

Chad Landon Kennedy

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EDUCATION:

M.F.A. in Directing

Baylor University, Waco, TX, 2020

Thesis – Unpacking the Individual: A Director’s Approach to Ionesco’s *Rhinoceros*

M.A. in Communication Studies

Liberty University, Lynchburg, VA, 2006

Concentration: Media and Communication Studies

Thesis – God with the Backwards Wave:

A Text in Context Analysis of the Characterization of God in *Joan of Arcadia*

B.A. in English & B.S. in Communication Studies (Advertising/PR)

Liberty University, Lynchburg, VA, 2003

Honors Playwriting Thesis – *Monet by Number: A Comedy in Two Acts*

UNIVERSITY TEACHING EXPERIENCE:

- **CEDARVILLE UNIVERSITY**–Cedarville, Ohio – **Assistant Professor**, 2025-present

Directing II (THTR 3510): An advanced course exploring the direction of period plays and stylistic genres other than realism. Student projects might include one-act or full-length plays. Students will become familiar with influential contemporary directors and directing theories.

Dramatic Literature and Dramaturgy (THTR 3475): This course covers the study of the historical development of dramatic styles, theory, criticism, and construction, and provides specialized theatrical research.

Professional Preparation Seminar (THTR 4400): Prepares the senior theatre arts student for entry into the professional arts community and/or graduate study. Topics include audition/portfolio preparation and presentation, resumé writing, interviewing techniques, graduate study/assistantship options, professional union affiliation, etc.

Senior Theatre Project (THTR 4840): The Senior Theatre Project (STP) will culminate students’ work in the form of a project that presents their highest caliber of work and that prepares students to achieve personal and professional goals. STP requirements can be fulfilled through performance, directed production, co-directed performance,

theatre design, or dramaturgical study. Students begin shaping the STP immediately upon enrollment in the major and will work with an assigned project advisor. Capstone course.

Stage Management (THTR 2200): The course presents the procedures and ethics established and practiced by professional stage managers. Students will put these skills into practice through multiple class projects and in the development of a prompt book.

Stage Makeup (THTR 2470): This class is designed to provide the student with both theoretical knowledge and practical skills for proper execution of a makeup design for a theatrical production. Each student will develop this craft through individual projects and work on a mainstage production.

Theatre Participation (THTR 1460): Theatre majors and minors must participate in one mainstage production during each required semester. Theatre majors must enroll each semester the student is a major. Theatre minors must enroll two semesters. Participation may include acting, stage managing, crew heading, crewing, dramaturgy, etc.

Voice and Movement for Performance (THTR 1330): A practicum in integrated vocal technique and stage movement for performance through intensive studio sessions. This course includes a self-evaluation of the actor's voice and habitual movement to more believably portray characters in a variety of theatrical spaces. Proper care for the voice and body are studied as various techniques are applied to increase the actor's range and confidence. Appropriate for students in all areas of performing arts including singers, actors, directors, public speakers, and voice actors.

• **CHRIST (DEEMED TO BE) UNIVERSITY**–Bengaluru/Bangalore, India – **Associate Professor**, 2022-2025¹

Auditioning (VTEP 511): A value-added course for senior students covering a variety of auditioning scenarios and techniques. It emphasizes developing an auditioning repertoire of contrasting pieces, including classical, contemporary, and musical selections. Students participate in a variety of mock auditioning experiences to prepare their professional performance packages, as well as resumes, portfolios, and self-taped auditions.

Art of Acting II (TES 451): An advanced acting course for students in their second year of study. This course pairs with the introductory Directing course for scene work projects and live performance exams. Students build on the Stanislavsky foundation from their first Acting course by exploring other theories and techniques, including Viewpoints, Meisner, Chekhov, and others.

¹ A note on terminology: In India, a “deemed to be” university is often privately funded and has some autonomy regarding operations and curricula, while receiving guidance and grades from the University Grants Commission (UGC). By contrast, a state university is primarily run and funded by the government, following standardized rules. In addition, course codes at this institution have greater variety due to developments and nuances in degree plans.

Devised and Collaborative Performance (THE 143): Second sequential multidisciplinary course working with an auditioned ensemble to create new, original works for public performance through further exploration and application of diverse devising techniques.

Improvisation and Devised Theatre (THE 142): A foundational multidisciplinary course teaching improvisation techniques for live performance, as a tool for script writing, and as a foundation for devised theatre-making. Students develop skills through short and long form scene work and explore various modes of devising. They then apply collaborative skills to develop original scripts and create devised pieces for performance.

Introduction to Theatre (TES 171): Foundational class for majors exploring theatre from the perspective of the playwright, director, designer, and performer. Students learn about theatre as an artform, a business, and an historical form of storytelling. The course incorporates script analysis, criticism, and group performances.

