

# Ariana Karp

Actor, Director, Educator, Cellist

Artistic Director of the Incite Shakespeare Company Santa Fe (ISC Santa Fe)

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## Training & Education:

2014: MA in Classical Acting at London Academy of Music and Dramatic Art (LAMDA)

2011: BA in Literature-Theatre at Reed College

2001-2007: Actor in 36 Classical Productions over 6 years at Young Shakespeare Players

## Teaching Experience:

Fall 2023: Visiting Instructor in the English and World Literature Field Group,  
Pitzer College, Claremont, CA

**Description:** Designed and taught the course “Shakespeare: Performance & Difference” as part of Pitzer College’s fall semester.

**Course Description:** Throughout the world, Shakespeare has been used as both a tool of cultural colonialism and radical empowerment. How can we engage with Shakespeare in meaningful and inclusive ways? Why is Shakespeare still relevant? Learn how to read, speak, and analyze as an actor does by paying attention to rhythm, imagery, antitheses, repetition, and sound. Explore how the text on the page becomes the play on the stage and examine how plays are interpreted and performed. The course places special emphasis on characters of difference, or characters that are othered, and how difference has been portrayed in contemporary interpretations.

## **Responsibilities:**

- Design a semester-length full credit course for undergraduate college students
- Create and grade all assignments, and give feedback in a timely manner

**Age Range:** 18-21

**Plays Covered:** *Richard III*, *Twelfth Night*, *Macbeth*, and *The Tempest* by William Shakespeare, *Une Tempête (A Tempest)* by Aimé Césaire (translated by Richard Miller)

Spring 2023: Visiting Instructor in the Performance, Theatre, and Dance Department,  
Colby College, Waterville, ME

**Description:** Designed and taught the course “Technique Lab: Advanced Acting - Embodying Text” as part of Colby College’s spring semester.

**Course Description:** How do we take a complex, lyrical, or poetic script and make it active, contemporary, and understandable? This course will focus on exploring text critically and physically. Using plays that span the classical dramatic canon (including the ancient Greeks and Shakespeare) you will learn the use of scansion and rhetorical devices to find the clues that the playwright is giving you. This critical analysis will then be applied to movement and scene study to build characters physically and

psychologically, embody poetry, and develop and nurture ensemble. Designed for actors with previous experience, this course builds on acting fundamentals with a focus on physical theater techniques.

**Responsibilities:**

- Design a semester-length 2 credit course for undergraduate college students
- Create and grade all assignments, and give feedback in a timely manner
- Direct two long-term acting projects throughout the course of the term

**Age Range:** 18-21

**Number of Students:** 5 students

**Plays Covered:** *A Streetcar Named Desire* by Tennessee Williams, *The Seagull* by Anton Chekhov, *The Nina Variations* by Steven Dietz, *Medea* by Euripides, *Macbeth* by William Shakespeare

Fall 2022: Visiting Instructor in the Performance, Theatre, and Dance Department,  
Colby College, Waterville, ME

**Description:** Redesigned and taught the course “Technique Lab: Acting Scene Study” as part of Colby College’s fall semester.

**Course Description:** An introductory investigation of acting for the stage focused on the actor's tools - body, voice, intellect, and imagination. Through rehearsal and performance of contemporary theatrical texts, you will build your vocal, physical, and analytical skills and practice Stanislavski-based techniques for playing actions/objectives, exploring given circumstances, and connecting authentically to character, scene partner, and audience. Through scene work you will strengthen collaboration skills and develop an understanding of the benefits and consequences of creative and aesthetic risk. You will also hone their creative practice by observing each other's work and learning constructive models for offering feedback and self-reflection.

**Responsibilities:**

- Design a semester-length 2 credit course for undergraduate college students
- Create and grade all assignments, and give feedback in a timely manner
- Direct three different acting projects throughout the course of the term

**Age Range:** 18-21

**Number of Students:** 10 students

**Plays Covered:** *Sonnets for an Old Century* by José Rivera, *The Revolutionists* by Lauren Gunderson, *Angels in America – Part 1: Millennium Approaches* by Tony Kushner

Fall 2022: Teaching Artist & Director at Young Shakespeare Players East,  
Turners Falls, MA

**Description:** Young Shakespeare Players East is a program that produces uncut Shakespeare plays with actors aged 6-18 with an emphasis on textual ownership.

