**Christopher DuVal**

Full Professor

Department of Theatre

University of Utah Department of Theatre

240 South 1500 East, Room 228

Salt Lake City, UT 84112

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**Resident Fight Director**

Pioneer Theatre Company

**Certified Teacher / Fight Director / Theatrical Firearms Instructor**

Society of American Fight Directors

**Master Teacher / Senior Fight Director of Stage Combat**

Dueling Arts International

**Associate Teacher**

Fitzmaurice Voicework

**2nd degree Black Belt**

Aikido of Ashland/Hombu Dojo – Japan

**Author**

Stage Combat Arts: An Integrated Approach to Acting, Voice, and Text Work

**EDUCATION**

**Academic Degrees:**

MFA in Acting, University of California, Irvine, 1998

BA in Theatre Arts, California State University, Fullerton, 1994

**Professional Positions / Certifications:**

Certified Fight Director – Society of American Fight Directors (2018 – current)

Theatrical Firearms Instructor – Society of American Fight Directors (2017 – present)

Certified Teacher - Society of American Fight Directors (2010 - current)

Master Teacher - Dueling Arts International (2016 – current)

Resident Fight Director - Pioneer Theatre Company, LORT B (2016 - current)

2nd Degree Black Belt - Aikido of Ashland / Hombu Dojo, Japan (2011 - current)

Associate Teacher of Fitzmaurice Voicework (2012 - current)

**UNIVERSITY EMPLOYMENT**

**Full Professor** (2022 - current)

**Associate Professor (**2017 – 2022)

**Assistant Professor** (2013 – 2017)

Department of Theatre

University of Utah

* **Associate Chair: (2020 – 2022)**

Served as the Associate Chair of the Department of Theatre, which included assisting and coordinating with the Chair in all areas of Departmental Leadership. The University of Utah is a Research 1 Institution and the Department of Theatre holds 250+ students with a total of over 40 faculty members.

* **Head of the Actor Training Program: (2018 – 2020)**

Served as the Head of the BFA Actor Training Program at the University of Utah, which consists of approximately 60 ATP BFA students and 9 ATP tenure-line, career-line, and adjunct faculty members. I collaborated on the development of curriculum, oversaw national and local ATP recruitment, worked with faculty to develop season planning and casting, hired guest directors, co-developed a Play Selection Committee, contacted and scheduled visits for nationally recognized guest artists and casting directors, mentored tenure and promotion activities of faculty, oversaw the ATP Lab, co-founded and co-coordinated an internship with Karen Azenberg, Artistic Director of the Pioneer Theatre Company - LORT B.

As Head of the ATP, I served as the primary coordinator for the following guest artist

residencies and visits:

* + David Carey (Co-Head of Voice and Text at the Oregon Shakespeare Festival)
  + Wendy Franz (Managing Director at the Colorado Shakespeare Festival)
  + Tim Orr (Artistic Director at the Colorado Shakespeare Festival)
  + Christine Albright-Tufts (Fomer Director of the Apprenticeship Company at Actor’s Theatre of Louisville)
  + Terri McMahon (Company Actor at the Oregon Shakespeare Festival)
  + Scott Kaiser (Former Head of Company Development at the Oregon Shakespeare Festival)
  + Brian Vaughn (Artistic Director at the Utah Shakespeare Festival)
  + Kevin Asselin (Artistic Director at Montana Shakespeare in the Parks)
  + Frank Honts (Casting Director at Milwaukee Repertory Theatre)
  + Geoffrey Kent (Regional Theatre Artist and Fight Master)
  + Ty Burrell (Actor in Film and Television)

**Guest Instructor / Adjunct of Stage Combat**

Department of Theatre

Southern Utah University, 2021 and 2022

**Assistant Professor, Head of the BFA / MFA**

Department of Theatre

University of Idaho, 2009 - 2013

**Adjunct Professor of Movement**

Department of Theatre

Southern Oregon University, 2007

**Guest Instructor of Stage Combat**

Department of Theatre

Southern Oregon University, 2003 - 2005

**COURSES TAUGHT / DEVELOPED**

(University of Utah, University of Idaho, Southern Oregon University)

**Areas of Teaching Specialization:** Acting (experience teaching all levels of acting within both BFA and MFA programs), Acting Shakespeare, Acting Styles (Chekhov, Ibsen, Moliere, Restoration, Shaw, Williams) Physical Comedy, Clowning, Commedia, Mask (Neutral and Character), Movement for the Actor, Stage Combat.

* **BFA / MFA Beginning Acting –** Basic objective-oriented acting techniques and ensemble exercises, drawn from such influences as Viewpoints, Laban, Uta Hagen, Stella Adler, and Michael Chekhov.
* **BFA / MFA Beginning Acting (Contemporary Scene Study)** – Approaches to exploring text and interactive processes of acting in which students explore the work of contemporary playwrights.
* **BFA / MFA Intermediate Acting (Ibsen / Chekhov) –** An exploration in which the works of Ibsen and Chekhov are developed, in the context of unifying the body, mind and voice within the actor’s process.
* **BFA / MFA Intermediate Acting (Moliere / Restoration) –** An exploration in which the works of Moliere and Restoration playwrights are developed, in the context of unifying the body, mind and voice within the actor’s process.
* **BFA / MFA Audition Techniques** – An in-depth application of a variety of auditioning processes for the actor.
* **BFA / MFA Acting Shakespeare –** An exploration of character and heightened language – using scenes and monologues to develop a working method in which Shakespeare’s work is investigated with a fullness of embodied connection.
* **BFA / MFA Voice –** A foundational exploration of Fitzmaurice Voicework for the actor, with additional explorations within the work of Kristin Linklater, Cicely Berry, Patsy Rodenburg, and Barbara Houseman.
* **BFA / MFA Voice and Speech –** A course focused on Knight / Thompson Speech work, in conjunction with the application of foundational IPA training and dialect acquisition.
* **BFA / MFA Movement 1 –** The use of self as the primary investigation. Elements of Alexander Technique, Feldenkrais, Neutral Mask, Laban, and Viewpoints explored and applied to text work.
* **BFA / MFA Movement II –**A course focused on expression as a primary model of transformation. Focus is placed on Contact Improvisation, Character Mask, Commedia, Physical Comedy, and Clowning.
* **BFA / MFA Movement III -** The actor’s development of specific skill sets – including stage combat, tumbling, juggling, and various elements of physical characterization and transformation are all intensively explored in this advanced class.
* **BFA / MFA Stage Combat** – Certification classes taught in Unarmed, Single Sword, Single Rapier, Broadsword, Sword and Shield, Quarterstaff, Smallsword, Rapier and Dagger, Knife, and Theatrical Firearms. Students have the unique opportunity to certify with both Dueling Arts International and the Society of American Fight Directors.

