

# Maegan McNerney Azar

Theatre Arts Department  
Furman University  
Greenville, South Carolina 29613  
239.910.3576  
864.294.2127  
maegan.azar@furman.edu

[www.MaeganMcNerneyAzar.com](http://www.MaeganMcNerneyAzar.com)

“One of Maegan’s greatest strengths is the mutual passion she shares for both the craft of acting and her role as a teacher, transferring her original love to others and helping them develop their own ideas and abilities.”

Grace Bernardo  
*Student in Acting I, Acting II, Acting III, Actor's Voice, and Movement*  
Furman University

## EDUCATION

### **Master of Fine Arts - Acting Pedagogy**

*University of Alabama, Tuscaloosa, Alabama; 2006*

Specialization in Physical Theatre, Concentrations in Musical Theatre and Theatre for Youth

### **Bachelor of Science - Speech with a concentration in Theatre**

*East Tennessee State University, Johnson City, Tennessee; summa cum laude 2003*

## TEACHING EXPERIENCE

**Associate Professor of Acting & Directing, Furman University Department of Theatre Arts**  
*Greenville, South Carolina (August 2010-present)*

### ACTING I

*Primary Instructor*

The course explores the study and practice of basic principles of realistic acting, voice, and movement as outlined by Stanislavski and other theatre methodologies. Work centers on modern scene study, exercises, literature, and observation.

### ACTING II: Characterization

*Primary Instructor*

This course explores advanced acting techniques with emphasis on developing the student’s personal approach. Through play reading, improvisation, ensemble acting, experimentation, and rehearsal etiquette, students gain a deeper appreciation for their personal acting style.

### ACTING III: Period Styles

*Primary Instructor*

The study and practice of period acting styles and the research tools available to actors. Work centers on Golden Age Greek Tragedy, Italian Commedia dell’Arte, Elizabethan Tragedy, and Restoration Comedy.

### ACTOR’S VOICE

*Primary Instructor*

This exploration of vocal production for the theatre course utilizes Kristin Linklater’s and Patsy Rodenburg’s methods as its core foundation. Students become familiar with the International Phonetic Alphabet, develop approaches to create character voices through Archetype work, and are introduced to stage dialects throughout the semester.

### CREATIVE DRAMATICS

*Primary Instructor*

Through practical games, exercises, and improvisations for actors and teachers who wish to work in the children’s theatre field or use creative dramatics in the non theatre arts classroom, this class is focused toward future educators and theatre educators.

### DIRECTING

*Primary Instructor*

This introduction to modern directing theory and strategies, includes script analysis, casting and rehearsal techniques, conceptual perspectives, and staging methods. The course culminates in a festival of ten-minute plays as a way to execute a director’s process from start to finish.

“Maegan is always on top of things, and I mean on top of all the things. She treats us as collaborators in creating the new worlds we are embarking upon but always gives us some form of guidance to help us through whenever we get stuck. She is critical, but with a keen eye for what is working, what isn't, and the potential we have to do it.”

Tierney Breedlove  
*Student in Acting I, Acting III, Actor's Voice, Movement, and Directing*  
Furman University

#### FIRST YEAR SEMINAR: ADAPTING THE CLASSICS FOR ACTORS

##### *Primary Instructor*

For actors, studying the classics doesn't bring up images of stuffy language and boring lectures. It provides challenges on how to adapt a classic text for a globalized 21st century audience. Through exploration and investigation, students will re-imagine masterpieces in dramatic literature using improvisation, creative drama, and applied theatre.

#### FIRST YEAR WRITING SEMINAR: QUEST FOR MEANINGS & VALUES THROUGH THEATRE

##### *Primary Instructor*

Theatre challenges core beliefs and principles and has become a vehicle for social change around the globe. This course aims to explore those concepts and deepen skills of critical reading and writing while opening one's heart and mind to unique ideas and interpretations in theatrical works.

#### MOVEMENT FOR THE ACTOR

##### *Primary Instructor*

Through exploration and application, this course develops the actor's physical expression for the stage. Using Grotowski as a base, students build strength and stamina to hone their physical instrument for use in other techniques like Laban, animal and elements work, Suzuki, Viewpoints, Masks, and Unarmed Stage Combat.

#### SENIOR SYNTHESIS

##### *Primary Instructor*

A portfolio assembly and presentation completed by senior Theatre Arts majors. Student presentations demonstrate levels of accomplishment in acting, directing, backstage, design, and written project work. Students focus intensively on one particular project to demonstrate mastery in that area. Presentations contain evidence of students' in-depth ability to understand and articulate the meaning of plays from a design, performance, technical, or research perspective.

#### INTRODUCTION TO ACTING

##### *Primary Instructor*

Training in the basic elements of the actor's craft. This introductory acting course will explore the study and practice of basic principles of realistic acting. The work will center on modern scene study, exercises, and observation.

#### INTRODUCTION TO THEATRE

##### *Primary Instructor*

Through a survey of script analysis, dramatic structure, and production styles, as well as an introductory overview of acting, directing, design, and technical elements of production students are given tools for critical assessment. Additionally, participation in some phase of play production or a culminating creative project provide practical application of class material.

#### TRAVEL STUDY IN THE UNITED KINGDOM: PERFORMATIVE THEATRE

##### *Primary Instructor*

As a special topics Study Abroad course, this class studies the performative elements of theatre based on a survey of period through contemporary acting styles, historical analysis of visual elements, the poetics of space, and interpretation of cultural reception while viewing a variety of productions, historic venues, and other sites pertinent to theatre as performance.

#### TWENTY-FIRST CENTURY ENGLAND: DOCUMENTARY DRAMA

##### *Co-taught*

Using film, audio recording, and blogging, students learn to assess different models of documentary drama, focusing on the ways in which form and content are inherently linked. The special topics Study Abroad course provides students the chance to evaluate the nature and effectiveness of depicting social, cultural, and historical events while creating travelogue- and dramaturgical-style documentation.

“Maegan is so encouraging, provides constructive criticism, challenges us to do our best and tests our creative limits. She is available for conferences and questions, gives great feedback, and demonstrates a desire to see us succeed. She conducts the class in a fun and open manner.”

