proficiency Test.

TEACHING EXPERIENCE (Continued)

Guest Artist/Master Classes

- Feb. 2005 **Georgia College and State University**, Milledgeville, GA
·*Power of Stillness*, Master Class
·Rapier & Dagger Master Class
·Movement Consultant, “Trojan Women”. Director: Marlene Johnson
- Jan. 2005 **University of Alabama**, Tuscaloosa, AL
·*Detailing the Fight*, Master Class
·Unarmed Stage Combat Workshop
·Fight Consultant, “True West”. Director: Peder Melhuse
- Jan. 2004 **University of Florida**, Gainesville, FL (before current employment at UF)
·Rapier & Dagger Master Class for MFAs
·Fight Director, “Hendeka”. Director: David Young
- Spring 2004 **Rhodes College**, Memphis, TN
·Unarmed Stage Combat and Tumbling Master Class
·Fight Director, “Big Love”. Director: Tony Horne
- Fall 2004 **Georgia College and State University**, Milledgeville, GA
·Stage Combat Master Classes
·Fight Director, “The Illusion”. Director: Marlene Johnson
- Feb. 2003 **University of Florida**, Gainesville, FL
·*The Full Body Actor*, Master Class
·Stage Combat Master Classes for MFAs
- Fall 2003 **Rhodes College**, Memphis, TN
·*Movement for the Actor*, Master Class
- Sept. 2001 **Western Michigan University**, Kalamazoo, MI
·*Full Body Actor Workshop*: A week-long workshop.

Conferences/Festivals

·International Profile

- June 2010 **Dah International School**, Belgrade, Serbia
Participated in a 3 week rehearsal process culminating in a performance of an original work.
- July 2008 **British Academy of Stage and Screen Combat (BASSC)**, London, England
Attended the Teacher Certification Workshop (TCW), a 3 week intensive program that trains advanced members of the organization how to prepare, teach, and assess the various weapon styles of stage combat apropos to the ideals of the BASSC.
- May 2007 **Sibiu International Theatre Festival**, Sibiu, Romania
Taught Master Classes in Stage Combat and Movement to the students enrolled in the theatre training courses in Sibiu.
- July 2005 **Nordic Stage Fight Society Workshop**, Parnu, Estonia
Assisted teaching staff in Single Rapier, Quarterstaff, and Broadsword stage combat techniques.
- June 2005 **Dah International School**, Belgrade, Serbia
Taught classes in stage combat as part of the 3-week intensive training at Dah Theatre.
Participate in a 3 week rehearsal process culminating in a performance of an original work.
- May/June 2005 **Sibiu International Theatre Festival**, Sibiu, Romania
Taught Master Classes in Stage Combat and Movement
Attended workshops and performances as part of on-going research and development in movement studies.
- May 2002 **Royal Academy of Dramatic Arts**, London, England
Imaginative Movement for Actors Master Class – Taught a class in partnering and the use of contact improv in stage combat to students at the RADA training program.

