

Rose Freeman

Teaching artist

630.506.2002

rose@rosefreeman.org

Profile

I am a holistic performance arts educator with a focus on performance in music theatre and strong dedication to collaborative skill development and empowerment. I aim to incorporate multiple aspects of performance technique in a scaffolded approach through an encouraging and enthusiastic approach that incorporates the student's discovery of their voice, critical analysis of concepts, and purposeful collaboration with peers. Both clear and inspiring, I utilize an organized and fully explained methodology to students that allow them to develop into independent and flexible artists with their own ideologies and artistic goals.

Education

Masters in Fine Arts, Directing

Inaugural cohort in Music Theatre Collaboration Temple University 2021

Bachelor of Fine Arts in Theatrical Stage Direction with minor in Playwriting,

Columbia College Chicago 2007

Teaching Certificates

Temple Teaching in Higher Education Certification 2019

Temple Online Teaching Certification 2020

Workshops and notable participations

National Opera Association: National Speaker on panels 2022, 2024

Opera America Webinar: Building Gender Inclusivity In Opera, 2022

Wolf Trap Opera Directing fellowship 2020, 2021, 2022

Pittsburgh Festival Opera Directing Fellowship 2019

(re)Discover Immersive Theatre Intensive participant 2018

La MaMa Umbria Intl. 2017 Symposium for Directors

Not In Our House Non Equity Code of Conduct Development 2016

Multiple Intimacy of the Stage workshops through representatives of IDC and TIE 2016, 2017

Directors Lab Chicago development retreat 2015

DirectorsLabChicago participant 2012

Viewpoints and Suzuki workshop with SITI Company's Leon Ingulsrud 2010 and 2012

Emerging Artists Panel participant at the Chicago Theatre Symposium 2011

Relevant Experience

Interim Producing Director of Opera, Temple University

Spring 2024

Headed opera program and production of Spring Semester programming including scenes programs, fully realized production of Ariodante, and recitals. Lead graduate students and student workers through maintenance of department. Professionally mentored department's student body, collaborated with theatre department's designers and cross-departmental directing students, and guided programming for future semesters.

Director, Mannes School of Music at The New School

Spring 2023, Fall 2023

Directed opera scenes program and presentation for graduation and undergraduate students ranging in variety of classical musical styles (Spring 2023), Directed Mainstage double bill of *L'enfant et les sortilèges* and *Mermaid in a Jar*

Director and Guest Lecturer, Opera Performance, Roosevelt University CCPA

Spring 2023, Fall 2023

Directed and taught acting strategy through double bill performance of *Suor Angelica* and *Tobias and the Angel* (Spring 2023), Taught concentrated acting strategies in cohort with a guest director for Opera Performance Class, culminating in performed scenes (Fall 2023)

Director, Flora L. Thornton School of Music University Southern California

Spring 2023

Directing opera scenes program and presentation for graduation and undergraduate students ranging in variety of classical musical styles

Adjunct Professor, Rider University

Spring 2022

Guided student writers through new work development and performers in workshopping and presentation of new 10 minute plays. In Cohort with co-director Kyle Metzger.

Adjunct Professor, Directing Workshop, University of the Arts

Fall 2021

Taught directing and strategies for the stage focusing on advanced techniques and principles of the art form. Guided students through directing projects which included cast and technical elements. Developed lesson plan and syllabus for course work.

Adjunct Professor, Opera Workshop, Temple University

Fall 2020, Spring 2021, Spring 2022

Taught acting intensive capstone undergraduate courses focusing on acting for opera in conjunction with graduate courses and individual coaching sessions. Developed lesson plan and syllabus for course work.

Mentoring Professor, Musical Theater Directing Independent Study

Spring 2022

Mentored graduate student on space specific musical theatre projects centering around excerpts from the Musical *Frog and Toad*.

Adjunct Professor, Directing for the Stage, Temple University

Spring 2021, Fall 2021, Spring 2022

Taught directing and strategies for the stage focusing on basic techniques and principles of the art form. Developed lesson plan and syllabus for course work.

Lecturer, Race and Representation in Theatre, Temple University

Fall 2021

Taught discussion based course exploring global racial majorities and sexual minorities through the theatrical lens, highlighting writers of color and queer writers.