**Responsibilities:**

- Worked as one of the directors of *Twelfth Night* with two separate casts of young actors
- Led group and individual workshops on developing movement tools, textual specificity, building ensemble, and vocal health

**Age Range:** 8-18

**Number of Students:** 20 students

**Plays covered:** *Twelfth Night*

January 2022: Visiting Instructor in the Performance, Theatre, and Dance Department,  
Colby College, Waterville, ME

**Description:** Designed and taught the course “Shakespeare for Actors: Text, Movement, Voice” as part of Colby College’s “JanPlan” January term.

**Course Description:** What do you do when you’re handed a script by William Shakespeare? How do you navigate the 400 years of criticism and cultural weight of Shakespeare’s works? This course aims to give you the tools to analyze text with the eyes of the actor, to become a text detective and find the clues Shakespeare gives you to help you with character building, and then how to take that critical analysis out of your head and into an embodied performance on stage. The first part of the class will focus on developing critical thinking rooted in the textual analysis of rhythm, antitheses, repetition, and sound patterns. The second half of the class will take this critical analysis and put it into practice through voice and movement work, culminating in a final workshop performance.

**Responsibilities:**

- Design a semester-length 4 credit course for undergraduate college students
- Teach the semester-length course in a highly compressed 4-week period
- Create and grade all assignments, and give feedback in a timely manner
- Direct a final showcase of scenes

**Age Range:** 18-20

**Number of Students:** 5 students

**Plays covered:** Excerpts from many of Shakespeare’s plays

Spring 2020: Teaching Artist for Hudson Valley Shakespeare Festival,  
New York State

**Description:** HVSF teaching artists engage students in an exploration of Shakespeare’s story, character, and language thru programs that increase understanding and accessibility.

**Responsibilities:**

- With Teaching Partner, come up with the curriculum for each residency program, tailoring it to the students age group and experience.
- Teaching Artist at West Point Military Academy doing movement, ensemble, and Shakespeare text work.
- Teaching Artist at Port Chester Middle School, doing a residency over five days working with 8<sup>th</sup> grade students on ensemble, character, text and movement work.

**Age Range:** 8<sup>th</sup> grade students & College Freshmen

**Number of Students:** 20-40 students per session

**Plays covered:** *Coriolanus*, *Much Ado About Nothing*

Fall 2019: Ensemble Member of The Shakespeare Ensemble curated by Ben Crystal,  
Japan

**Description:** The Shakespeare Ensemble explores original rehearsal practices of Shakespeare's work and performs around the world. I was invited to join the Ensemble on a three-week tour of Japan in which we offered a series of workshops to the Japanese public in addition to performing *Macbeth*, *Romeo and Juliet*, and *Hamlet* in original pronunciation.

**Responsibilities:**

- Worked as support in public workshops emphasizing non-verbal communication and physical theatre. My particular focus was on encouraging a state of mindful play with children aged 2-7
- Interpreted the roles of Romeo, Polonius in *Hamlet*, and Duncan in *Macbeth*

2016-2019: Co-Director and Head Instructor of Youth Shakespeare Festival Santa Fe,  
Santa Fe, NM

**Description:** I am the co-founder of the Youth Shakespeare Festival Santa Fe. Central to the philosophy of the festival is empowering young people through the ownership of complex language, creative problem solving, development of ensemble, building self-confidence, and using movement to integrate the text into the body. Participants come from public, private, and charter schools and range in experience from acting students at local arts high schools to students without any previous theatre experience.

