

# MORGAN MALLORY

## CONTACT

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## EDUCATION

**Master of Fine Arts  
in Musical Theatre**  
Minnesota State University, Mankato  
2013

**Bachelors of Science  
in Dietetics**  
Brigham Young University  
2008

**Other Undergraduate  
Education**  
Southern Utah University  
2009  
Utah Valley University  
2008

## REFERENCES

### Dr. Paul Hindemith

- 952-237-6279
- hindemithvocalstudio@gmail.com

### Jessica Wood

- 918-813-6558
- jessica@backdoortheatre.org

### Elizabeth Adams

- 214-364-2222
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## PROFESSIONAL PROFILE

- Accomplished career demonstrating success as an educator at the secondary and higher education levels. Outstanding track record in assuring student success through positivity.
- Skilled in curriculum development and broad vision regarding program growth, recruitment of students, and classroom planning.
- Effective communicator with excellent planning, organizational, and negotiation strengths as well as the ability to lead, establish goals, and attain results.
- Extensive background in developing and implementing character in both classroom settings and throughout performance.
- Skilled in research, grant writing and securing student success through off-campus opportunities and internships.
- Proficient in procurement and production of new works, including musical and choreography elements both with students and professional actors.

## PROFESSIONAL EXPERIENCE

### Assistant Professor of Musical Theatre and Acting

Midwestern State University, Texas 2019-Current

- Conceptualize, create, and sustain a new BFA program in Musical Theatre. Create and teach assigned undergraduate courses and seminars for the new Musical Theatre BFA and Musical Theatre Minor. Teach a full load of various classes each semester to classes averaging 18 students.
- Direct and/or choreograph one show each semester.
- Engage in research activities, serve on university committees, recruit, and pursue creative endeavors which contribute to the field both inside and outside of the university community.
- Participate in curriculum development activities, supervise independent study activities, and off-campus learning such as practicums and internships. Render service to the professional community, and perform such other related tasks and duties as assigned.

### Assistant Professor of Musical Theatre and Dance

Missouri Western State University 2017-2019

- Further refine a new Musical Theatre BFA and coursework. Teach a full load of various classes each semester to classes averaging 16 students.
- Direct and/or choreograph one show each semester.

## PROFESSIONAL EXPERIENCE (CONTINUED)

Missouri Western State University (continued) 2017-2019

- Serve as an academic advisor to students, serve on university committees, engage in scholarly activities and creative endeavors which contribute to the academic mission of the university.
- General promotion for the university and recruitment for the Musical Theatre degree, building the program from 1 major to 14 majors over the scope of two semesters.

### **Drama/Dance Faculty**

Eastside College Preparatory School 2013-2017

- Conceptualize, create, and maintain both the Drama and Dance programs at a college preparatory school. Students are introduced to broad spectrum concepts in both drama and dance, with emphasis on creative exploration of character and movement.
- Teach classes entitled Drama, Dance, Advanced Dance, and Middle School Drama averaging 20 students.

### **Equity Membership Candidate Actor**

Actor's Equity 2014-Present

## ACADEMIC TEACHING EXPERIENCE

### **Graduate Teaching Assistant**

Minnesota State University, Mankato 2011-2013

- Teach classes entitled Acting for Everyone and Beginning Jazz to classes averaging 30 students.
- Has also guest taught the following classes: Musical Theatre History, Viewpoints, Alexander Technique, and many dance classes including Beginning Tap, Advanced Tap, Intermediate Jazz, and Advanced Jazz.

### **Teaching Assistant**

Brigham Young University 2005-2007

- Taught classes entitled Beginning Tap, Intermediate Tap, and Beginning Cooking to classes averaging 25 students. Supervised cooking labs and shopped for all supplies needed.

## COURSES TAUGHT

### **Techniques in Musical Theatre and Singing for the Actor**

Provide the student, through participation and experience, with an understanding and appreciation of acting in the musical theatre genre. Performance based class where text work, emotional connection, blocking, and partner-work are explored through multiple song genres and scene work. Students learn various methods of creating character, movement techniques and staging, and audition methods. Students also rehearse and perform a variety of musical theatre scenes and solo work.

### **History of Musical Theatre**

This course is intended to introduce musical theatre as a serious art form capable of altering social discourse. Beginning with developing an understanding of basic musical theatre terminology, this course is designed to allow the general student to experience and understand the art and history of the musical theatre through lectures, video clips, and recordings.

### **Dance for Theatre**

Broad overview class for non-dancers of multiple dance styles that may be employed at musical theatre auditions. This class covers basic warm-up technique, and explores movement combinations in an audition style setting while helping students grasp on to basic dance steps.

## COURSES TAUGHT (CONTINUED)

### **Acting 1**

A class for theatre and film majors to help them develop research skills necessary to create a character who may be from a different time, place, culture, and lifestyle than the student. GOTE, movement techniques, and emotional recollection exercises are explored in this hands-on, performance based class.