Music and Dance (TES 471): Team-taught survey of the evolution of Music of the Western Tradition from the Early Music period to the popular music of today, with special emphasis on the evolution of dance and musical theatre performances.

Play Reading and Script Analysis (1BATC/1BATP): A first semester foundational course to help majors understand how plays work onstage beyond a literary analysis alone. Concepts of dramaturgy, playwrighting, directing, and designing help students interpret scripts as stories meant to be seen, heard, and experienced by a live audience.

Practicum: Annual Production (TES 351) & *Stage Performance I* (THE 201A-3): Second-year students collaborate on all aspects of presenting a play, including conceptual development, production, and performance. I serve as the play's director, while mentoring students as assistant directors and equipping the student design team. The production(s) are chosen to suit the size of the class and alternate between classical and contemporary literature.

Script Writing (TES 431): Playwrighting course covering plot structure, stage directions, and writing specifically for live theatre. Students develop original scripts through writing exercises, feedback sessions, revisions, and staged readings.

Specialization in Acting: Theory (TES 632) and *Practical* (TES 651): Complimentary acting courses for major students in their final semester. Students study a range of acting theories to deeper degrees and apply them in workshop rehearsals for final productions. Theorists include Stanislavsky, Chekhov, Schechner, Lessac, and others.

Specialization in Directing: Theory (TES 633) and *Practical* (TES 652): Complimentary courses for majors in their final semester studying directing with a research component. Students analyze scripts and prepare a production concept for a one-act cut of a published play. They study techniques of composition, ensemble work, and directorial leadership while they conduct auditions, rehearsals, and final performances under faculty guidance.

Theatre for Communication (MEL 235): Seminar for master's level English students with a literary focus and performance component, using a foundation of literary criticism to teach theatre-making as an act of textual interpretation and embodiment. Students learn techniques of script analysis and prepare in-class performances, culminating in a class play.

Theatre History (THE 101): Foundational course for first year students surveying historical developments in acting styles, playwriting, and theatrical technology of Western theatre, with supplemental studies of Eastern practices. Students analyze scripts, experiment with performance styles, and connect themes across eras through dramaturgical projects.

Theatre History II (TES 431): Second sequential course for third year students tracing theatre history from the nineteenth century to the present day. Students analyze scripts, compare performance styles, and experiment with emerging theatre practices through class projects and performances, culminating in a showcase presentation.

• **BAYLOR UNIVERSITY – Waco, TX – Teacher of Record, 2018-2020**

Acting I: Realism (THEA 1301): Introductory course for up to 16 students on the basics of acting, including theatrical terminology, improvisation, scene study, and character analysis. Students employ a variety of approaches to the craft, including exercises based on the work of Stanislavski, Meisner, Lessac, Chekhov, Viewpoints, Spolin, and improvisation. I taught this course both in a traditional classroom setting and through online, interactive sessions.

Introduction to Theatre (THEA 1306): Seminar for up to 25 non-major students. Designed to develop an engaged understanding of live theatre and performance in contemporary society through an overview of the various artists, skills, crafts, traditions, and conventions that inform the creation of a theatrical event.

Theatre Appreciation (THEA 1206): Lecture course designed for 60-100 non-major students. Explores the evolution of theatre from social, historical, and cultural perspectives. Introduces the artists, skills, crafts, traditions, and history of theatre arts.

Continuing Education Teacher, 2018

Improvisation and Creative Dramatics: Performance course designed for a small group of working professionals in a five-week sequence. Explores creative collaboration, group dynamics, comedy sports, and principles of improvisation. Students performed individually, in groups, and with scene partners in a variety of scenarios.

Teaching Assistant, 2017-2019

Singing for the Actor (THEA 2105): The course is designed to prepare the actor to participate in singing roles including ensemble work, straight plays with music, and Shakespearean sonnets. The course covers vocal technique, sight singing, and harmony/group singing. I served as a vocal performance coach, in addition to teaching assistant.

Theatre Appreciation (THEA 1206): Teaching assistant responsibilities included grading tests, guest lecturing, and monitoring student attendance and participation.

- **HARDIN-SIMMONS UNIVERSITY** – Abilene, TX – **Adjunct Professor of Theatre**, 2015-2016

History of American Musical Theatre (THEA 3360): A cultural study of the American Musical as an art form beginning with its origins in vaudeville, burlesque, English music halls, European operetta and minstrel shows through its development and ultimately its effect on popular culture today. It includes in-depth analyses of various musicals to explore how plot, musical structure, and interpretation combine to define the genre.

Introduction to Theatre (THEA 1333): Seminar course designed for theatre majors and minors surveying the arts of theatre including history, production, design, literature, aesthetics, criticism, and theatre practice.

