# Sarah Shippobotham, Professor

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Date of Birth: 2.26.1964

Postgraduate Diploma in Voice Studies, The Central School of Speech & Drama (London), July 1998 (MFA equivalent)

Graduate Diploma in Drama (Acting), The Welsh College of Music & Drama (Cardiff), July 1985 (BFA equivalent)

**EMPLOYMENT HISTORY**

I am a tenured, Professor in Voice, Dialects, Text and Acting at the University of Utah.

Returned to serve as Co-Head of the Jan 2020 – Aug 2021

 Actor Training Program

One semester sabbatical granted Aug – Dec 2018

 Stepped down from being Head of the ATP Dec 2016

 Promoted to Professor 2014

Returned to University of Utah as Head of the Aug 2012

 Actor Training Program

Leave of Absence granted to work on *The Hobbit Trilogy* Aug 2011 –Aug 2012

One semester Sabbatical granted Spring 2008

Granted tenure and promoted to Associate Professor Spring 2005

Appointed Head of the Actor Training Program Aug 2002

Taught Dialects, Freshman Acting and Voice

In Fall 2002 my course load was reduced from five courses to four because of administrating the ATP. My duties outside the classroom include mentoring students, recruiting students, preparing students for graduate school and internship auditions and heading a devoted faculty of five. During this period I regularly taught on overload as I was part of the initial development of the Musical Theatre Program and I taught within it for several years. I also regularly directed shows for the department.

Served as Interim Head of the Actor Training Program Aug 2001 –

Taught Freshman Acting, Dialects and Voice May 2002

Appointed to tenure line Assistant Professor position Aug 1999

with previous year’s teaching counting towards tenure clock

Appointed Visiting Assistant Professor at University of Utah Aug 1998

Taught Dialects and Voice and Coached *The Merchant of Venice*

**TEACHING**

**CLASSES TAUGHT BETWEEN SPRING 2005 AND FALL 2022**

Fall 2022 THEA 3170-1 3rd Yr Act/Styles

 THEA 3170-2 3rd Yr Act/Styles

 THEA 1220-1 1st Yr Acting

Spring 2022 THEA 4140-1 Advanced Acting – to Junior year

 THEA 4140-2 Advanced Acting – to Senior year

 THEA 4040-1 4th Yr Voice/Speech (Dialects)

Fall 2021 THEA 3170-1 3rd Yr Act/Styles

 THEA 1220-1 1st Yr Acting

Spring 2021 THEA 3070-1 3rd Yr Voice/Speech ATP – taught on Zoom

 THEA 4140-1 Advanced Acting – taught in person

Fall 2020 THEA 3170-1 3rd Yr Act/Styles – taught on Zoom

 THEA 3170-2 3rd Yr Act/Styles – taught on Zoom

 THEA 4090-1 4th YR Voice/Speech (Dialects) – taught on Zoom

Spring 2020 THEA 3790-9 Special Topics (Dialects) – ended on Zoom

 THEA 4090-1 4th Yr Voice/Speech (Dialects) – ended on Zoom

THEA 3070-1 3rd Yr Voice/Speech ATP – ended on Zoom

Fall 2019 THEA 3170-1 3rd Yr Act/Styles

THEA 1220-1 1st Yr Acting ATP/MTP

Spring 2019 THEA 4919-5 Indv Performance Project (Dialects)

THEA 4090 -1 4th Yr Voice/Speech (Dialects)

THEA 3180-1 3rd Yr Acting/Style

THEA 2230-1 2nd Yr Act ATP

Fall 2018 One semester sabbatical granted

Spring 2018 THEA 4090-1 4th Yr Voice/Speech (Dialects)

THEA3920-3 Beg Performance Project (Dialects)

