

LEROY C. BOYD, III

Curriculum Vitae

Virginia Union University
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Richmond, VA 23220
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PROFESSIONAL PROFILE

Four years as **Director of Theatre** for Virginia Union University, Richmond, VA

Four years as **Director of Theatre** for Manchester Middle School, Richmond, VA

Four years as **adjunct faculty** teaching Introduction to Theatre, Public Speaking, Acting, Theatre History, and Contemporary Theatre and Film at **Virginia Union University**

Two years as **adjunct faculty** teaching Effective Speech, Theatre History and Advertising at **Virginia Commonwealth University** and **John Tyler Community College**

One year of **teaching** high school Theatre Arts classes

Nine years of **teaching** middle school Theatre Arts classes and Television Production classes

Three years of teaching Principles of Public Speaking at **J. Sargeant Reynolds Community College**, Richmond, VA

Thirteen years of teaching **children's theatre** for various children's theatre companies

Two years of **stage management experience** in Equity and community theatre

Four years of **radio broadcasting experience** at various radio stations in Hampton Roads, VA

EDUCATION

Doctor of Philosophy, **Media, Art, and Text (Emphasis in African American Theatre & Film)**
Virginia Commonwealth University, Aug, 2009-Present

Master of Fine Arts, **Theatre Pedagogy (Emphasis in Directing & Performance)**,
Virginia Commonwealth University, May, 2002

Graduate Studies, **Theatre Education**,
East Carolina University, January 1997-May 1999

Non Degree Graduate Certificate Program, **A Practical Approach To Theatre Directing**,
Yale University School of Drama, July 1996

Master of Arts, **Humanities/Theatre Arts**,
Old Dominion University, August 1995

Bachelor of Science, **Mass Communications**,
Norfolk State University, May 1992

PROFESSIONAL TRAINING

Secondary Curriculum (Richmond, VA)

Curriculum as it relates to critical reflection, teacher decision making, foundations, philosophy, content, and current educational trends. With Dr. Nora Alder

Acting For The Camera (Richmond, VA)

Curriculum acting that employs Lee Strasberg's Actor Studio method and Tony Barr's "Acting for the Camera" method. With Yvonne Erickson

Acting For The Classical Theatre (Littleton, N.C.)

Intensive Shakespearean technique and interpretation for the stage with Jack Lynn (member of the Royal Shakespeare Company); previously with Tom Gardner

Voice (Richmond, VA)

With Janet Rodgers and Wendy Hagenow; previously with Deborah Booth

Directing (Richmond, VA)

With Kelly Morgan; previously with George Black, Mark Brokaw; Erlene Hendrix

Public Speaking (Norfolk, VA)

Principles and techniques of Public Speaking with Sister Benedictine Clauss

Theatre History (Richmond, VA)

Training in the History of Theatre from 1865 to the present with Dr. Noreen Barnes-McLain

Dramatic Literature (Richmond, VA)

One year with Dr. Noreen Barnes-McLain, including an Independent Study on Drawing Room Comedy and Shakespearean Literature supervised by Dr. Barnes-McLain

African American Theatre (Richmond, VA)

Independent Study supervised by Marvin Sims

Humanities (Norfolk, VA)

Three years with Dr. Douglas Greene; previously one year with Dr. James Gore

Film Image (Richmond, VA)

Intensive examinations on Filmmaking theory with Scott Mills

History and Appreciation of Film (Norfolk, VA)

Training in the history of Motion Picture theory and production and cultivation for the techniques of American and Worldwide cinema with Dr. Wilbert Edgerton

Audio Production (Norfolk, VA)

Two years of intense practicum training with Dr. Paula C. Briggs

Study Abroad (Pittlochry Scotland)

Independent intensive research study in Scottish Theatre, Pittlochry Festival Theatre
Supervised by Jack Lynn, RSC, Pittlochry, Scotland, Summer 2001

TEACHING EXPERIENCE

Virginia Union University, 2002-Present

Introduction to Theatre (Semester course)

An introduction to the theory and history of dramatic literature and theatrical performance.

