

# Sarah Sneesby: Director. Choreographer. Movement Director. Movement, Dance, and Intimacy Practitioner

## Curriculum Vitae

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Sarah is a Director, Choreographer, Movement Director, and Theatrical Movement and Intimacy Practitioner based in Houston Texas. With over 15 years of training and industry experience, she knows first hand that the human body is an amazing instrument and the primary storyteller actors and dancers use to portray information. She creates her work with stylistic accuracy and technical quality focusing on movement being the primary means to externalize thoughts and intentions. As a dance and movement instructor, with both an artistic and scientific training background, she has a passion for helping artists of all ages develop new technical skills and push their preconceived notions and self-imposed boundaries to discover new ways to tell stories with their bodies.



Sarah graduated with distinction with her MFA in Movement: Direction and Teaching in the Fall of 2021, with a research emphasis in the use of embodied linguistics in rehearsal rooms. She has also taken courses in intimacy training from TIE and utilizes their best practices for consent, body autonomy, and physical contact. Her time in London took Sarah's backgrounds in theatre, dance, and choreography and began the molding process of transforming those separate skills into one of a movement specialist both for the classroom and rehearsal room. Sarah takes a holistic, embodied approach to working with her students, and teaches techniques to the individual body rather than a uniform aesthetic. She strongly believes that her role is to adapt to the need of the individual actor or performer to provide a movement language that best connects with the individual. As a freelance director, choreographer, and dance teacher, Sarah has worked on a variety of projects in several capacities. She has experience working with and teaching all ages from pre-K to adult professional actors.

Date/Place	Activity/Job	What/With Whom	Skills
2022, Houston, Tx	<b>Co-Director &amp; Choreographer</b>	<ul style="list-style-type: none"> <li>Creative Movement Practice's Regional Premiere production of Gideon and the Blundersnorp.</li> <li>Set all movement and choreography for the cast of 10 actor/singers and 2 dancers</li> <li>Design movement and choreography for several puppets including: 5 horse-head puppets, and a large multi-person puppet the "Blundersnorp"</li> </ul>	Direction Choreography Puppets Producer Regional Premiere
2022, Houston, Tx	<b>Movement &amp; Intimacy Choreography</b>	<ul style="list-style-type: none"> <li>Working with the Theatre instructor at St. John's to run an intimacy workshop with the cast of "Lost Girl".</li> <li>Set all intimacy choreography</li> <li>Set a reoccurring movement motif for the ensemble to use in various points of the show</li> </ul>	Movement Choreography Intimacy
2022, Houston, Tx	<b>Movement Instructor</b>	<ul style="list-style-type: none"> <li>Prepare &amp; Teach a 4-week "Introduction to Laban Efforts" class for adult actors as a continued-education offering</li> </ul>	Laban