·National Profile

- July 2009 **National Stage Combat Workshop**, Winston-Salem, NC
Staff/Faculty-- Responsibilities included teaching classes in Single sword, broadsword, and knife to the Introduction to Stage Combat (ISC) participants. Also assisted Fight Master Richard Raether of the Society of American Fight Directors (SAFD) in broadsword to the participants at the workshop.
- March 2006 **Macha Monkey Productions**, Fights of Spring, Seattle, WA
A conference/workshop highlighting women in combat with areas of specialty in other areas of movement training for the actor.
Presented 3 different programs at this two-day event:
1) *Flick You!! (Laban Movement)*
2) *Opening the Creative Imagination (Grotowski-based Image Work)*
3) *Contact Combat with Knife*
- March 2004 **United States Institute for Theatre Tech. (USITT) Conference & Stage Expo**, Long Beach, CA
From Blade to Blood – Presented a lecture/demonstration using stage weapons to present strategies and solutions for the resulting wounds in staged violence. Various methods and materials for making blood packs and a discussion of types of blood that helps costumers and props artisans effectively deal with the director who is “out for blood”.
- July 2003 **National Stage Combat Workshop (NSCW)**, Las Vegas, NV
Staff/Faculty-- Assisted Fight Master Chuck Coyle of the Society of American Fight Directors (SAFD) teach a 3-week intensive class in broadsword stage combat techniques as part of the Basic Actor/Combatant Workshop. Assisted Fight Master Richard Raether teach basic sword & shield technique to the Intermediate Actor/Combatant National Stage Combat workshop. Assisted Certified Teacher Paul Steger teach a renewal class in unarmed stage combat to the participants of the Intermediate Actor/Combatant National Stage Combat Workshop. Taught Master Classes in “Acting the Fight” to the participants of the NSCW.
- July 2001 **Society of American Fight Directors (SAFD) Teacher Training Workshop (TTW)**, Las Vegas, NV.
Attended the Teacher Training Workshop (TTW), an intense testing program for certification as a teacher by the SAFD. Engaged in a thorough examination of skills over a wide variety of techniques and stage combat disciplines in order for the SAFD to publicly endorse and certify me as a safe and effective teacher of stage combat.
- July 1996 **National Stage Combat Workshop (NSCW)**, Las Vegas, Nevada
Journeyman/Intern - Assisted Fight Masters and Certified Teachers of the Society of American Fight Directors (SAFD) train students in the basic techniques of Stage Combat during a three week intensive course. Helped students learn Stage Combat techniques in Unarmed, Rapier & Dagger, Broad Sword, Quarter staff, and Small Sword. Students were prepared for the SAFDs Actors Skills Proficiency Test in Unarmed, Rapier & Dagger, and Broad Sword.

Regional Profile

March 2011 **Southeastern Theatre Conference Convention 2011, Atlanta, GA**

Presented 2 Programs:

- 1) *Digital Media, a New Collaboration in Theatre* – presented how to use digital media for scenery, incorporating a digital designer and digital media operator as part of the design team, and incorporating new technologies into the ancient art of theatre and storytelling.
- 2) *Teaching Stage Combat* – introduced teaching stage combat through concepts, versus simply teaching a variety of techniques, as an approach to teaching stage combat techniques. This participatory workshop provided acting and movement teachers the tools to teach effective and safe staged violence.

March 2010 **Southeastern Theatre Conference Convention 2010, Lexington, KY**

Presented 2 Programs:

- 3) *Celebrating Women – Stage Movement*- discussed the challenges facing women in the field of Stage Movement
- 4) *Explorations in Movement: Exploring Risk Taking in the Rehearsal Process*- Presided over this forum for movement professionals and movement educators to explore and share the various approaches of teaching movement for the actor.

~Presided over 2 meetings:

- 1) *SETC Stage Movement Committee Business Meeting*
- 2) *SAFD Regional and Informational Meeting*

March 2008 **Southeastern Theatre Conference Convention 2008, Chattanooga, TN**

Presented 2 Programs:

- 1) *The Rhythm of the Fight*- Presented a participatory seminar in understanding the rhythm and music of the fight in stage combat. Explored ways of acting the fight by imposing a rhythm and recognizing how the various rhythms influence character needs and responses.
- 2) *Explorations in Movement: The Full Body Actor* - Presided over this forum for movement professionals and movement educators to explore and share the various approaches of teaching movement for the actor.

~Presided over 2 meetings:

- 1) *SETC Stage Movement Committee Business Meeting*
- 2) *SAFD Regional and Informational Meeting*

March 2007 **Southeastern Theatre Conference Convention 2007, Atlanta, GA**

Presented 1 Program:

- 1) *Explorations in Movement Training*- A forum for Movement Professionals/Educators to explore and experience various approaches of teaching similar concepts in movement. This is an opportunity for Movement Professionals/Educators to work and present amongst their peers “Teachers Teaching Teachers”.

~Presided over 2 meetings:

- 1) *SETC Stage Movement Committee Business Meeting*
- 2) *SAFD Regional and Informational Meeting*

March 2006 **Southeastern Theatre Conference Convention 2006, Orlando, FL**

Presented 1 Program:

- 1) *Explorations in Movement Training*- A forum for Movement Professionals/Educators to explore and experience various approaches of teaching similar concepts in movement. This is an opportunity for Movement Professionals/Educators to work and present amongst their peers “Teachers Teaching Teachers”.