Public Speaking (Semester course)

Training and technique in preparing students to speak effectively in front of an audience through motivation and empowerment.

Acting I (Semester course)

Study and practice in the fundamentals of acting techniques based on play and character analyses. The importance of voice, posture, gesture, and movement in theatrical expressiveness are emphasized, using speeches and short scenes from the world's best contemporary dramas.

Acting II (Semester course)

Theory and technique involving Classical Theatre and introduction to the Meisner technique.

Theatre History (Semester course)

Lecture course on politics, practitioners, playing spaces, and plays of European and American Theatre (17th century through the present).

Contemporary Theatre and Film (Semester Course)

Lecture course on the history of African American Cinema and the Urban Circuit Theatre. From the 1910's to the 1990's.

John Tyler Community College, 2007-2009

Public Speaking (Semester course)

Training and technique in preparing students to speak effectively in front of an audience through motivation and empowerment.

Acting I & II (Semester course)

Develops personal resources and explores performance skills through such activities as theatre games, role playing, improvisation, work on basic script units and performance of scenes.

J. Sargeant Reynolds Community College, 2007-Present

Public Speaking (Semester course)

Training and technique in preparing students to speak effectively in front of an audience through motivation and empowerment.

Cosby High School, 2006-2007

Theatre I: Introduction to Acting, Theory and Dramatic Literature
(Year long course for 9th grade students)

Theatre II: Contemporary Acting, Introduction to Directing
(Year long course for 10th grade students)

Theatre III: Classical Acting, Theatre History, Introduction to Theatre Production
(Year long course for 11th grade students)

Manchester Middle School, 2002-2006

Theatre Arts: Directing, Introduction to Acting, Introduction to Drama and Theatre,
Theatre History (Grades 6th through 8th).

Virginia Commonwealth University, 2000-2002

Effective Speech 121 (Semester Course).

Theatre History (19th/20th Century Theatre, Harlem Renaissance Theatre).

William R. Davie Middle School, 1995-1999

Creative Dramatics, Introduction to Drama and Theatre, Acting, Directing, Introduction to Shakespeare, Television Production (Grades 6th through 8th).

TEACHING: AREAS OF SPECIALIZATION

Introduction to Stage Performance

Developing concentration and relaxation while playing and improvising. Discovering impulses. Taking direction and side coaching. Learning to work as part of an ensemble—trust, responsibility, and taking what is offered.

Beginning Acting

Introduction to acting as craft and basic vocabulary: acting as behavior or doing, text/subtext, objective/obstacle, given circumstances, the “as if”, tactics. Respect for the actor’s voice and body as the instrument.

Intermediate Acting

Learning to listen and respond impulsively to the other from moment to moment. Creating specific relationships. Developing the actor’s imagination to create and justify imaginary circumstances. Beginning script analysis.

Advanced Acting

Emotional preparation and the creating of character. Scoring the text. Particular performance demands of different styles: farce, tragedy, comedy of manners etc. Historical and literary research to inform choices.

Voice and Speech for Actors

Fundamentals of vocal production: breath support, articulation, and vocal dynamics. The marriage of impulse, breath and sound to express the meaning of text. Developing an effective warm-up.

Beginning Directing

The director’s role: to interpret the play and to unify all the elements of the production. Determining the spine/super objective. Rehearsal/production process. Efficient and effective strategies for coaching actors.

Advanced Directing

The director’s tools: composition, blocking, stage picture, rhythm etc. Creating the world of the play visually and aurally. Style and mood. Utilizing design elements to strengthen and clarify the production.

Black Theatre

Historical overview of the major contributions of African Americans in theatre, the impact of how segregation and integration, effected African American producers, artistic directors, playwrights, directors, etc. who have shaped the theatre of yesterday and today.