Teaching Assistant, Creative Spirit, Prof. Matthew Miller and Prof. Nathan Gabriel, Temple University

Spring 2019, Fall 2020

Assisted in grading, discussion facilitation, and regular feedback on journal entries of non-theatre major students focusing on techniques for creative thought and problem solving.

Teaching Assistant, Opera Workshop, Prof. Brandon McShaffrey, Temple University

2019

Assisted in leading class exercises focusing on acting techniques for opera. Led interactive classes based on physical approaches to staging, ensemble building, and character development.

Lecturer, Basic Creativity, Temple University

Spring 2019

Lead interactive and lecture based classes regarding ensemble development, personal artistic development, and collaborative techniques for all theatre creators. Developed lesson plans and syllabus for course work.

Teaching Assistant, History of Theatre 1 and 2, Prof. Lindsay Goss, Temple University

2018-2019

Led lectures on various styles and crafts throughout western theatre, developed study groups and peer-tutoring techniques for students, facilitated classroom record keeping and grading as requested.

Teaching Assistant, Modern Directions, Prof. Micheal Osinski, Temple University

Fall 2018

Led lectures on various styles and crafts throughout western theatre, facilitated classroom record keeping and grading as requested.

Teaching Artist Positions

Teaching Artist, Chicago Vocal Arts Consortium

2018-2019

Developed and led active workshops for operatic productions in cohorts with music directors and vocal coaches. Taught both text and physically based acting techniques with the specific lens of acting for opera in both mid 18th century and modern American work.

Teaching Artist, Pittsburgh Festival Opera

2019

Developed two-hour workshop focused on movement, pulling from Suzuki, Viewpoints, Margolus, and devised dance techniques for Young Artists and Mastersingers participating in summer programming.

Steering Committee Member, DirectorsLabChicago

2016- 2018

Worked with a committee of like-minded directors to develop curriculum and practices for weeklong annual director's retreat. Annually serving approximately 25 directors, our committee worked to cultivate a focused program, curate teaching artists, and develop applicable workshops and panels for participants interested in growing their artistic work outside an academic setting.

Teaching Artist, Columbia College Chicago

2010

Worked with students to develop and devise work that led to eventual performance. Emphasis was workshop and class based as students focused on developing collaborative skills, artistic perspective, and creative problem solving through a performance based lens.

Non-educational Experience:

Theatrical Director of a wide variety of theatrical genres; including space-informed immersive theatrical performance, opera, dance theatre, traditional plays, musical theatre, hip-hop concerts, and additional experimental works. (*directing resume included*)

Actor (stage) in regional and international productions including Neil Connelly's world premiere of Ride (Directed by John Ross Wilson) in Chicago Illinois and Jo Clifford's Eva (directed by Andrea Andriatico) throughout Italy and New York, USA.

Theatrical Stage Manager and Producer with over 10 years experience for a large variety of projects and organizations, including acting as production manager Chicago Folks Operetta, Cerqua Rivera Dance Theatre and Jazz Orchestra, and for Feld Entertainment's Monster Jam Monster Truck tour.

Director of Fun (events manager) for the largest publicly available sailing fleet in the United States, eventually taking over as **Director of Operations** for the organization, for a total of five years at Chicago Sailing. Managed and maintained a 20 vessel fleet and approximately 30 staff members including dock crew, office staff, sailing instructors, and captains. Facilitated student participation, chartered events, and professional development for staff. Performed rescue operations of wayward amateur sailors on Lake Michigan, communicated with the coast guard, performed weather estimates, and managed all marketing events.

Director of Maintenance at Peak Properties in Chicago, maintaining a large cohort of independent contractors and their correlating and full time staff of coordinators and tenant service specialists. Participated in executive board consulting on long term management strategies and objectives. Developed professional development and entrepreneurial tracks for small business vendors working with our company.