- **LIBERTY UNIVERSITY** – Lynchburg, VA – **Graduate Teaching Asst./Co-Teacher**, 2004-2006

Speech Communication (COMS 101): An undergraduate general studies requirement featuring the study and practice of public speaking. Students also develop communication skills in other contexts, including interpersonal and group communication.

UNIVERSITY ADMINISTRATIVE EXPERIENCE:

BAYLOR UNIVERSITY – Waco, Texas – **Administrative Associate**, 2020-2022

- Provided bookkeeping support for the production budget and classroom supplies
- Compiled data for diversity and inclusion plan, assisted with NAST accreditation report
- Oversaw teams of student workers for university recruiting tasks and faculty support
- Facilitated student workshops, departmental tours, and guest correspondence
- Administered the master course schedule and assisted with student registration
- Coordinated departmental meetings, internal reviews, data services, and maintenance
- Served as guest lecturer for theatre history and audition respondent for musical theatre

DIRECTING EXPERIENCE – UNIVERSITY & PROFESSIONAL:

FULL LENGTH

<i>The Man Who Was Thursday</i>	Bilal Dardai	Christ - K.E. Auditorium
<i>The Government Inspector</i>	Gogol/trans. Hatcher	Christ - K.E. Auditorium
<i>Chamber Music</i>	Arthur Kopit	Christ - K.E. Auditorium
<i>Charandas Chor</i> (Co-Dir.)	Habib Tanvir	Christ - K.E. Auditorium
<i>The Way of the Sand Cats</i>	Devised by Company	Christ - K.E. Auditorium
<i>A Midsummer Night's Dream</i>	William Shakespeare	Christ - K.E. Auditorium
<i>Love & Information</i>	Caryl Churchill	Christ - K.E. Auditorium
<i>Trap</i>	Stephen Gregg	Christ - K.E. Auditorium
<i>Rhinoceros</i>	Ionesco/trans. Prouse	Baylor - Jones Theatre
<i>A Reason to Believe</i>	James Prince	The Core Theatre
<i>I and You</i>	Lauren Gunderson	Baylor - Theatre 11

<i>Honeymoon in Vegas</i> (Co-Dir.)	Bergman/Brown	Baylor - Jones Theatre
<i>Mount Fuji, the Peerless</i>	Devised by Company	Baylor - Theatre 11
<i>This Property is Condemned</i>	Tennessee Williams	Baylor - Mabee Theatre
<i>Serate Futuriste</i>	Marinetti, et al	Baylor - Theatre 11

SCENE WORK

<i>The Quality of Mercy</i>	Shakespeare/ed. Kennedy	Baylor - Theatre 11
<i>The Misanthrope</i>	Moliere	Baylor - Theatre 11
<i>Hedda Gabler</i>	Henrik Ibsen	Baylor - Theatre 11

ASSISTANT DIRECTING EXPERIENCE

<i>Godspell</i>	DIR: Aaron Brown	Water Tower Theatre
<i>Mnemonic</i>	DIR: David Jortner	Baylor - Mabee Theatre
<i>The Addams Family</i>	DIR: Teri Wilkerson	HSU-Van Ellis Theatre

PEER-REVIEWED PUBLICATIONS:

“Performing Arts Teaching Pedagogies and Models Evolved During COVID-19.” *Education and Pedagogical Experiences: Coping with Human Emergencies and Exploring Resilience Strategies* edited by Kennedy Andrew Thomas and Joseph Varghese Kureethara, Routledge India, 2025, 13 pgs.

“From Neurotypical Curiosity to Empathetic Movement: Exploring the ‘Neuro-Perceptive’ Staging of *The Curious Incident of the Dog in the Night-Time*” *The Comparative Drama Conference Series: Text and Presentation*, 2018, vol. 15, pgs. 154-64.

“Interview with Mandy Connor, TETA Teacher of the Year.” *Texas Theatre Journal*, 2018, vol. 15, Issue 1, pgs. 65-72.

CONFERENCE PRESENTATIONS:

“Beyond Boundaries: Reading Literature & Culture in a Posthuman Society” - Panelist: *Mélange International Conference*, Christ University Dept. of English & Cultural Studies: Bengaluru, India, 2023

“Molosi’s Borderless Botswana: Driving Culture Toward Inspiring Inclusion, a One-Man Show at a Time” - *Association for Theatre in Higher Education (ATHE)*: Virtual Format, 2020

“From Neurotypical Curiosity to Empathetic Movement: Exploring the ‘Neuro-Perceptive’ Staging of *The Curious Incident of the Dog in the Night-Time*” - *Comparative Drama Conference*: Orlando, 2018

“Masked and Dangerous: Exploring the Confusions of Shifting Audience Roles in Punchdrunk’s *Sleep No More*” - *Mid America Theatre Conference*: Milwaukee, 2018