Katelyn Cormack  
*Student in Acting I*  
Furman University

#### OSHER LIFELONG LEARNING INSTITUTE (OLLI): INSIDE THE PLAYHOUSE

*Primary Instructor*

Get an inside look at what happens in The Playhouse when Furman Theatre Arts produces a show. From conception to production, this is a chance to get in on the process of creating the second main stage show of the 2013-2014 season, *These Shining Lives*.

#### WOMEN'S LEADERSHIP INSTITUTE

*Faculty Member - Communication*

Balancing personal and professional relationships in the work place can be challenging. Utilizing Applied Theatre techniques, these workshops aim to clarify objectives, actions, and obstacles in an effective and engaging communication style.

#### SUMMER SCHOLARS: FINDING SHAKESPEARE...FROM AN ACTOR'S PERSPECTIVE

*Primary Instructor*

A place for high school students of varying experience to take a week and really explore what it means to perform Shakespeare's texts through a holistic approach to actor training. Active and hands-on, students in this course collaborate to build acting skills in voice, movement, and text analysis. Tell the stories, speak the speeches, and bring Shakespeare's words to the stage.

#### TELESCOPE: DRAMA

*Co-Director*

A summer program for middle school students that combines skills in storytelling, improvisation, and puppet-making. At the end of the program, students have learned quick-thinking and collaboration while producing their own devised theatre piece.

#### **Guest Teaching Artist, The Warehouse Theatre**

*Greenville, South Carolina (2015)*

SHAKESPEARE BOOT CAMP with Robert Richmond

Work centered around physical storytelling, employing a variety of techniques with the goal of making strong, vital, and complex choices which clearly communicate the language and character in service of the story.

#### **Guest Teaching Artist, Travelers Rest High School**

*Travelers Rest, South Carolina (2011-2016)*

PHYSICAL STORYTELLING FOR ENSEMBLES

PRE-SHOW COMMEDIA DELL'ARTE WORKSHOP FOR *THE IMAGINARY INVALID*

PRE-SHOW SHAKESPEARE WORKSHOP ON *THE WINTER'S TALE*

MASK TECHNIQUES MASTER CLASS

#### **Guest Teaching Artist, Blue Ridge High School**

*Greer, South Carolina (2013)*

LABAN AND SHAKESPEARE'S *A MIDSUMMER NIGHT'S DREAM*

#### **Education Director, California Theatre Center**

*Sunnyvale, California (November 2006-August 2010)*

THEATRE CONSERVATORY

*Artistic Director, Lead Teacher, Curriculum Supervisor*

Junior, Core, Intermediate, and Advanced Conservatory serve over 600 students throughout the Bay Area. This process-based approach to actor training focuses on acting, voice, and movement skills while providing education for a well-rounded theatre artist. The program culminates in a presentation of a production completely of the students' own design, construction, and creation.

INTERNSHIP PROGRAM

*Development Coordinator, Supervisor*

By application and interview, college students are selected to participate as summer Company Members under the supervision of professional directors, designers, and teachers. Interns

“Maegan honestly cares about every student she teaches. She makes the highest effort to personalize her teaching style to cater to every student’s strengths and weaknesses. After spending 4 years at Furman, I have never met a teacher as caring, adaptive, and passionate as Maegan.”

Stephen Howard  
*Student in Acting I, Acting II, Actor’s Voice, Creative Dramatics, and Movement*  
Furman University

participate as assistant teachers, technicians, house managers, and actors in the summer programming.

#### GREAT SPRING MUSICAL

*Producer, Artistic Director*

Designed to give students without drama programs at their school the opportunity to perform in a full-scale musical production. Students participate in a professional-level experience while being taught the skills they need to be a proficient theatre artist.

#### INTERNATIONAL TOUR

*Curriculum Supervisor*

Through a partnership with Apple Tree Library Foundation, teachers present theatre workshops in stage combat, movement, juggling, and improvisation to Chinese students learning to speak English in Fuzhou and Shanghai. The 2007 tour was the first English Language Children’s Theatre tour ever brought to China.

#### MASTER CLASSES

*Coordinator, Lead Teacher, Curriculum Supervisor*

Evening and weekend classes focus on specific topics of theatre. Areas of study include movement, stage combat, musical theatre, film study, improvisation, unrehearsed Shakespeare, acting for the camera, and Story Theatre.

#### YOUTH PROFESSIONAL ACTING PROGRAM

*Casting Director*

For students serious about their progression in the theatre world, this program allows young actors to audition for professional productions. By working with professional actors, directors, and designers, students gain professional experience and hands-on training with their mentors.

#### OUTREACH PROGRAM

*Coordinator, Artistic Director, Lead Teacher, Curriculum Supervisor*

A wide variety of programs that serve the theatre needs of elementary, middle, and high schools. By teaching classes after school and directing schools’ plays, more students are given quality, professional theatre instruction.

#### ARTS ALLIANCE

*Coordinator*

A grant matching program through the state of California allows students involved in California Theatre Center Education Programs to earn college credit.

#### **Guest Teaching Artist, Fremont High School**

*Sunnyvale, California (2007-2010)*

LABAN FOR ACTORS

MASK TECHNIQUES MASTER CLASS

MASK VS. mask IN COMMEDIA DELL’ARTE MASTER CLASS SERIES

SPOTLIGHT: MUSICAL THEATRE

#### **Graduate Teaching Assistant, University of Alabama**

*Tuscaloosa, Alabama (2003-2006)*

ACTING I FOR MAJORS AND MINORS

*Primary Instructor*

The course explores the study and practice of basic principles of realistic acting, voice, and movement as outlined by Stanislavski and other theatre methodologies. Work centers on modern scene study, exercises, literature, and observation.

BEGINNING ACTING FOR NON-MAJORS

*Primary Instructor*

Training in the basic elements of the actor’s craft. Explores the study and practice of basic principles of realistic acting. This course centers on modern scene study, exercises, and observation.

"...I wanted to tell you that I thought the play you directed [*Antigone*] was absolutely riveting! You have quite an eye. I thought [*Choragos*] and [*Antigone*] were superb. Nice movement and staging. The story was really intense and you made it easy for an audience to watch such an 'in your face' story. Really a great job."

Kate Whitley  
*Parent of Conservatory Student*  
California Theatre Center

#### MOVEMENT II

##### *Teaching Assistant*

This advanced movement class incorporates basic movement technique with Suzuki practices, Laban for actors, museum imaging, karate, tai chi, clowning, and mask work.