~Presided over 2 meetings:

- 1) *SETC Stage Movement Committee Business Meeting*
- 2) *SAFD Regional and Informational Meeting*

~Assisted 2 programs/workshops:

- 1) *Old School Swashbuckling*
- 2) *Stage Grappling: Locks and Holds*

March 2005 **Southeastern Theatre Conference Convention 2005, Greensboro, NC**

~Presented/co-presented 4 programs/workshops:

- 1) *Explorations in Movement Training*
- 2) *Making thought Visible: Using Movement as a Physical Approach to Acting*
- 3) *Stylized Violence for Plays and Musicals*
- 4) *Ow! That Hurt!: Reactions in Stage Combat*

~Presided over 2 meetings:

- 1) *SETC Stage Movement Committee Business Meeting*
- 2) *SAFD Regional and Informational Meeting*

~Assisted 2 programs/workshops:

- 1) *Old School Swashbuckling*
- 2) *Stage Grappling: Locks and Holds*

March 2005 **Louisiana Regional Stage Combat Workshop**, Ruston, LA

~Taught 2 classes:

- 1) *Rolling for Dummies*
- 2) *Transmogrification of Choreography*

~Assisted 3 classes:

- 1) *Body Mapping*
- 2) *Beginning Sword & Shield*
- 3) *Beginning Rapier & Dagger*

March 2004 **Southeastern Theatre Conference**, Chattanooga, TN

~Presented/co-presented 3 programs:

- 1) *The Rhythm of the Fight*—Understanding the rhythm and “music” of the fight. Participants explore ways of acting the fight by discovering the rhythm in a fight. Exploration of an imposed rhythm and its effect on acting a fight is also experienced.
- 2) *Moving Toward Stillness*—A focus on the inner (mental, emotional, vocal) realities of staged violence. Exploring what can and should be done to create “truth” with safety.
- 3) *A Laban Movement Approach to Acting* – Teaching actors how to use the Laban Efforts/verbs as a tool to build a fully realized, multi-faceted, physicalized character for use on stage or in film.

March 2003 **Southeastern Theatre Conference**, Arlington, VA

Not Just Tricks – Recognizing and exploring acting principles in the art of stage combat -- a movement discipline that helps create a focused, creative, disciplined actor. Helping the actor not to simply learn "tricks", but allowing him/her to apply the principles of stage combat skills to the entire acting process.

March 2002 **Southeastern Theatre Conference**, Mobile, Alabama

The Full-Body Actor: Understanding Acting through Movement. – An Introduction to the principles of acting (intention, impulse, objective, obstacle, etc.) through movement and stage combat.

March 2001 **Southeastern Theatre Conference**, Jacksonville, Florida

Women in Violence (Assistant Presenter) – An exploration and discussion of the staging and acting of violence specifically addressing women as victims as well as aggressors.

March 2000 **Southeastern Theatre Conference**, Norfolk, Virginia

The Partnering Paradigm (Assisted Fight Master Brian Byrnes) Demonstrated and assisted students in various partnering exercises and beginning stage combat techniques.

March 1999 **Southeastern Theatre Conference**, Greensboro, North Carolina

Aesthetics of Stage Combat (Assisted Fight Master David Leong and Fight Directors Paul Dennhardt, Colleen Kelly, and Certified Teacher Bruce LeCure)—Demonstrated various aspects of the history and aesthetic of stage combat.

February 1999 **Virginia Thespians Conference**, Longwood College, Virginia

Unarmed Stage Combat Workshop – Introduced the basic techniques of reactions, knaps, punches, kicks, and slaps used in contemporary plays and musicals.

February 1998 **Virginia Thespians Conference**, Norfolk, Virginia

Unarmed Stage Combat Workshop – Introduced the basic techniques of reactions, knaps, punches, kicks, and slaps used in contemporary plays and musicals.