**Southern Utah University** (Fall, 2015) BFA Stage Combat (PAT 3131-2)

**University of Utah:** (2013 – Present)

BFA Stage Combat Certification with the SAFD and DAI (THEA 3300)

BFA Acting Style: Chekhov / Moliere (THEA 3180)

BFA Acting Style: Clowning / Physical Comedy (THEA 3180)

BFA Acting Style: Shakespeare (THEA 3180) BFA Voice and Speech (THEA 2070)

BFA Intermediate Acting (THEA 2230) BFA Audition Techniques 1 (THEA 3230)

BFA Freshmen Acting (THEA 1220)

BFA Stage Combat (THEA 3300)

BFA Actor Training Program Lab

**University of Idaho:** (2009 – 2013)

BFA Acting for the Actor Training Program

BA Basics of Performance

BFA / MFA Movement for the Actor I

BFA / MFA Movement for the Actor II

BFA / MFA Voice and Speech for the Actor I

BFA / MFA Voice and Speech for the Actor II BFA / MFA Acting Studio: Stage Combat

BFA / MFA Acting Studio: Acting Shakespeare

BFA / MFA Acting Studio: Acting Styles

BA Special Topics: Voice and Movement for the Actor

**Southern Oregon University:** (2004 – 2007) BA Acting Aesthetics

BFA Movement I (Self Use) BFA Movement II (Expression)

BFA Movement III (Stage Combat) MA Stage Combat

**New Courses Developed: University of Utah**

BFA Advanced Stage Combat Skills Test (SAFD) – 2022 onwards

BFA Stage Combat Skills Tests (THEA 3300)

BFA Actor Training Program Lab

**New Courses Developed: University of Idaho**

BFA / MFA Movement for the Actor I (THE 417 / 517)

BFA / MFA Movement for the Actor II (THE 417 / 517) BFA / MFA Voice / Speech for the Actor I (THE 418 / 518) BFA / MFA Voice / Speech for the Actor II (THE 418 / 518)

BFA / MFA Acting Studio: Acting Shakespeare (THE 425 / 525) BFA / MFA Acting Studio: Stage Combat (THE 425 / 525)

**RESEARCH**

**Publications**

* + **Book**

*Stage Combat Arts: An Integrated Approach to Acting, Voice, and Text Work*

(Spring 2016)

The book includes 108 minutes of multimedia video-based tutorials I wrote, directed, and

produced.

* **SAFD Fight Master Articles**

DuVal, Christopher. “An Interview with Drew”

*The Fight Master*, Fall / Winter 2010, Volume XXXII, Number 11, pp. 17 - 25.

www.safd.org

DuVal, Christopher. “David Boushey: Closing Distance”

*The Fight Master*, Fall / Winter 2008, Volume XXXI, Number 2, pp. 23 - 26.

www.safd.org

DuVal, Christopher. “Erik Fredricksen”

*The Fight Master*, Fall 2011, Volume XXXIII, Number 2, pp. 13 - 17. www.safd.org

* **Publisher Book Reviews**

2015 DuVal, Christopher. “Outside Review for Anni Loui’s text, *The Physical Actor”* submitted to Routledge Press.

* **Peer Reviews**

2016 Reviewer for Assistant Professor Brian Evans at Ohio University (applying for

Tenure and Promotion)

2020 Reviewer for Assistant Professor Jamie Cheatham at Marquette University (applying

for Tenure and Promotion)

2020 Reviewer for Full Professor Jonathan Cole, from Willamette University, applying for

Fight Director Status with the Society of American Fight Directors

2020 Reviewer for Assistant Professor Christina Traister, from Virginia Commonwealth

University, applying for Associate Professor.

2020 Peer Reviewer for “*The Quadruple Threat: The Importance of Stage Violence*

*Education in the Post-Secondary Musical Theatre Sphere”,* by David Reed and Tara

Snyder

* **Grants**

**University of Utah**

2016 $48,000 College of Fine Arts

*Warrior Girls*

2014 $3,400 College of Fine Arts

*Stage Combat Weapon Purchase*

**University of Idaho**

2012 $1,094 College of Letters, Arts and Social Sciences

*Stage Combat Weapon Purchase*

2011 $8,000 University of Idaho Early Career Grant

*Stage Combat Weapon Purchase*

2010 $7,470 University of Idaho / Seed Grant

*Stage Combat and Fitzmaurice Voicework Teacher Certifications*

**State-funded**

2009 $1,500 Oregon Arts Commission

*Professional Stage Combat Training*

**PROFESSIONAL DIRECTION**

(LORT / LOA / SPT)

**Colorado Shakespeare Festival:** Boulder, CO

2017 *Taming of the Shrew*

2018 *Cyrano de Bergerac*

2019 *Romeo and Juliet*

**Salt Lake Acting Company:** Salt Lake City, Utah

2017 *Hand to God*

~~2020~~ *~~Roe (Cancelled due to COVID)~~*

**University of Utah:** Salt Lake City, Utah

2016 *Warrior Girls* (a collaborative devised production with Dr. Kamella Tate, an AEA

actress)

**Montana Shakespeare in the Parks:** Bozeman, Montana

2016 *Comedy of Errors*

~~2020~~ *~~Midsummer Night’s Dream (Cancelled due to COVID)~~*

2021 *Midsummer Night’s Dream*

**Oregon Shakespeare Festival School Tour:** Ashland, Oregon

2003 *Hamlet*

2004 *Winter’s Tale*

**Idaho Repertory Theatre:** Moscow, Idaho

2011 *Noises Off*

2012 *Voice Lessons* (professional staged reading)

**ArtAttack Theatre Ensemble:** Ashland, Oregon

2005 *Ancient History*

**ACADEMIC DIRECTION**

**Utah State University:** Logan, Utah

2020 *She Kills Monsters*

**University of Utah:** Salt Lake City, Utah

2017 *UP*

2015 *The School for Lies*

**University of Idaho:** Moscow, Idaho

2013 *Twelfth Night*

2012 *The Winter’s Tale*

2011 *Up* (American College Theatre Festival Certificate of Merit)

2010 *Dracula: the Untold Story*

**Southern Oregon University:** Ashland, Oregon

2008 *Many Moons*

**ACTING RESUME**

**Production Role Director**

**Asolo Repertory Theatre:** Sarasota, FL

2023 *Three Musketeers* Rochefort. Peter Amster

**Idaho Shakespeare Festival:** Boise, ID

2022 *Romeo and Juliet* Peter Sara Bruner

**Pioneer Theatre Company:** Salt Lake City, Utah

2019 *Sweat*  Stan Mary Robinson

|  |  |  |
| --- | --- | --- |
| 2015 *One Man, Two Guv’nors* | Francis Henshall | David Ivers |
| 2014 *Much Ado About Nothing* | Don John | Matt August |
| *Multiple Play Readings*  *2014 - 2020* |  |  |

**Salt Lake Acting Company:** Salt Lake City, Utah

2018 *Funny Thing….Gynecologic* Don Sarah Shippobotham

**Idaho Repertory Theatre:** Moscow, Idaho

|  |  |  |  |
| --- | --- | --- | --- |
| 2013 | *Christmas Carol \** | Scrooge | David Lee Painter |
| 2012 | *Vibrator Play \** | Leo | David Lee Painter |
| 2011 | *God of Carnage \** | Charles | David Lee Painter |
| 2010 | *Laramie Project \** | Ensemble | David Lee Painter |