Awards and Honors

Wolf Trap Opera Directing Fellow Summer 2020, 2021,2022

Temple University Directing Fellow 2018-2021

Broadway World Best Play of the Decade in Philadelphia for Men on Boats 2020

National Opera Association JoElyn Wakefield-Wright Stage Director Fellowship Recipient 2020

OperaMODO Collaboration Prize 2020

Stitch nominated for best new local opera production by Chicago Reader 2019

Dark Sisters made Newcity's list of top 5 operas in 2016

Sumeida's Song made Newcity's list of top 5 operas in 2015

The Medium Newcity's list of top 5 operas 2014

Third Eye Theatre Ensemble nominated for best opera company by Chicago Reader (2019)

Third Eye Theatre Ensemble named debut company of the year by Chicago Classical Review (2014)

Artistic Affiliations

Marvel Arts Management, US

Represented Director

Teatri di Vita, Bologna IT

Ensemble member and touring performer, 2022-present

Temple Theatres, Philadelphia PA

Season Selection Committee Member 2019-2020

Nothing Without a Company, Chicago IL

Company Member 2013-2018

Third Eye Theatre Ensemble, Chicago IL

Founding Member 2014-present

Rose Freeman

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Represented by James Marvel with Marvel Arts Management

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Directing:

Operas

Lucia di Lammermoor

Amahl and the Night Visitors

Cendrillon

Dark Sisters

La Boheme

*Fizz and Ginger**

Elixir of Love

L'enfant et les sortilèges

Mermaid in a Jar

The Consul

Die Zauberflöte

Die Fledermaus

Tobias and The Angel

Suor Angelica

La Hija de Rappaccini

*Beowulf**

Cendrillon

Infinite Energy of Ada Lovelace

Amahl and the Night Visitors

Die Liebe Der Danae

*Stitch**

L'Historie Du Soldat

La finta giardiniera

Der Freischütz

*With Blood With Ink**

Little Women

*Dark Sisters**

*Filthy Habit**

*Sumeida's Song**

The Medium

Carmen

Cox and Box

Forest Fantasies: A Burlesque Opera

Gaetano Donizetti

Gian Carlo Menotti

Jules Massenet

Nico Muhly

Giacomo Puccini

Whitney E George and Bea Goodwin

Gaetano Donizetti

Maurice Ravel

Rachel J Peters and Royce Vavrek

Gian Carlo Menotti

Wolfgang Amadeus Mozart

Johan Strauss

Jonathan Dove

Giacomo Puccini

Daniel Catan

Han Lash

Pauline Viardot

Kamala Sankaram

Gian Carlo Menotti

Richard Strauss

Juliet Palmer

Igor Stravinsky

Wolfgang Amadeus Mozart

Carl Maria von Weber

Daniel Crozier

Mark Adamo

Nico Muhly

Peter M. Krask

Mohammed Fairouz

Gian Carlo Menotti

Georges Bizet

Arthur Sullivan

selections of Rossini's Armida and

Rimsky's Snegurochka

GulfShore Opera, Feb 2025

Opera Orlando, Dec 2024

Temple University, Nov 2024

Boston University Oct 2024

LOON June 2024

Chicago Fringe Opera May 2024

GulfShore Opera, Feb 2024

Mannes School of Music, Nov 2023

Mannes School of Music, Nov 2023

Third Eye Theatre Ensemble, Oct 2023

Harrower Opera, June 2023

Opera Mississippi, April 2023

Roosevelt University, CCPA March 2023

Roosevelt University, CCPA March 2023

BU Fringe Festival, Oct 2022

Third Eye Theatre Ensemble, Sept 2022

City Lyric Opera, Dec. 2021

Third Eye Theatre Ensemble, Sept. 2021

Operanauts, December 2020

Pittsburgh Festival Opera July 2019

Third Eye Theatre Ensemble June 2019, Oct 2020

Temple University, Boyer College of Music Nov 2018

Chicago Vocal Arts Consortium June 2018

Opera On Tap, February 2018

Third Eye Theatre Ensemble, October 2017

Chicago Vocal Arts Consortium June 2017

Third Eye Theatre Ensemble, October 2016

Third Eye Theatre Ensemble, September 2016

Third Eye Theatre Ensemble, October 2015

Third Eye Theatre Ensemble, October 2014

American Chamber Opera, November 2013

Alrosa, February 2013

Lingerie Lyrique, December 2012

New Works and Premieres

