

Margaret Pryor, BFA

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MOST RECENT POSITION:

Mancini Academy at Lincoln Park Performing Arts Center

2016-2017

Director

Responsible for the overall function of an extracurricular performing arts program at a multimillion dollar performing arts center, serving students ages 3-18 in the Midland community and beyond. Refocused the goal of the program by restructuring the schedule and developing a structured curriculum. Hired and ensured that all teachers understood and taught to the spirit of the curriculum in order to support the goals of the training program. Hired and managed the creative teams for all student performance projects, and coordinated and supervised the production teams. During the course of my time in this position, I developed and implemented numerous outreach programs as part of an initiative I began to bring performing arts training to socioeconomically challenged segments of the population. Programs included:

- Development and institution of a performing arts education program for grades 1-6 at Aliquippa Impact, an after school program for at-risk children in Aliquippa, PA.
- Development of an after school performing arts program in East Liverpool, OH, in cooperation with the East Liverpool Partnership, an organization dedicated to the renewal of downtown East Liverpool, and with the support of the Superintendent of schools, and the East Liverpool Board of Education.
- Outreach programs providing free or significantly discounted dance, acting and improvisation classes at the Aliquippa Library, Beaver Falls Salvation Army, East Liverpool VA, and a number of childcare/after school programs in Midland, PA.

EDUCATION

Tisch School of the Arts at New York University

BFA, Acting (CAP21 and Classical Studios)

1996

Cumulative GPA 3.79

TEACHING EXPERIENCE

Mancini Academy at Lincoln Park Performing Arts Center, Midland PA 2016-2017

Courses taught: ages 3-18

Vocal Performance/Acting Through Song

This class for high school students emphasizes building strong and healthy vocal technique via connection to the body (placement, alignment, breath, shaping, dynamics, and musicality). The primary focus is on treating the song as a monologue and telling a story. Particular attention paid to script/song analysis, application of acting theories and methodologies, and the understanding and application of objectives and actions. Emphasis on healthy performance habits and physicalization of action.

Audition Repertoire

The focus of this practical class for high school students is on preparing for musical theatre auditions through the selection, analysis and presentation of material (monologues and songs). With an emphasis on forming healthy audition habits, students work on songs and monologue that prepare them for roles they may play, and are able to address their strengths and weaknesses as actors and singers, explore genres in musical theatre, and help develop their audition portfolio.

Acting I

This course for high school students introduces the beginning actor to the initial stages of preparation for performing on stage. Basic acting exercises, improvisations (inspired by Viola Spolin) and prepared work in relaxation, concentration, imagination, communication, emphasis is given to understanding the various aspects of an actor's preparation and working as an ensemble. Introduction to breath and body work, and the beginning foundations of script analysis.

Private Voice, Acting, & Audition Coaching

One on one private teaching and coaching sessions with students ages 13-17.

Early Education Dance

Courses:

"Angelina Ballerina": a nationally franchised introduction to ballet course for ages 3-6, utilizing a structured curriculum designed by master teachers and child development experts. Students learn new dance skills and steps based on the Angelina Ballerina story books and songs.

Ballet Basics: an introduction to the basics of ballet movement for ages 4-6,

incorporating creative movement exercises with the beginning structure and foundation of a ballet class. Basic ballet positions and vocabulary are introduced and reinforced.

Dance Combo: a combination of ballet and tap for ages 4-7, introducing and building on ballet foundations, terminology and skills while providing an introduction to rhythm, tempo and musicality in tap. Developmentally appropriate exercises and class structure focus on coordination, musicality, imagination, technique and flexibility.

Ballet I/II

This course for ages 8-12 uses Classical technique to develop body placement, alignment and muscular strength and flexibility. Introduces students to the basics of ballet postures, positions, sequences, and terminology. Incorporating barre and floor work, it is designed to help the student develop a way of learning how to work and train in any dance form.

Jazz I/II

These classes for ages 8-12 and 13-17 develop proper dance technique including isolations of the body, alignment, balance, strength and flexibility through a class structure of barre and center floor warm-ups, exercises across-the-floor, and choreographed routines. Focus is on improving performance quality, musicality and expression. Students are exposed to various styles of jazz such as Broadway and Contemporary to help develop a well-rounded dancer. Class curriculum has its foundation in ballet technique, layered with traditional jazz movement and the introduction and application of style.