		meant to introduce the 8 efforts through an embodied exploration of the tenets of weight, space, and time.	Movement Instruction
2022, Houston, Tx	<b>Director</b>	<ul style="list-style-type: none"> <li>• Creative Movement Practice’s inaugural production of Shakespeare’s Macbeth.</li> <li>• A diverse re-telling looking at creating a world where gender and ethnicity does not define societal and cultural norms. The cast of 19 actors included 8 men and 11 women, with a queer Macbeth and diverse cast.</li> <li>• We used movement heritages of the cast and combined them with Scottish and Gaelic movement heritages to create a new medieval society where power and strength are not defined by race or gender.</li> </ul>	Direction Movement Choreography Intimacy Producer Shakespeare
2022, Houston, Tx	<b>Movement Work</b>	<ul style="list-style-type: none"> <li>• Cast Workshop on Laban’s Efforts to assist with character development and the creation of an opening movement sequence for ‘God of Carnage’</li> </ul>	Laban Character Movement Development
2022, Houston, Tx	<b>Choreography</b>	<ul style="list-style-type: none"> <li>• Show Choir Choreography for 13 different numbers throughout the 2022 school year for Tompkins High School Choir department.</li> </ul>	Choreography
2022, Houston, Tx	<b>Dance Instruction</b>	<ul style="list-style-type: none"> <li>• Ballet &amp; Pointe substitute teacher for Tribble Art School</li> </ul>	Ballet Pointe Technique Training
2022, Houston, Tx	<b>Choreography</b>	<ul style="list-style-type: none"> <li>• Choreographer for Lutheran North’s production of Wonderful Town</li> </ul>	Choreography
2021, Houston Tx	<b>Intimacy Coaching</b>	<ul style="list-style-type: none"> <li>• Intimacy Workshop for High School Students at Lamar High School – introducing TIE’s best practices in a practical setting for students needing to have physical contact in the upcoming production.</li> </ul>	Intimacy Coaching
2021, Zoom	<b>Intimacy Training</b>	<ul style="list-style-type: none"> <li>• Theatrical Intimacy Educator’s “Intimacy Choreography” online workshop</li> </ul>	Intimacy Training
2021, Zoom	<b>Intimacy Training</b>	<ul style="list-style-type: none"> <li>• Theatrical Intimacy Educator’s “Best Practices” online workshop</li> </ul>	Intimacy Training
2021, Katy, TX	<b>Choreography</b>	<ul style="list-style-type: none"> <li>• Choreographer for Tompkin High School’s all-school musical <i>Seussical</i></li> <li>• ASL Incorporated into choreographed numbers.</li> </ul>	Choreography ASL Incorporations
2021, Katy, Tx	<b>Dance Instruction</b>	<ul style="list-style-type: none"> <li>• Designed a week-long dance intensive for Tompkin High School’s theatre department. 30 hours of training including the basic technique tenants of ballet, and jazz, and an introduction into several musical theatre styles.</li> <li>• Incorporated some physical theatre and contact-improv work on the final day at the request of the head of the department.</li> </ul>	Musical Theatre Ballet Jazz Contact-Improv Technique
2021, Kingwood, Tx	<b>Dance Instruction</b>	<ul style="list-style-type: none"> <li>• A 2-week long dance intensive for students in Kingwood. Week 1 included ballet and jazz technique, week 2 was an intensive in musical theatre dance styles that would be used in their fall production of Anastasia.</li> </ul>	Musical Theatre Ballet Jazz Technique
2021, Houston, TX	<b>Director</b>	<ul style="list-style-type: none"> <li>• Director for HITS Theatre’s Winter production of <i>She Loves Me</i> in Dec. 2021.</li> </ul>	Direction

2021, Houston, TX	<b>Movement Work</b>	<ul style="list-style-type: none"> <li>• Movement work surrounding intimacy moments, transitions, and character development for Theatre Southwest's production of <i>The Wisdom of Eve</i></li> </ul>	Movement Intimacy
2019-2021 RCSSD London, UK	<b>MFA Student</b>	<ul style="list-style-type: none"> <li>• Pedagogic-based analysis of teaching methods with an emphasis on safety, inclusivity, and ability to adapt movement backgrounds to fit multiple environments</li> <li>• Mentoring and classes from other Movement Directors and Movement Teachers in the top of their respective fields to further develop our classroom and rehearsal room presence.</li> <li>• Academic research pertaining to movement including anatomy classes, performing research projects, and literary research.</li> <li>• Final Thesis Entitled: The Challenges and Possibilities in Movement Direction when Applying the Theory of Embodied Primary Metaphors with Actors</li> </ul>	Movement Coaching & Direction Pedagogies Anatomy Teaching Limbers Choreography
2021. RCSSD – Brighton Fringe	<b>MFA Student – Movement Direction Placement for LEGS</b>	<ul style="list-style-type: none"> <li>• Work as Movement Director/Choreographer for the production of LEGS – a 1-hour devised pop-concert musical.</li> </ul>	Movement Direction Devised Theatre Fringe Festival
2021, RCSSD	<b>MFA Student – Thesis-Driven Movement Laboratory</b>	<ul style="list-style-type: none"> <li>• Utilizing the text of Othello, and two actors currently in a rehearsal bubble – this series of in-person rehearsals looked specifically how we could utilize the embodiment of race, religion, and gender roles within the culture of the setting of the show to create authentic character work for Desdemona and Othello</li> </ul>	Movement Direction Shakespeare
2021, RCSSD/ Theatre Southwest	<b>MFA Student – Self-arranged placement: Movement Director</b>	<ul style="list-style-type: none"> <li>• Movement Direction of The Little Hut.</li> <li>• Worked with a cast of diverse actors individually and in a group setting to create character movement and devise movement moments in the show.</li> </ul>	Movement Direction
2021, RCSSD, VIRTUAL	<b>MFA Student – Movement Teaching Workshops</b>	<ul style="list-style-type: none"> <li>• Devised and ran a series of workshops with MA/MFA ATP Students at Central exploring the link between somatic anatomy explorations and the development of character. We looked at: The Feet, The Spine, The Shoulder Girdle, and hands.</li> <li>• Each class was formatted to start with anatomical movement explorations, then led through character improvisational movement, then movement applied to text. The goal was to give the actor a solid understanding of his/her own body while also providing the tools to take this exploration to other characters in the future both for devising theatre and set texts.</li> </ul>	Movement Teaching Anatomy Improvisation Somatics Movement Applied to Text
2020, RCSSD, VIRTUAL and In- Person	<b>MFA Student – Pedagogical Course Creation &amp; Practice</b>	<ul style="list-style-type: none"> <li>• Work with Ayse Tashkiran and other MA/MFA Movement Graduates to design/develop the curriculum for movement within a graduate actor training program.</li> <li>• Feedback and mentoring from those who have taught and run and created movement programs.</li> </ul>	Movement Teaching Pedagogic Development Curriculum Writing