African American Film

A chronicle of African American Cinema from the late 1910’s to the early 1990’s. The course focuses primarily on the prominently known genre of **Blaxploitation Film** as well as the plays and practitioners of the **Urban Circuit Theatre** and how the two genres are similar and share much of the same qualities in their entertainment and didacticism

Principles of Public Speaking

Applies theory and principles of public address with emphasis on preparation, delivery, and rhetoric in oral discourse as well as to provide a forum for practicing public speaking skills through a variety of strategies: discussion, group work, reading, lecture, and presentation.

PROFESSIONAL EXPERIENCE

1993-1994 On Air Announcer, WTJZ-AM, Hampton, Virginia

Produced and engineered taped ministries and syndicated programs during weekly radio broadcasts. Produced and hosted live, weekly Sunday evening gospel music program.

1990-1992 On Air Announcer, WNSB-FM, Norfolk State University, Norfolk, Virginia

Produced and hosted live, daily Afternoon Drive Time music program providing the listening audience with syndicated news, traffic and weather information. Complied with FCC rules and regulations, produced station promos promoting local events, public service announcements and station drop-in's.

1992 Production Intern, WMXN-FM, Norfolk, Virginia

Assisting the station production manager in the production of station promotional air spots, commercials and hook tapes. Engineered station drop-in's and keeping an update library of station archive tapes.

1991 Production Intern, WNOR-FM, Chesapeake, Virginia

Practicum training in basic radio production and eight track studio production under the supervision of Jimmy Ray Dunn. Assisted the producers for the production of the daily music and news show.

1991 Production Intern, WAVY TV 10, Portsmouth, Virginia

Worked on the assignment desk, assisted staff reporters and anchors in live reporting. Worked teleprompter during live newscasts, assisted in video editing and writing of news stories.

1990 Assistant Music Director, WNSB-FM, Norfolk, Virginia

Assisted the Music Director with weekly screening of new music sent to the radio station. Assisted with selection of music to add to the station's weekly new music rotation lineup. Update the station Music Logger database weekly, so on-air staff can maintain accurate records of what they play. Help procure, as necessary, concert tickets from established venue contacts, for on-air giveaway purposes. Enforce the station's programming, music, and general operational policies and procedures. Assist with the completion of the annual BMI Music Logs. Serve as backup to the Student Office Assistant/Music Librarian as necessary.

PROFESSIONAL ADMINISTRATION

- 2001-2002 Public Relations Assistant, Raymond Hodges Theatre, Theatre VCU**
Wrote Press Reports for faculty committees and Press releases for university news, sold ads for the program/playbill.
Coordinated and put up posters promoting university productions, assist with department promotions, updating files, organizing department archives and assisting in making a database of current students
- 2000-2002 House Manager, Raymond Hodges Theatre, Theatre VCU**
Maintaining a clean audience space. Hosting and ushering audience members prior to show time and during intermission. Responsible for maintaining fire safety rules in the theatre.
- 1994 Marketing/Public Relations Intern, The Wells Theatre, *Virginia Stage Company***
Updated and expanded current databases for season playbill advertisers
Assisted in placing public service announcements on radio and television regarding performances and other outreach activities.
- 1992-1993 House Manager, Box Office Assistant, Stables Theatre, Old Dominion University**
Responsible for hosting ushering audience members prior to show time and during intermission.
Responsible for keeping fire safety rules in the theatre.
Selling tickets and contributing to the advertising of the show.
- 1991 Program Director, WNSB Radio, Norfolk State University**
Responsible for the overall program content of WNSB-FM. Administering the station policies and planned the most effective program schedule for WNSB-FM. Responsible for the training and supervision of production personnel. Handled air shifts during all time periods. Produced air shift promos and anchored live remotes.