Beginning Tap

For ages 8-15, this class is designed to develop rhythm, style and sound.

Exercises focus on building flexibility of the knee and ankles, coordination, musicality and speed of movement. Through warmups, floor exercises and choreographed routines, emphasis is on developing proper tap technique, and producing clear tap sounds.

CAP21 Professional Musical Theatre Conservatory, New York NY

2011-2016

Courses taught: undergraduate/pre-professional level

Vocal Performance

This class for first and second years students emphasizes building strong and healthy vocal technique via connection to the body (placement, alignment, breath, shaping, dynamics, and musicality). The primary focus is on treating the song as a monologue, and telling a story. Particular attention paid to script/song analysis, application of acting

theories and methodologies, and the application of objectives and actions.
Emphasis on healthy performance habits and physicalization of action.

Musical Scene Study

Utilizing text from The Golden Age through present day, students learn and apply the basics of acting technique within a musical scene. Exploration of the score as an additional tool to build truthfulness and immediacy. Rehearsal techniques and script analysis are highly emphasized, along with character development and concentrated partner work in order to achieve strongactable choices that are supported by the narrative of the text and score. Directorial feedback provides students with a deeper understanding of how to rehearse a scene productively.

Acting: Shakespeare Scene Study

This class helps students find ways to activate heightened texts to bring it to life and maintain truthfulness. Focuses on in-depth text analysis, sensory work, actions and truthful behavior in the scene. Exploration and expansion of students' physical and vocal range helps them find, not only the meaning, but the music and theatrical power of Shakespeare's words. Concentrated partner work and full investment in given circumstances support their ability to make compelling choices. Students expand their ability to make and support these choices through conventional warm-ups, practical exercises, and directorial feedback.

Jazz I/II

These classes develop proper dance technique including isolations of the body, alignment, balance, strength and flexibility through a class structure of barre and center floor warm-ups, exercises across-the-floor, and choreographed routines. Focus is on improving performance quality, musicality and expression. Students are exposed to various styles of jazz such as Broadway and Contemporary to help develop a well-rounded dancer. Class curriculum has its foundation in ballet technique, layered with traditional jazz movement and the introduction and application of style.

Voice and Movement Performance Project

This course for second semester students is a sound and movement project taking place over the course of half a semester. Collaboration is key, as students are guided in the process of devising work, combining existing texts with created sound and movement. Emphasis is on exploring the breath, body and voice as valuable tools in story telling, as

well as a strong focus on building an ensemble. Techniques and methodologies utilized include Viewpoints and the Laban Movement.

Courses taught: pre-college level

Acting

This course introduces the beginning actor to the initial stages of preparation for performing on stage. Basic acting exercises, improvisations (inspired by the work of Del Close and Viola Spolin) and prepared work in relaxation, concentration, imagination, communication, emphasis is given to understanding the various aspects of an actor's preparation and working as an ensemble. Introduction to breath and body work, and the beginning foundations of script analysis.

Monologues

This class focuses on teaching students specific, repeatable techniques for rehearsing and performing monologues by focusing on actable objectives, connecting with the unseen partner, finding the truth of the moment, and grounding in the breath and body. Technical elements covered include material selection, handling nerves, and the basic format of auditions.

Jazz I/II

These classes develop proper dance technique including isolations of the body, alignment, balance, strength and flexibility through a class structure of barre and center floor warm-ups, exercises across-the-floor, and choreographed routines. Focus is on improving performance quality, musicality and expression. Students are exposed to various styles of jazz such as Broadway and Contemporary to help develop a well-rounded dancer. Class curriculum has its foundation in ballet technique, layered with traditional jazz movement and the introduction and application of style.