#### MUSICAL THEATRE PERFORMANCE

##### *Teaching Assistant*

This required class for all musical theatre majors focuses on rehearsal techniques for musical numbers in their dramatic context. Here, students develop use of modern musical concepts, terminology, and analysis related to song construction and style.

#### INTRODUCTION TO THEATRE

##### *Teaching Assistant*

Through a survey of production techniques, a brief history of western theatre, and study of play scripts, students develop a broad base of knowledge regarding the various forms of theatre, as well as tools for critical assessment of theatre.

#### **Guest Lecturer, University of Alabama**

*Tuscaloosa, Alabama (2003-2006)*

#### AUDITION TECHNIQUES MASTER CLASS

##### INTRODUCTION TO THEATRE

*Greek and Roman Theatre*

*The Five Elements of Theatre*

*What is Acting?*

*Elizabethan Theatre*

*The Commedia dell'Arte*

*Musical Theatre through the Ages*

##### SHAKESPEARE IN APPROPRIATION

*The Actor's Challenge in Lear's Daughters*

##### SCHOLARSHIP DAY

*Theatre Games for the Performer*

*Audition Techniques*

#### **Children's Theatre Workshop Director, SummerTide Theatre**

*Gulf Shores, Alabama (Summer 2005-2006)*

##### BEGINNING ACTORS

Young actors are taught the basic elements of physical and vocal awareness in order to explore the imagination. This program culminates in a presentation of adapted nursery rhymes and monologues of their creation, and musical numbers.

##### INTERMEDIATE ACTORS

Combining the elements of creative writing, song composition, Commedia dell'Arte, clowning, dance, and musical theatre, this intensive concludes with original scenes and musical numbers.

##### ADVANCED ACTORS

While learning stage combat, mask work, and applicable acting terminology, students further their skills by studying Shakespeare, Shel Silverstein, and Stanislavski. This advanced study ends in a presentation of dance, classical text, and musical comedy.

#### **Acting Intensive Coordinator, Children's Hands-on Museum**

*Tuscaloosa, Alabama (Spring 2004)*

##### FROM STORY TO STAGE

In an effort to expand self-awareness and self-confidence, this session uses ensemble building exercises and imagination activities to bring nursery rhymes, myths, legends, and folk tales to the stage.

“...I really enjoyed watching you give direction to everyone, and watching how they responded to it. I loved seeing what exercises you would assign to each person... That is a real gift you have, to know what will help people most as far as understanding their characters...”

Rebecca Joyner  
*Student in Beginning Acting*  
University of Alabama

#### CAMP SHAKESPEARE

For students with a little more knowledge of the stage, this intensive explores Shakespeare's language, text, and poetry in order to make the bard more accessible to first-time Shakespearean actors.

#### **Children's Theatre Program Director, Snow Camp Outdoor Theatre** *Snow Camp, North Carolina (Summer 2003)*

##### STORYTELLING THROUGH ACTING

Guided by improvisational exercises, students are given tools to create dramatic text. By writing their own scenes, students gain playwriting experience as well as the tools to perform.

##### SHAKESPEARE IS FUN

Students learn acting, voice, and movement skills in conjunction with rehearsals for *A Midsummer Night's Dream*.

## GRANTS

### **Faculty Teaching Development Grant**

#### *“International Theatre Festival at American University of Sharjah” (Winter 2019)*

This funding was used to travel with Clemson University's theatre faculty to be a guest artist at American University of Sharjah's International Theatre Festival in United Arab Emirates. This partnership provided the opportunity to present three workshops, respond to an international performance, and participate in educator-specific training sessions.

### **Research and Professional Growth Grant**

#### *“Commedia dell'Arte in Italy” (Summer 2014)*

This funding was used to study and apprentice teach at the Accademia dell'Arte in Arezzo, Italy under master teacher Michaela Mocchiutti. This four-week program brought together faculty from many different universities in the United States and Italy, which provided an exciting brain-trust of artistic practitioners to approach Commedia dell'Arte from varied perspectives.

### **Faculty Teaching Development Grant**

#### *“Commedia dell'Arte in Italy” (Summer 2014)*

This funding was used to study and apprentice teach at the Accademia dell'Arte in Arezzo, Italy under master teacher Michaela Mocchiutti. This partnership provided the opportunity to practice pedagogical approaches throughout a four-week undergraduate intensive Commedia dell'Arte course.

### **Metropolitan Arts Council Grant**

#### *“My Story, My Voice” (Winter 2014)*

This partnership between Greenville Literacy Association, Furman University Theatre Arts, and The Warehouse Theatre is an opportunity for literacy students to explore the form of dramatic storytelling with the help of professional teaching artists and student acting mentors.

### **Research and Professional Growth Grant**

#### *“Physical Theatre & Expanding Potential Through Imagination” (Summer 2013)*

This funding was used to study at the Accademia dell'Arte in Arezzo, Italy as part of “The Dario Fo Project” in order to explore the practice and techniques associated with Physical Theatre and Devised Theatre.

### **Faculty Teaching Development Grant**

#### *“Expanding Potential for Teaching & Learning Through Imagination” (Summer 2013)*

This funding was used to study at the Accademia dell'Arte in Arezzo, Italy as part of “The Dario Fo Project” in order to explore the practice and pedagogical techniques associated with teaching Devised Theatre using the Commedia dell'Arte and *Mistero Buffo* as source material.

### **Mellon Foundation Faculty Career Enhancement Grant**

#### *“21st Century Shakespeare” (2011-2012)*

Conceived with colleagues from the Mellon-8 Cluster Schools to provide professors that teach Shakespeare the opportunity to gain experience from fellow teachers, the experience of actual plays in

“What is amazing is that in spite of a long day, you, Adam, and other CTC [California Theatre Center] members make an extraordinary impact on the [students] giving your best at all times.”

Jay Krishnan  
Parent of Conservatory  
Student  
California Theatre Center

performance, and the chance to engage with each other on issues of pedagogy, research, and performance.

### **Study Away Program Development Grant and Center for Teaching and Learning Innovation Grant**

#### ***“Technology for Documentary Drama in the British Isles” (2011-2012)***

Developed in order to purchase video cameras and digital voice recorders for students participating in the Interdisciplinary Studies course on Documentary Drama during Fall 2012, and to also provide other Furman Study Away projects access to this equipment for similar projects in subsequent semesters.