Fall 2017 THEA4140-1 Advanced Scene Study

THEA 3170-1 3rd Yr Act/Styles

THEA 3070-1 3rd Yr Voice/Speech

THEA 1220-1 1st Yr Acting ATP/MTP

Spring 2017 THEA 2230-1 2nd Yr Act ATP

THEA 2070-1 2nd Yr V/S ATP

THEA 4090-1 4th Yr Voice/Speech

Fall 2016 THEA 3170-1 3rd Yr Act/Styles

THEA 3030-1 Voice & Text for MTP

THEA 3070-1 3rd Yr Voice/Speech ATP

THEA 1220-1 1st Yr Act ATP/MTP

Fall 2015 THEA 4090-1 4th Yr Voice/Speech

THEA 3170-1 3rd Yr Act/Styles

THEA 3030-1 Voice & Text for MTP

THEA 1220-1 1st Yr Act ATP/MTP

Spring 2015 THEA 3920-3 Beg Performance Project (Dialects class)

THEA 2070-1 2nd Yr V/S ATP

Fall 2014 THEA 3170-1 3rd Yr Act/Styles

THEA 1220-2 1st Yr Act ATP/MTP

THEA 3030-1 Voice & Text for MTP

THEA 1220-1 1st Yr Act ATP/MTP

Spring 2014 THEA 3920-3 Beg Performance Project (Dialects class)

THEA 3080-1 3rd Yr Voice/Speech ATP

THEA 3030-1 Voice & Text for MTP

THEA 1230-1 1st Yr Act ATP/MTP

Fall 2013 THEA 4090-1 4th Yr Voice/Speech (Dialects)

THEA 3170-1 3rd Yr Act/Styles

THEA 1220-2 1st Yr Act ATP/MTP

THEA 1220-1 1st Yr Act ATP/MTP

Spring 2013 THEA 3030-1 Voice & Text for MTP

Fall 2012 THEA 4090-1 4th Yr Voice/Speech (Dialects)

THEA 3170-1 3rd Yr Act/Styles

THEA 1220-2 1st Yr Act ATP

THEA 1220-1 1st Yr Act ATP

Fall 2010 THEA 4090-001 4th Yr Voice/Speech

THEA 3170-001 3rd Yr Act/Styles

THEA 1220-002 1st Yr Act ATP

THEA 1220-001 1st Yr Act ATP

Spring 2010 THEA 3231-001 Audition Tech ATP

THEA 3040-002 Intro to Voice/Speech

Fall 2009 THEA 4090-001 4th Yr Voice/Speech

THEA 3170-001 3rd Yr Act/Styles

THEA 1220-001 1st Yr Act ATP

Fall 2008 THEA 5090-001 4th Yr Voice/Speech

THEA 1220-001 1st Yr Act ATP

Fall 2007 THEA 5170-001 3rd Yr Act/Styles

THEA 5090-001 4th Yr Voice/Speech

THEA 1220-001 1st Yr Act ATP

Fall 2006 THEA 5090 4th Yr Voice/Speech

THEA 5170-001 3rd Yr Act/Styles

THEA 1220-001 1st Yr Act ATP

Spring 2006 THEA 1230-001 1st Yr Act ATP

THEA 4240-001 Audition Technique II

THEA 5180-001 3rd Yr Act/Styles ATP

Fall 2005 THEA 1220-001 1st Yr Act ATP

THEA 4230-001 Audition Technique I

THEA 5090 4th Yr Voice/Speech

THEA 5170-001 3rd Yr Act/Styles ATP

THEA 3010-001 2nd Yr V/S ATP

Spring 2005 THEA 5180-001 3rd Yr Act/Styles ATP

THEA 3020-001 2nd Yr V/S ATP

THEA 1230-001 1st Yr Act ATP

THEA 4240-001 Audition Technique II

**PROFESSIONAL RECOGNITION**

**Voice and Dialect work includes:** (listed by projects not year)

**Additional Dialect Coach on Peter Jackson’s *The Hobbit***  2011/12

Dialects coached include: Standard English, London,

Welsh, Gloucestershire and Scottish.