The Doctor is Dead

Crimson Lit

Petticoats and Sliderules

Chance The Snapper

Stitch, Witness

Ganymede 5

Elevator Serial Operas

Cosmic Ray and the Amazing Chris

The Shauleshank Redemption

Vic Mensa's Lollapalooza Concert: What's Going On

Punk Punk

TightWire

Er'man

Black As Eye Wanna Be

Alice

E Boylan

Krista Knight and Jill Sobule

Elizabeth Rudolph

Rose Freeman and Spicer Carr

Juliet Palmer, Alexandra Enyart

Evan Kassof

Multiple composers

Eric Lindsay

Caroline Shaul

Vic Mensa

Hannah Ii Epstein

Marc Kelly Smith

Samantha Bailey

Po'Chop

Michael Wise

Polyphone New Musical Festival 2024

Poyphone New Musical Festival 2022

Third Eye Theatre Ensemble, Sept. 2021

Temple Theatres, April 2021

Third Eye Theatre Ensemble, October 2020.

ENAensemble, September 2019

ENAensemble, September 2019

Thompson Street Opera September 2017

Davenport, August 2017

Whasted Productions, subsequent tour August 2016-2017

Nothing Without a Company, September 2015

Chicago Tap Theatre, April 2015

Alrosa August 2014

Po' Chop August 2014

Nothing Without a Company, August 2013 and July 2009

Plays and Musicals

She Kills Monsters

Something's Afoot

Men On Boats

*Accidents**

Polaroid Stories

Qui Nguyen

James McDonald, David Vos, and

Robert Gerlach

Jacklyn Backhaus

Karen O. Fort

Naomi Iizuka

Temple Theatres, October 2021

Candlelight Theatre, March 2020

Temple Theatres, November 2019

Prop Thtr, January 2018

Alrosa, July 2007

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New Work Development

Cold Storage

Workshop Director with writer

Mercury Store, November 2023

Fast Furious Feminist (working title)

Maggie Kate Coleman

Mercury Store, November 2022

Four Lost Santas

Workshop Director and Writer

Opera Orlando, December 2024

Major Arcana: a Tarot Song Cycle

Lyric Writer and Director written with

Multiple producers, 2021

Lilith and Her Demons (dramaturge)

Composer Spicer Carr

Polyphone New Musical Festival 2021

Act On Need It

Lyric Writer and Director written with

Temple Theatres, Fall 2021

Chance the Snapper: An Alegorical Musical

Composer Spicer Carr

ENAensemble 2019

Ganymede 5 by Evan Kassoff

Sarah Hough

Pittsburgh Festival Opera, July 2019

Virgula Divina by Karen Brown and Jessica Moore

Eric Wright

Minerva's Owl by Guang Yang and Paula Cizmar

Book Writer and Director, written

Pittsburgh Festival Opera 2019

with Composer/Lyricist Spicer Carr

New Work Development and premiere

Preview and Workshop Director

Preview and Workshop Director

Associate and Assistant Direction Credits:

Jason and the Argonauts (Revival Director)

Gregory Spears

Chicago Lyric Opera October '23 **Director:** E. Loren Meeker

Susannah

Carlisle Floyd

Wolf Trap Opera August '22 **Director:** Dan Wallace Miller

La Traviata

Giuseppe Verdi

Wolf Trap Opera July '22 **Director:** Emma Griffin

Cendrillon and Savitri (Double Bill)

Pauline Viardot and Gustav Holst

Wolf Trap Opera July '21 **Director:** Amanda Consol

L'Amant Anonyme

Joseph Bologne

Wolf Trap Opera June '21 **Director:** Kimille Howard

TL;DR

EllaRose Chary, Brandon Gwinn

Rhinebeck Writers Retreat Triple R series, Sept. '20

Little Women

Polyphone New Musical Festival, April '20

Il ritorno d'Ulisse in patria

Director: Sherri Eden Barber

Marie In Tomorrowland

Temple University March April '20 **Director:** Corinne Hayes

Durango

Mark Adamo

Temple Opera, April '19 **Director:** Brandon McShaffrey

Stone Cold Dead Serious

Claudio Monteverdi

Polyphone New Musical Festival, Feb '19

Ubu Roi

Maggie Kate Coleman, Erato Kremmyda

Director: Sam Pinkleton

The Brides

Julia Cho

Silk Road Theatre Project, May '08 **Director:** Joanie Schultz

Dramaturgical Experience:

