

**SHARON MARIE CARNICKE**  
**A Selective List of Achievements**

**CURRENT POSITIONS**

Professor, The University of Southern California  
Founder, The Stanislavsky Institute for the 21<sup>st</sup> Century

**EXPERTISE**

Widely published author on acting and performance for stage, screen and new media, with emphasis on the Stanislavsky System, Active Analysis, Russian theatre and ballet, and acting history.  
Internationally known master teacher of Active Analysis, first developed in Russia by Konstantin Stanislavsky and Maria Knebel.  
Notable theatre director of classics, contemporary plays, and dance works.  
Award winning translator of Anton Chekhov and Russian drama.  
Ph.D. in Russian and Theatre from Columbia University; fluent in Russian; training in acting and dance from major teachers in New York and Moscow.

**PUBLICATIONS**

**Books:**

*Stanislavsky in Focus: An Acting Master for the Twenty-First Century*. London: Routledge, 2<sup>nd</sup> edition, 2009.

*Checking Out Chekhov: A Guide to the Plays for Actors, Directors, and Readers*. Brighton: Academic Studies Press, 2013.

*Chekhov, 4 Plays and 3 Jokes*. Translations of *The Seagull*, *Uncle Vanya*, *Three Sisters*, *The Cherry Orchard*, *The Bear*, *The Proposal*, and *The Anniversary* with an Introduction and Notes for actors and directors. Indianapolis: Hackett Publishing Co., 2009.

*Reframing Screen Performance: Analysing Acting as a Component of Film*, co-authored with Cynthia Baron, Ann Arbor: the University of Michigan Press, February 2008.

*The Theatrical Instinct: Nikolai Evreinov and the Russian Theatre of the Early Twentieth Century*. New York/Bern: Peter Lang Publishing, 1989.

**Fifty Articles, Chapters, and Lectures, among them:**

“Rethinking ‘Stanislavskian’ Directing,” in *The Great Directors: Stanislavski, Antoine, Saint Denis*, Peta Tait, ed. London: Bloomsbury Methuen, forthcoming 2018.

“Eleonora Duse and the Stanislavsky System of Acting: *Cenere* (Ashes),” in *Eleonora Duse Cenere (Ashes): Centennial Essays*, Mariapia Pagani and Paul Fryer, eds. Jefferson: McFarland and Co., forthcoming March 2017.

“Stanislavsky’s Active Analysis for Twenty-First Century Actors: Be Flexible,” Keynote Lecture for *The S Word* at the International Stanislavski Centre (London), March 2016, <https://www.digitaltheatreplus.com> (accessed 12/30/2016).

“An Active Analysis and Crowd Sourced Approach to Social Training,” co-author with Dan Feng, Elin Carstensdóttir, Magy Seif-El-Nasr and Stacy C. Marsella, *Interactive Storytelling: International Proceedings on Digital Storytelling*, 2016, LNAI 10045, Berlin: Springer-Verlag, 2016, 156-167.