Musical Theatre Intensive (Merry Go Round Playhouse), Cayuga NY 2014-2016

Courses taught: high school level

Acting

This course introduces the beginning actor to the initial stages of preparation for performing on stage. Utilizing improvisation exercises (influenced by the work of Del Close and Viola Spolin), and acting and movement exercises, including the introduction of some basic elements of Viewpoints. Emphasis is given to understanding the various

aspects of an actor's preparation and working as an ensemble. Introduction to breath and body work, and the foundations of script analysis and devising/developing work.

Vocal Performance

This class for high school students emphasizes building strong and healthy vocal technique via connection to the body (placement, alignment, breath, shaping, dynamics, and musicality). The primary focus is on treating the song as a monologue, and telling a story. Particular attention paid to script/song analysis, application of acting theories and methodologies, and the understanding and application of objectives and actions. Emphasis on healthy performance habits and physicalization of action.

Audition Workshop

The focus of this practical class is on preparing for musical theatre auditions through the selection, analysis and presentation of material (monologues and songs). With an emphasis on forming healthy audition habits, students work on songs and monologue that prepare them for roles they may play, and are able to address their strengths and weaknesses as actors and singers, explore genres in musical theatre, and help develop their audition portfolio.

Jazz

These classes develop proper dance technique including isolations of the body, alignment, balance, strength and flexibility through a class structure of barre and center floor warm-ups, exercises across-the-floor, and choreographed routines. Focus is on improving performance quality, musicality and expression. Students are exposed to various styles of jazz such as Broadway and Contemporary to help develop a well-rounded dancer. Class curriculum has its foundation in ballet technique, layered with traditional jazz movement and the introduction and application of style.

DARE Dance/DEA Youth Dance Project, New York, NY

2011-2016

Courses taught: 5th grade level

Jazz/Hip Hop

This 20-week after school program for 5th graders was started by DARE America, and continued by the DEA as part of an effort to provide free programming to children that would keep them active, engaged in healthy and positive activities. The programs were taught in higher-risk schools in the NY/NJ area. Each class involved a warm-up followed

by the teaching of a choreographed dance which the students ultimately performed at an invited performance at the end of the program.

KidzAct at the Naples Players, Naples FL

2005-2010

Courses taught: ages 4-16

Acting

This course for high school students introduces the beginning actor to the initial stages of preparation for performing on stage. Basic acting exercises, improvisations (inspired by Del Close and Viola Spolin) and prepared work in relaxation, concentration, imagination, communication, emphasis is given to understanding the various aspects of an actor's preparation and working as an ensemble. Introduction to breath and body work, and the beginning foundations of script analysis.

Vocal Performance

This class for high school students emphasizes building strong and healthy vocal technique via connection to the body (placement, alignment, breath, shaping, dynamics, and musicality). The primary focus is on treating the song as a monologue, and telling a story. Particular attention paid to script/song analysis, application of acting theories and methodologies, and the understanding and application of objectives and actions. Emphasis on healthy performance habits and physicalization of action.

Improvisation

Yes, And! This class strengthens students work as an ensemble, encouraging a spirit of playfulness and risk-taking in their work as performers. Through exercises inspired by the teachings of Del Close and Viola Spolin, students are able to explore their creativity and begin to understand the principles of being in the moment, remaining open and reactive to their scene partner(s), allowing them to achieve physical truth and spontaneity.

Jazz

These classes for ages 13-17 develop proper dance technique including isolations of the body, alignment, balance, strength and flexibility through a class structure of barre and center floor warm-ups, exercises across-the-floor, and choreographed routines. Focus is on improving performance quality, musicality and expression. Students are exposed to various styles of jazz such as Broadway and Contemporary to help develop a well-rounded dancer. Class curriculum has its foundation in ballet technique, layered with traditional jazz movement and the introduction and application of style.

Beginning Tap

designed to develop rhythm, style and sound. Exercises focus on building flexibility of the knee and ankles, coordination, musicality and speed of movement.

Through warmups, floor exercises and choreographed routines, emphasis is on developing proper tap technique, and producing clear tap sounds.

Early Education Musical Theatre

KinderAct: an early introduction to the elements of musical theatre for kindergarten students, encompassing music, movement, acting, and creative play. Students learn warmups and exercises, and a showcase presented on the last day of class demonstrates the songs and choreography they have learned and retained.