**Responsibilities:**

- Worked with students on Shakespeare scenes and monologues at each of ten schools once per week: Santa Fe Indian School, Academy for Technology and the Classics, Santa Fe High School, Capital High School, McCurdy Charter School, New Mexico School of the Arts, Monte del Sol, Desert Academy, and Santa Fe Prep
- Conducted special sessions with English AP classes at Santa Fe High School, focusing on *Macbeth*
- Organized and supervised day-long festival with over 70 children performing

**Age Range:** middle school and high school students (12-18)

**Number of Students:** 2-15 per session

Spring 2018: Directing & Teaching Residency at Fort Dorchester High School,  
North Charleston, SC

**Description:** The Fort Dorchester High School Theatre Department produced my original Shakespeare compilation show *Dames of Thrones: The Women of Shakespeare's Histories*. I was invited for a week-long residency to teach all the High School theatre classes and direct the final week of rehearsals.

**Responsibilities:**

- Facilitated all rehearsals of *Dames of Thrones* during the week-long residency with a particular emphasis on textual analysis and ensemble building

- Taught all levels of theatre classes ranging from introductory to advanced on the following topics:
  - Improvisation, status, character, and ensemble building
  - Voice and vocal technique
  - Pure movement, Laban movement psychology, and historical dance

**Age Range:** high school students (14-18)

**Number of Students:** 8-32 per session

2016 - Present: Instructor of Public Workshops hosted by ISC Santa Fe,  
Northern New Mexico

**Description:** I have taught a range of workshops over numerous visits to Santa Fe, Los Alamos, and Espanola in northern New Mexico.

**Responsibilities:** Instructor and facilitator for the following workshops:

- Intro to Improvisation
- Intro to Laban movement work
- Laban Movement Psychology
- Shakespeare: Text and Movement
- Ensemble Building through Text and Movement
- Shakespeare and Gender
- Elizabethan Dance
- “Long Dead but Well Read” series: director of *King Leir*, *Duchess of Malfi*, *Edward II*, *The Rover*

**Age Range:** mixed age groups (12-80)

**Number of Students:** 6-30 per workshop

2016-2022: Teaching Artist at Upstart Crows of Santa Fe,  
Santa Fe, NM

**Description:** The Upstart Crows of Santa Fe is a program based on the practices and philosophies of the Young Shakespeare Players of Madison, WI (please see below).

**Responsibilities:**

- Led group and special rehearsals on textual analysis, staging, characterization
- Taught movement work including ensemble building, stage combat, Elizabethan dance, and Viewpoints
- Conducted music and voice work with emphasis on vocal health and technique

**Age Range:** 8-18

**Number of Students:** 8-35 per session

2011-2013: Chief Director of Young Shakespeare Players,  
Madison, WI

**Description:** The Young Shakespeare Players is a program that produces uncut Shakespeare plays with actors aged 6-18 with an emphasis on textual ownership.

**Responsibilities:**

- Directed nine productions with multiple casts for each show
- Led workshops and special rehearsals on different aspects of textual analysis including rhythm, imagery, antithesis, and sound
- Devised movement work including dances and stage combat
- Trained apprentice directors (veteran participants in the program between the ages of 14 and 18)

**Age Range:** 6-18

**Number of Students:** 12-80 per production

**Plays produced:** *The Winter's Tale*, *Macbeth*, *King Lear*, *Henry IV Part I*, *Henry IV Part II*, *As You Like It*, *Shaw's Caesar and Cleopatra*, an original 10-hour adaptation of *Our Mutual Friend*, workshop on *The Comedy of Sid Caesar*

Professional Directing:

<i>Richard III</i>	ISC Santa Fe
<i>The Winter's Tale</i>	ISC Santa Fe
<i>Pericles</i>	ISC Santa Fe
<i>Julius Caesar</i>	ISC Santa Fe
<i>Henry IV, Pt I</i>	ISC Santa Fe
<i>And Now, for Something Completely Different: Scenes from Monty Python &amp; Shakespeare*</i>	Upstart Crows of Santa Fe
<i>We Few, We Happy Few: Shakespeare's History Plays*</i>	Upstart Crows of Santa Fe
<i>Twelfth Night</i>	Ducdame Ensemble/ISC Santa Fe
<i>Dames of Thrones: The Women of Shakespeare's Histories*</i>	Ducdame Ensemble/ISC Santa Fe
<i>Fuente Ovejuna</i>	Ducdame Ensemble
(NYC Fringe - Overall Excellence Award, Best Directing Award)	