- “Acting Shakespeare: Modern and Contemporary Approaches,” in *The Cambridge Guide to the Worlds of Shakespeare, Vol II: The World’s Shakespeare*, Bruce Smith, ed., Cambridge University Press, 2016, 1434-1442.
- “Michael Chekhov’s Legacy in Soviet Russia: A Story about Coming Home,” *The Michael Chekhov Companion*, Marie-Christine Autant-Mathieu and Yana Meerson, eds., London: Routledge, 2015, 191-206.
- “Elizabeth Taylor: My Kind of Acting,” *Cine-Files*, 6 (Spring 2014). <http://www.thecine-files.com> (accessed 12/30/16).
- The Routledge Companion to Stanislavsky*, ed. Andrew White, London: Routledge, 2013.  
 Editorial Consultant.  
 Author: “The Effects of Russian and Soviet Censorship on the Practice of Stanislavsky’s System,” 120-138.  
 Co-Author with David Rosen: “A Singer Prepares: Stanislavsky and Opera,” 249-264.
- “Emotional Expressivity in Motion Picture Capture Technology,” in *Acting and Performance in Moving Image Culture: Bodies, Screens, Renderings*, J. Sternagel, D. Levitt, and D. Mersch, eds. Berlin: Verlag für Kommunikation, Kultur und soziale Praxis, 2012, 321-338.
- “The Screen Actor’s ‘First Self’ and ‘Second Self’: John Wayne and Coquelin’s Acting Theory,” in *Theorizing Film Acting*, Aaron Taylor, ed. New York: Routledge, 2012, 184-200.
- Actor Training*, Alison Hodge, ed. London: Routledge, 2010.  
 Author: “Stanislavsky’s System: Pathways for the Actor,” 1-25.  
 Author: “The Knebel Technique: Active Analysis in Practice,” 99-116.
- “Collisions in Time: Twenty-First Century Actors Explore Delsarte on the Holodeck,” in *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*, Shannon Rose Riley and Lynette Hunter, eds. Hampshire: Palgrave Press, 2009, 244-251.
- “Stanislavsky and Politics: Active Analysis and The American Legacy of Soviet Oppression,” in *The Politics of American Actor Training*, Liisa Tyler-Renaud and Ellen Margolin, eds. London: Routledge, 2010, 15-30.
- “Translating Chekhov’s Plays without Russian: Or The Nasty Habit of Adaptation,” in *Chekhov the Immigrant: Translating a Cultural Icon*, Julie de Sherbinin and Michael Finke, eds. Indianapolis: Slavica, 2007, 89-100.
- “The Material Poetry of Acting: Objects of Attention, Performance Style, and Gender in *The Shining* and *Eyes Wide Shut*,” *Journal of Film and Video*, Special Issue on Acting: 58: 2 and 3 (Summer/Fall 2006), 21-30.
- “Nemirovitch-Danchenko aux Etats-Unis: Un héritage oublié et acculté,” [Nemirovich-Danchenko in the US: A Forgotten Legacy], in *Le Rayonnement du Théâtre d’Art en Europe et aux Etats-Unis*, Marie Christine Autant-Mathieu, trans. and ed. Paris: CNRS, 2005, 255-274.
- “Rehearsal as Research in the Recreation of Stravinsky’s and Nijinska’s *Les Noces*,” *Experiment*, Vol. 10 (2004), 29-49.
- “Collaborations between Screen Actors and Directors,” in *More than a Method: Trends and Traditions in Contemporary Film Performance*, C. Baron, D. Carson, F. Tomasulo, eds. Detroit: Wayne State University Press, 2004, 42-67.
- “From Acting Guru to Movie Star: Lee Strasberg as Actor,” in *Contemporary Hollywood Stardom*, Martin Barker and Thomas Austin, eds. London: Arnold, 2003, 118-134.
- “Lee Strasberg’s Paradox of the Actor,” in *Screen Acting*, Peter Kramer and Alan Lovell, ed. London: Routledge, 1999, 75-87.
- “Stanislavsky’s Production of *The Cherry Orchard* in the US: Interpretation and Reception Interact,” in *Chekhov: Then and Now*, J. Douglas Clayton, ed. New York: Peter Lang, 1997, 19-30.

“Boleslavsky in America,” in *Wandering Stars: Papers on Russian Émigré Theatre from 1900-1940*, Laurence Senelick, ed. Iowa City: University of Iowa Press, 1992, 116-128.

“An Actor Prepares/Rabota aktera nad soboi: A Comparison of the English with the Russian Stanislavsky,” *Theatre Journal*, The Johns Hopkins University Press, XXXVI:4 (December 1984), 481-494.

## **MASTER CLASSES, WORKSHOPS, AND INTERNATIONAL TEACHING**

Studio Workshops, The Stanislavsky Institute for the 21<sup>st</sup> Century, Los Angeles USA, current.

National Academy of the Arts, Oslo Norway:

Intensives on Active Analysis: November 2012, February-March 2014, January 2015, May 2016.

Workshop on Active Analysis, ARTEL, “Around the Teapot”, Hollywood, September 2013

*MetodiFestival*, Tuscany Italy:

Ten Day Intensive on Active Analysis, October 2011.