“No Script, No Theatre, No Problem Making Your Own Story: Seeking Out the Emerging Immersive Theatre” - *Texas Educational Theatre Association Academic Symposium*: Galveston, 2018

“Discovering the First Lady of Broadcasting, Ruth Lyons” - *Virginia Association of Communication Arts & Sciences Conference*: Lynchburg, 2005

INVITED TALKS:

“Eyes on the Prize, Eyes on the Road, Eyes on the View: Storytelling Through Visualization” – Forensics Team Guest Lecture, Cedarville University: Cedarville, Ohio, 2025

“Incorporating Expressive Arts into Counseling Practice” – Madras School of Social Work, Family Counseling/Dept. of Psychology: Chennai, Tamil Nadu, India, 2024

“Acting Tools for Public Speakers: A Skill Enhancement Workshop” – Department of Media Studies, Christ University: Bengaluru, Karnataka, India, 2024

GRANTS & HONORS:

BAYLOR UNIVERSITY

- Judy Locy Wright - Patricia Cook & Bill Cook Endowed Theatre Scholarship (2019-2020)
- Baylor University Graduate School Travel Grants (2018, 2020)

LIBERTY UNIVERSITY

- Leadership in Communication Award (2006)
- International Dean’s List
- Kennedy Center American College Theatre Association Irene Ryan Nominee – Stage Management for *Into the Woods*

PROFESSIONAL SERVICE:

CEDARVILLE UNIVERSITY

Engagement in Academic and Arts Committees and Events

- Theatre Arts Committee (2025-present)
- Arts and Sciences Curriculum Subcommittee (2025-present)
- Arts and Humanities Working Group for General Education Revision (2025-present)
- Forensics Judge for Cedarville hosted meets (Fall 2025, Spring 2026)
- Guest Acting Coach for Cedarville’s Mock Trial Team (Spring 2026)

CHRIST (DEEMED TO BE) UNIVERSITY

Class Teacher for Second-Year Students (2022-2025)

- Served in a class sponsorship capacity for second-year theatre students providing artistic mentorship, counseling referrals, and academic advising.

Department Liaison for International Cell (2022-2025)

- Hosted international guests, supported international student initiatives, and facilitated discussions and planning for developing official MoU's for international teaching/research collaborations on behalf of the Department of Performing Arts, Theatre Studies, and Music.
- Produced the staged reading of *Far and Wide: A Story of Me* as a collaborative performance between students from Baylor University and Christ University, under the guidance of playwright Dael Orlandersmith and director Stan Denman.
- Served as host and curricular advisor to Scholar-in-Residence Erin Torkelson to train students in basic costuming skills for three-week intensive sessions.
- Hosted students from Baylor University as part of the India Gateway cultural exchange program, including organizing cultural tours, travel arrangements, classroom visits, and judging mock auditions for actor feedback and lesson application.
- Organized the CU to BU Theatre Cultural Exchange Trip from Bangalore, India to Waco, Texas, USA, which included coordinating with agencies for visa details, program scheduling, and logistics.

Faculty Advisor for ACC - Association of Christian Christites (2022-2023)

- Provided support, development, and communication for the university's official Christian student organization as a faculty member focusing on the performing arts.

Guiding Member of Benchmarking Team and Strategic Planning Committee (2023-2025)

- Conducted needs assessments, benchmarking research, and data comparison in collaboration with colleagues to help the Department of Performing Arts, Theatre Studies, and Music plan for the next three academic years and beyond.

Team Member for NAAC Accreditation Presentation (2022)

- Created curriculum graphics, department history posters, and edited presentation materials to support the Department of Performing Arts, Theatre Studies, and Music during the formal accreditation visit of The National Assessment and Accreditation Council.

Co-Coordinator for Deanery Level "Blossoms" Proscenium Theatre Events (2023-2024)

- Organized the annual proscenium theatre competition for the School of Arts and Humanities, featuring student-directed plays in multiple regional languages, recruited qualified judges/respondents, mobilized volunteers, tabulated scores, and shared feedback.

BAYLOR UNIVERSITY

Chairperson for Theatre Guest Organization Committee (2021)

- Created a mission statement and model of best practices for hosting guest artists, compiled scheduling and budgetary data, and set goals for future guest artist initiatives

Co-Leader/Director of Devised Theatre for Together '21 Conference (2021)

- Recruited, developed, and directed student-created devised pieces for an international conference streamed online

Reader for Kitchen Dog Theatre's New Play Festival (2019)

- Read and wrote responses of new play submissions as part of a department dramaturgical project

Research Assistant to Dr. Marion Castleberry (2017-2018)

- Supported the professor's research by investigating various resources; catalogued and organized research materials; and analyzed and summarized source material.

Front of House Manager (2017-2018)

- Responsibilities included overseeing will-call ticketing; organizing and instructing ushers; pre-show, intermission, and post-show management; and patron relations.