Reader, Eugene O'Neal

Circle Theatre, Jan '07 **Director:** Joanie Schultz

Reader, Chaos Festival

Columbia College Chicago, Nov '06 **Director:** Sean Graney

Reader and consultant, Chicago Fringe Festival

Columbia College Chicago, Oct '06 **Director:** Joanie Schultz

Reader, Nothing Without a Company

Consultant, Temple University

29 hour reading director, Temple University

Management Experience:

Interim Head of Opera Production

Temple Opera

2024

Production Manager for **Monster Jam Monster Truck Tour**

Feld Entertainment

2015

Production and Management Director

Cerqua Rivera Dance Theatre

2010-2012

Resident Stage Manager

Stage 773

2014

Resident Stage Manager

Windy City Burlesque Festival

2011-2014

References

Rose Freeman

Brandon McShaffery, Temple University Assistant Professor Boyer College of Music - Opera
School of Theater - Musical Theater and Theater Studies
(Teaching Mentor) bmcshaffrey@temple.edu
215.204.2498

Fred Duer, Temple University Theatre Department Chair
(supervisor) fduer@temple.edu
215.859.1968

Maggie Kate Coleman, University of the Arts, Artistic Director Polyphone
(colleague) maggiekatecoleman@gmail.com
347.415.1453

Natalie Robin, Former head of design at University of the Arts, Labor Organizer, IATSE (colleague)
natalie.robin@gmail.com
646.528.6470

Sherri Eden Barber, Diversionary Theater (colleague)
sherriedenbarber@gmail.com
410.961.3703

Stacey Trenteseaux, Executive Director Opera Idaho
(supervisor) stacey@operaidaho.org
601.960.1527

Teaching Philosophy

Rose Freeman

Teaching theatre is a holistic act of encouraging creation methods within the context of collaboration. All aspects of theatre education require a comprehensive approach that incorporates the student's discovery of their voice, critical thinking and analysis, and purposeful collaboration with peers. All three of these elements lead into the eventual goal of direct implementation, or the act of creating the art itself.

As an educator, I aim to foster these three elements in a relevant presentation, which consistently lead to the "how" of creating theatrical art in its many forms. My goals for a classroom are to take students and allow them to grow into considerate and multifaceted artists. In education, I teach the aforementioned three elements in an interlocking and scaffolding approach.

In guiding students towards a firmly understood, yet flexible understanding of their own voice, I work towards self-evaluation of perspective. I ask the "why?" behind a previously held opinion or taste in theatre. As they absorb art and academic philosophies, they are encouraged to appreciate their perspective and history so that the student can then incorporate that into an empathetic understanding of others' points of view. This constant self-evaluation through reflection papers, group discussion, and journaling allows for the development of distinct, assured voices that leave room for growth in our future artists of the world. Fully understanding their own voice comes from self-reflection from collaborative techniques developed and personal development of critical response skills as well as self-evaluation and understanding of self-narrative.

I facilitate critical thinking through text analysis, conscious absorption of pop culture and art, and evaluation of academic or critical analysis of the art around us. I do this through presenting materials within the scope of the class, asking students to think critically about those materials, show relevant and timely evolution of that original material, and ask for students to infer connections between these materials and their own perceptions of the world around them

In purposeful collaboration, one must emphasize listening openly to each other. In teaching a collaborative environment, I work towards fostering critical response techniques, active listening, building on other's ideas within the group through interactive exercises and group work. Through the act of ensemble building, this creates a practice environment for students so that they can further their individual styles for "playing well with others" while also finding the joy in collective creative development and problem solving.

The crux of these three elements is to incorporate them into a singular act of creating art. I aim to do this through a scaffolding approach with consistent integration of the three elements. This creates a fluency of connection in how to not only consume theatre

and its corresponding critical response, but also how to create new and innovative versions of the art form.

I hope to create students that not only have knowledge of specific material, but more importantly know how to continue their learning of material outside of my classroom and then pass this new knowledge to others that is respectful of the other's history and the potential collaboration that can occur when adding new viewpoints to confidently held, yet open voice.

My classroom is about the student and their collective and individual growth, which ideally emboldens the future artists of theatre to challenge performance traditions in storytelling in an informed and purposeful method.