**Syracuse Stage:** Syracuse, New York (2009)

2009 *Up* Phillipe Petite Penny Metropolus

**Oregon Shakespeare Festival:** Ashland, Oregon

2008 *Figaro Gets a Divorce \** Police Gisela Cardenas

2008 *Further Adventures…Gabler* George Tesman Bill Rauch

2008 *Othello* Roderigo Lisa Peterson

2007 *Shakespeare at Sea* Palamon / Hamlet Robin Nordli

2007 *The Tempest* Trinculo Libby Appel

2006 *Cyrano de Bergerac*  Bertrandou Laird Williamson

2006 *The Winter’s Tale* Autolycus Libby Appel

2005 *Love’s Labor’s Lost* Dumaine Ken Albers

2005 *Room Service* Leo JR Sullivan

2005 *Twelfth Night* Andrew Aguecheek Peter Amster

2004 *Henry VI Part I* Somerset / Dauphin Libby Appel

2004 *Henry VI Parts I and II* Somerset Libby Appel / Scott Kaiser

2003 *Midsummer Night’s Dream* Lysander Ken Albers

2003 *Present Laughter* Roland Maule Peter Amster

2003 *Comedy of Errors* Dromio’s Bill Rauch

2002 *As You Like It* William / Le Beau Penny Metropolus

2002 *Noises Off* Tim Allgood Ken Albers

2002 *The Winter’s Tale* Clown Michael Edwards

2001 *The Merchant of Venice* Launcelot Gobbo Michael Edwards

2001 *The Three Sisters* Fedotik Libby Appel

2001 *The Trip to Bountiful* Sheriff Libby Appel

2000 *Handler \** Samuel Ken Albers

2000 *Hamlet* Osric Libby Appel

2000 *Henry V* Jamy Libby Appel

2000 *Twelfth Night* Sailor Tim Bond

1999 *Chicago* Reporter Ken Albers

1999 *Othello* Senator Tony Tacoonne

1999 *The Three Musketeers* Jeweler Penny Metropolus

**Utah Shakespeare Festival:** Cedar City, Utah

|  |  |  |  |
| --- | --- | --- | --- |
| 1998 | *Romeo and Juliet* | Benvolio | Kathleen Conlin |
| 1998 | *Taming of the Shrew* | Tailor | Peggy Shannon |
| 1997 | *Twelfth Night* | Sebastian | Bruce Sevy |
| 1997 | *Henry V* | Bishop of Ely | Paul Barnes |
| 1996 | *Henry IV Part I* | Ensemble | Paul Barnes |
| 1996 | *The Winter’s Tale* | Cleomenes | Jim Edmondson |
| 1996 | *The Three Musketeers* | Ensemble | Michael Addison |

**South Coast Repertory:** Costa Mesa, California

|  |  |  |  |
| --- | --- | --- | --- |
| 1996 | *She Stoops to Folly* | Moses | Barbara Damashek |
| 1995 | *Wit* (World Premiere) | Ensemble | Martin Benson |
| 1995 | *Christmas Carol* | Young Marley | John-David Keller |
| 1995 | *The Cherry Orchard* | Station Master | Martin Benson |
| 1989 | *Many Moons* | Wizard | John-David Keller |

**Shakespeare Orange County:** Garden Grove, California

|  |  |  |  |
| --- | --- | --- | --- |
| 1994 | *King Lear* | Oswald | Tom Bradac |
| 1994 | *Julius Caesar* | Marullus | Tom Bradac |
| 1993 | *Twelfth Night* | Fabian | Carl Reggiardo |
| 1993 | *Hamlet* | Rosencrantz | Tom Bradac |
| 1992 | *Much Ado About Nothing* | Watch | Carl Reggiardo |

**John Anson Ford Theatre:** Los Angeles, California

1992 *Cyrano de Bergerac* Cyrano Malcolm Black

**Commercials:**

2000 - 2005 Appeared in five commercials produced by Steelhead Communications,

Ashland, Oregon.

\* Play Reading

**REGIONAL FIGHT DIRECTION**

**Idaho Shakespeare Festival:** Boise, ID

2023 *As You Like It*

2022 *Romeo and Juliet (Tour)*

2022 *Romeo and Juliet (Summer Season)*

**Great Lakes Theatre Festival:** Cleveland, OH

2023 *As You Like It*

2022 *Romeo and Juliet*

**Syracuse Stage:** Syracuse, NY

2022 *Play That Goes Wrong (co-casting director in NYC)*

**Denver Theatre Center:** Denver, CO

2019 *Indecent*

**Salt Lake Acting Company:** Salt Lake City, Utah

2017 *Hand to God*

**Montana Shakespeare in the Parks:** Bozeman, Montana

2016 *Comedy of Errors*

2020 *Cyrano de Bergerac (consultant)*

~~2020~~ *~~A Midsummer Night’s Dream (Cancelled due to COVID)~~*

2021 *A Midsummer Night’s Dream (supervising consultant)*

2021 *Cymbeline*

**Grand Theatre:** Salt Lake City, UT

2017 *Perdida*

2022 *Noises Off*

2023 *Head Over Heels*

**Colorado Shakespeare Festival:** Boulder, Colorado

2017 *Taming of the Shrew*

2017 *Hamlet*

2017 *Julius Caesar*

2018 *Cyrano de Bergerac*

2019 *Romeo and Juliet*

2019 *Twelfth Night*

2019 *As You Like It*

**Pioneer Theatre Company *(Resident Fight Director)*:** Salt Lake City, Utah

2019 *Play That Goes Wrong* (Associate Director and co-casting director in NYC)

