

Teaching Philosophy

A student-centered classroom has structure, accountability, and the permission of full expression. My approach, in both teaching and artistic practice, rests on three principles: Honesty, Clarity, and Sustainability. These values define how I create, collaborate, and teach, and they guide how I build an acting curriculum that remains coherent across levels while responsive to the artists in the room.

Honesty

Judgment has no place in the room. A classroom must be safe enough to be risk-curious. Students should not carry the burden of approval or fear failure. It is not a test; it is a process of embodied practice.

Acting is communal. It is built between people, shared with participants and observers alike. That belief extends beyond the classroom to the culture of a program, where shared language and expectations create continuity across years of training. Students grow by watching, listening, leading, and following. The work is personal, but not solitary.

Collaboration is the pursuit of shared meaning through close attention and real effort. Honest work, offered openly and without apology, creates space for response. It is the basis for objective conversation in a subjective art.

Clarity

The goal is not perfection, but an honest articulation of experience rooted in presence, awareness, and curiosity. Structured play builds a vocabulary of body, voice, thought, and impulse. With awareness comes choice; with choice, craft.

Technique and play are interdependent. One without the other is empty or chaotic; together they build something undeniable. Students learn to trust their instincts and refine them, valuing all outcomes of an experience—not just success.

I lead by example, inviting students into artistic inquiry with transparency. Over time, this teaches them to work in their own voice—clear, honest, and immediate.

Sustainability

Students learn by doing—through play, exploration, and reflection. The work is rigorous but never rigid. Every student brings something distinct, and that difference must be honored. An empowering, anti-racist environment does not push students toward one

way of working; it helps them develop a process rooted in who they are and where they come from.

Outcomes cannot be repeated. Process can. I am committed to mentoring individual artists while shaping structures that protect rigor, ensemble thinking, and respect for human dignity. Artistic growth comes from revisiting what we think we know with deeper awareness. Expression does not rely on external validation; freedom comes from sharing work without self-judgment.

I know firsthand the value of a rigorous public education. I attended a small state school in my hometown, where I was equally challenged and supported by artists committed to serving their community. That experience proved affordability need not be a barrier to transformative training. I bring that gratitude into every classroom.

I love acting. I love actors. I love learning. I do not teach acting as theory, but as practical, adaptable exploration that builds sustainable process. I remain actively engaged in my own practice so I can train artists not only for careers, but for resilient, thoughtful lives in the arts.

These principles are not dogma, but a framework—structured and consistent, yet adaptable to the individual. They create space for risk, surprise, and discovery. Students leave not only with craft, but with curiosity, empathy, and the desire to keep learning.