		<ul style="list-style-type: none"> <li>Documented movement teaching practice in small, socially distant groups of student and professional actors on sections of the curriculum, with interviews/debriefings after to feed back further into curriculum development.</li> </ul>	
2020, RCSSD, London, UK	<b>MFA Student – Movement Direction Placement via ZOOM</b>	<ul style="list-style-type: none"> <li>Summer Movement Direction Placement – Creating Rosalind Character Movement for production of Shakespeare’s As You Like It</li> <li>Collaboration with Director and Actor cast as Rosalind</li> <li>Distanced rehearsals via ZOOM due to pandemic requirements</li> <li>Devised character movement and scene blocking for major moments with Rosalind (Court vs. Forest body, Transition into male disguise, Relationship growth with Orlando, Creation of Wedding Rituals)</li> </ul>	Movement Coaching & Direction Shakespeare
2020, RCSSD, London, UK	<b>MFA Student – Movement Direction Rehearsal Laboratory</b>	<ul style="list-style-type: none"> <li>Laboratory Setting with RSC Movement Director Ayse Tashkiran as the course leader and primary mentor to further develop and hone movement director skills.</li> <li>Devising and leading inclusive themed limbers</li> <li>Devising and leading character movement sessions</li> <li>Devising and setting movement sequences</li> <li>Collaborating with a Director (Birkbeck’s MFA Director Students)</li> <li>Working with Actors in a professional environment</li> <li>Development of movement schemes/plans for an entire work of Shakespeare (Macbeth).</li> </ul>	Movement Coaching & Direction Shakespeare Limbers
2020, RCSSD, London, UK	<b>MFA Student Placement – Assistant Choreographer and Movement Direction work</b>	<ul style="list-style-type: none"> <li>Assistant Choreographed the MA Musical Theatre’s devised ensemble piece ‘Plaza’ which ran the 11-13<sup>th</sup> of February 2020</li> <li>Create a themed limber to build ensemble dynamics and connect each actor to their own body and the world of the show</li> <li>Worked integrally with Choreographer to lead and shape actor improvisations and collaborative choreography for various aspects of the show</li> <li>Ran movement and choreography sessions when Choreographer not present</li> <li>Character Movement Direction work as assigned by the director to connect each actor to the physicality of his/her character.</li> </ul>	Choreography Collaboration Devised Work Limbers Movement Coaching Choreography
2018/19 Houston, Texas	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>Choreographed <i>Newsies</i> with a cast of 44 students at Kingwood High School.</li> <li>Trained core group of actors in ballet, musical theatre jazz, and tap so that they could carry the dancing in the show.</li> <li>Collaborated with the Director to stage and choreograph both fight scenes.</li> <li>Mentored Student Choreographer.</li> <li>Restaged a portion of the show to be performed at the Hobby Center as part of the Tommy Tunes awards</li> </ul>	Choreography Collaboration Mentorship Movement Direction
2018	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>Choreographed <i>And the World Goes Round</i> with a cast of 24 show choir kids at Cinco Ranch High School.</li> </ul>	Choreography