2018 *Grease*  
2018 *Sweat*

2018 *Sweeney Todd*

2018 *Curious Incident*

2018 *Twelfth Night*

2017 *Fences*

2016 *Oliver*

2016 *The Last Ship*

2016 *The Count of Monte Cristo*

2015 *I Hate Hamlet*

2014 *Peter and the Starcatcher*

2014 *Much Ado About Nothing*

2014 *Deathtrap*

2014 *A Few Good Men*

**Oregon Shakespeare Festival:** Ashland, Oregon

2017 *Henry IV Part I*

2017 *Mojada*

2016 *Twelfth Night*

2016 *Great Expectations*

2016 *River Bride*

2015 *The Count of Monte Cristo*

2015 *The Heart of Robin Hood*

2013 *Troilus and Cressida*

2012 *All’s Well That Ends Well*

2012 *Paradise Lost*

2009 *Dead Man’s Cell Phone*

2002 *Macbeth (School Outreach Tour)*

2001 *The Tempest (School Outreach Tour)*

2000 *War Letters (School Outreach Tour)*

*(Fight Captain: Romeo and Juliet, Macbeth, Richard III)*

**Utah Opera,** Salt Lake City

2015 *Tosca*

2016 *Carmen*

2017 *Paggliachi*

2018 *Romeo and Juliet*

2020 *Silent Night*

2022 *Tosca*

**Dallas Theatre Center:** Dallas, Texas

2011 *Henry IV Parts I and II*

**Idaho Repertory Theatre:** Moscow, Idaho

2011 *Noises Off*

**Sacramento Theatre Company:** Sacramento, California

2009 *Treasure Island*

**Utah Shakespeare Festival:** Cedar City, Utah

2018 *The Tempest (Shakespeare in the Schools Tour)*

2015 *Dracula*

2015 *Two Gentlemen of Verona*

2015 *South Pacific*

2015 *Amadeus*

2015 *King Lear*

2015 *Henry IV Part II*

2015 *Taming of the Shrew*

2015 *Greenshow*

2014 *Twelfth Night*

2014 *Henry IV Part I*

2014 *Measure for Measure*

2014 *Sense and Sensibility*

2014 *Into the Woods*

2014 *Comedy of Errors*

2014 *Greenshow*

2012 *Hamlet*

2008 *Romeo and Juliet School Tour*

**South Coast Repertory:** Costa Mesa, California

1998 *Good As New*

1997 *Private Lives*

1997 *Interrogation of Nathan Hale*

1996 *The Birds with Culture Clash* (co-production with Berkeley Repertory Theatre)

1996 *Oleanna*

1995 *The Ballad of Yachiyo* (consultant)

**Shakespeare Orange County:** Garden Grove, California

1994 *Julius Caesar*

1994 *King Lear*

**Laguna Playhouse:** Laguna, California

1993 *Othello*

**ACADEMIC FIGHT DIRECTION**

(selected)

**University of Utah:** Salt Lake City, Utah

2013 – Current

*(Fight Consultant / Fight Director for all needs within theatrical violence needs for student and faculty directed scenes and productions. On average, I fight direct 3-4 student productions and faculty directed mainstage productions per year).*

2022 *Liminal*

2022 *The Thanksgiving Play*

2021 *Storm Still*

2019 *Macbeth*

2018 *Big Love*

2017 *Our Country’s Good*

2015 *Animal Farm*

2015 *Funny Thing Happened on the Way to the Forum*

2014 *Threepenny Opera*

2014 *Owl Girl*

2014 *Blue Stockings*

2014 *Romeo and Juliet*

2014 *She Loves Me*

2013 *Love Alone*

**University of Idaho:** Moscow, Idaho

2013 *Twelfth Night*

2012 *The Winter’s Tale*

2009 *Ernestine Shuswap*

2009 *Dracula*

**Jordan High School**

2020 *Twelfth Night*

2022 *A Midsumer Night’s Dream*

2022 *Once Upon a Matress* (consultant)

**Stanford University:** Palo Alto, California

2008 *King Lear* (stage combat consultant)

**Utah State University:** Logan, Utah

2020 *She Kills Monsters*

**Linn Benton College:** Salem, Oregon

2008 *Bridge*

**Southern Oregon University:** Ashland, Oregon

2007 *The White Plague*

**Oregon Conservatory for the Performing Arts:** Medford, Oregon

2006 *Romeo and Juliet*

2005 *Pirates of Penzance*

**Irvine Valley College:** Irvine, California

1998 *A Midsummer Night’s Dream*

**Southern Utah University:** Cedar City, Utah

2022 *Macbeth*

2019 *Coriolanus*

2015 *Hamlet*

1997 *Twelfth Night*

**El Camino College:** El Camino, California

1996 *Romeo and Juliet*

1995 *Roshomon*

1995 *Tom Jones*

**Chapman College:** Garden Grove, California

1996 *Romeo and Juliet*

**Whittier College:** Whittier, California

1995 *Romeo and Juliet*

**California Institute of Technology:** Pomona, California

1995 *Henry V*

1994 *Julius Caesar*

**Pomona College:** Pomona, California

1993 *Richard III*

**WORKSHOPS and PANELS TAUGHT**

2023 Virtual Workshop - Intimacy / Stage Combat Discussion at University of Idaho

2022 Guest Teacher for Firearms Workshop at the Oregon Shakespeare Festival

2022 Guest Teacher of Stage Combat and Aikido at Fitzmaurice Teacher Training Certification in NYC (6/8 – 6/10)

2022 ~~Invited Guest Master Teacher for 1 week at Western Illinois University~~ (Cancelled due to Delta Variant

2022 Guest Theatrical Firearms Instructor for Stage Management students at the U of U

2021 Master Teacher for Dueling Arts Zoom Workshop

2020 Four 1 hour in length Zoom classes taught in Knife skills (private students)

2020 Guest Class with Montana Community College: “Directing Shakespeare”

2020 Guest Class with Western Illinois University (Zoom): “Fight Direction”

2019 SAFD / DAI University of Utah Stage Combat Workshop, Salt Lake City

2019 DAI Winter Workshop, New Orleans, LA

*Master Teacher with DC Wright and Gregory Hoffman in various weapon styles*

2018 SPR in Rapier and Dagger and Unarmed

2017 Senior BFA Project Advisor in Firearm Safety Workshop

2017 SPR in Broadsword

2017 SPT in Smallsword

2017 Theatrical Firearms Safety Course at the U of U (2 students)

2017 Theatrical Firearms Safety Course at the U of U (6 students)

2017 Theatrical Firearms Safety Course Summer Workshop (8 students Co-Taught with DC Wright)

2018 DAI Winter Workshop, New Orleans, LA

*Master Teacher with DC Wright and Gregory Hoffman in various weapon styles*

2018 SAFD University of Utah Stage Combat Workshop, Salt Lake City

*Master Teacher with DC Wright in Quarterstaff*

2017 DAI Winter Workshop, New Orleans, LA

*Master Teacher with DC Wright in various weapon styles*

2017 SAFD University of Utah Stage Combat Workshop, Salt Lake City

*Master Teacher with DC Wright in Single Sword*

2018 Fight Direction Panel at ATHE in Boston

2017 Fight Direction Panel at ATHE in Chicago

2016 SAFD University of Utah Stage Combat Workshop, Salt Lake City

*Master Teacher with DC Wright in Rapier and Dagger*

2016 DAI / SAFD Workshop, Salt Lake City

*Unarmed Skills Proficiency Renewal Test (SAFD)*

*Unarmed Level 1 Test (DAI)*

2016 DAI / SAFD Workshop, Salt Lake City

*Broadsword Skills Proficiency Renewal Test (SAFD) Broadsword Skills Proficiency Test (SAFD) Broadsword Level 2 Test (DAI)*