\*Original compilation show by Ariana Karp

Professional Acting:

**Regional:**

<i>Shakespeare's Duets: Turn &amp; Change</i>	Various roles	original touring production, devised & performed by Andrew Codispoti & Ariana Karp
<i>Richard III</i>	Tyrrell	Dir. Ariana Karp & Andrew Codispoti, ISC Santa Fe
<i>The Crucible</i>	Elizabeth Proctor	Dir. Edward F. Speck, Theater in the Open
<i>Pericles</i>	Thaisa, Diana	Dir. Dan Beaulieu, 7 Stages Shakespeare Company
<i>Coriolanus</i>	Tullus Aufidius	Dir. Edward Daranyi, ISC Santa Fe
<i>Measure for Measure</i>	Duke Vincentio	Dir. Caryl Farkas, ISC Santa Fe
<i>The Revolutionists</i>	Charlotte Corday	Dir. Lindsey Pearlman, Adobe Rose
<i>King Lear</i>	Regan	Dir. Caryl Farkas, ISC Santa Fe
<i>The Merchant of Venice</i>	Nerissa, Launcelet	Dir. Zander Kirby, Ducdame Ensemble
<i>King Henry IV Pt I &amp; Pt II</i>	Prince Hal	Dir. Richard DiPrima, Young Shakespeare Players

**International:**

<i>Hamlet</i>	Polonius, Osric	Dir. Andrew Codispoti, Shakespeare Ensemble, Japan
<i>Romeo and Juliet</i>	Romeo	Dir. Dylan Kammerer, Shakespeare Ensemble, Japan
<i>Macbeth</i>	Duncan, Apparitions	Dir. Dan Beaulieu, Shakespeare Ensemble, Japan

**New York:**

<i>Chemistry</i>	The Cellist	Dir. Emma Rose Went, The Tank
<i>The Enchantment</i>	Botilda, Landlady	Dir. Lucy Atkinson, Ducdame Ensemble
<i>Macbeth</i>	Hecate	Dir. Rory McGregor, Columbia University
<i>Ivanov</i>	Anna Petrovna	Dir. Emily Ota, Chekhov Long Project
<i>Ubu Rex</i>	Pa Ubu	Dir. Sam Gibbs, Stairwell Theater
<i>As You Like It</i>	Duke Senior/Frederick	Dir. Sam Gibbs, Stairwell Theater

Selected Design, Production, & Dramaturgy Work

<i>Richard III</i>	Sound Designer	ISC Santa Fe
<i>Eurydice</i>	Intimacy Coordinator	Colby College
<i>The Winter's Tale</i>	Costume Designer, Composer, Sound Designer	ISC Santa Fe
<i>Pericles</i>	Costume Designer, Sound Designer	ISC Santa Fe
<i>Coriolanus</i>	Costume Designer, Sound Designer	ISC Santa Fe
<i>Julius Caesar</i>	Costume Designer, Sound Designer, Fight Choreographer	ISC Santa Fe
<i>Henry IV, Part I</i>	Costume Designer, Composer, Sound Designer	ISC Santa Fe
<i>King Lear</i>	Costume Designer, Composer, Sound Designer	ISC Santa Fe
<i>Chemistry</i>	Composer, Cellist	The Tank
<i>The Enchantment</i>	Composer, Cellist	Ducdame Ensemble
<i>Twelfth Night</i>	Costume Designer, Composer, Cellist	Ducdame Ensemble
<i>Dames of Thrones</i>	Choreographer, Sound Designer	Ducdame Ensemble

Special Skills:

**Music:** Cello (20+ years, has performed live in multiple orchestras, chamber music groups, bands, & theatre productions), music composition, intermediate piano.

[www.arianakarp.com/music](http://www.arianakarp.com/music)

**Movement:** Historical dance, physical storytelling as both performer and choreographer, swimming

**Stage Combat:** BADC Level Three (Gold); sword and cloak, small sword, rapier and dagger, unarmed combat, broadsword. Has choreographed and performed major fight sequences in over 15 productions.

**Dialects:** Original Pronunciation (OP), British RP (Certified to a Native Standard), Irish, Scottish