

# **Michael Blatt**

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## **EDUCATION**

### **MFA The Actors Studio Drama School (Pace University)**

**Directing 2016**

*Directing:* Andreas Manolikakis, Brian Rhinehart, Bill Coco

*Acting:* Susan Aston (Strasberg and Meisner) Chris Cavelli (Shakespeare), Elizabeth Kemp (Strasberg)

### **BFA New York University Tisch School of the Arts**

**Theater 2012**

Dean's List: senior year.

Conservatory Training: Circle in the Square Theatre School/Cap 21 Jacqueline Brooks, Terese Haydon

**Syracuse University**, Musical Theatre major (transferred to NYU)

**The Academy High School of the Arts, Chicago, Illinois**

## **THEATRICAL TEACHING EXPERIENCE**

### **City Center: Encores: November 2018-2020**

- **Teaching Artist:** currently conducting workshops with theatre educators and high school students for  
2019-20 season: *Evita, Mack and Mabel, Love Life, Thoroughly Modern Millie*
- 2018-2019 season: *A Chorus Line, Call Me Madam, I Married an Angel, High Button Shoes.*

### **AMDA: 2017 to present**

- **Audition Technique:** teach students the tools needed to master a cold reading audition. Each week they are challenged with a new audition scenario for film or theatre.
- **Advanced Scene Study:** guide students through an exploratory process of developing a scene through improvisation and character work.
- **Acting One Techniques and Foundations:** work with students to develop their basic acting techniques such as relaxation and being grounded. Develop their understanding of given circumstances, beats, tactics, objectives and obstacles through a series of open-ended scenes.
- **Contemporary Scene Study:** students learn the tools in which to approach a scene, beats, actions and character work.
- **Intermediate Scene Study:** Students learn the rehearsal process through monologues from Shakespeare, American Classics and Contemporary Plays with a focus on group scenes.
- **Graduation Showcase:** Developed a cohesive night of scenes and Directed students in their final Drama Showcase.

## **Inside Broadway: 2017 to present**

**Cultural After School Adventures:** stage and direct students in an original musical written by Inside Broadway.

**Build A Musical:** develop an original musical in schools reflecting the history of the borough of the school.

## **Stagedoor Manor Performing Arts Training Center: 2016-2019**

### **Master Acting: Advanced scene study**

- **Basic Strasberg Technique:** Worked with students on the fundamental principles of the method, relaxation, sensory work and emotional recall. Each week we progressed working through Strasberg's iconic acting techniques. We then learned how to apply these exercises to improvisation and monologue work.
- **Scene Study:** Students learned the fundamentals of working on a scene. First week we worked on open-ended scenes creating the given circumstances for each scene. They learned how to create a backstory for their character and find strong needs and obstacles for their character in the scene. We then progressed to working with scenes from plays; through script analysis and moment-to-moment work the students learned the fundamentals in how to approach scene work.
- **Directing the Musical:** The student's explored basic principles on how to approach a musical as a director. Week on we worked on stage composition and tableaux. We then learned the guidelines on how to prepare their prompt book and notate their blocking, Students then blocked and worked with each other on simple scenes, finally we added the songs to the scenes exploring how to tell the story in the song and how it connects with the scene work.
- **Monologue Prep Workshops:** Developed monologues with each student, from creating a character to text analysis, moment before improvisations, first read and finally working towards a final presentation of the monologues.
- **Basic Acting:** We worked on creating an ensemble through theatre games. We then worked on approaching scene work first through basic improvisational games and exercises. We then worked on creating characters. Finally, we approached basic A/B scenes with each student creating their own given circumstances and characters and making each scene uniquely theirs.
- **Contemporary Musical Theatre Performance:** We first explored the many definitions of what contemporary Musical theatre is. We then approached a new musical each week, learned its history and listened to cast recordings and watched available performance videos. We worked on numbers from each musical we discussed. Each number was staged at the end of the session and the students performed 6 different songs from these contemporary musicals.
- **Musical Theatre Audition Workshop:** Each week students found 16 bar cuttings from a different genre of musical theatre. We worked on acting their songs and proper audition techniques for musicals from The Golden Age, 1970-1980's and Rock & Pop Musicals. Our last week the students broadened their repertoire with 16 bar cuttings of songs that were not from musicals as this is an important new skill to have in their audition repertoire.

## **The Kennedy Center American College Theatre Festival/Mid-West Region**

**Irene Ryan Award Judge: 2009, 2010 & 2011**

Adjudicated the second round of the Irene Ryan Awards and then worked with the finalists on their scenes and monologues to prepare them for the final round.

- **Musical Theatre Audition Workshop:** Worked with students on preparing for a professional audition and helped them develop a 16-bar cutting that they could use in an actual audition. We worked on making strong acting choices and connecting with the material.
- **Pop Song Workshop:** Worked with students in preparing a 16-bar cutting of a popular Pop song to be used in auditions for contemporary Rock and Pop Musicals. We discussed how to connect as an actor to the material and the different voice demands regarding singing pop songs compared to traditional Musical Theatre songs.
- **Monologue Audition Workshop:** Worked with students on finding a monologue that was appropriate to their type and skill set. We worked on different techniques to connect to the material and what worked best in a professional auditioning situation.

## **From Stage to Screen Performing Arts Academy, Huntington, NY (Ages 8-18): 2011**

- **Conducted Master Class on the Musical *Hair*:** taught students the opening number of *Hair* ("Aquarius") and improved on actual movement from the original choreography from the show culminating in a small performance of the opening number Aquarius.
- **Song Interpretation:** How to pick an age appropriate song and one that is in the skill sets of the student, no matter how young. We then worked on simple ways to connect and understand the songs they had selected.

**Devising Workshop: The Actors Studio Drama School: 2015** -- Assisted Professor Brian Rhinehart