

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 Connolly'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

rosefreeman.org

Represented by James Marvel with Marvel Arts Management

www.marvelartsmanagement.com

rose@rosefreeman.org

630.506.2002

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 Shaulshank 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
Polyphone 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

**indicates regional premiere*

New Work Development

Cold Storage	Workshop Director with writer Maggie Kate Coleman	Mercury Store, November 2023
Fast Furious Feminist (working title)	Workshop Director and Writer	Mercury Store, November 2022
Four Lost Santas	Lyric Writer and Director written with Composer Spicer Carr	Opera Orlando, December 2024
Major Arcana: a Tarot Song Cycle	Lyric Writer and Director written with Composer Spicer Carr	Multiple producers, 2021
Lilith and Her Demons (dramaturge)	Sarah Hough	Polyphone New Musical Festival 2021
Act On Need It	Eric Wright	Temple Theatres, Fall 2021
Chance the Snapper: An Alegatorical Musical	Book Writer and Director, written with Composer/Lyricist Spicer Carr	ENAensemble 2019
Ganymede 5 by Evan Kassoff	New Work Development and premiere	Pittsburgh Festival Opera, July 2019
Virgula Divina by Karen Brown and Jessica Moore	Preview and Workshop Director	Pittsburgh Festival Opera 2019
Minerva's Owl by Guang Yang and Paula Cizmar	Preview and Workshop Director	

Associate and Assistant Direction Credits:

<i>Jason and the Argonauts (Revival Director)</i>	Gregory Spears	Chicago Lyric Opera October '23 Director: E. Loren Meeker
<i>Susannah</i>	Carlisle Floyd	Wolf Trap Opera August '22 Director: Dan Wallace Miller
<i>La Traviata</i>	Giuseppe Verdi	Wolf Trap Opera July '22 Director: Emma Griffin
<i>Cendrillon and Savitri (Double Bill)</i>	Pauline Viardot and Gustav Holst	Wolf Trap Opera July '21 Director: Amanda Consol
<i>L'Amant Anonyme</i>	Joseph Bologne	Wolf Trap Opera June '21 Director: Kimille Howard
<i>TL;DR</i>	EllaRose Chary, Brandon Gwinn	Rhinebeck Writers Retreat Triple R series, Sept. '20
		Polyphone New Musical Festival, April '20
		Director: Sherri Eden Barber
<i>Little Women</i>	Mark Adamo	Temple University March April '20 Director: Corinne Hayes
<i>Il ritorno d'Ulisse in patria</i>	Claudio Monteverdi	Temple Opera, April '19 Director: Brandon McShaffrey
<i>Marie In Tomorrowland</i>	Maggie Kate Coleman, Erato Kremmyda	Polyphone New Musical Festival, Feb '19
		Director: Sam Pinkleton
<i>Durango</i>	Julia Cho	Silk Road Theatre Project, May '08 Director: Joanie Schultz
<i>Stone Cold Dead Serious</i>	Adam Rapp	Circle Theatre, Jan '07 Director: Joanie Schultz
<i>Ubu Roi</i>	Alfred Jarry	Columbia College Chicago, Nov '06 Director: Sean Graney
<i>The Brides</i>	Harry Konoelon	Columbia College Chicago, Oct '06 Director: Joanie Schultz

Dramaturgical Experience:

Reader, Eugene ONeal
Reader, Chaos Festival
Reader and consultant, Chicago Fringe Festival
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	<i>Feld Entertainment</i>	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) maggielatecoleman@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 Fransiscan 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!

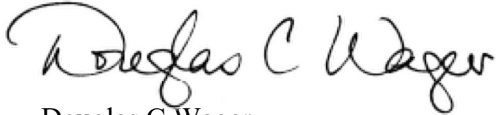
So – I say all of this because the teaching component that is embedded in her methodology, her stellar work ethic, her instinct for inspiring students to work at the height of their creative potential, all point to someone who has the potential to eventually – in short order – and with experience - have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

A handwritten signature in black ink that reads "Douglas C Wager". The signature is written in a cursive, flowing style with a large initial 'D'.

Douglas C Wager
Associate Dean
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Center for the Performing and Cinematic Arts,
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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