## **PRESENTATIONS**

### **Southeastern Theatre Conference**

#### ***Knoxville, Tennessee (February/March 2019)***

“Parent and Working Artist” roundtable with Molly Claassen (Columbus State University), Johanna Maynard Edwards (Women’s Theatre Festival), and Jenna Tamisea Elser (GLOW Lyric Theatre)  
“The Farm Theater College Collaboration: Students & New Play Development” panel discussion with Jennifer Goff & Matthew Hallock (Centre College), David Charles (Rollins College), and Padraic Lillis (The Farm Theater)

### **American University of Sharjah’s International Theatre Festival**

#### ***Sharjah, United Arab Emirates (February 2019)***

“Thinking Like a Director: Collaborative Concept-Making”  
“Thinking Like an Artist: Literal & Essential Elements for Actors”

### **Alabama Conference of Theatre**

#### ***Troy, Alabama (November 2018)***

“The ‘Director Proof’ Actor”

### **Southeastern Theatre Conference**

#### ***Greensboro, North Carolina (March 2016)***

“Exploring Literal and Essential in Physical Storytelling” with Thomas Azar (The Warehouse Theatre)

### **Southeastern Theatre Conference**

#### ***Chattanooga, Tennessee (March 2015)***

“The ‘Director Proof’ Actor: Translating Your Technique to Rehearsal” with Kevin Otos (Elon University)  
“Mask for First-Timers: Communication through the Physical”

### **South Carolina Theatre Association Convention**

#### ***Charleston, South Carolina (November 2013)***

“Devising with Physical Theatre” with Thomas Azar (The Warehouse Theatre)

### **The Warehouse Theatre Professional Development Series**

#### ***Greenville, South Carolina (June 2013)***

“The Actor Rehearses: Maximizing the Creative Process”  
with Paul Savas (The Warehouse Theatre), Shannon Robert and Kerrie Seymour (Clemson University)

### **East Tennessee State University Academic Excellence Convocation**

#### ***Johnson City, Tennessee (April 2013)***

Keynote Address: “Do That Which Humbles You”

### **Southeastern Theatre Conference**

#### ***Louisville, Kentucky (March 2013)***

“Building Your Own Lazzi: The Comic Interruption Made Modern” with Kevin Otos (Elon University)

### **Furman University Faculty Retreat**

#### ***Greenville, South Carolina (August 2012)***

“Performance and the Arts as Professional Engagement: Theatre”  
with Rhett Bryson, Margaret Caterisano, and Jay Oney

“My acting has gotten better than what it was in the beginning of the semester. I feel that I have made a lot of progress and a lot of changes. This is due to the many activities and exercises that our motivating teacher, who never gave up on ANYONE, Maegan McNerney. She is truly an inspiration and she has taught me, and I’m pretty sure everyone else, a lot...My teacher was down to earth and she was always willing to work with you.”

Nialah Wiggins  
*Student in Beginning Acting*  
University of Alabama

### **Southeastern Theatre Conference**

*Chattanooga, Tennessee (March 2012)*

“Sensitivity and Reconceptualization: Responsibilities of the Director in Non-Traditional Casting” with Steve Burch (University of Alabama), Chris Hardin (Austin Peay State University), Gaye Jeffers and Steve Ray (University of Tennessee - Chattanooga)

### **Peace Center for the Performing Arts Opera in Cinema Pre-Show Conversations**

*Greenville, South Carolina (January 2012)*

“Film and Stage Adaptations of the Cinderella Story” as an introduction to *Cendrillon*

### **South Carolina Theatre Association Convention**

*Rock Hill, South Carolina (November 2011)*

“Laban’s Efforts as Audition Tricks”

### **Furman University Teaching & Learning Forum**

*Greenville, South Carolina (April 2011)*

“Creative Connections through YouTube”

### **Southeastern Theatre Conference**

*Atlanta, Georgia (March 2011)*

“Commedia dell’Arte: Stock Characters for Today” with Chris Hardin (Austin Peay State University)

### **South Carolina Theatre Association Convention**

*Spartanburg, South Carolina (November 2010)*

“Suzuki Statues”

### **Furman University**

*Greenville, South Carolina (September 2010, September 2011)*

“Audition Techniques Master Class”

### **Southeastern Theatre Conference**

*Lexington, Kentucky (March 2010)*

“Masks for the Performer, Teacher, and Director who’s been Handed a Mask and Thought, ‘Now What?’”

## **PROFESSIONAL MEMBERSHIPS**

### **Southeastern Theatre Conference (2001-present)**

Vice President of Administration - Executive Committee (2018-2020)  
Chair, Strategic Planning Committee (2019)  
Articles, Bylaws, Rules Assessment Task Force (2019)  
Screening Auditions Task Force (2018)  
Secretary - Executive Committee (2016-2018)  
Strategic Planning Committee (2017-2018)  
Succession Planning Task Force (2016)  
Vice-Chair of College & University Division (2014-2016)  
Hall of Fame Task Force (2015)  
Mentoring Task Force (2015)  
Long Range Planning Committee (2016-2017)

### **South Carolina Theatre Association (2010-present)**

Board Member (2018-2020)  
Historian (2011-2020)  
Chair of Founders Award Committee (2018-2019)  
Chair of Governance Task Force (2018-2019)  
Adjudication Coordinator (2016-2018)  
Past President (2016-2017)  
President (2014-2015)  
Vice-President of Programming (2013)  
Board Member (2011-2012)

### **Actors’ Equity Membership Candidacy (EMC) Program (2018-present)**



“Emma and I got the last tickets to the show [*The Matchmaker*] last night and were so glad we did. You were fantastic...What a treat for the kids to see, too. Thank you for being such a great role model for the girls, in particular – organized, hard-working, and very creative...nice combo, indeed! CTC [California Theatre Center] is very fortunate to have you heading up Education.”

Bob Loftis  
*Parent of Conservatory Student*  
California Theatre Center

**Theatre Communications Group (2010-present)**

## **ADVANCED TRAINING**

**SoCon LEAD Workshop, Western Carolina University**

*Sylva, North Carolina (November 2018)*

Designed for department chairs to increase self-awareness of leadership and communication styles, better recognize the communication needs of others, and develop effective strategies for engaging in difficult dialogues.