Houston, Texas			
2016-2018 Houston, Texas	<b>Director Choreographer Instructor</b>	<ul style="list-style-type: none"> <li>• Director and Instructor of a production class of 15-25 elementary kids in 3-6<sup>th</sup> grade at HITS Theatre</li> <li>• Taught concepts ranging from basic stage terminology to fundamental dance and movement steps. Introduced them to concepts of storytelling in performance including the power of body language, vocal intonation, projection, pronunciation, and understanding the script in their hands. Each class culminates in a performance at the end of each semester.</li> <li>• Fall 2018 – Aladdin Kids (Director)</li> <li>• Summer 2018 – Mary Poppins (Director)</li> <li>• Spring 2018 – Shrek (Director)</li> <li>• Fall 2017 – Wizard of Oz (Director)</li> <li>• Spring 2017 – Alice in Wonderland (Director/Choreographer)</li> <li>• Fall 2016 – Beauty and The Beast (Director/Choreographer)</li> <li>• Spring 2016 – Crazy for You (Choreographer)</li> </ul>	Direction Choreography Instruction Collaboration
2018 Houston, Texas	<b>Assistant Director Co-Director Choreographer</b>	<ul style="list-style-type: none"> <li>• Assistant Director and Choreographer for PRESTO Fairy Tales Season 2 (Currently in Postproduction)</li> <li>• Co-Director for two episodes: “The Spider Bride” and “King Vladimir and the Skeleton” <ul style="list-style-type: none"> <li>○ Worked with an actor in a large arthropod costume, who was unable to talk and had to rely on body language and movement of the costume to communicate with the other actors and the camera. Movement direction included staging a fight scene.</li> <li>○ Directed the movement for a skeleton puppet. Devised how to turn a plastic skeleton into a useable puppet. Worked closely with the director of photography to ensure proper angles and shots were done of each movement sequence to get the desired visual effects.</li> </ul> </li> </ul>	Direction Choreography Movement Puppetry Collaboration Film
2018 Houston, Texas	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>• Choreographed production of <i>Little Shop of Horrors</i> with a cast of 20 Advanced Varsity students at Kingwood High School.</li> <li>• Collaborated with the Director to further develop the concept previously performed with him in 2016.</li> <li>• Worked with the kids to create a movement ensemble, alternating between fixed choreography for some moments of the show and fluid ensemble work to create the illusion of the plant coming to life and manipulating Seymour.</li> <li>• Mentored an assistant choreographer –Helping her find her style of choreography and helped her clean and add final touches to her numbers.</li> </ul>	Choreography Collaboration Mentorship

2018 Houston, Texas	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>Choreographed production of <i>The Fantasticks</i> at Lone Star College.</li> <li>Collaborated with the Director to incorporate additional cast members and the Crew into the choreography to go with the director's vision of the show.</li> </ul>	Choreography
2017-2019	<b>Dance Instructor</b>	<ul style="list-style-type: none"> <li>Ballet, Modern, Jazz, Musical Theatre, Tap</li> <li>Focus primarily on Middle and High School aged students</li> <li>Teaching emphasis on body awareness, proper alignment, injury prevention, and performance confidence and technique.</li> </ul>	Dance and Movement Instruction
2017/18 Houston, Texas	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>Choreographed joint production of <i>Fiddler on the Roof</i> with a cast of 50+ students from Kingwood Park High School and Kingwood High School.</li> <li>Mentored two Assistant Choreographers/Dance Captains in choreography and dance cleaning.</li> </ul>	Choreography Collaboration Mentorship
2017 Houston, Texas	<b>Freelance Director Choreographer</b>	<ul style="list-style-type: none"> <li>Directed and Choreographed the workshop world premiere of <i>Liberators: An American Musical</i></li> <li>Collaborated with the Writer to rework the show, shorten the script to a solid run time. Collaborated with the composer to re-write several of the song from the previous draft to make the show more cohesive and add a musical theme throughout the score.</li> <li>Worked with a cast of 18 professionals to create harmonies, work the story lines and character developments to create a strong ensemble</li> <li>Originated choreography for the entire show utilizing the skills of the actors, with a focus on clean, simple movement that helped tell the story and propel the audience through the timeline.</li> <li>Choreographed all scene changes and set movement into the overall story of the production.</li> </ul>	Direction Choreography Direction Choreography Collaboration New Work
2017 Houston, Texas	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>Choreographed a production of <i>You're A Good Man Charlie Brown</i> with a cast of 14 show choir kids at Cinco Ranch High School.</li> </ul>	Choreography
2017 Houston, Texas	<b>Assistant Director Choreographer</b>	<ul style="list-style-type: none"> <li>Assistant Director and Choreographer for PRESTO Fairy Tales Season 1</li> <li>Directed and Choreographed Season 1 Episode 5: Bensurdatu</li> </ul>	Direction Choreography Collaboration Film
2017 Houston, Texas	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>Choreographed a production of <i>Musicals of Musicals, the Musical!</i></li> <li>Taught a variety of dance styles so that the actors could understand the movement style differences between Agnes de Mille, Bob Fosse, Gillian Lynne and Michael Bennett.</li> <li>Reimagined original Broadway choreography of the original songs/shows each vignette was stylized after.</li> </ul>	Choreography Collaboration
2017 Houston, Texas	<b>Movement</b>	<ul style="list-style-type: none"> <li>Production of <i>Antony and Cleopatra</i> at Obsidian Theatre set in a post-apocalyptic world.</li> <li>Worked with the director to act as head of movement to give him the visual movement desired in certain</li> </ul>	Movement Collaboration