ADMINISTRATIVE (Non-University)

- 2008
-2010 **Southeastern Theatre Conference**
 Executive Committee, Secretary—Record minutes of all Executive Committee Meetings and SETC Board Meetings. The secretary will also perform other duties assigned by the president such as presiding over meetings and distributing information and recording of voting proceedings at quarterly meetings.
- 2004
-2010 **Southeastern Theatre Conference**
 Stage Movement Committee, Chair – Develop programs for annual convention.
 Coordinate with the President-elect the scheduling of Stage Movement Programs for SETC.
 Promote and facilitate communication between movement, voice, acting and directing educators and professionals in the SETC region.
- February
2000 **Theatre IV/Theatre Gym, Richmond, Virginia**
 Marketing Representative - Acquired community support for productions by way of program ad sales from area merchants. Wrote press releases and aided in publicity for production.
- 1993-1997 **Executive Rose, Auburn Hills, Michigan**
 Manager - Responsible for inventory and the management of the representatives of Executive Rose at area concerts and events. Completed paperwork and financial transactions with various venues in the Metro Detroit area.

PUBLICATIONS

- Garland, Tiza, “Movement: Explore with Masks, Mime, and More”, SETC News, March/April 2010. P. 5.
- Garland, Tiza, “Movement: Explore Mind-Body Connection”, Southern Theatre, vol. L, number 9, Winter 2009, pp19-23
- Garland, Tiza, “Embrace Life to Become a Well-Rounded Theatre Professional”, SETC News, Sept./Oct. 2009. p. 7
- Garland, Tiza, “Movement: Explore Masks and More”, SETC News, March/April 2009, p. 5.
- Garland, Tiza, “A Movement Coach Teaches Movement and More”, SETC News, Sept./Oct. 2008, p. 3.
- Garland, Tiza, “Get physical, be silent”, SETC News, March/April 2007, p.5.
- Garland, Tiza and Alana Ghent, “Explorations in Movement, SETC 2006”, ATME: A Publication of the Association of Theatre Movement Professionals, vol. 14, number 1, Spring 2006, pp. 10-11.
- Garland, Tiza, and Jef Lambdin and Teresa Lee, “Explorations in Movement Training at SETC 2005”, ATME: A Publication of the Association of Theatre Movement Professionals, vol. 13, number 1, Spring 2005, pp. 8-10.
- Garland, Tiza, “Violent Delights”, The Fight Master: Journal of the Society of American Fight Directors, vol. 14, number 2, Fall/Winter 2001, pp. 30-31.

SERVICE AND COMMUNITY

- Fall 2007 Soup Kitchen Volunteer – St. Francis House, Gainesville, Florida
- Fall 2006 Coordinated student volunteers from UF's School of Theatre and Dance to serve Thanksgiving Day meals at Gainesville's St. Francis House.
- Fall 2005 Commedia on the Lawn – University of Florida, Gainesville, Florida
Coordinated an event for the MFA Candidates in Acting to perform and collect funds to be sent to aid Hurricane Katrina survivors.
- Fall 2005 Sandbag Campaign – University of Florida, Gainesville, Florida
Initiated a donation campaign to collect funds at all UF main stage performances to be sent to aid Hurricane Katrina survivors.
- 1999-2000 Tutor - Virginia Commonwealth University, Richmond, Virginia
Tutored university students in beginning and intermediate levels of Spanish. Practiced both written and spoken communication in Spanish.
- 1998-2000 Drama Club Instructor - Midlothian High School, Richmond, Virginia
Taught and directed high schools students stage combat and fight scenes for various productions. Assisted in directing and coaching student productions.
- 1992-1995 Peer Educator – Western Michigan University, Kalamazoo, Michigan
Volunteered with the Women's Resources and Services Center. Educated the WMU community about the reality of sexual assault and acquaintance rape.
- 1990 Red Cross Volunteer - St. Joseph Hospital, Pontiac, Michigan
Volunteered assisting nurses and doctors in the twenty-four hour surgery unit of the hospital.