Languages coached include: Elvish, Dwarvish and

Black Speech

**Voice/Dialect Coach at the Shaw Festival** May - Aug

Niagara-on-the-Lake, Ontario, Canada ’00, ‘01, ‘02

Teach individual dialect and voice sessions. Voice classes focus ‘03, ’04, 05

on voice production; examining breathing and projection issues; ’06 ’07 ‘08

and exploring text. I also lead company warm ups. ’09, ’10, ’11

Dialects coached include: **General American, Standard English,**  13,14,15, 16,

**Glaswegian, Edinburgh, Birmingham, London, Dublin, Galway,**  17, 18

**Belfast,Chicago, New York, Gulf Southern, Japanese, South African, French, Italian and Russian**

Productions worked on include: *Oh What a Lovely War, The Baroness and the Pig, Grand Hotel, Henry V, An Octoroon, Dracula, Me and My Girl, Dancing at Lughnasa, Sweeney Todd, A Woman of No Importance, Master Harold and the Boys, Pygmalion, My Fair Lady, Juno and the Paycock, Guys & Dolls, The Light In The Piazza, Arcadia, Enchanted April, The Entertainer, Serious Money, The Plough and the Stars, The Royal Family, Happy End, The Old Lady Shows Her Medals, Lord of the Flies, The Man Who Came to Dinner, Candida, Hay Fever, The House of Bernarda Alba, Merrily We Roll Along, Floyd Collins, Man and Superman, Harlequinade, The Tinker’s Wedding, Belle Moral, The Kiltartan Comedies, Summer and Smoke.*

**Dialect Coach for Pioneer Theatre Company includes:**

**Iranian/American, French-Canadian, Canadian** Jan 2023

on *A Distinct Society* (world premiere)

**Texas** on *Fireflies* Apr 2022

**RP, French** on *Mary Stuart* Jan 2020

**RP, London** on *The Play That Goes Wrong*  Nov 2019

**Dublin, Cork, Czech** on *Once* Feb 2019

**RP** on *Miss Bennett: Christmas at Pemberley* Nov 2018

**RP, Cockney** on *Sweeney Todd* Oct 2018

**Norwegian, Israeli, Swedish, German** on *Oslo* Aug 2018

**Text Coach** for *Twelfth Night* for PTC March 2018

**Swindon, London** on *The Curious Incident* Aug 2017

*of the Dog in the Night-time*

**RP, Cockney** on *Oliver* Nov 2016

**RP, Geordie** on *The Last Ship* Aug 2016

**Irish Midlands** on *Outside Mullingar* Oct 2015

**Salt Lake Acting Company**

**Dutch, German** on *Passing Strange* Feb 2022

 **Hale Center Theatre**

 **Australian** on North American premiere of Jan 2020

Baz Luhrmann’s *Strictly Ballroom*

**Voice/Dialect Coach for the Birmingham Conservatory** Nov 2012

**of Classical Theatre, Stratford Festival, Stratford,**

**Ontario, Canada**

Led group and individual dialect and voice sessions for

workshop selections of “Private Lives” “The Importance

of Being Earnest” and “Tons of Money” Dialects included **Cockney & RP**

**Acting**

Mrs. White *CLUE: onstage* West Valley Performing

 Arts Centre Dec/Feb 2022/23

The Proprietress *Horizon: An American Saga* dir. Kevin Costner

 Oct 2022

Sîan *Can I Say Yes to That Dress?*

 Great Salt Lake Fringe Festival

A self-written one-woman play Aug 2022

Abe/Absalom *SLAC Cabaret:* Salt Lake Acting Company

 *Down the Rabbit Hole* May/Aug 2022

Duchess of York *Richard III*

Lychorida/Bawd *Pericles* Utah Shakespeare Festival Emilia the Abbess *The Comedy of Errors* May/Sept 2021

\*I was cast in the Utah Shakespeare Festival 2020 season which was cancelled due to COVID-19. I was cast in *Richard III, Pericles,* and *The Comedy of Errors*