Backstage Dance Center, Naples FL

2004-2006

Courses taught: ages 4-14

Beginning Jazz

These classes for ages 11-13 develop proper dance technique including isolations of the body, alignment, balance, strength and flexibility through a class structure of barre and center floor warm-ups, exercises across-the-floor, and choreographed routines. Focus is on improving performance quality, musicality and expression. Students are exposed to various styles of jazz such as Broadway and Contemporary to help develop a well-rounded dancer. Class curriculum has its foundation in ballet technique, layered with traditional jazz movement and the introduction and application of style.

Beginning Ballet

This course uses Classical technique to develop body placement, alignment and muscular strength and flexibility. Introduces students to the basics of ballet postures, positions, sequences, and terminology. Incorporating barre and floor work, it is designed to help the student develop a way of learning how to work and train in any dance form.

Early Education Ballet

This class is an introduction to the basics of ballet movement for ages 4-6, incorporating creative movement exercises with the beginning structure and foundation of a ballet class. Basic ballet positions and vocabulary are introduced and reinforced.

Pittsburgh Music Theater Conservatory, Pittsburgh PA

2003-2005

Courses taught: ages 10-18

Jazz

These classes for ages 13-17 develop proper dance technique including isolations of the

body, alignment, balance, strength and flexibility through a class structure of barre and center floor warm-ups, exercises across-the-floor, and choreographed routines. Focus is on improving performance quality, musicality and expression. Students are exposed to various styles of jazz such as Broadway and Contemporary to help develop a well-rounded dancer. Class curriculum has its foundation in ballet technique, layered with traditional jazz movement and the introduction and application of style.

Acting

This course for high school students introduces the beginning actor to the initial stages of preparation for performing on stage. Basic acting exercises, improvisations (inspired by Del Close and Viola Spolin) and prepared work in relaxation, concentration, imagination, communication, emphasis is given to understanding the various aspects of an actor's preparation and working as an ensemble. Introduction to breath and body work, and the beginning foundations of script analysis.

PROFESSIONAL ACTING

TOURS

National Tour (North America)

<i>Grease</i> - Marty	1998-1999
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National Tour (North America)

<i>Damn Yankees</i> -Gloria U/S (performed role)	1997-1998
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NEW YORK/OFF-BROADWAY

Sheen Center

<i>Closer Than You Think</i> (Premiere) - Shelley	2015
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Fractured Atlas Productions at The Limelight

<i>Merchant of Venice</i> - Shylock	1999
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Expanded Arts

<i>Two Gentlemen of Verona</i> - Panthino	2000
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REGIONAL THEATRE

Pittsburgh Musical Theater, Pittsburgh PA

<i>We Will Rock You</i> - Killer Queen	(Current)
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<i>Bat Boy</i> (Pittsburgh premiere)- Meredith Parker	2004
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<i>A Chorus Line</i> - Judy	2003
<i>Godspell</i> - Joanne	2003
<i>Hello Dolly</i> - Ernestina/Dolly U/S	2002
<i>Chicago</i> - Kitty	2002
CLO Cabaret Theater, Pittsburgh PA	
<i>Miss Abigail's Guide to Dating, Mating & Marriage</i> -Miss Abigail	2017
<i>Nunsense</i> - Robert Anne, Leo & Hubert U/S (performed roles)	2011
TheatreZone, Naples FL	
<i>Man of La Mancha</i> -Aldonza	2009
<i>The Who's Tommy</i> - Acid Queen	2009
<i>Stepping Out</i> - Sylvia	2009
<i>Jekyll & Hyde</i> - Lady Beaconsfield	2009
<i>Copacabana</i> - Conchita	2008
<i>Nine</i> - Sarraghina	2007
<i>Back to Bacharach</i> - Featured Ensemble	2007
Pittsburgh CLO, Pittsburgh PA	
<i>Me & My Girl</i> - Lady Brighton	2004
<i>Hello, Dolly!</i> - Ensemble	2004
<i>The Music Man</i> - Ensemble	2004
<i>Funny Girl</i> - Maude, Cathy	2003
<i>She Loves Me</i> - Ensemble	2003
<i>My Fair Lady</i> - Lady Boxington	2003
<i>Guys and Dolls</i> - Agatha	2002
<i>Fiddler on the Roof</i> - Ensemble	2002
<i>Singin' in the Rain</i> - Ensemble	2002
<i>A Musical Christmas Carol</i> - Ensemble	2002
The Theatre Factory, Trafford PA	
<i>Dames at Sea</i> - Mona	2004
<i>A...My Name is Alice</i> - Featured	2003
Reagle Music Theatre, Waltham MA	
<i>Evita</i> - Mistress	1993
Marblehead Little Theatre, Marblehead MA	
<i>Sweet Charity</i> - Nickie	1993