HONORS AND AWARDS

- Awarded the University of Florida's College of Fine Arts Teacher of the Year Award, April 2011.
- Meritorious Achievement Award, Excellence in Direction KCACTF Region IV, 2010
- Nominated by the College of Fine Arts for the UF Excellence Award for Assistant Professors, March 2010
- Awarded HERS Institute for Women in Higher Education Administration Award, Nov. 2009
- Nominated for the College of Fine Arts Teacher of the Year, Fall 2009
- Elevated to "Senior Teacher" with Dueling Arts International, January, 2007
- Scholarship Enhancement Fund Award (2004, 2006, 2007, 2009)
- Ostrander Award in Movement Design (Memphis, TN, 2004)
- Nominated to the SETC Leadership Initiative (2004)
- Outstanding Leadership in Graduate Studies, Virginia Commonwealth University (2000)
- Excellence in Graduate Studies, Virginia Commonwealth University (1999)
- Virginia Commonwealth University Fellowship, (1999-2000)
- Western Michigan University Presidential Scholar (1996)
- Irving S. Gilmore Emerging Artists Grant (1996)
- WMU University Scholar Scholarship (1991-1996)
- WMU Higher Education Incentive Scholarship (1991-1995)
- Arts Foundation of Michigan Performing Arts Scholarship (1995)
- David Wayne Scholarship (1995)
- Premio Garcilaso de la Vega (1995)
- Lakeland Players Scholarship (1991)
- Lakeland Players Audience Choice Award (1991)

PROFESSIONAL MEMBERSHIPS

- Stage Movement Committee Chair & Leadership Initiative: Southeastern Theatre Conference (SETC)
- Certified Teacher: Society of American Fight Directors (SAFD)
- Certified Teacher: British Academy of Stage and Screen Combat (BASSC)
- Senior Teacher: Dueling Arts International (DAI)
- Certified Movement Analyst: Laban/Barteniff Institute of Movement Studies (LIMS)
- Member: Association of Theatre Movement Educators (ATME)
- Member: Association for Theatre in Higher Education (ATHE)
- Member: Voice and Speech Trainers Association (VASTA)

PRODUCTION EXPERIENCE

FIGHT DIRECTION/ MOVEMENT

(Representative list)

Professional:

Fight Director	Misery	Asolo Repertory Theatre
Assistant Fight Director	The Miracle	The Miracle Theatre (2006, 2007)
Fight Director	Dracula	Hippodrome State Theatre
Movement Consultant	A Very Old Man with Enormous Wings	Hippodrome State Theatre
Fight Director	Anna in the Tropics	Hippodrome State Theatre
Fight Director	Story Theatre	International Theatre Festival, Sibiu, Romania
Fight Director	Twelfth Night	Richmond Shakespeare Festival
Fight Director	Treasure Island	Theatre IV
Fight Director	SubUrbia	Theatre Gym
Fight Director	Marisol	Firehouse Theatre
Fight Director	A Midsummer Night's Dream	Professional Theatre Workshop
Fight Director	Twelfth Night	Professional Theatre Workshop
Assist. Fight Director/ Fight Captain	The Lost Colony	The Lost Colony (1998, 1999, 2000)

University:

Director	Dark Play, or Stories for Boys	University of Florida
Director	Legends	University of Florida
Director	The Water Children	University of Florida
Fight Director	Romeo & Juliet	University of Florida
Fight Director	West Side Story	University of Florida
Fight Director	A Streetcar Named Desire	University of Florida
Fight Director	City of Angels	University of Florida
Fight Director	Gem of the Ocean	University of Florida
Fight Director	In the Blood	University of Florida
Fight Director	Twelfth Night	University of Florida
Fight Director	Lysistrata	University of Florida
Fight Director	Streamers	University of Florida
Fight Director	An American Western	University of Florida
Fight Director	The Cornbread Man	University of Florida
Fight Director	Hamlet	University of Florida
Fight Director/Move. Coach	A Midsummer Night's Dream	University of Florida
Fight Director	The Cornbread Man	University of Florida
Fight Director	Hendeka	University of Florida
Choreographer	A Funny Thing ... Forum	University of Florida
Choreographer	Five Minutes of Fear, dance solo	University of Florida
Movement Coach	Damn Yankees	University of Florida
Movement Coach	The Clean House	University of Florida
Movement Coach	Pride and Prejudice	University of Florida
Movement Coach	George Washington's Boy	University of Florida
Movement Coach	The Man of Mode	University of Florida
Movement Coach	The Cherry Orchard	University of Florida
Movement Coach	Crumbs from the Table of Joy	University of Florida
Movement Coach	Cloud 9	University of Florida
Movement Coach	Hello Dolly	University of Florida
Movement Coach/Fights	Waiting for Godot	University of Florida
Movement Coach	Vincent in Brixton	University of Florida
Movement Coach	The Bacchae	University of Florida
Movement Coach	You Never Can Tell	University of Florida
Violence Consultant	Saints and Sinners, opera showcase	University of Florida
Movement Coach	Proof	Florida Players
Movement Coach	Equus	Florida Players
Fight Director	R&J	Florida Players
Fight Director	The Illusion	Georgia State College & University
Movement Consultant	Trojan Women	Georgia State College & State University
Fight Director	Big Love	Rhodes College
Fight Director	One Flew Over the Cuckoo's Nest	University of Alabama
Fight Director	Pippin	University of Alabama
Fight Director	West Side Story	University of Alabama
Fight Director	Grapes of Wrath	University of Alabama