2016 ATHE Conference, Chicago, IL

*Panels: Freedom and Form; Ritual in the Studio; Arts Integration*

2016 Stage Combat Certification Workshop (DAI and SAFD), Salt Lake City, UT

*Broadsword*

2016 Stage Combat Certification Workshop (DAI), Salt Lake City, UT

*Unarmed*

2016 Stage Combat Certification Workshop (DAI), Salt Lake City, UT

*Rapier and Dagger (co-taught with DC Wright)*

2015 Voice Teacher Certification Program, Los Angeles, CA

*Stage Combat, Breath, and Voice*

2015 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat Certification*

2015 BYU (Utah Theatre Association), Provo, UT

*Unarmed*

2014 Freedom and Focus Fitzmaurice International Voicework Conference, Bogota, Columbia

*Breathwork, Voicework, and Stage Combat*

2014 Grand Valley State University Shakespeare Festival Conference, Grand Rapids, MI

*Shakespeare, Voice and the Martial Body*

2014 California State University Fullerton, CA

*Stage Combat Certification*

2013 University of Utah, Salt Lake City, UT

*Stage Combat and Acting*

2013 Weber State University (Utah Theatre Association), Ogden, UT

*Stage Combat*

2013 California State University Fullerton, CA

*Stage Combat Certification*

2013 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat Certification*

2013 Idaho Rep Theatre For Youth, Moscow, ID

*Stage Combat*

2012 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat Certification*

2012 Lewis Clark State College, Lewiston, ID

*Introduction to Unarmed Stage Combat*

2012 Aikido of Moscow, Idaho

*Introduction to Aikido*

2012 University of Montana, Missoula, MT

*Introduction to Stage Combat*

2012 Idaho Rep Theatre For Youth, Moscow, ID

*Stage Combat*

2011 Idaho Rep Theatre For Youth, Moscow, ID

*Stage Combat*

2011 Summer Arts Festival (CSU Fresno / OSF), Fresno, CA

*Actor Training*

2011 Dallas Theatre Center, Dallas, TX

*Movement for the Actor*

2011 Southern Oregon University, Ashland, OR

*Stage Combat for Secondary School Teachers (MA Program)*

2011 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat Certification*

2011 Lewis Clark State College, Lewiston, ID

*Introduction to Unarmed Stage Combat*

2011 Humboldt State University, Arcata, CA

*Hollywood Swashbuckling*

2010 Lewis Clark State College, Lewiston, CA

*Introduction to Unarmed Stage Combat*

2010 Dallas Performing Arts High School, Dallas, TX

*Movement for the Actor*

2010 University of California, Santa Barbara, CA

*Aikido for the Actor*

2010 Elgin Community College, Elgin, IL

*Stage Combat*

2010 University of California Irvine, CA

*Aikido for Actors*

2010 University of Idaho, Moscow, ID

*Stage Combat Certification*

2010 North Carolina School of the Arts, Winston-Salem, NC

*Stage Combat*

2010 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat Certification*

2010 California State University, Fullerton, CA

*Stage Combat Certification*

2009 Stanford University, CA

*Acting Shakespeare*

2009 Stanford University, CA

*Introduction to Stage Combat*

2009 San Jose State University, CA

*Introduction to Stage Combat*

2009 California State University, Fresno, CA

*Actor Training*

2009 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat Certification*

2009 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat - Comedy*

2009 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat - Knife*

2009 Linn Benton Community College, Albany, OR

*Introduction to Stage Combat*

2009 University of California, Santa Barbara, CA

*Aikido for Actors*

2008 Southern Oregon University, Ashland, OR

*Stage Combat Certification*

2008 Fresno City College, Fresno, CA

*Introduction to Stage Combat*

2008 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat Certification*

2008 University of Nevada Las Vegas, NV

*Dueling Arts International*

2007 University of Nevada Las Vegas, NV

*Dueling Arts International*

2007 Oregon Shakespeare Festival, Ashland, OR

*Shakespeare at Sea*

2007 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat Skills Test*

2007 Southern Oregon University, Ashland, OR

*Stage Combat Certification*

2006 Florida State University, Tallahassee, FL

*Dueling Arts International*

2005 Southern Oregon University, Ashland, OR

*Physical Comedy*

2004 Southern Oregon University, Ashland, OR

*Physical Comedy*

2004 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat*

2003 Southern Oregon University, Ashland, OR

*Physical Comedy*

2003 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat*

2002 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat*

2002 Oregon Shakespeare Festival, Ashland, OR

*Voice and the Actor*

2002 Oregon Shakespeare Festival, Ashland, OR

*Stage Combat*

2001 Oregon Shakespeare Festival, Ashland, OR

*School Tour*

1999 Oregon Shakespeare Festival, Ashland, OR

*Shakespeare’s Plays and Texts*

1997 California Institute of Technology, Pomona, CA

*Stage Combat*

1997 Utah Shakespeare Festival, Cedar City, UT

*Acting Shakespeare*

1997 Utah Shakespeare Festival, Cedar City, UT

*Stage Combat*

1997 Southern Utah University, Cedar City, UT

*Introduction to Stage Combat*

1996 Irvine Valley College, Irvine, CA

*Introduction to Stage Combat*

1996 Chapman University, Orange, CA

*Introduction to Stage Combat*

1996 Fresno City College, CA

*Introduction to Stage Combat*

**AWARDS**

2012 ACTF National Selection Team awarded *UP,* a “Distinguished Achievement Award in

Ensemble Performance”.

2012 KC-ACTF Regional Finalist Production (*UP* was invited to Humboldt State University as part of ACTF region VII).

2009 KC-ACTF Associate Production (*Dracula* was one of four invited productions to

Humboldt State as part of ACTF region VII).

1996 Michael and Jan Finlayson Award - Excellence in Acting: Utah Shakespeare Festival.

**SERVICE**

**University of Utah - University:**

2021 – 2027 Senate Consolidated Hearing Committee

2018 - 2021 Appeals Committee

2013 Faculty Panel for Arts Appreciation Day

**University of Utah - College:**

2020 CFA Curriculum Committee

2017 - 2019 College Council

2016 - 2018 Research Grants Committee

2012 Ad Hoc Committee within the College Council (Career-line

Review Policy)

**University of Utah - Department:**

2020 – Current Associate Chair

2020 Curriculum Committee Chair

2018 - 2020 Head of Actor Training Program (BFA)

2018 – 2020 Chair of the RPT Committee

2013 - 2015 SAC Theatre Department Faculty Advisor

2013 - present Actor Training Program Faculty Committee

2014 - 2015 Guest Instructor and Recruiter for the Utah Theatre Association Conference

2018 - 2020 Jon Jory Audition Scholarship Committee (Lead Coordinator)

**University of Utah - Community:**

2016 / 2020 Boys and Girls Club Workshops for Pioneer Theatre Company

2015 Recruitment and Workshop Master Class at Logan High School

2014 - 2015 Guest Instructor at Legacy Preparatory Academy

2013 Guest Choreographer at Kaysville High School

2013 Guest Presenter at Utah Symphony Presents

**KC/ACTF**

2022 Responder to a production at Idaho State University (*Dead Man’s Cell Phone*)

**University of Idaho - University:**

2010 - 2012 Faculty Affairs Committee

2012 University Tenure and Promotion Committee

**University of Idaho – Department:**

2011 - 2013 BFA / MFA Recruitment Committee

2009 - 2013 BFA / MFA Curriculum Committee

2010 - 2012 Play Selection Committee

2011 Department of Theatre Tenure and Promotion Committee

2011 Technical Director Hiring Committee

2010 Administrative Assistant Hiring Committee Member

2010 Associate Professor of Costume Design Hiring Committee Member

**Academic Administration:**

2018 – 2020 Head of the Actor Training Program (BFA)

2012 - 2013 Head of BFA and MFA in Performance - University of Idaho

**Professional Administration / Management:**

2015 - 2017 Regional Representative Coordinator, SAFD.