Alderich Performing Arts Center, Marblehead MA	
<i>A Chorus Line</i> - Sheila	1992

READINGS/CONCERTS

NYU Steinhardt	
<i>The Light in The Piazza</i> (Selections) - Margaret Johnson	2016
CAP21/RKO Stage	
<i>Zombies on Broadway</i> - Gertrude Hawkins	2015
Ron Kaehler Production	
<i>Under The Overture</i> - Grida	2015
CAP21	
<i>Annie Golden: Bounty Hunter, Yo!</i> - Stage Directions	2015
<i>Petrified</i> - Fran	2014
<i>Mackenzie & The Missing Boy</i> - Various roles	2012
The Gallery Players	
<i>Closer Than You Think</i> - Shelley	2014
Naples Players	
<i>Benefit Performance</i> - Sally Bowles	2009
Pittsburgh Music Theater at Soldiers & Sailors Auditorium	
<i>Civil War in Concert</i> - Nurse et al	2002
New Amsterdam Theatre	
<i>First You Dream (Broadway Benefit for Christopher Reeve)</i> - Ensemble	2000

ACADEMIC PERFORMANCES

New York University	
<i>Nine</i> - Luisa	1996
New York University	
<i>Henry IV, Part I</i> - King Henry	1995
New York University	
<i>The Library</i> - Ensemble	1994
University of Massachusetts, Amherst	
<i>Into The Woods</i> - Stepmother	1991
University of Massachusetts, Amherst	
<i>Sweet Charity</i> - Ursula	1990
University of Massachusetts, Amherst	
<i>You're a Good Man Charlie Brown</i> - Sally	1989

TELEVISION/FILM/INDUSTRIAL

<i>Burn Notice "Signals and Codes" (USA Network) - Linda (Under 5)</i>	2009
<i>Sex and the City "Easy Come Easy Go" (HBO) - Gallery Patron</i>	2000
<i>"Interrogation" (NYU Student Short Film) - Detective</i>	1996
<i>"Mary & Nicole" (NYU Student Short Film) - Mary</i>	1995
<i>TJX Corp. Internal Training Video - Bad Employee</i>	1992

IMPROVISATION

Arcade Comedy Theater (House Team) - Pittsburgh, PA	2016- current
Magnet Theater - New York, NY	2014-2015
Naples City Improv - Naples, FL	2012-2013
Upright Citizens Brigade - New York, NY	2000-2001

DIRECTING/CHOREOGRAPHY EXPERIENCE

DIRECTING

Mancini Academy at Lincoln Park Performing Arts Center, Midland PA	
<i>Home Is Where The Heart Is</i> (Devised work)	2017
Musical Theatre Intensive (Merry Go Round Playhouse), Cayuga NY	
Student Showcases	2014-2016
CAP21 Conservatory, New York NY	
Interp II (Devised Work Performance Project)	2014-2016
Interprovincial Music Camp, Ontario Canada	
<i>Peter Pan JR</i>	2016
<i>Annie JR</i>	2015
<i>You're A Good Man, Charlie Brown</i>	2014
KidzAct at Sugden Theater, Naples FL	
<i>Jungle Book Kids</i> (Co-Director/Choreographer)	2009
<i>Nutcracker Goes Pop!</i> (Devised work)	2007/2008
<i>A Year With Frog and Toad</i>	2008
<i>101 Dalmatians</i>	2007