DIVERSITY AND INCLUSION

Rose Freeman

I am committed to serving diverse backgrounds and perspectives in class and believe that the diversity each individual brings to our time together is a resource, strength and benefit to us all. I will present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, faith, and culture. Creating a welcoming and brave environment for the student body is a significant job of an educator in any environment, especially within learning collaborative arts. Diversity and inclusion among faculty, materials taught, and student body is integral part of social justice, empowering the future, and making the world a better place to live.

My commitment to diversity is informed by personal experience as a queer gender non-conforming person with a disability. I acknowledge that no one, including myself, is able to fully and intimately experience all of the barriers, successes, and struggles faced by people othered in society, but that I do have the full capacity, empathy, and responsibility to create space where these experiences are accepted at truth, respected, and accommodated so that all people may have the opportunity for academic and artistic growth. In my classroom and rehearsal room leadership, I constantly aim to edify, guide, and encourage the voice of the individual within collaborative settings.

Part of creating a room that encourages artists of all backgrounds to further develop their individual and collaborative voice is listening. I invite my students to call each other and me in when we mis-step as well as hold ourselves accountable for our own education so that we can collectively create a better world. I encourage my students to always feel able to let me know of ways that I may improve the inclusivity of the course for themselves or in advocacy of other students or student groups.

I say to my students:

Your voice matters.

You will be heard.

You will not be judged.

We will take action.

Artist Statement

Rose Freeman

I strive to consistently create holy space as theatrical practice. The ritual of theatre creates a spiritual practice for the immediate community. My godmother was the Mother Superior of the Wheaton Franciscan Order of Sisters. I spent my childhood as a Unitarian in the presence of nuns. The nuns instilled a commitment to being instruments of hope, justice, and peace. Utilizing the pragmatism of communal storytelling through performance is my way of spiritual practice and is centered around social justice and self-awareness. These beliefs and background inform the theatre I make both as a writer and a director as well as *how* I make that work.

As an arts leader and director, I focus on multiple styles of theatre; including space generated work, burlesque, rap concerts, live painting events, and opera. I often find that as a theatre creator, the combination of performance methodologies and willingness to find the liturgical value in all mediums creates powerful and accessible presentations of story that can fully engage the audience in both singular and communal reflection. The act of joining together in a space for ritualistic storytelling allows the crucible for this transcendence. I aim toward this incubation of human connection through variance in both performance style and venue, believing that the sanctum of theatrical performance can be experienced both in and out of traditional theatres. I believe that this ethos of cross-genre exploration in pursuit of empowered truth for all collaborators, including the audience.

In the pursuit of ritualistic storytelling, I aim to de-silo genres and address creative expression through performance through a non-hierarchical lens: the hiphop concert creates as essential of a community experience as a modern American chamber opera as an experimental clown show. Through these mediums of both narrative and non-narrative based storytelling, the communal and individual self can be examined to comfort, inspire, and reflect the community in which the performance is based. The work matters when all members of the community are invited engaged in the ritual of live performance.

I am constantly searching for the fundamental “how” of developing accessible and spiritually engaging work and find that how begins in the rehearsal room. Borrowing from community organizers and social justice activists, in my rehearsal leadership, I foster a “brave space” that is committed to kindness, honesty, risk, and flexibility among its participants. As a director, I am not called to impose my vision on the piece but create a holistic driving vision from all collaborators. And I do this through the tone and environment set within the rehearsal and production meeting process, which ideally then translates to the communal involvement of the audience. Further exploration results in a focus on collaborative techniques that empower both the individual and the community, expanding the collaborative base outward until audience is reached.

As a writer and director, this translates to a flexible collaborative style, holding hierarchical collaborative models in as high esteem as heterarchical models. The method of collaboration must serve the ritual of the work and what the ritual is trying to achieve within its community, revealing a continuing quest to discover when to apply what techniques to achieve holy engagement and performance.



**Center for the Performing and Cinematic Arts
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November 1, 2021

To Whom It May Concern:

I am pleased to have the opportunity to recommend Rose Kruger Freeman as a candidate for the position she has applied for. I currently serve as the Associate Dean for the School of Theater, Film and Media Arts at Temple. I have served as a tenured professor in Theater here for the past 15 years. Prior to coming to Temple, I enjoyed a robust 30+ year successful career in the field, having served as Artistic Director for Arena Stage in Washington, DC where I was in residence as a director, producer, and artistic leader for 25 years, beginning in 1974.