### **Acting 2**

Starting with Meisner, this course covers realistic acting styles through scene work, introduces acting pedagogues (Uta Hagen, Boal, Stanislavski, etc.) through research projects and practical exercises, contains intimacy training and safe partner practices and expectations including how to incorporate intimacy choreography in scenework, and contains an auditioning/portfolio assignment.

### **Acting 3**

For the advanced student actor, this course places primary emphasis on the development of physical characterization techniques, participation in physical and vocal acting exercises, and practical performance application through stylistic scenework. Additional emphasis is placed on academic reading, problem solving, and group participation in devised theatre creation in Commedia dell'arte style in order to learn special skills such as physical listening, contact improvisation, object work, and image work.

### **Movement 1**

Beginning level course that explores different types of movement and increases confidence for character building. Laban movement qualities are explored extensively, as well as beginning Alexander Technique (spine-work) and storytelling. Students learn how to properly warm-up the body, and how to create and sustain movement over performance pieces.

### **Movement 2**

A continuation of Movement 1, this course focuses focuses mainly on creating physically in character as an ensemble through Viewpoints, Superscenes, and Alexander Technique. Beginning with a section on Neutral Mask, students explore physical realism and genuine connection with partner. Students further explore releasing impulses as well as improve their application of circumstances, objectives, and actions to a character.

### **Jazz I**

General dance course where students practice fundamental principles, skills, and vocabulary of beginning jazz dance technique. Each class begins with a warm-up, includes across the floor exercises, and progresses to movement combinations in various styles of Jazz dance.

### **Jazz II**

Continuation of Jazz I, students gain increased knowledge of jazz dance through accelerated warm ups and exercises. Movement combinations test intermediate and advanced jazz dance technique, and the course furthers understanding of body alignment, balance, and musicality.

### **Tap I**

Through this semester long course students will be able to: learn to warm up and prepare the body for dance activities, develop skills necessary of a beginning tap dancer, demonstrate the necessary skills to advance in tap dance, and rehearse/perform a number of movement combinations demonstrating a fundamental understanding of tap dance technique.

### **Tap II**

Students continue to recall and apply sound and rhythm patterns with advanced tap terminology in this continuation of Tap I. Attention is given to counting, accenting, and technicality, with further emphasis on complex phrasing and sounds. Movement combinations focus on intricate rhythm patterns and advanced tap moves.

## COURSES TAUGHT (CONTINUED)

### **Dance Performance**

Popular class where students practice fundamental principles, skills, and vocabulary of dance technique through consistent performance opportunity—including a fully staged musical. Each class explores movement combinations and outside performance opportunities.

### **Dance Choreography**

This course will help the student develop meaningful concepts of self, human relationships, and physical environments through creative movement and performance. Students are in charge of creating, casting, arranging technical elements for, and performing a dance piece in a guided Student Dance Concert. Improvisation and dance history are also explored.

### **Voice and Diction**

This class focuses on various aspects of using the voice effectively, including volume and projection, rate and phrasing, inflection, and resonance. We extensively study the International Phonetic Alphabet to aide in future dialect work. Voice acting and vocal qualities are explored, and skills are reinforced through in-class and pre-recorded vocal performance projects.

### **Dialects**

Through physical exercises and text work, students develop an awareness of how to apply appropriate IPA substitutions, sound placements, resonance, and intention to perform various dialects in spoken English language. Class covers four dialects through both performance and transcribing, and provides students with the tools to further research and perform dialects not covered through their coursework.

### **Appreciation for Theatre**

This course is intended to give an analysis of the theatre experience, especially from the viewpoint of the spectator. This will be accomplished through the exploration and study of the components of the theatre and how those different parts work together; by looking at the history of theatre; and developing standards for critical evaluation of theatrical productions through attendance and subsequently writing about these productions.

### **Study Abroad: Kennedy Center American College Theatre Festival**

The Kennedy Center American College Theater (KCACTF) is a national theatre program involving 18,000 students from colleges and universities nationwide—where theatre departments and student artists showcase their work and receive outside assessment by KCACTF respondents. This course takes students to participate in the conference where theatre, musical theatre, and dance students participate in workshops, auditions/job interviews, and present performances.

### **High School Drama**

Broad-spectrum class covering both acting and technical aspects of theatre. Students participate in two full-scale productions, six in-class presentations, and create technical projects for productions. Students are also required to read three plays a semester ranging from Greek classics to new work.

### **Stage Management**

College-level course investigating the theories and techniques of stage management. Students explore and analyze theatre operations from both an artistic and management perspective, develop a prompt book and run mock-rehearsals, and have all principles culminate in a final production where they run all tracks of stage and theatre management with local professional actors.

### **High School Dance**

Students are introduced to movement and dance in this year long course that covers ballet, tap, jazz, hip-hop, contemporary, and modern movement. Students are also introduced to choreography, and participate in a flash mob.

