

Patric Phillips

TEACHING ARTIST · APPLIED THEATRE EDUCATOR

phillipspln9@gmail.com · 864-266-8364 · patricphillips.com · Height 6'0" · Hazel eyes · Brown hair

EDUCATIONAL PHILOSOPHY

I teach theatre as a rehearsal for agency. Drawing on Suzuki, Viewpoints, Meisner, and applied-improvisation traditions, my classrooms train the whole performer — body, voice, ensemble instincts, and the disciplined bravery to tell the truth in a given circumstance. Every syllabus I design centers inclusive representation, trauma-informed facilitation, and measurable student outcomes.

TEACHING & CURRICULUM DESIGN

The Reformatory Stage — Founder & Lead Facilitator (2020–present)

Author of a trauma-informed applied-theatre curriculum for justice-involved adults. Turnkey lesson plans, facilitator quick-reference cards, and crisis de-escalation protocols delivered to partner practitioners. Measurable outcomes framework built around recidivism reduction and emotional self-regulation.

Adjunct Instructor / Guest Lecturer — Introduction to Theatre

Designed syllabus ("Intro to Theatre") covering dramatic literature, history, and performance fundamentals for non-majors.

Queer Theory in Performance — Course Author (Syllabus available on request)

Full undergraduate-level syllabus grounding contemporary queer theory in performance texts and embodied practice.

Berkshire Theatre Group — Artist in Residence, Youth Program

Season-long teaching residency covering acting fundamentals, ensemble building, movement, and staging for young performers.

Boys & Girls Club · Imagine That Improv Troupe — Workshop Curriculum

Designed and delivered improvisation curricula for at-risk youth, focused on ensemble, listening, and self-advocacy.

Directing Youth Productions — Spartanburg Little Theatre

Stuart Little (2017), Starmites (2016), True Tails of The Big Bad Wolf (2018) — process-based rehearsals emphasizing safety, agency, and craft.

SAMPLE LESSON DESIGN

The Job of the Actor — Adult Theatre Arts. Adapted from *A Practical Handbook for the Actor*. Objectives: define the actor's role within the ensemble; build a vocabulary of bravery, will, common sense, and truth; identify controllable vs. uncontrollable variables in performance. Methods: mirror exercises, vocal warm-ups and diction, Meisner observation, structured truth-telling drills.

FACILITATION CERTIFICATIONS & FRAMEWORKS

200-Hour RYT Yoga Instructor (emotional well-being & mindfulness focus) · Trauma-informed applied-theatre facilitation · Crisis de-escalation & psychological safety protocols · Suzuki & Viewpoints movement pedagogy · Long-form improvisation (Imagine That) · Emotional support principles for justice-involved populations.

EDUCATION

MA-track coursework, Theatre

University of Idaho · 3.70 GPA

BA Communications, Concentration in Theatre; Cognate in Public Relations

University of South Carolina Upstate · 2012

AAS Marketing (Certs: Marketing Communications & Non-Profit Sector)

Greenville Technical College

200-Hour Registered Yoga Teacher (RYT-200)

Emotional well-being & mindfulness focus

SELECTED SPEAKING & PROGRAM DEVELOPMENT

- Author, *Zero-Budget Launch Plan — The Reformative Stage*
- Author, *Facilitator Quick-Reference Card: Crisis De-escalation & Psychological Safety*
- Author, *Comprehensive Strategic Analysis and Local Market Context for Applied Theatre in North Texas Corrections*