**Theatre Symposium, Accademia dell'Arte**

*Arezzo, Italy (July 2018)*

Physical Theatre, Devising, Voice, Moment Work, and Philosophy

**Summer Arts Program, Accademia dell'Arte**

*Arezzo, Italy (July 2014)*

Apprentice Commedia dell'Arte Teacher with Michela Mocchiutti

**Shakespeare Boot Camp, Paul Savas and Jayce Tromsness**

*Greenville, South Carolina (April 2014)*

An actor's approach to Shakespeare's work through the lens of opposing Acting Methodologies.

**The Dario Fo Project, Accademia dell'Arte**

*Arezzo, Italy (July 2013)*

Storytelling and Physical Theatre with Michele Bottini

**Shakespeare Birthplace Trust, Shakespeare Institute**

*Stratford-upon-Avon, United Kingdom (September 2012)*

with Roxanne Bennis, Anjna Chouhan, Gill Day, Paul Edmondson, Gemma Fairlie, Robert Smallwood, Nick Walton, and Stanley Wells

**Applied Theatre Conference, Lisa Jo Epstein**

*Greenville, South Carolina (June 2012)*

Theatre of the Oppressed and Social Justice

**Shakespeare Boot Camp, Robert Richmond and Jayce Tromsness**

*Greenville, South Carolina (March 2012)*

An actor's approach to Shakespeare's work through the lens of Text Analysis and Voice

**Lilly Conference Greensboro, North Carolina (February 2012)**

Retreat for excellence in College and University Teaching

**Vinyasa Yoga, Greenville Yoga Greenville, South Carolina (June 2011-present)**

Vinyasa style training influenced by the teachings of Max Strom

**Opera Acting, Paula Homer Greenville, South Carolina (October 2010)**

Opera acting techniques for musicians

**Ballroom Dancing, Fred Astaire Studios Santa Clara, California (November 2008-2010)**

Waltz, Fox Trot, Tango, Rumba, Cha-Cha, and Swing with Marie Corso and Bill Ranells

**Business of Acting, Stephanie Klapper, CSA New York, New York (March 2006)**

Talkback regarding Showcases and Etiquette in the Big City

**Private Vocal Coaching, James Taylor Tuscaloosa, Alabama (2004-2006)**

Legit and Belt Singing Techniques

**Paul Sills' Wisconsin Theater Game Center, Hamilton Camp**

*Door County, Wisconsin (July 2005)*

Viola Spolin Theatre Game and Improvisation Intensive

“Maegan has definitely done her part to ensure that we have gotten what we can from this class. She has... always been available outside of class for help and she put a lot of energy and effort into teaching this class. She has also expected more from us than mediocre work or performance...”

Courtney Green  
*Student in Beginning Acting*  
University of Alabama

**Singing on Stage Master Classes, Bill Reed** *Tuscaloosa, Alabama (February 2005)*

Theatrical Singing, Belt Singing and the Belt-mix Voice, and Song Interpretation

**Louisiana Tech Society of American Fight Directors Crayfish Boil** *(April 2004, March 2005)*

Rapier and Dagger with Jason Armit and David Woolley  
Single Sword with Mark Guinn, Aaron Anderson, and Cameron Kendrick  
Basic Knife with Scot Mann, Michael Chin, and Mark Guinn  
Basic Small Sword with K. Jenny Jones and Jacki Blakeney  
Basic Quarterstaff with Jacki Blakeney  
Basic Broadsword with Jacki Blakeney  
Scrappy Fighting with K. Jenny Jones and Tiza Garland  
Contemporary Violence with Aaron Anderson and Tiza Garland  
Entering the Danger Zone with Cameron Kendrick  
Rolling for Dummies with Tiza Garland and K. Jenny Jones  
Body Mapping and Movement Analysis with Ann Donahue

**University of Alabama** *(August 2003-May 2006)*

*Steve Burch, Raphael Crystal, Tina Fitch, Tiza Garland, Peder Melhuse, Seth Panitch, Ed Williams*

Acting Training based in the Stanislavski System  
- Supplemented by Meisner, Strasberg, Hagen, Adler, and Spolin  
Laban, Suzuki, Grotowski, and Lecoq Movement Training  
- Actor's Boot Camp - Armed and Unarmed Stage Combat  
- Mask Work and Clowning  
- Tai Chi  
Linklater, Lessac, Rodenburg, and Berry Vocal Training  
Directing  
Shaw, Chekhov, Ibsen, Pinter, and Mamet Styles  
Commedia dell'Arte, Shakespeare, and Neoclassical French Period Styles  
International Phonetic Alphabet (IPA)  
Scottish, Italian, Spanish, Irish, and Norwegian Dialect Training  
Jazz Dance  
Private Vocal Training and Repertoire Coaching  
Theatre History and Dramatic Literature  
- Specializations in Elizabethan, Jacobean, and American Literature

**East Tennessee State University** *(August 1999-May 2003)*

*Karen Brewster, Pat Cronin, Bobby Funk, Melissa Shafer*

Thesis: “An Actor's Approach to the Role of ‘Female Greek Chorus’ in *How I Learned to Drive*”  
Acting Training based in the Stanislavski System  
Basic Unarmed Stage Combat  
Standard American, British, and Irish Dialect Training  
Audition Techniques  
Basic Ballet, Tap, and Jazz  
Private Vocal Training  
Theatre History and Dramatic Theory  
- Specializations in Restoration Literature and Musical Theatre History  
Scenic, Lighting, and Costume Design and Production

“...being in Acting I with Maegan, I could not have asked for a better teacher. Maegan was what I needed to help me with my insecurities and fears...it does help to have someone that is cheery and positive and uplifts me and knows exactly how to [critique] me.”

