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9216-A Westmoreland Rd.
Cornelius, NC 28031
Box Office: 704.619.0429
www.warehousepac.com

Dear Tenure and Promotion Committee:

Kelley Schoger worked as the Movement Coach on my production of *Large Animal Games* by Steve Yockey during August of 2017. I am writing this letter to express to you how instrumental her guidance and expertise was in this production process.

As the director of this production, I knew I wanted movement work to be part of the product. Kelley was instrumental in creating a movement-based process that allowed myself and the ensemble to create dynamic, story-driven work with the text as inspiration. She was also instrumental in setting the tone for our rehearsal dynamic. Many of the actors in the production did not have movement experience. Of if they did, it was dance training and not the experiential style of movement that we planned to explore throughout the process. Because of this, some of the actors came to the rehearsal filled with anxiety. Kelley eased the tension in the room using Alexander-based exercises which allowed the actors to let go of expectations and be present in the space. There was a noticeable shift in energy after Kelley led her movement warm-ups at the top of rehearsal. Her warm-ups were expertly crafted to inspire grace, ease, presence, and play. I wish every rehearsal in all of my directing work could begin with Kelley's warm-ups!

Kelley was part of the process from day one. Though I generally saw opportunity for movement in the script, Kelley helped me to find specific places where we could utilize movement work to further character objectives, as well as character relationships, and to tell parts of the story that we didn't necessarily get to see onstage in the given text. Without Kelley's inspired guidance, I was floundering with vague ideas of what I wanted. With Kelley's guidance, I was able to see where exactly we would incorporate non-realistic movement work in a way that helped the audience gain footing into the world of the play.

My goal with her involvement in rehearsals was to have her teach movement vocabulary. I wanted her expertise in creating movement vocabulary so that we could develop a system of devising movement work that could be utilized in ensemble building as well as in crafting a finished product for performance. Even after Kelley left Charlotte to return to her teaching duties in Alabama, her presence still lingered through the work she had given us. I was able to use her lessons to continue to stage the movement sequences. In addition to that, I sent her videos of our work and she was able to provide valuable feedback which was instrumental in creating dynamic and accessible work for our audience.

I am so proud of *Large Animal Games* and the production would not have been nearly as successful without Kelley as our Movement Coach. Please do not hesitate to contact me if you would like to further discuss Kelley's expertise as an artist. I was so fortunate for the opportunity to collaborate with her, and I do not doubt any director would feel the same.

Kind regards,
Sarah Provencal
585.755.9988
Sarah.Provencal@hotmail.com