Eleanor Duchess of

Gloucester, Iden, Exeter, *Henry VI parts 2 & 3* Utah Shakespeare Festival

Lady Elizabeth Grey May/Sept 2019

Mother/Grandma *Thank You Theobromine* SONDERimmersive

 Oct 2019-Jan 2020

The MC *Shockheaded Peter* Sackerson Theatre Company

 Oct 2017

Mrs Shears, Mrs Gascoyne *The Curious Incident* *of the Dog in the Night-time*

Voice One Pioneer Theatre Company

 Aug 2017

Free Newspaper Woman/ *King Charles III* Pioneer Theatre Company

Ensemble Feb/Mar 2017

Beth *Tribes* Salt Lake Acting Company

 Oct/Nov 2015

Ann Putnam & Sarah Good *The Crucible* Pioneer Theatre Company Jan/Feb 2015

Hildegarde von Bingen *Virtue* – Tim Slover Nov/Dec 2009

Elizabeth et al *The Syringa Tree* Dec 2008

Margaret Fuller *Charm* – rehearsed reading Oct 2008

**Directing**

 *A Funny Thing Happened on*  Salt Lake Acting Company

*the Way to the Gynecologic Oncology Unit at*  Aug 2018

 *Memorial Sloan-Kettering Cancer Center*

 *of New York City*

**Professional Intimacy Choreography/Consultation includes:**

 *Hondo* (project code name) Amazon TV Series 1 episode Sept 2022

*Wild Party (Lippa version)* The Hart Theatre Company May 2022

*The Cake* Salt Lake Acting Company Jan 2019

*A Funny Thing Happened on*  Salt Lake Acting Company Aug 2018

*the Way to the Gynecologic Oncology*

*Unit at* *Memorial Sloan-Kettering*

*Cancer Center* *of New York City*

**SERVICE:**

**COMMITTEES include:**

Parking Appeals Committee 2021 -

Womens’ Week Committee 2021 -

Theatre Department JEDI Committee 2021 -

Theatre Department Safety Committee 2020 - 2021

College of Fine Arts RPT Committee 2020 - 2022

Senate Academic Committee on Academic Policy 2017-2019

Seed Grant Committee 2017

Faculty Excellence Awards Committee 2015/19/20

College of Fine Arts College Council 2013-15/16-18

Chair of ATP Search Committee 2013

Academic Policy Advisory Committee 2008-10

Credit and Admissions Committee 2008-11

The Dee Council 2003-05

Theatre Department Season Selection Committee 2002-16

Academic Senate 1999-2001

College of Fine Arts College Council 1999-2001

Theatre Department Season Selection Committee 1999-2000

Honours Committee 2000

MFA in Directing, Graduate Committees 1998-2002

**FACILITATING GUESTS:**

Fall 2018 – organized visit for ATP students from Frantic Assembly to run a week-long residency for our students.

Fall 2017 – organized two one day workshops for ATP students with Frantic Assembly