Rachel Hammonds  
*Student in Acting I*  
University of Alabama

## **SERVICE**

### **Academic Advisor**

*Furman University (2011-present)*

Pathways Pilot Advising Program (2017-2019)  
Summer Orientation Advisor (2015-2019)  
Summer Orientation Virtual Advisor (2015-2019)

**Chair, Strategic Planning Committee, Southeastern Theatre Conference (2019)**

**Committee Member, Peer Mentor Planning Group**

*Furman University (2018-present)*

**Adjudicator, Alabama Conference of Theatre High School Auditions**

*Troy, Alabama (November 2018)*

**Adjudicator, Mississippi Theatre Association High School Festival & Individual Events**

*Columbus, Mississippi (January 2017)*

**Committee Member, Policies & Procedures Committee**

*Furman University (2015-2018)*

**Committee Member, Academic Advising Committee**

*Furman University (2014-2016)*

**Committee Member, Faculty Development Committee**

*Furman University (2011-2018)*

**Faculty Advisor, The Order of Furman Theatre**

*Furman University (2011-present)*

**Faculty Advisor, Pauper Players**

*Furman University (2010-present)*

**Respondent, Kennedy Center/American College Theatre Festival (KC/ACTF)**

*Region IV (2010-present)*

**My Story, My Voice**

*in partnership with Furman University Theatre Arts, Greenville Literacy Association, and The Warehouse Theatre (January & February 2014, 2015)*

**Committee Member, Parking & Traffic Board**

*Furman University (2013-2015)*

**Judge, Furman University Homecoming**

*Greenville, South Carolina (October 2014)*

**Artistic Associate, The Warehouse Theatre (2013-2014)**

**East Tennessee State University Honors Alumni Advisory Council (2012-2015)**

**Committee Member, Joint Working Group**

*Furman University (2012-2013)*

**Committee Member, Individualized Curriculum Program Committee**

*Furman University (2011- 2012)*

**Adjudicator, Palmetto Dramatic Association**

*Greenwood, South Carolina (February 2012 & 2013)*

“Maegan is very passionate about what she does...she never made us feel like we couldn't do it! She took time out of her personal life to coach us, I really appreciated that and it was so helpful. She gave us her all even though we are not theatre majors.”

Jessica Mena  
*Student in Intro to Acting*  
Furman University

**Committee Member, Voice/Lyric Theatre Professor Search Committee**

*Furman University (January-April 2012)*

**Committee Member, Fine Arts Admission Counselor Search Committee**

*Furman University (October 2011-January 2012)*

**Adjudicator, South Carolina Theatre Association Secondary School Festival**

*(November 2010, November 2011)*

**Judge, Furman University Phi Mu Alpha Sinfonia's Student Talent Showcase**

*Greenville, South Carolina (September 2011)*

**Participant, National Coalition Building Institute Diversity Workshop**

*Greenville, South Carolina (November 2010)*

**Judge, Kappa Kappa Gamma's Reading is Fundamental Krush Pageant**

*Greenville, South Carolina (October 2010)*

**Consultant, TheatreWorks Drama School**

*Menlo Park, California (January-March 2010)*

**Presenter, Monta Vista High School Career Fair**

*Cupertino, California (January 2008)*

**Presenter, Saratoga High School Career Day**

*Saratoga, California (April 2007)*

**Performer, International Student Association Flava-Fest**

*Tuscaloosa, Alabama (March 2006)*

“Jimmy” from *Thoroughly Modern Millie*

**Assistant, Southeastern Theatre Conference**

*Orlando, Florida (March 2006)*

“Tap Your Troubles Away” with presenter, Stacy Alley

**Performer, Alpha Psi Omega West Alabama AIDS Outreach Benefit**

*Tuscaloosa, Alabama (December 2005)*

“It's Never That Easy/I've Been Here Before” from *Closer Than Ever*

**Respondent, North Mississippi High School Drama Festival**

*Mississippi State, Mississippi (December 2004)*

**Adjudicator, University of Alabama Spring Forensics Competition**

*Tuscaloosa, Alabama (April 2004)*

**Departmental Recruitment, University of Alabama Department of Theatre and Dance**

*Tuscaloosa, Alabama (Spring 2004)*

Organization of outreach programs and Scholarship Day

**Assistant, Southeastern Theatre Conference**

*Arlington, Virginia (March 2003)*

“When a Kiss is Not Just a Kiss - Theatre for Social Change” with presenters, Amber Kinser and Pat Cronin

**Co-Founder, Patchwork Players**

*Johnson City, Tennessee (Fall 2001)*

## **HONORS AND AWARDS**

### **East Tennessee State University Department of Communications & Performance**

Theatre Hall of Fame Inductee (*April 2016*)

### **Standout Comedy Production in Silicon Valley Small Theatre Awards**

“Sophie” in *The White Liars* and “Clea” in *Black Comedy* (*August 2010*)

### **University of Alabama**

Marian Galloway Award for Distinguished Graduate Acting (*May 2005*)

Graduate Teaching Assistantship (*August 2003-May 2006*)

### **Irene Ryan Acting Scholarship Nominations**

“Helen” in *All’s Well That Ends Well* (*April 2005*)

“Alice” in *You Can’t Take It With You* (*April 2002*)

“Margery Pinchwife” in *The Country Wife* (*December 2001*)

“Agnes” in *Dancing at Lughnasa* (*April 2000*)

### **East Tennessee State University**

Summa Cum Laude - GPA 3.859 (*May 2003*)

Bud Frank Award for Theatre Excellence (*May 2003*)

Most Outstanding Theatre Student (*May 2003*)

Alpha Psi Omega National Theatre Honorary - President and Secretary (*2001-2003*)

East Tennessee State University Honors Scholar (*August 1999-May 2003*)

### **Kennedy Center/American College Theatre Festival Region IV**

Special Commendation for Stage Management of *Babe Ruth: American Hero* (*October 2002*)