DEPARTMENTAL SERVICE

Schoolwide Student Support & Mentoring Committee. Davie Middle School. Fall 1996

Grade Appeal Committee. Virginia Commonwealth University. Fall 2001

Grade Appeal Committee. Virginia Commonwealth University. Spring 2002

Alumni Weekend Committee. Virginia Commonwealth University. Spring 2002

Acting Curriculum Reevaluation Committee. Virginia Union University. Fall 2002

Arts and Literature Night Committee. Manchester Middle School. Spring 2004

School Improvement Plan Committee. Cosby High School, Fall 2006-Spring 2007

Fine Arts Committee. Virginia Union University, Fall 2009, Spring 2009

Theatre Arts Curriculum Subcommittee, Virginia Union University, Fall, 2009

COMMUNITY SERVICE

Facilitator in ushering adult literacy students, The READ Center, Richmond, VA 2002

Storytelling and Child Supervision, Richmond Head Start Parent Orientation,
Richmond, VA August 2003

Feeding the homeless, CARITAS, Richmond, VA 2003

Guest lecturer, *Principles of Public Speaking*, adult literacy students, The READ Center,
Richmond, VA January 2005

Stage Manager, *Down Home Family Renunion*, Elegba Folklore Society, 2007, 2009

WORKSHOPS

Theatre Virginia-New Voices Program Drawing Room Comedy, Summer 2000
Dramatic Literature workshop for high school students.

Improvisation Workshop Black Theatre Network Midyear Meeting, Fall 2003
Acting Improvisation workshop for high school and undergraduate students.

The Creative Self Workshop Black Theatre Network Midyear Meeting, Fall 2003
Theatre games workshop for high school and undergraduate students.

AWARDS AND HONORS

Award of Appreciation for untiring and devoted efforts for the African American Repertory Theatre direction of the production of *Charcoal Street*, 2008.

Medal of Appreciation for excellent service to the Board of the Black Theatre Network, 2006.

Certificate of Appreciation for outstanding fraternal service to the Beta Gamma Lambda chapter of Alpha Phi Alpha Fraternity, Inc. 2005-2006.

Award of Appreciation for untiring and devoted efforts for the Manchester Middle School Players' 2005 season, 2005.

Silver Award for the performance of *The Impromptu at Versailles* by the Manchester Middle School Players at the Virginia Theatre Association's Young People's Theatre Festival, 2005.

Gold Award for the performance of *Schoolhouse Rock Live, Jr.* by the Manchester Middle School Players at the Virginia Theatre Association's Young People's Theatre Festival, 2004.

Medal of Appreciation for excellent service to the Executive Board of the Black Theatre Network, 2004.

Certificate of Appreciation for outstanding fraternal service to the Beta Gamma Lambda chapter of Alpha Phi Alpha Fraternity, Inc. 2003-2004.

Award of Appreciation for untiring and devoted efforts for the Manchester Middle School Players' 2003-2004 season, 2004.

Participation Award for the performance of *How To Make An American Teenage Quilt* by the Manchester Middle School Players at the Virginia Theatre Association's Young People's Theatre Festival, 2003.

Black History In The Making for excellent achievement in departmental service to TheatreVCU, Virginia Commonwealth University, 2002.

Graduate Tuition Scholarship for excellent academic achievement, Virginia Commonwealth University, 2001.

Excellent Contribution to Fine Arts Award for groundbreaking production of *Shakin' The Mess Outta Misery*, Halifax County, NC, 1996.

Who's Who In American Universities and Colleges for excellent scholarship, Old Dominion University, 1995.

Mr. Mass Communications for excellent service to the Mass Communications department, Norfolk State University, 1991.

ACTING EXPERIENCE

Hannibal Of The Alps	Langston Hughes	BTN Conference	2003
*Staged reading with Tony Award Winner, Andre De Shields			
Umbilical Discord	Hamekamehani	Theatre VCU	2000
*World Premiere			
Night Sky	Doctor	Theatre VCU	2000
The Bacchae	Shepherd	Theatre VCU	2000
The Wild Duck	Greggers	Theatre VCU	1999
As You Like It	Orlando	Lakeland Arts Center	1999
Driving Miss Daisy	Hoke	Lakeland Arts Center	1997
The Piano Lesson	Avery	Old Dominion Univ.	1994
Othello	Roderigo	Chrysler Museum	1992
What's A Saint Brother?	George Wash. Carver	Corinthian Theatre	1991
Fences	Troy	Norfolk State Univ.	1991
Twelve Angry Men	Juror Number6	Norfolk State Univ.	1989