University: (Con't)

Fight Director/ Movement Coach	Hamlet	University of Alabama
Fight Director	Cat on a Hot Tin Roof	University of Alabama
Violence Coordinator	Tamer of Horses	University of Alabama
Fight Consultant	Hamlet	Michigan State University
Fight Director	Equus	Theatre VCU
Fight Director	As You Like It	Theatre VCU
Fight Director	Playing for Time	Theatre VCU
Fight Director	Violent Delights	Theatre VCU
Fight Director	I Am A Man	Theatre VCU
Fight Director	The Stand-Up Tragedy	Theatre VCU
Fight Director	Violent Delights	Theatre VCU
Fight Director	The Complete Works of William Shakespeare Abridged	Theatre VCU
Fight Director	Henry V	Dalton Center-Western Michigan Univ.
Fight Consultant	Tartuffe	Virginia Union University

ACTING

(Representative list)

Professional:

Hector	Troilus and Cressida	Unrehearsed Shakespeare, Eureka, IL
Beatrice	Much Ado About Nothing	Unrehearsed at Stage Left, Chicago, IL
Menenius	Coriolanus	Unrehearsed Shakespeare, Eureka, IL
King Henry	King Henry V	Unrehearsed Shakespeare, Eureka, IL
Lady Anne	Richard III	Bard in the Barn, Macomb, IL
Regan	King Lear	Bard in the Barn, Macomb, IL
Sebastian	The Tempest	Unrehearsed at Stage Left, Chicago, IL
Mariana	Measure for Measure	Bard in the Bard, Macomb, IL
Belle	Peter: A Portrait	Burning Wheel, Los Angeles, CA
Angel	The Miracle	The Miracle Theatre, Pigeon Forge, TN
Ensemble	Devised Presentations	Dah Theatre, Belgrade, Serbia
Viola	Twelfth Night	Richmond Shakespeare Festival
Agona	The Lost Colony	The Lost Colony
Angel	Marisol	Firehouse Theatre
Hippolyta/Titania	A Midsummer Night's Dream	Professional Theatre Workshop
Con Carne	The Lady Dick	Actor & Playwright's Initiative
Ensemble	From Personal to Collective Memory	Dah Theatre/VCU, Internat'l Theatre Fest, Sibiu, Romania

University:

Player Queen	Hamlet	University of Alabama
Clown/Girl	Face of Violence/AID Benefit	University of Alabama
Inn Keeper/Guard	The Three Musketeers	Theatre VCU
Duke Frederick	As You Like It	Theatre VCU
Horse	Equus	Theatre VCU
Featured Fighter	Violent Delights	Theatre VCU
Devery	Born Yesterday	Shafer Street-VCU
Marta	El Resguardo	York Arena -Western Michigan Univ.
French Constable	Henry V	Dalton Center-Western Michigan Univ.
Decius/Messenger	Julius Caesar	Shaw Theatre -Western Michigan Univ.
Rootie	Graceland	York Arena -Western Michigan Univ.
Antonia	Romeo and Juliet	Shaw Theatre - Western Michigan Univ.