**ACTING EXPERIENCE**

2018	<i>Sweat</i>	Jessie	Martin Damien Wilkins	The Warehouse Theatre
2017	<i>Intimate Apparel</i>	Mrs. Van Buren	Kerrie Seymour	Centre Stage South Carolina
2016	<i>Luna Gale</i>	Cindy	Anne Tromsness	Centre Stage Fringe Series
	<i>Death at Downton</i> (reading)	Mary Squally & Mrs. Dunker	Kent Brown	Furman University Theatre Arts
2015	<i>Two Rooms</i>	Lainie	Kent Brown	Centre Stage Fringe Series
2014	<i>For the Loyal</i> (reading)	Mia	Kent Brown	Centre Stage New Play Festival
	<i>Angels in America: Millennium Approaches</i>	Harper/Martin	Jayce Tromsness	The Warehouse Theatre
	<i>Angels in America: Perestroika</i>	Harper/Angel Africanii	Jayce Tromsness	The Warehouse Theatre
2013	“The Resurrection of Lazarus” <i>Mistero Buffo</i>	Giullare	Michele Bottini	Accademia dell’Arte
2012	“Yesterday’s Balloons” (reading)	Cat	Brian Haimbach	Distracted Globe
	<i>The Merchant of Venice</i>	Portia	Jayce Tromsness	The Warehouse Theatre
2011	<i>Vacuum</i> (reading)	Kathy	Brian Haimbach	Centre Stage New Play Festival
	“Emmeline Muffet Gives Up Her Tuffet” (reading)	Emmeline	Andy Croston	Distracted Globe
	<i>Something More Than A Game</i>	Boston/Katie	Chip Egan	The Warehouse Theatre
	<i>Identity Crisis</i>	Marcia	Peter Saputo	Centre Stage New Play Festival
2010	<i>A Midsummer Night’s Dream</i>	Titania/Hippolyta	Gayle Cornelison	California Theatre Center
	<i>The White Liars</i>	Sophie	Will Huddleston	California Theatre Center
	<i>Black Comedy</i>	Clea	Will Huddleston	California Theatre Center
2009	<i>Where or When?</i> (reading)	DeeDee	Mike Ward	Magic Theatre
	<i>Rough Crossing</i>	Natasha	Gayle Cornelison	California Theatre Center
	<i>The Ugly Duckling</i>	Mother Duck, et al.	Will Huddleston	California Theatre Center
2008	<i>The Matchmaker</i>	Mrs. Dolly Levi	Gayle Cornelison	California Theatre Center
	<i>Liberty Inn</i>	Mirandolina	Will Huddleston	California Theatre Center
	<i>Hansel and Gretel</i>	Witch/Step-mother	Gayle Cornelison	California Theatre Center
2007	<i>They’re Playing Our Song</i>	Sonia	Gayle Cornelison	California Theatre Center
2006	<i>Oleanna</i>	Carol	Craige Hoover	Seaside Repertory Theatre
	<i>Grease</i>	Sandy	Ed Williams	SummerTide Theatre
	<i>Beirut</i>	Blue	Thomas Azar	University of Alabama
	<i>Two Gentlemen of Verona</i>	Julia	Ed Williams	University of Alabama
	<i>Fifth of July</i>	June	Seth Panitch	University of Alabama
	<i>Glengarry Glen Ross</i>	Roma	Seth Panitch	University of Alabama
2005	<i>Something Cloudy Something Clear</i>	Clare	Andrew Crusse	University of Alabama
	<i>Assassins</i>	Balladeer	Gaye Jeffers	University of Alabama
	<i>Anything Goes</i>	Reno Sweeny	Ed Williams	SummerTide Theatre
	<i>All’s Well That Ends Well</i>	Helen	Ed Williams	University of Alabama

	<i>The Hypochondriac</i>	Queen	Steve Ray	University of Alabama
2004	<i>You Can't Take It With You</i>	Rheba	Peder Melhuse	University of Alabama
	<i>The White Savage</i>	Catherine Girty	Joe Bonamico	Ohio Outdoor Drama Association
	<i>Grease</i>	Marty	Joe Bonamico	Ohio Outdoor Drama Association
	<i>Trumpet in the Land</i>	Dancer	Judith Pender	Ohio Outdoor Drama Association
	<i>Much Ado About Nothing</i>	Beatrice	Andre LaSalle	Rude Mechanicals Company
	<i>Parables</i>	Maiden	Steve Ray	University of Alabama
	<i>Ragtime</i>	Mother	Ed Williams	University of Alabama
2003	<i>Dance Alabama! "Exhalation"</i>	Dancer	Adam Pellegrine	University of Alabama
	<i>The Liar</i>	Musician	Andre LaSalle	University of Alabama
	<i>Big River</i>	Mary Jane Wilkes	Jerry Argetsinger	Snow Camp Outdoor Theatre
	<i>The Sword of Peace</i>	Elizabeth Dixon	Jerry Argetsinger	Snow Camp Outdoor Theatre
	<i>Pathway to Freedom</i>	Katie Coffin	Jerry Argetsinger	Snow Camp Outdoor Theatre
	<i>Ballerinas Choose Your Weapons</i>	Sasha	Jenny Grubb	East Tennessee State University
	<i>Comedy of Errors</i>	Adriana	Bobby Funk	East Tennessee State University
2002	<i>How I Learned to Drive</i>	Female Greek Chorus	Bobby Funk	East Tennessee State University
	<i>Cane Creek Calamities</i>	Widow Winnie	Jerry Argetsinger	Snow Camp Outdoor Theatre
	<i>Once Upon a Time</i>	Duchess	Carol Plew	Snow Camp Outdoor Theatre
	<i>You Can't Take It With You</i>	Alice	Pat Cronin	East Tennessee State University
2001	<i>The Country Wife</i>	Margery Pinchwife	Bobby Funk	East Tennessee State University
	<i>For Whom the Southern Belle Tolls</i>	Amanda	Ronnie Fender	East Tennessee State University
	<i>Death of a Salesman</i>	Miss Forsythe	Bobby Funk	East Tennessee State University
2000	<i>Dancing at Lughnasa</i>	Agnes	Joe Rice	East Tennessee State University
	<i>Godspell</i>	Sonia	Bobby Funk	East Tennessee State University