DIRECTING EXPERIENCE

Charcoal Street	African American Repertory Theatre	2008
*World Premiere		
Dutchman	University of Richmond	2008
*Special Encore Performance before Amiri Baraka		
A Raisin In The Sun	Virginia Union University	2008
Dutchman	Virginia Union University	2008
Don't Sing No Blues For Me	Virginia Union University	2007
Fences	Virginia Union University	2007
Tiger By The Tail	Firehouse Theatre	2006
*The winning staged reading for the Firehouse Theatre Project's 4th Annual Festival of New American Plays		
Take A Giant Step	Virginia Union University	2005
Perfect	Firehouse Theatre	2005
Schoolhouse Rock Live, Jr.	Manchester Middle School	2004
The Myth (Staged Reading)	BTN Conference	2004
Dracula	Manchester Middle School	2003
You're A Good Man Charlie Brown	Manchester Middle School	2003
Lady Day At Emerson's Bar And Grill	Virginia Commonwealth University	2001
Driving Miss Daisy	Lakeland Cultural Arts Center	1997
Shakin' The Mess Outta Misery	William R. Davie Middle School	1996

TECHNICAL EXPERIENCE

<i>Take A Giant Step</i>	Sound Designer/Engineer	Belgian Theatre	2005
<i>Perfect</i>	Sound Designer/Engineer	Firehouse Theatre	2005
<i>The Myth</i>	Stage Mgr/Asst. Dir/Light & Sound Board Op.	Living Word Stage Co.	2004
<i>April Morning</i>	Stage Mgr/Assist. Dir./Sound Engineer	TheatreIV	2002
<i>Artaud At Rodez</i>	Sound Designer/Engineer	Shafer St. Playhouse	2000
<i>Crazy For You</i>	Stage Management Intern	East Carolina Univ. Summer Stock	1998

FILM EXPERIENCE

Bell Blu	Director	Average Girl Productions	2008
Train The Trainer	Mr. Chips	Belle Choses Productions	2005
Rooted In Faith-Forward In Hope	Ted	EAF Productions	2002
Circuit City-Loss Prevention	Manager #2	Circuit City Productions	2001
Blue Sky~White Clouds	Frederico	Pufapflix Prouctions	2001
God Is Here And She Is Gorgeous	Angry Husband	Macaroni Productions	2001
Execution of Justice	Inspector Falzon	Dark Water Pictures	2001
Half Down	African Gentleman	Pufapflix Productions	2000
Hannibal	Extra	Hannibal Productions	2000

CHILDREN'S THEATRE EXPERIENCE

Ascend, Inc.	(Richmond, VA)	Jun. 2007-Present
School Of The Performing Arts	(Richmond, VA)	Feb. 2002-Apr. 2006
Neighborhood School For The Arts	(Richmond, VA)	Oct. 2000-Jul. 2005
Lakeland Cultural Arts Center	(Littleton, NC)	Summer 1996
Centerstage	(Norfolk, VA)	Summer 1995, 1996
The Hurrah Players	(Norfolk, VA)	Summer 1995

ACTOR COACHING EXPERIENCE

Private Coaching

Role Preparation (Pageant Contestants) Ms. Roanoke Rapids Pageant, Roanoke Rapids, North Carolina, 1998.
 Audition Preparation (Classical Theatre) Senior Acting Class, VCU, 2001.
 Audition Preparation (Rising 9th Grade Students) Thomas Dale Specialty Center for the Performing Arts, Manchester Middle School, Richmond, VA, 2003-2006.

MUSEUM EXPERIENCE

Project Founder and Guest Curator “The Life and Career of Michael Jackson—Historical Memorabilia.” August 2009-Dec. 19, 2009, Black History Museum and Cultural Center of Virginia, Richmond, VA.