Rose came to Temple with a fair amount of creative and leadership experience, hailing primarily from the adventurous realm of contemporary work in what I would characterize as ensemble-based 'alternative' opera, seeking to enrich and expand her craft as a theater director. She was also able to hone her skills as a higher-ed teacher, which is a unique strength of the Temple MFA program, something which she truly excelled in.

As her directing teacher and mentor, I found her to be a consummate student – deeply gifted, highly intelligent, charismatic and a marvelous creative collaborator. Rose has a gifted, intuitive, and highly evolved set of ensemble-building skills coupled with an unbridled, imaginative thirst for storytelling. Passionate, fearless, and enviably uninhibited, Rose was laser-focused as a student – she cultivated a dedicated and disciplined appetite for learning the craft.

Her production work here was comparatively astonishing – Rose's direction of *MEN on BOATS*, by Jacklyn Backhaus, was resoundingly brilliant in every respect – visually and physically theatrical – and the level of dimensional, specific rooted acting work she elicited from her ensemble of both graduate and undergraduate women exceeded all reasonable expectation for a student production. And her thesis production – part of the George Abbott MFA in Musical Theater Collaboration program, "CHANCE the SNAPPER was an original musical she also co-wrote – and due to mandatory Pandemic-induced pivot, finally had to be done virtually – (which was immensely challenging to say the least) emerged as a wonderfully daffy, wildly entertaining maverick musical comedy with a message!

So – I say all of this because the teaching component that is embedded in her methodology, her stellar work ethic, her instinct for inspiring students to work at the height of their creative potential, all point to someone who has the potential to eventually – in short order – and with experience - have a MAJOR and

lasting impact as a virtuoso instructor and collegial collaborator within the academy.

Given my decades of experience in the field and my nearly 20 years of work in academia – I can confidently recommend that you give Rose Freeman your most serious consideration. She deserves an opportunity to excel as I know she is, without question, locked and loaded to deliver. I also appreciated and respect the traditional vicissitudes and polities of the academic search process. That said, I urge you to give her the chance to prove herself – take it from an old pro, you will not regret it!

Please feel free to contact me should you require any further input.

Sincerely,



Douglas C Wager

Associate Dean

School of Theater, Film and Media Arts
Center for the Performing and Cinematic Arts,
Temple University
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SCHOOL OF MUSIC

COLLEGE of ARTS AND SCIENCES

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January 6, 2022

As Director of Opera at the University of Tennessee at Knoxville, I am writing to express my great pleasure in recommending Rose Freeman, a stage director of outstanding vision, exceptional talent, and unquestionable promise. When I think on the current state of our industry and where it is likely to go in the future, I believe Rose Freeman is poised to be a true leader with unlimited potential. Rose is highly intellectual, exceedingly articulate, and refreshingly gregarious with a wit and humor that make any classroom or rehearsal room an enjoyable place to learn. Rose has the heart of a teacher and believes implicitly in the fundamental creativity inherent within each student and artist.

In 2014, I began Marvel Arts Management, an agency for Directors, Conductors, and Designers. I have always been inspired by the work of other artists and sought to create opportunities for other artists in the industry. I was first made aware of Rose's work through a mutual colleague, another director on my roster who spoke of Rose's work using only superlatives. The director recommended I consider speaking with Rose about joining the roster. After doing some research, I found that we had dozens of mutual contacts, all of whom spoke about Rose with similar enthusiasm and exuberance. One of the most important and telling aspects of any stage director is how often they are invited back to work with a company. Schools, companies, and individuals who work with Rose are eager to do so again!

I was thrilled to see a director so ready, willing, and able to challenge archaic assumptions in our artform while making the artform infinitely more accessible to modern audiences. I was both thrilled and honored when Rose decided to join Marvel Arts Management this year because I believe Rose will rise to prominence both as an educator and arts leader in our industry, and it is an honor to be a part of that journey. In Rose, you will find an exceptionally good colleague, a passionate educator, a truth teller, and an artist who would be a true asset to any school or company. I give Rose my highest recommendation and do so without reservation. Please feel free to reach out to me should you have any further questions about this remarkable artist.

James Marvel