**RELATED EXPERIENCE**

2019	Director	<i>John Proctor is the Villain</i> (new play)	Furman University Theatre Arts
2018	Director	<i>Daddy Long Legs</i>	Furman University Theatre Arts
	Director	<i>The Tin Woman</i>	Centre Stage South Carolina
	Dance Instructor	<i>Much Ado About Nothing</i>	The Warehouse Theatre
2017	Director	<i>If/Then</i>	Furman University Theatre Arts
	Co-Director with Anne Tromsness	<i>Othello</i>	The Warehouse Theatre - Educational Touring Series
	Co-Director with Thomas Azar	<i>Romeo &amp; Juliet</i>	Furman University Theatre Arts
2016	Director/Co-Choreographer	<i>Sisters of Swing</i>	Centre Stage South Carolina
2015	Director/Co-Choreographer	<i>HAIR: The American Tribal Love-Rock Musical</i>	Furman University Theatre Arts
	Director/Choreographer	<i>The Threepenny Opera</i>	Furman University Theatre Arts
2014	Assistant Director	<i>A Streetcar Named Desire</i>	The Warehouse Theatre
	Director	<i>The Letters</i>	Centre Stage Fringe Series
	Director	<i>smudge</i>	Centre Stage Fringe Series
	Director	<i>These Shining Lives</i>	Furman University Theatre Arts
2013	Director	<i>Julius Caesar</i>	The Warehouse Theatre - Educational Touring Series
	Director	<i>The Winter's Tale</i>	Furman University Theatre Arts
	Movement Director	<i>Eurydice</i>	The Warehouse Theatre
2011	Director/Choreographer	<i>The 25th Annual Putnam County Spelling Bee</i>	Furman University Theatre Arts
	Director	<i>Starved</i> (staged reading)	Centre Stage New Play Festival
	Director/Choreographer	<i>Lysistrata</i>	Furman University Theatre Arts
	Fight Choreographer	<i>Dead Man's Cell Phone</i>	Furman University Theatre Arts
2010	Director	<i>Twentieth Century</i>	California Theatre Center
	Producer/Artistic Director	Festival of Plays: <i>The Life and Times of Ben Franklin, Bridge to Terabithia, Little Women, The Rememberer, Twentieth Century, and U.S.A.</i>	California Theatre Center
	Director	<i>Joseph and the Amazing Technicolor Dreamcoat</i>	California Theatre Center
	Choreographer	<i>Dear Edwina</i>	California Theatre Center
2009	Director	<i>Willy Wonka</i>	California Theatre Center
	Director	<i>Antigone</i>	California Theatre Center
	Producer/Artistic Director	Festival of Plays: <i>Amelia Earhart - Flights of Fancy, Antigone, Around the World in 80 Days, Dark of the Moon, and Twelfth Night</i>	California Theatre Center
	Movement Coach	<i>Twelfth Night</i>	California Theatre Center
	Director	<i>Into the Woods</i>	California Theatre Center
	Director	<i>Schoolhouse Rock Live!</i>	California Theatre Center
2008	Director	<i>Snow White and Rose Red</i> (world premiere)	California Theatre Center
	Director	<i>Still Life With Iris</i>	California Theatre Center



	Producer/Artistic Director	Festival of Plays: <i>Children's Crusade, The Mikado, Still Life with Iris, The Odyssey, Sun Wu Kong, and The Witch of Blackbird Pond</i>	California Theatre Center
	Director	<i>Once on This Island</i>	California Theatre Center
2007	Director	<i>Alice in Wonderland</i>	California Theatre Center
	Director	<i>Just So Stories</i>	California Theatre Center
	Director	<i>The Comedy of Errors</i>	California Theatre Center
	Director	<i>The Wiz</i>	California Theatre Center
2006	Director	<i>Waiting for Godot</i>	University of Alabama
2005	Commedia dell'Arte Coach	<i>The Hypochondriac</i>	University of Alabama
	Period Styles Coach	<i>The Hypochondriac</i>	University of Alabama
2004	Irish Dialect Coach	<i>Shadow of a Gunman</i>	University of Alabama
	Choreographer	<i>Much Ado About Nothing</i>	Rude Mechanicals Company
2003	Choreographer	<i>The Liar</i>	University of Alabama
	Director	<i>Alice's Adventures in Wonderland</i>	Snow Camp Outdoor Theatre
	Fight Choreographer	<i>Black Comedy</i>	Johnson City Community Theatre
	Assistant Director	<i>The Vagina Monologues</i>	East Tennessee State University
	Production Designer	<i>The Vagina Monologues</i>	East Tennessee State University
	Executive Producer	<i>The Laramie Project</i>	Patchwork Players Company
2002	Producer	<i>A Night at Bud's</i>	Patchwork Players Company
	Production Designer	<i>No Exit</i>	East Tennessee State University
	House Manager	<i>The Nutcracker</i>	Johnson City Ballet
	Set Designer	<i>'night Mother</i>	East Tennessee State University
	Set Designer	<i>Rimers of Eldritch</i>	East Tennessee State University
	Makeup Designer	<i>Oedipus the King</i>	East Tennessee State University
	Stage Manager	<i>Babe Ruth: American Hero</i>	East Tennessee State University
	Assistant Props Manager	<i>entire 2002 season</i>	Snow Camp Outdoor Theatre
	Light Board Operator	<i>Spoon River Anthology</i>	East Tennessee State University
2001	Assistant Stage Manager	<i>Sand Mountain</i>	East Tennessee State University
	Stage Manager	<i>Hear That Whistle Blow...Erwin Train a Comin'</i>	East Tennessee State University
2000	Light Board Operator	<i>A Christmas Carol</i>	East Tennessee State University

## REFERENCES

**Dr. Jay Oney, Department Chair**

Furman University Theatre Arts  
3300 Poinsett Highway  
Greenville, South Carolina 29613  
864/294.2128  
jay.oney@furman.edu

**Dr. Bruce Schoonmaker**

Professor of Voice  
Furman University  
Department of Music  
Greenville, South Carolina 29613  
864/294.2023  
bruce.schoonmaker@furman.edu

**Mr. Chip Egan**

Dean Emeritus  
Clemson University  
College of Architecture, Arts and Humanities  
Clemson, South Carolina 29634  
eclifto@clemson.edu

**Dr. Kent Brown**

Emeritus Professor of Drama  
University of Arkansas  
864/631.1414  
kentrbrown@aol.com

**Mr. Jayce Tromsness**

Voice & Speech, Shakespeare, and Theatre History Instructor  
South Carolina Governor's School for the Arts & Humanities  
864/282.3748  
jtromsness@scgsah.org

**Ms. Anita Sleeman**

Executive Director  
South Carolina Theatre Association  
864/380.6934  
asleeman@southcarolinatheatre.org

**Mr. Jack Benjamin**

Emeritus Professor of Theatre  
University of South Carolina Aiken  
College of Arts, Humanities, and Social Sciences  
471 University Parkway  
Aiken, South Carolina 29801  
jackb@usca.edu