CHOREOGRAPHY

Naples Players at Sugden Theater, Naples FL	
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<i>Six Dance Lessons in Six Weeks</i>	2010
<i>Hedwig and the Angry Inch</i>	2008
<i>The Goodbye Girl</i>	2008
<i>Secret Garden</i>	2008
<i>I Love You, You're Perfect, Now Change</i>	2007
Broadway Palm Theater, Fort Myers FL	
<i>Funny You Don't Look Like a Grandmother</i>	2007
KidzAct at Sugden Theater	
<i>Thoroughly Modern Millie</i> (Assistant Choreographer)	2009
<i>Footloose</i> (Assistant Choreographer)	2008
<i>Grease</i> (Assistant Choreographer)	2007
North Catholic High School, Pittsburgh PA	
<i>Footloose</i>	2004
<i>Bye Bye Birdie</i>	2003
<u>ADDITIONAL TRAINING/WORKSHOPS</u>	
Audition Workshop - Benton Whitley/Jimmy Smagula	2013
Audition Workshop - Eric Woodall	2011
Improv (Levels 1-4) - Magnet Theater	2013-2014
Improv (Levels 1-4) - Upright Citizens Brigade	2000-2001
On Camera Intensive - The Talent Group	2004
On Camera Workshop - One on One	2000
Broadway Dance Center (<i>Musical Theatre, Fosse, Ballet, Contemporary</i>)	1995-2001

ACADEMIC/ARTISTIC ADMINISTRATION

Musical Theatre Intensive Program (Merry Go Round Playhouse) Cayuga NY 2016-present

Program Co-Developer/Administrative Coordinator

As CAP21 released this ongoing program from its organization, I took over its coordination and administration in order to continue the program and its partnership with Merry Go Round. I handle the continuing development and expansion of programming and curriculum, including recruiting, hiring, and managing all program faculty and the scheduling of all classes and rehearsals. The position requires working closely with Merry Go Round staff in the preparation, coordination and continuing successful execution of the program.

CAP21 Musical Theatre Conservatory, New York NY

2012-2016

Educational Outreach Programming Coordinator

Responsible for the development, coordination, and maintenance of outreach programs:

- *High School Musical Theater Intensive Program in Cayuga NY*

Served as the Coordinator and faculty member for this 3-week intensive training program for 45 high school students, in partnership with Merry- Go-Round Playhouse. I recruited, hired, and managed all program faculty and created the scheduling of all classes and rehearsals. I spearheaded the development and expansion of programming and curriculum, including the addition of a third week, culminating in a student showcase performance. I recruited, hired, and managed all program faculty and created the scheduling of all classes and rehearsals. This position required working closely with Merry Go Round staff in the preparation, coordination and successful execution of the program.

- *Annie on Broadway*

2013

Served as the Coordinator/Lead Teaching Artist for this educational outreach program in the New York City Public Schools. The program consisted of multiple educational workshops in 10 city schools for students grades 4-8, exposing them to the art of musical theatre, its creation and performance, and culminated in accompanying those students to a Broadway performance. I handled the development of all workshop programming, and hired and trained all teaching artists for the workshops, as well as selecting the music and choreographing the dance the students would be taught. In my position, I worked closely with Board of Education in development and execution of program, as well as with the teachers and principals of the schools to coordinate program and facilitated all scheduling.

CAP21 Theatre Company, New York NY

2013-2016

Assistant to the Artistic Director

Worked directly with Artistic Director to ensure optimal functioning of the Theatre Company's Developmental New Works Programming, with. This position allowed me to develop and maintain excellent relationships with other theater and industry professionals through meetings, conferences and networking events. I was actively involved in all elements of the development process for dozens of projects, including script submissions and selection, and dramaturgical meetings with writers, directors and producers. I handled the casting and hiring of actors and creative teams, contract negotiation and filing with appropriate unions. Coordinated with the General Manager, Executive Director and Artistic Director on managing annual and per-project budgets, focusing on adherence to the overall company budget. Participated in fundraising and development, attending industry and networking events as a trusted

representative of the organization.

PROFESSIONAL ORGANIZATIONS

Actors Equity Association (AEA)

Screen Actors Guild eligible (SAG-AFTRA)

Yoga Alliance 200-HR Certified yoga instructor