2013 - 2015 Secretary, Society of American Fight Directors Regional Representative

Committee

2009 - 2012 Secretary, Dueling Arts International

2010 - 2011 Co-Artistic Director, Idaho Repertory Theatre

2009 - 2010 Assistant Artistic Director, Idaho Repertory Theatre

**American College Theatre Festival Service:**

2009 - 2012 Regional Adjudicator: Served as a regional adjudicator for the nomination of student artists to be considered for the Regional Festival in 2011 and 2012.

2012 *End Days,* Washington State University

2011 *Crimes of the Heart,* North Idaho College

2011 *The Tempest,* Columbia Basin College

2011 *10-Minute New Play Festival*, University of Idaho

2010 *End Days,* Washington State University

2009 *Dracula*, Washington State University, Department of Theatre

2009 *Midsummer Night’s Dream*, Lewis and Clark State College

2009 *Macbeth,* Yakima Valley Community College

**Stage Combat Adjudication Service:** *As a Master Teacher with Dueling Arts International, I am qualified to certify students in stage combat. Video “skills tests” are sent to me from certified teachers from across the country, and I evaluate these tests for certification purposes.*

2016 – current – On average, I adjudicate 3-4 tests held nationally, at various training institutions throughout the country, per year.

**Professional and Scholarly Organizations:**

2009 - 2013 Voice and Speech Trainers Association

2009 – 2013 Association of Theatre Movement Educators

2007 - present Dueling Arts International

2007 - present Society of American Fight Directors

2001 - present Actor’s Equity Association

**PROFESSIONAL DEVELOPMENT**

2023: Tourist Trap Stage Combat Workshop in Orlando, Florida

2023: Training at Sarasota Budoka in Aikido

2022: Concealed Carry Certification Course

2022: Pistol Safety Workshop

2021: Week-long Intensive Seminar in Aikido in Lake Tahoe

2021: SAFD Video Master Classes (8 total)

2020: SAFD Video Fight Direction Symposium

2020: Weekend Seminar in Palo Alto with Doran Sensei and the California Aikido

Association.

2020: 1 Day Zoom Masterclass with Aikido Sensei’s across the country, including:

* Michael Friedl Sensei
* Kimberly Richardson Sensei
* Mary Heiny Sensei

2020: 1 Day Zoom Masterclass with Aikido Sensei’s across the country, including:

* Michael Friedl Sensei
* Kimberly Richardson Sensei
* Craig Fife Sensei
* Alan Best Sensei
* Aimee Bel Sensei
* Molly Hale Sensei

2020: Weekend Zoom Workshops (6) in Footwork with Various Instructors

2020: Neutral Chaos (NYC) Weekend Zoom Workshop with Various Instructors

2020: Aikido Zoom Master Classes, twice a week, with Aikido of Ashland (ongoing)

2019: Intimacy Direction Workshop (University of Utah)

2018: One-week private training with Sensei Michael Friedl at Aikido of Ashland

2018: Maestro David Boushey Master Class, hosted by the University of Utah

2018: Fight Master Geoffrey Kent Master Class, hosted by the University of Utah

1999 - present: Aikido Training - Ashland, OR; Salt Lake City, UT

*Aikido training and teaching*

2016: Practical Firearms Workshops in Handgun and Automatic Rifle

2016: SAFD Firearms Training with Geoffrey Kent

2012: Aikido Seminar at Seattle Aikido Dojo, Seattle, WA

*Attended a weekend seminar with Sensei Friedl (7th Dan)*

2011 / 2012: Fitzmaurice Voicework Teacher Certification Workshop, Los Angeles, CA

*Two 4-week intensive teacher training workshops in Fitzmaurice Voicework®*

2011: Aikido Seminar at Two Cranes Aikikai, Seattle, WA

*Attended a weekend seminar with Sensei Friedl (7th Dan)*

2010: SAFD Teacher Certification Workshop, Winston, NC

*Three week intensive training, tutorials, and evaluations to become recognized as a*

*Certified Teacher with the Society of American Fight Directors*

2009: Fitzmaurice Workshop, Los Angeles, CA

*Intensive 1-week workshop focusing on Voice and Speech for the actor*

2009: Kung Fu Workshop, Ashland, OR

*Took part in a Master Class with Mr. Zheng Hongfeng, a former monk and personal body guard of the Chief Abbot at the Shaolin Temple in China*

2009: Private Stage Combat Study, Salem, OR

*Trained for a 1-week workshop with Jon Cole at Willamette University*

2009: Private Stage Combat Study, Denver, CO

*Trained for a 1-week workshop with Geoffrey Kent at the Denver Theatre Center*

2009: Winter Wonderland Workshop, Chicago, IL

*Served as an intern at the nation’s largest regional stage combat workshop in Chicago*

2008: VASTA Conference, Ashland, OR

*Attended the Vasta Conference (Voice and Speech Trainers Association) with Andrew*

*Wade (RSC) and David Carey (Central School of Speech and Drama) as the primary presenters*

2008: Private Stage Combat Study, Fredonia, NY

*Trained for 2 weeks with Ted Sharon at SUNY Fredonia*

2004 - 2009: Feldenkrais Method, Ashland, OR

*Feldenkrais training at the Oregon Shakespeare Festival (Approx. 20 lessons)*

1999 - 2007: Alexander Technique, Ashland, OR

*Alexander training at the Oregon Shakespeare Festival (Approx. 20 lessons)*

2005 - 2007: Tai Chi training, Ashland, OR and UNLV

*Tai Chi training at the Oregon Shakespeare Festival and the University of Nevada, Las*

*Vegas with Master Teacher and Founder of Dueling Arts International, Gregory*

*Hoffman*

2005 - 2007: Stage Combat training, Las Vegas, NV

*Served as a TA at the Dueling Arts International Winter Workshops held at the University*

*of Nevada, Las Vegas*

2001: International Order of the Sword and Pen, Banff, CAN

*International Order of the Sword and Pen Workshop in Banff, Canada in which practitioners from across the world gather to share training and performance techniques*

**PROFESSIONAL REVIEWS**

(2012 - present)

• “An attempt to arrest Falstaff is among the most creative fight scenes ever staged at the Adams. Well done, fight director Christopher DuVal, who also helped stage a beautifully dramatic opening battle.” -- Brian Passey, *The Spectrum*, July 13, 2015