Co-teaching with Natalya Zvereva, The Russian Academy of Theatre Arts, Moscow, October 2008.

Australia, Master Classes on Active Analysis:

National Institute of Dramatic Art, Sydney: June 2009, 2010, 2014, 2015, 2016.

Australian National University, Canberra, 2009, 2010.

Queensland University of Technology, Brisbane, 2009, 2010.

Institute for Puerto Rican Culture, San Juan, “Intensive on Active Analysis for Professional Actors”, The Victoria Espinoza Theatre, November 2009.

University of Puerto Rico at Rio Piedras, “Introduction to Stanislavsky’s System”, November 2009.

Center for Practice as Research in Theatre, Tampere Finland, April 2009.

University of Helsinki, Finland, October 2000.

The Russian Academy of Theatre Arts (formerly GITIS), Moscow Russia 1990.

The Moscow Art Theatre School, Russia, 1989.

## **DIRECTING AND CHOREOGRAPHY**

### **Notable Productions include:**

*The Wedding* (Chekhov), a farcical dance/drama for The Faculty/Alumni Dance Concert at Glendale Community College, chor. Dora Krannig, 2016.

*Uncle Vanya* (Chekhov), in Norwegian at The National Academy of the Arts, Oslo Norway, 2015.

*On the Train*, a devised performance based upon a short story by Anton Chekhov, Eagle Rock CA, November 2013.

*Performing Chekhov in Translation*, a performance that demonstrates how different translations prompt different performance choices from actors. With actors Victoria Frings and David Ingram. The American Literary Translators Association, Philadelphia, October 2010.

*The Comedy of Alexis* (Kuzmin), director, The International Symposium on Mikhail Kuzmin. Los Angeles, October 2007. “An elegant, minimalist staging that emphasizes the mystical character of the play,” *Russian Journal*, Moscow

*Les Noces: “A Russian Village Wedding”* (play) and “*The Wedding*” (ballet by Stravinsky and Nijinska), dir. and chor. Bing Theatre, University of Southern California, 2002.

*The American Clock* (Miller), director, University of Southern California, October 1990.

*The Russian Teacher* (Buravsky), performed in Russian, The Studio-Theatre, Art Center, Moscow, 1989.

*Love and Come Into the Kitchen* (Petrushevskaya), the UU premiere of one of Russia’s leading contemporary playwrights, Eccentric Circles Theatre, New York, 1982.

*Cabin Fever* (Naylor), director, American Theatre for Actors, New York, 1980; Mid-Hudson Arts and Science Center, Poughkeepsie, 1980.

*Blackforest* (Carnicke/Lansky), translator and assistant director to Evgeny Lansky (Stella Adler's Studio), Shelter West Company, New York, 1980. Cited in *The Best Plays of 1979-1980* (Otis L. Guernsey)

*The Seagull* (Chekhov), assistant director and interpreter to S. Tsikhotsky of the Moscow Art Theatre, guest director at the Actors Studio, New York, 1978.

*A Merry Death* (Evreinov), Theatre Uptown, New York, 1976. Cited in *The Best Plays of 1976-1977* (Otis L. Guernsey)

*The Locked Room* (Naylor), Award, Samuel French Original Playwrights' Festival, Lincoln Center, New York, 1976. Cited in *The Best Plays of 1976-1977* (Otis L. Guernsey)