Musicology Presentation and Lecture Seminar: “Reaching Their *Destiny*—How The Jacksons’ 1978 Album Revealed a Prophetic Vision.”, Summer 2009, Black History Museum and Cultural Center of Virginia, Richmond, VA

Film Presentation and Lecture Seminar: *Exploring Gordon Parks’ Leadbelly: 30 Years Later* Spring 2006, Black History Museum and Cultural Center of Virginia, Richmond, VA.

PAGEANT EXPERIENCE

The Miss William R. Davie Pageant, **William R. Davie Middle School, 1996,**
Producer-Director, Host

The Miss NSU Pageant, Norfolk State University, 1991, **Master of Ceremonies**

The Miss Black & Gold Pageant, Alpha Phi Alpha Fraternity, Inc., Virginia Union University, 2009,
Pageant Judge

CONFERENCE EXPERIENCE

Film Presentation and Lecture Seminar: *The Art of Protest in Melvin Van Peebles’ Sweet Sweetback’s Baadasssss Song*, Summer 2007, Black Theatre Network Conference, Greensboro, N.C.

Film Presentation and Lecture Seminar: *Leadbelly: Exploring Gordon Parks as Auteur* Summer 2006, Black Theatre Network Conference, Louisville, KY.

Facilities Coordinator/Host: **Young People’s Theatre Festival: The Virginia Theatre Association**, Fall 2005, Manchester Middle School, Richmond, VA.

Panel Participant: **Student Quest Roundtable with Graduates and Undergraduates in the Field**, Summer 2005, Black Theatre Network Conference, Winston Salem, N.C.

Panel Chairman (by Proxy): **What Is Hip Hop Theatre? An Overview of Hip Hop Playwrights and Performances/Staged Reading: *Grimm Foster’s Love Song* by T.Tara Turk**, Summer 2002, Black Theatre Network Conference, San Francisco, CA.

Panel Chairman: **Constructions of Race in Southern Theatre: From Federalism to the Federal Theatre Project** Southeastern Theatre Conference Theatre Symposium, Spring 2002, Elon University, Elon, N.C.

Seminar Presentation: **Shakespeare Noir: A Survey of Black Shakespearean Characters and Racial Attitudes in Elizabethan England**, Summer 2001, Black Theatre Network Conference, Winston Salem, N.C.

WRITING EXPERIENCE

Sweet Freedom-Original spoken word poem and song written and produced for the upcoming independent film *Bell Blu* for Average Girl Productions, Aug. 2008

Exploring Gordon Parks' Leadbelly: 30 Years Later (EDITED VERSION)-Scholarly article analyzing a nearly forgotten African American film classic. Black Camera Micro Journal, Published Jan, 2007.

Exploring Gordon Parks' Leadbelly: 30 Years Later-Scholarly article analyzing a nearly forgotten African American film classic. BTNews, Published July, 2006.

Robert Wynn-Jackson-Published article on NSU Director of Theatre, BTNews, Fall, 2003.

Nice Work If You Can Get It: The Conception, Process and Production of Lady Day At Emerson's Bar & Grill --Master Thesis documenting the process of the thesis production for the completion of requirements for the Master of Fine Arts Degree, Virginia Commonwealth University, May 2002.

Friends And Lovers – Staged Reading by Richmond Playwrights Forum, July, 2000.

Revolution – A full length libretto and master thesis/creative project for the Completion of requirements for Master of Arts Degree, Old Dominion University. Using the music of John Lennon and Paul McCartney, August, 1995.

PROFESSIONAL AFFILIATIONS

Association for Theatre in Higher Education

Black Theatre Network

Graduate Liason, 2002-2004

Parliamentarian, 2004-2008

Ascend, Inc.

Community Board Member, 2008

Theatre Communications Group

International Thespian Society

Vice President, Troupe 2619, 1985-1988

Black Film Center/Archive

Alpha Phi Alpha Fraternity, Inc.