• “Christopher DuVal provides…convincingly swashbuckling sword work as the fight director.” -- Roberta Kent, *Ashland Daily Tidings*, June 16, 2015

• “…a spectacular sword fight…” -- Megan Crivello, *Utah Theatre Bloggers Association*

(utahtheatrebloggers.com), March 24, 2015

• "...a dazzling bit of excellent swashbuckling... a great fight sequence on the architectural set." -- Joel Applegate, *Front Row Reviewers*, March 23, 2015

• “…Christopher DuVal shamelessly exploits every opportunity for laughs….” -- Barbara

M. Bannon, *Salt Lake Tribune*, March 21, 2015

• “…Christopher DuVal's performance as Francis Henshall as Harlequin, which involves, through a number of improvisational elements, a great deal of control over the execution of the show.” -- Danny Bowes, *Salt Lake City Weekly*, November 5, 2014

• “DuVal creates a character that is impossible to ignore and even harder to avoid

becoming completely entranced by.” -- Aaron Clark, *Daily Utah Chronicle*, November 7,

2014

• “DuVal excelled at comic timing. There were several moments of breaking the fourth wall and entering into improvisation, and I felt that these were some of the best moments of the evening. I also truly enjoyed his physical comedy, being able to manipulate his body in order to bring a higher level of amusement to the audience.” -- Maren Scriven, *Utah Theatre Bloggers Association* (utahtheatrebloggers.com), November 3 2014

• “The battle scenes are especially exciting…” -- Barbara Bannon, *Salt Lake Tribune*, July

5, 2014

• “Fight choreography, however, wins the day, as Christopher DuVal imbues the final combat between Hotspur and Hal, not with heroism and derring-do, but with terrifying urgency. It is a signature production of a great play and not to be missed.” -- Leigh Kennicott, *stagehappenings.com*, 2014

• “…the sword fight… was, by far, the most exhilarating sword fight I’ve ever seen live on stage. I applaud the fight director, Christopher DuVal, for finishing the play with a fight that was much more interesting and exciting than many of the fights that I see on television or in movies.” -- Russell Warner, *Utah Theatre Bloggers Association* (utahtheatrebloggers.com), September 25, 2012

**BOOK ENDORSEMENTS (2015)**

**Amazon.com:** https:/[/www.amazon.com/author/christopherduval](http://www.amazon.com/author/christopherduval)

“…I encourage you to add this book to your shelf today. It is an indispensable asset and an invaluable tool for integrating acting, voice, and movement technique in teaching the combat arts.”

*From the “Foreword” by Paul Dennhardt*

*Professor, Illinois State University*

*M. AmSAT Teacher of the Alexander Technique*

*Society of American Fight Directors - Fight Director/Certified*

*Teacher*

*Dueling Arts International - Master Teacher/Master Fight Director*

“I've had the pleasure of working closely with Chris DuVal as both actor and fight director; his theatrical instincts are unerring, and his intelligence and heart shine through in this useful book.”

*Bill Rauch*

*Artistic Director, Oregon Shakespeare Festival*

"Chris DuVal is one of the most talented, insightful performers that I know. He combines rigorous discipline with a lighthearted perspective and he's a thoughtful, patient teacher. Read this book, it will make you a better combatant/actor/person."

*Ty Burrell*

*Emmy-award winning actor*

*“Phil Dunphy” on Modern Family*

"How exciting to immerse myself in such a thoughtful, innovative, and practical take on using aspects of Fitzmaurice Voicework and other disciplines to enhance stage combat. We need more teachers like Chris—teachers who take the time to delve deeply into multiple disciplines to discover how they can serve each other. His book, when not only understood but also practiced and internalized, is a kind of elixir with the power to bring stage combat to life."

*Saul Kotzubei*

*Director of the Fitzmaurice Institute*

“This book is an invaluable resource for those who teach voice, stage violence, or acting. Mr. DuVal approaches the integration of voice and violence from a practiced, careful, generous perspective. The methodical, logical progression of concept to video demonstration to application through text examples and exercises is brilliant. Anyone serious about the craft of acting should have this book on their shelf!”

*Jonathan Cole, Ph.D.*

*Associate Professor, Willamette University*

*Certified Teacher, Society of American Fight Directors*

“So often stage combat is just a series of techniques. Chris Duval, a wonderful actor and mover himself, has found a way to communicate a process that explores where the need for violence comes from, how to make it connect seamlessly to the action of the moment, and how to link it to voice and the movement of the character as a whole. This simple, clear process is how he teaches his students and how he works as an actor - with curiosity, imagination, ease, and joy.”

*Ursula Meyer*

*Professor in the MFA Graduate Acting Program at UC San Diego*

*Professional Voice and Text Coach*

“This is truly a unique book. I know of no other text that assembles so much valuable and varied information about acting, movement and voice as this one. DuVal’s perspective is a practical one informed by his considerable experience as a professional actor and fight director. The refreshing practicality of a practitioner is everywhere apparent in this book: in the concepts, the exercises, the explanations and in the clarity of purpose. I enthusiastically recommend this book to every student and teacher of acting.”

*John Sipes*

*Professor, University of Tennessee*

"In our current academic environment that favors radical specialization, this compendium stands apart, boldly focusing on the *integration* of craft, and the reunification of a performer's body, mind and spirit. Mr. DuVal has successfully blended the systems he espouses here,

and in so doing, he has also brought together Eastern and Western practices, traditions, and

philosophies. This is an invaluable resource for any student or teacher delving deeply into their study of performance and the martial arts."

*Adam Noble*

*Associate Professor of Acting & Movement - University of Houston*

*Fight Director & Southwest Regional Representative, Society of*

*American Fight Directors*

“Chris DuVal does a fantastic job interweaving safety, technique, and actable exercises together to create easily applicable training moments. This is a must have book for both teachers and students interested in the theatrical combative arts.”

*DC Wright*

*Professor, Western Illinois University*

*Certified Teacher, Society of American Fight Directors*

*Master Instructor, Dueling Arts International*

“Chris DuVal's curiosity, warmth, and keen eye for synchronicity are evident on every page. Drawing from a remarkable breadth of concepts, approaches and material, Chris has written a user-friendly resource for students and teachers that reflects his desire for clarity and harmony. His ability to connect the dots is inspirational, and I'm eager to integrate his work into my own.”

*Kevin Rich*

*Artistic Director, Illinois Shakespeare Festival Assistant Professor of Acting, Illinois State University Associate Teacher of Fitzmaurice Voicework*

"Acting is said to be the physical manifestation of an internal world. Christopher DuVal's innovative approach nudges the actor out the safety of the cerebral and in to the dynamic tangibles of breath, voice, speech and movement. A must-have teaching resource for the 21st century!"

*Anne James*

*Associate Professor, California State University, Fullerton*

*Associate Teacher of Fitzmaurice Voicework*

"Chris DuVal interweaves principles from foundational pedagogies in Stage Combat Arts. Exercises and reflections are parsed out in precise and patient ways. Drawing on the work of great teachers in the US and the UK, the book serves as a starting point and a compass for teachers and students."