**ON-CAMPUS CREATIVE SERVICE:**

 Intimacy choreography for *The Book Club Play*

 Director *You On the Moors Now* – unsupported project

Intimacy choreography for *Tartuffe*

Intimacy choreography for *She Kills Monsters*

Dialect Consultant for *The Rivals*

Director of *Men on Boats*

Director and Intimacy Choreographer of *Our Country’s Good*

Travelled to KCACTF as interim director with *Eclipsed*

Dialect Coach for *The Beautiful Game*

Dialect Consultant for *You Never Can Tell*

Actor in *Dogfight*

Director and Dialect Coach of *Arcadia*

Director and Dialect Coach of *The Importance of Being Earnest*

Dialect Coach on *Blue Stockings*

 Dialect Coach on *Threepenny Opera*

Director of *Romeo & Juliet*

Actor in *Spring Awakening*

Voice & Text Coach for *Metamorphoses*

 Director for *‘Tis Pity She’s a Whore*

 Dialect Consultant for *Vernon God Little*

Director of *Hay Fever*

Director of *The Rocky Horror Show*

Director of *Ring Round the Moon*

Director of *Happy End*

 Text Coach on *The Winter’s Tale*

 Dialect Coach on *The Cripple of Inishmaan*

Director of *The Busy Body*

Guest Artist playing Vivian Bearing in *W;t*

Guest Artist playing Hannah Pitt and Ethel Rosenberg in *Angels in America*

Director of *Assassins*

Guest Artist playing Barbara Ehrenreich in *Nickel and Dimed* for Women’s Week

Guest Artist playing Amanda – The Mother – in *The Glass Menagerie*

Director of *Agamemnon* – as part of the University’s Greek Festival

Director of *The Duchess of Malfi*

Director of *Oh What a Lovely War*

Guest Artist playing Queen Christina in *Queen Christina* directed by MFA student Angie Prater

Director of *Trees Die Standing Up*

Actor in *Measure for Measure* and *Titus Andronicus*

Voice and Text Coach for *The Tempest*

Voice and Text Coach for *The Merchant of Venice*

Voice and Text Coach for *Romeo and Juliet*

Voice and Text Coach for *The Libation Bearers*

Voice Consultant for *Ion*

Dialect Coach for *Cloud Nine* (RP) and *Stags and Hens* (Liverpool) Voice and Dialect Coach (German and RP) for *Cabaret*

Voice and Dialect Coach (RP, German, French, Australian, Cockney)

for *Oh What a Lovely War*

Voice Coach for *The Scarecrow*

Voice Consultant for *Shakespeare's Sonnets, The Love*

*of the Nightingale, The Curse of the Starving Class*, *Fuente*

*Ovejuna*, *Triumph of Love*, *Machinal*, *School for Scandal*,

*The Boys Next Door*, *The Elephant Man*, *Rhinoceros*

Dialect Consultant for *Come Back to the Five and*

*Dime Jimmy Dean, Jimmy Dean* and *Hunting* *Cockroaches*

**CONFERENCES:**

July 2020 – I presented a short acting class for adjudication at the Association for Theatre in Higher Education (ATHE) on Zoom.

August 2015 – attended the Voice and Speech Trainers Association (VASTA) Conference in Montreal.

**AWARDS**

# Calvin S. & JeNeal N. Hatch Prize in Teaching 2021

College of Fine Arts Faculty Excellence in Research Award 2014

 Faculty Excellence Award in Teaching, May 2004

Research, Service

College of Fine Arts Students and Alumni Council Students’ 2002/03

Choice Teaching Award

Clyde Vinson Memorial Scholarship for Voice Teaching June 2000

**PROFESSIONAL DEVELOPMENT:**

October 2021 – one day workshop on Audiobook Narration with Linda Bearman, Nancy Peterson, and Joseph Batzel

October to November 2021 – took a 6 week acting class on Zoom with Gabe Levey (Completely Ridiculous Production Company) and Devin Shaket (The New York Drama Center)

January 2021 Knight-Thompson Speechwork: Experiencing Accents Workshop

October to December 2020 – continuing my study of Clowning with Christopher Bayes – from basic clowning ino advanced clowning.

September 2020 – Essentials of Voice Over with Linda Bearman.

September 2020 – The Science of Play – a 6 week course – with Chris Tramantana.

August 2020 – Let’s Talk About Intimacy: Approaching Communication Webinar led by Yarit Dor.

August 2020 – I continued to take a Creating Your Own Work class with Lucy Shelby.

August 2020 – I took a Decolonization Basics Workshop with Groundwater Arts

July 2020 – I took a two day Anti-Racist Theatre Workshop with Nicole Brewer.

July 2020 – I studied in a 5 week acting-based conservatory, on Zoom, led by Gabriel Levey through his Completely Ridiculous Productions Studio. Classes I took included Scene Study, Improvisation, Alexander Technique, Voice, Playing Games, Acting for the Camera, Failure as Fun and Making Your Own Work. There were also masterclass sessions with working professionals. All of this was done on Zoom. Teachers: Gabriel Levey, Annalise Lawson, Lucy Shelby, Tracy Einstein, Chris Tramantana, Ralf Jean-Pierre, Devin Shakett, Joby Earle.