## **SPEAKING ENGAGEMENTS**

### **Innumerable Public Lectures and Conference Presentations, among them:**

- “Boleslavsky’s Artistry: A Case Study on his film *Theodora Goes Wild*,” Keynote for the International Symposium *Richard Boleslawski: His Work and his Times*, The Aleksander Zelwerowicz National Academy of Dramatic Art, Warsaw Poland, 2016.
- “Staging Realism/Staging Symbolism: Stanislavsky’s *Drama of Life*,” Distinguished Professor Lecture, Interdisciplinary Program on Theatre, Northwestern University, 2015.
- “Sinatra on Film: The Music of Acting on Screen,” *Visions and Voices* at the University of Southern California, and the Pasadena Senior Center, 2015.
- “Acting Realism: The Collage of Performance Styles in the Moscow Art Theatre’s *The Seagull*,” Keynote Speaker, Symposium: *Rethinking Realist Acting*, Fordham University, Lincoln Center, New York City, September 2014.
- “The Dynamics of Active Analysis,” a two hour lecture/demonstration, The National Theatre Academy of Norway, Oslo, November 2012.
- “The Bare Bones of Stanislavsky’s Active Analysis,” Keynote for the Australasian Dramatic Studies Association, Canberra Australia, June 2010.
- “Emotional Expressivity in Motion Capture: The USC Mo/Cap Project and Gollum,” The International Symposium on Film Acting, Potsdam Germany, September 2010.
- “John Wayne: The Actor,” The USC School of Cinematic Arts Festival: John Wayne: Actor, Star, Icon, Trojan, September 2008.
- “Emotional Expression in Virtual and Robotic Actors,” National Conference on Robotics sponsored by USC’s Engineering School and the Institute for Creative Technology, Los Angeles, November 2005. A two-hour workshop on Delsarte with demonstrations by three actors.
- “Nijinska Dances the Faun: Revisiting Nijinsky’s *L’Après Midi d’un Faune*,” co-authored with Dora Krannig, 2nd Annual Hawaii International Conference on Arts and Humanities, Honolulu, 2004.
- “Workshop: Teaching Cross Cultural Analysis of Film Performance,” Society for Cinema Studies, West Palm Beach, 1999; USC, School of Theatre Open House, 2003.
- “Stanislavsky in the West: The English Language Curtain,” Keynote for the International Symposium on Stanislavsky’s terminology, Moscow Art Theatre, May 1990.
- “Stanislavsky’s Impact on the US,” Resident Scholar at the Actors’ Theatre of Louisville, *Russian Plays in Context*, October 1989. A series of ten talks to university and community groups and a public lecture at the theatre. Sponsored by the National Endowment for the Humanities.
- “The Transformation of Stanislavsky’s Ideas in the United States,” *Stanislavsky in a Changing World*, International Stanislavsky Center, Moscow, 1989.
- Le Siècle Stanislavski* [The Stanislavsky Century], an International Symposium, Paris, November 1988. Speaker: “Stanislavsky’s System for the Actor” and “Stanislavsky’s Terminology for the Actor.” Moderator: “The Group Theatre,” a panel discussion with Stella Adler and Robert Lewis.

## HONORS

### Twenty-eight awards, research grants, and fellowships, including:

National Science Foundation:

2016-2019 : Co-investigator with Northeastern University to investigate Gaming Narratives as Rehearsal via Active Analysis.

2008-2012: Co-investigator with the USC Viterbi School of Engineering and Georgia Tech to study the physical expressivity of emotion via Active Analysis.

The Associates Award for Excellence in Teaching, University of Southern California, 2003.

The Center of Excellence in Teaching at the University of Southern California, Founding Faculty Fellow, 1997-2001; Distinguished Faculty Fellow, 2002 to present.

The Arts Initiative, 2001-2002, Grant with composer Stephen Hartke to stage Stravinsky's/Nijinska's ballet *Les Noces* (see above).

Centre National de la Recherche Scientifique (CNRS), Paris, 2007, Travel and Lecture Grant.

National Endowment for the Humanities, 2006, Research Grant.

National Endowment for the Arts, 2004, Travel and Lecture Grant.

American Society for Theatre Research, Research Fellowship, 2002-2003.

Kennedy Center Achievement Award, translation of *The Seagull*. ACTF, 1997.

International Research and Exchange Board, US/USSR Commission on Theatre and Dance Studies, Lecture and Travel Grants, 1988, 1996.

American Council of Learned Societies, Senior Fellowship, 1988-1989

Rockefeller Resident Fellowship, Wisconsin Center for Film and Theatre Research, 1988

**A full curriculum vitae is available upon request.**