*Jack Young*

*Artistic Director, Houston Shakespeare Festival*

*Head, Professional Actor Training Program*

*University of Houston*

“Chris DuVal approaches theatre as an emerging art form, informed by his rich understanding of the actor's drive to interpret, respond to, engage with, and speak about the human experience. Voice and body, shape and space, mind and emotion -- he offers a fresh perspective on an ancient craft that provokes reconsideration of the storytelling possibilities of the stage combat arts.”

*Kamella Tate, MFA, EdD Owner-Principal KTA/LLC*

“Few texts about stage combat seamlessly bridge physical technique and "actor technique". This book is one of them. There is a simplicity and directness in Chris' approach that is so amazingly refreshing and encouraging. In the same manner that he uses to reconnect us to the most natural of functions (breathing), Chris' approach and encouragement to "explore with curiosity" removes for the student any sense of apprehension about the seeming complexity that so often accompanies stage combat or other movement training. This book is indispensable for anyone who values true integration of the physical instrument in the art

over simply acquiring another ‘skill’".

*John J. O'Hagan*

*Associate Professor, Theatre*

*Creative Arts and Communication Unit Head*

*Principia College*

“I’ve been teaching Voice, Speech and Shakespeare for 25 years, but never had any formal stage combat experience. Chris’ book has helped me understand the vocabulary of stage combat as a performer, and has given me invaluable tools to share with my students. He has added a whole dimension to my teaching.”

*David Kelly*

*Actor at the Oregon Shakespeare Festival*

*Teacher and Director at Southern Oregon University*

“This book is a holistic approach to the skill of acting - calling upon the actor to approach their craft like an athlete in training. Each structurally consistent chapter gently invites the reader to develop a curiosity for their often unconscious physical and mental habits that limit their abilities on the stage. There is then a strong motivation to apply the subsequent exercises which effectively raise awareness, release tension and re-direct focus for optimal connection on stage and off. Chris DuVal’s thorough, disciplined and gentle approach to the skill of acting is a rare and welcome teaching agent for acting students at any level.”

*Nancy Lee-Painter*

*Professor of Theatre*

*National Playwriting Program Chair Region VII,*

*Kennedy Center American College Theatre Festival*

*Lewis-Clark State College*

“With comprehensive, specific, and easy to follow exercises, Chris Duval has created a user friendly teaching guide for the melding of acting, voice, and stage combat.”

*Michael Polak*

*Dueling Arts International, Associate Instructor*

*AEA, SAG-AFTRA Actor*

"In his book, Chris deftly ties training in the skill of Stage Combat with the necessary mindset and attitude of creating believable, open characters onstage. Students will certainly benefit in their pursuit of greater proficiency and knowledge of Stage Combat, but will ultimately be better actors if this book is applied to their growth as artists."

*Michael Harding*

*Associate Professor of Theatre, Dixie State University*

*Actor / Director / Playwright*

"What a gem of a book! Chris has written an educators dream book that clearly links acting, movement and voice like no other. Superbly outlined examples, discussion prompts, video links, drawings, teaching tips and further reading suggestions...this book is a *must have* for any educator looking to integrate the art of stage combat into the teaching of their acting process."

*Jason Spelbring*

*Assistant Professor, Utah State University*

“Stage Combat Arts' focus on the integration of voice, intention and technique toward generating safe and effective moments of staged violence is truly remarkable. The specificity Chris provides in combination with visual aids offers a unique paradigm shift in the study of staged violence. This is a must read/have for any practitioner, teacher, and/or scholar of theatre, performance, acting, voice, and stage combat.”

*Michael Mueller*

*Certified Teacher, Society of American Fight Directors*

*Associate Editor, The Fight Master*

“Simple and genuine, Professor DuVal has crafted such a useful manual, guiding all levels of the combat artist for creative and careful use in the classroom, tv/film and the stage. Having had the pleasure of working with him, Chris is a profoundly gifted and experienced teaching artist.”

*Kelly Quinnett*

*Professor, University of Idaho*

“This is a book for anyone interested in the mysteries of integrating stage combat with

text, voice, and ultimately good acting. Those who participate in the theatre at any level will

find Christopher DuVal’s book an insider’s guide par excellence.”

*Michael Elich*

*Regional Theatre Actor*

“Chris DuVal has carefully, and clearly, crafted an ideal manual for integrating voice, movement, martial arts, and stage combat into a unified course of study for actors. His heart- felt and generous approach to the work makes the book readable and so useful for actors –

and teachers – at all levels – a must read!”

*David Lee-Painter*

*Professor, University of Idaho*

“Chris DuVal’s book is the ultimate guide to incorporating voice and stage combat techniques into the art of great acting. His clear concise approach and his deep knowledge and experience in the field makes it a "must have” for every actor, teacher and theatre enthusiast.”

*Robin Goodrin Nordli,*

*Actress at the Oregon Shakespeare Festival*

“At last: a book that synthesizes physical and vocal work for actors by providing a series of imaginative exercises that link breath, sound, movement, and action. Stage Combat Arts readers will undoubtedly find that this book offers a background and rationale for integrating acting skills and working wholistically. This is a must have for any theatre teacher or student.”

*Jillian Campana, Ph.D.*

*Professor – Head of Performance and Practice, University of*

*Montana*

“Stage Combat Arts provides an innovative yet practical approach to the integration of acting, voice work and stage combat. While the integration of these approaches is essential for any actor, getting there can be difficult. Guiding others through this process can be tricky

- at best. Whether you are a performer, a teacher of performers or both, this book provides a clear, effective guide on how to achieve greater specificity, flexibility, and artistry when engaging in stage violence.”

*Anne Marie Nest*

*Associate Teacher of Fitzmaurice Voicework*

*Assistant Professor of Voice and Speech at University of Iowa*

“Chris DuVal has managed a rare feat in writing a manual that is clear, enlightening, creative and ultimately, immensely useful, that can, and will, be used extensively by teachers of Stage Combat, Acting, Movement and Voice alike. There is much in this book to recommend. It deserves a place front and center on every theatre artist’s bookshelf and desk.”

*Robin McFarquhar, Ph.D.*

*Professor and Chair of Acting, University of Illinois, Urbana - Champaign.*

*Fight Director / Teacher, Society of American Fight Directors*

*Alexander Teacher, AmSAT*

**REFERENCES FOR CHRISTOPHER DUVAL**

1. **Bill Rauch**

Inaugural Artistic Director – Perelman Center for the Performing Arts, NYC

brauch@theperelman.org

1. **Scott Kaiser**

Author and Freelance Director

Former Head of Voice / Text and Company Development – Oregon Shakespeare Festival

[kaisershakespeare@gmail.com](mailto:kaisershakespeare@gmail.com)

1. **Wendy Franz**

Managing Director – Colorado Shakespeare Festival

[Wendy.franz@gmail.com](mailto:Wendy.franz@gmail.com)