		sequences, as he elaborated the role of the clown to be the embodiment of addiction throughout the show.	
2016 Houston, Texas	<b>Co-Choreographer Dance Captain</b>	<ul style="list-style-type: none"> <li>• <i>Little Shop of Horrors</i> at Stageworks Theatre</li> <li>• Worked hand-in-hand with the Choreographer and acted as co-choreographer of the large ensemble pieces and choreographer for all of the lift death sequences throughout the show.</li> </ul>	Choreography Collaboration Performance
2015 Houston, Texas	<b>Lift Choreographer Dance Captain</b>	<ul style="list-style-type: none"> <li>• <i>Evita</i> at Stageworks Theatre.</li> <li>• Collaborated with the choreographer to create all lift and partnering sequences in the show.</li> <li>• Helped the Choreographer teach workshops with fellow cast members regarding proper lift technique ensuring safety and comfort between all the partners for each lift sequence throughout the show.</li> <li>• Worked as Dance Captain when the Choreographer was not present to clean, run, and work each dance sequence.</li> </ul>	Choreography Collaboration Performance
2015 Houston, Texas	<b>Co-Director Choreographer</b>	<ul style="list-style-type: none"> <li>• Hired to Co-Direct and Choreograph a local production of <i>Sweeney Todd</i> set in the 1920's/30's for City Lights Theatre.</li> <li>• Utilized shadow play as the choreographer to bring certain story aspects to life.</li> </ul>	Direction Choreography
2015 Houston, Texas	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>• Fort Bend Theatre's production of <i>Legally Blonde, The Musical</i></li> </ul>	Choreography
2015 Houston, Texas	<b>Choreographer Movement Director</b>	<ul style="list-style-type: none"> <li>• Choreographed and Movement Directed a local production of <i>Into the Woods</i>.</li> <li>• Worked with actors on their physicality and movement qualities to ensure they embodied the character every time on stage</li> </ul>	Choreography Movement Direction
2014 Houston, Texas	<b>Co-Choreographer Actor</b>	<ul style="list-style-type: none"> <li>• Cast as Annie in the local production of <i>Evil Dead, the Musical</i></li> <li>• Assisted with the completion of Choreography for the show when the original Choreographer became ill and was unable to complete the show.</li> </ul>	Choreography
2014 Houston, Texas	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>• <i>Les Miserables</i> at Fort Bend Theatre.</li> <li>• Choreography of the large movement sequences throughout the show including: Prelude, At The End of The Day, Lovely Ladies, Master of the House, One Day More, The Wedding, and the Finale</li> </ul>	Choreography
2011 Pullman, Washington	<b>Choreographer</b>	<ul style="list-style-type: none"> <li>• RTOP Theatre's production of <i>Meet Me in St Louis</i>.</li> <li>• Had to work with a large cast in a small space to create warm, welcoming, inclusive choreography for each dance number without the luxury of extensive stage or rehearsal space.</li> </ul>	Choreography
2011 Pullman, Washington	<b>Dance Captain Actor</b>	<ul style="list-style-type: none"> <li>• Cast as Lily St. Regis in RTOP Theatre's production of <i>Annie</i>.</li> <li>• As Dance Captain I worked with the orphans to learn their choreography and to work with the adult ensemble cast to teach them the dance steps desired by the choreographer and director.</li> </ul>	Collaboration Performance

<p>2009 Tulane University, New Orleans, Louisiana</p>	<p><b>Dance Company Ensemble Member</b></p>	<ul style="list-style-type: none"> <li>• Original Physical Theatre Piece – To Watch and Be Watched</li> <li>• Cast in the Spring 2009 Dance Company at Tulane University to work on a New Work with guest professors Gary Gordon and Acty Tang from Rhodes University.</li> <li>• Learned how to build an ensemble cast, gain trust and create a story from the ground up, culminating in the creation and production of a new work.</li> </ul>	<p>Collaboration Performance Choreography New Work</p>
<p>2007, Tulane University New Orleans, Louisiana</p>	<p><b>Dance Company Ensemble Coquette</b></p>	<ul style="list-style-type: none"> <li>• Cast in the Fall 2007 production of <i>The Wedding Dress</i> as a Coquette and dancer at Tulane University under the direction of Lorenzo Gonzalez and Diogo de Lima.</li> </ul>	<p>Performance Collaboration</p>