June 2020 – I took the Advanced Clown Teaching Workshop from Christopher Bayes (Head of Physical Acting at Yale, author of *Discovering the Clown*) on Zoom.

June 2020 – I took a Live Video Theatre Directing workshop with Peter J Kuo one of the leaders in the field of turning directing on Zoom into an art form.

May/June 2020 – I attended two Laughing Clubs led by Christopher Bayes through his Pandemonium Studio on Zoom.

May 2020 – I took a scene study class, Acting as Play, with Gabriel Levey through the Pandemonium Studio on Zoom. A Clown inspired way of looking at acting.

March and April 2020 – signed up to attend two IDI Intimacy Directing workshops – both were cancelled due to COVID-19

November 2019 – attended an Intimacy Directing workshop led by Chelsea Pace (TIE) in Salt Lake City.

October 2019 – assisted Jess Steinrock, Rachel Flescher (IDI) at Intimacy Directing workshop hosted by the University of Utah (co-sponsored by SUU) for other theatre-makers, theatre-educators and students in the state. I proposed the idea for this to Theatre Chair Harris Smith.

April 2019 – attended an Intimacy Directing workshop led by Jessica Steinrock (IDI) in Salt Lake City that I initiated for faculty at the University of Utah.

March 2019 – attended an Intimacy Directing workshop led by Chelsea Pace and Laura Rikard, founder members of Theatrical Intimacy Education (TIE) in Baltimore, MD.

Fall 2018 – I attended a two day workshop with Frantic Assembly – How to use Devising Techniques to Create New Work – in Salt Lake City

December 2017 – I attended a workshop in London – the first of its kind in England – about working with intimacy from an actor’s and director’s perspective led by Clare Warden of Intimacy Directors International (IDI).

Fall 2017 – I attended a one day workshop with Frantic Assembly – Devising and Physicality Workshop – in Salt Lake City.

July 2012 I returned to LISPA to take more Clown and Mask training from Thomas. I also took a workshop in Devising Techniques from him.

February 2011 I participated in a Clowning workshop at the London International School of Performing Arts (LISPA) taught by Thomas Prattki.

March – April 2008 I went to Shakespeare & Company 3 times to participate in the Master Teacher Series. I took Clown from Kevin Coleman – assisted by Michael F. Toomey; Shakespeare and the Feminine from Tina Packer and Structure of the Verse from Michael Hammond.

May 2007 I returned to Shakespeare & Company to take part in their Rhetoric Workshop.

January 2006 I returned to Shakespeare & Company as a trainee teacher for two weeks with a specialization in Voice and Text.

January 2004 I participated in a month-long intensive workshop run by Shakespeare & Company. Participants were required to perform a monologue and then rehearse and perform a scene during the course of the workshop.

December 2001 I attended a Shakespeare workshop taught by Patsy Rodenburg at The Michael Howard Studios in New York.

**VOICE and DIALECT TRAINING at the CENTRAL SCHOOL of SPEECH and DRAMA:**

 **Accents and Dialects**

Those studied at Central include: Standard English, Belfast, Dublin, Glaswegian, Welsh, General American and Southern States

Those also known include: Geordie, Bristol, London, Yorkshire, Lancashire, Galway, Italian, German, Russian, Polish, Texas and New York

**Teaching Placements** at Central include teaching Voice to first year and Dialects to third year students at East 15 (a Method based drama school) and Voice Coaching two theatre companies from the Central School of Speech and Drama's Advanced Theatre Practice Course.

**Workshops** attended while on the course at Central include: Cicely Berry, Andrew Wade (RSC), Patsy Rodenburg (RNT), Frankie Armstrong, Barbara Houseman; Christina Schul (Vocal Profiling); Glynn MacDonald (Alexander Technique); Stephen Cheng (Dao of the Voice); Ashland Shakespeare Festival Theatre Company