Corresponding Secretary, 2003-2005

Recording Secretary, 2005-2006

Voting Registration Chair, 2006-2007

Alpha Epsilon Rho-The National Broadcasting Society

Alumni Relations, 1991-1992

LEROY C. BOYD, III

STATEMENT OF TEACHING PHILOSOPHY

What I desire most as an educator is to foster in my students an eager desire to learn. I provide my students with opportunities to think critically, encouraging them to use their imaginations, creating a good atmosphere for learning, expressing genuine concern for their well being, providing and promoting cross-curricular events for experiential classroom activity, offering clear and constructed feedback to students, and showing enthusiasm in the executing of teaching the subject area.

These strategies must be indomitably kept and put to practice by the instructor. Teaching can be likened to a ministry, as it is understood that the events that occur in a teacher's classroom can greatly affect the lives of many people. It is a process where the instructor is a conduit who inspires motivation and action within the students.

Education is best effective from an interdisciplinary approach. Theatre, music, dance and visual arts can be best taught by incorporating other liberal arts and sciences into the curriculum. It is our responsibility as educators to keep students current with contemporary business practices in the workplace; because of this, students more than ever before should be expected to research using the likely methods of MLA or APA research and incorporate their findings into the art form.

My concept to teaching is through a lecture/laboratory perspective. While students will be thoroughly trained in Dramatic Literature and Theatre History, they will also receive skill instruction in the fundamentals of theatre such as, acting, directing, and movement. A strict comprehension of these principles creates a groundwork from which the student grows beyond the expected proficiency and develops their own pattern. In lecture, discussion and reasoning are an emphasis. Through such stimulation, aided by the facilitation of the instructor, the student will develop their own ideas and conclusions. In the practical, activities should be innovative and exciting in order to draw 100 percent of the student's attention. An enticing and motivated environment can be realized by the use of the best teaching practices. These practices will stimulate in the student, problem solving, critical thinking, and communication skills. Role Playing can be an effective classroom tool in aiding the comprehension of dramatic literature. I have found the students often understand the text much faster when they act out the roles of the characters and further confirming the lesson objective through a problem solving strategy of using a real life experience or popular culture. Students find great enjoyment through this because they are the participator instead of sitting and listening to a lecture. Sensory Perception is an important aspect of acting; actors relate to their environment through their senses. Exercises in the classroom can explore perceptions in the five senses and interpersonal contact. Physical Activity through movement dynamics will aid students in develop competencies in coordination, balance and developing the imagination.

Although these strategies and practice possess importance in the success of a student's education, an instructor must be sensitive enough to joys and benefits of teaching. My job is worthwhile to me when I see the "ah-ha" moment in a student's eye when they understand a concept, or when a student is enjoying a class so much they that will put in an extra effort to succeed. My subject area, as with anyone who loves teaching, is of great excitement to me in that I find great fulfillment in helping a student to cultivate their talent and to pass along my knowledge and experience in the area to help them grow. Intellectually, I find enjoyment through the spark of new ideas from both the students and the instructor. This occurs often in theory classes through the practice of discussion; it is highly rewarding to help a student think in a higher order as you show them the level of intellect that they were not aware that they possessed. And overall, I find that I learn from the students through their positive contributions either through a lecture, discussion or practice.

Furthermore, the exhibition of intrinsic enthusiasm is very important. Students are perceptive and sensitive to an instructor. How my application toward a lesson plan or how I walk into a room to greet their class will impact the learning style and sensitivity to both the instructor and subject area. This is very important. As arts educator's, part of our purpose is to incite a deep-seated commitment, respect, and love for the art. A leader can either make or break the spirit of individuals and this is a responsibility that must not be taken lightly. The Pulitzer Prize winning poet and critic Mark Van Doren once said that "teaching is the art of assisting discovery." It is more than explanation and demonstrating, it is kindling enthusiasm and desire, which in the end the student will discover their original artistry and more importantly...themselves

REFERENCES

Dr. Noreen Barnes-McLain
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kellym520@aol.com

Dr. J. Randy Fitzgerald
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Virginia Union University
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Dr. Douglas Greene
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