## DIRECTING AND CHOREOGRAPHY EXPERIENCE

**Director/Choreographer.** *Peter and the Starcatcher.* Midwestern State University, Texas

**Director/Choreographer.** *The Great American Trailer Park Musical.* Backdoor Theatre, Wichita Falls TX

**Intimacy Director.** *Ada and the Engine.* MSU Texas

**Director/Choreographer.** *Big Fish.* MSU Texas

**Choreographer.** *Winter Wonderettes.* Backdoor Theatre

**Director/Intimacy Choreographer.** *Cloud 9.* MSU Texas

**Director.** *Tartuffe.* MSU Texas

**Director/Choreographer.** *You're a Good Man, Charlie Brown.* MSU Texas

**Director/Producer.** *The Importance of Being Earnest.* Falls Town Players, Wichita Falls TX

**Director/Producer.** *A Midsummer Night's Dream.* Falls Town Players

**Director.** *Tartuffe, The Importance of Being Earnest and Pygmalion.* Virtual performances via Zoom.

**Choreographer.** *Little Shop of Horrors.* MSU Texas

**Director/Choreographer.** *25th Annual Putnam County Spelling Bee.* Stage 2 for Wichita Theatre, WF TX

**Director.** *The Mousetrap.* MSU Texas

**Director/Choreographer.** *Nelly Don the Musical.* New musical conceptualized and performed in Kansas City, Nelly Don Theatrical LLC.

**Director/Choreographer.** *Little Women.* Missouri Western State University

**Director/Choreographer.** *The Great American Trailer Park Musical.* MWSU

**Assistant Choreographer.** *The Unsinkable Molly Brown.* Metropolitan Ensemble Theatre, Kansas City MO

**Choreographer.** *Legally Blonde.* Rockhurst High School, Overland Park KS

**Choreographer.** *An Opening: Here We Are.* Original piece for MWSU

**Director/Choreographer.** *Spring Awakening.* MWSU

**Director/Choreographer.** *School House Rock, Live!* MWSU

**Assistant Choreographer.** *La Cage Aux Folles.* San Francisco Playhouse, SF CA

**Director/Choreographer.** *My Fair Lady.* South Bay Musical Theatre, Saratoga CA

**Choreographer.** *Coming Back.* Original piece for Eastside College Preparatory School, East Palo Alto CA

**Director/Choreographer.** *Wizard of Oz.* Eastside College Prep

**Director.** *Robin Hood.* Eastside College Prep

**Director.** *10 in 10: 2017.* Tabard Theatre Company, San Jose CA

**Choreographer.** *Aint No Man.* Original Piece for Eastside College Prep

**Director.** *A Christmas Carol.* Eastside College Prep

**Director.** *Gossip.* A live art instillation/production for Eastside College Prep

**Director and Producer.** *Almost, Maine.* Stagelove Productions, East Palo Alto

**Choreographer.** *Tawawa House: Finding Freedom.* Original piece for Eastside College Prep

**Choreographer.** *City of Angels.* San Francisco Playhouse, San Francisco

**Director.** *Epic Fail.* Eastside College Prep

**Choreographer.** *X: an introduction.* Original piece for Eastside College Prep

**Director.** *Peter Pan.* Eastside College Prep

**Director/Choreographer.** *Thirst for Life.* Eastside College Prep

**Choreographer.** *She Loves Me.* Foothill Music Theatre, Los Altos CA

**Choreographer.** *Little Shop of Horrors.* Pacifica Spindrift Players, Pacifica CA

**Choreographer.** *Letting Go.* Original piece for Eastside College Prep

**Director.** *Alice @ Wonderland.* Eastside College Prep

**Director.** *Holka Polka!.* Eastside College Prep

**Choreographer.** *Stage Kiss.* San Francisco Playhouse

**Assistant Choreographer.** *Company.* San Francisco Playhouse

**Director.** *Tracks.* Eastside College Prep

**Choreographer.** *Out of this World.* Pacifica Spindrift Players

**Director.** *Rap-Punzel.* Eastside College Prep

**Director.** *The Struggles.* Eastside College Prep

**Director.** *Beauty is a Beast.* Eastside College Prep

**Choreographer.** *Jump? No, Jive.* Original piece for Eastside College Prep

## DIRECTING AND CHOREOGRAPHY EXPERIENCE (CONTINUED)

**Director.** *Romeo and Juliet. . .and Hamlet too!* Eastside College Prep  
**Director.** *Pete the Pint-Sized Pirate.* Eastside College Prep  
**Choreographer.** *Reflect: Internal.* Original piece for Eastside College Prep  
**Director.** *The Hysterical History of the Trojan War.* Eastside College Prep  
**Director.** *Shakespeare Unbound.* Eastside College Prep  
**Director.** *Grimm Tales.* Eastside College Prep  
**Choreographer.** *Royally Vintage.* Original piece for Eastside College Prep  
**Director.** *Almost, Maine.* Eastside College Prep  
**Director.** *The Seussification of Romeo and Juliet.* Eastside College Prep  
**Choreographer.** *Falling, Awake.* Original piece for Eastside College Prep  
**Choreographer.** *Swept Away.* Original piece for Minnesota State University, Mankato  
**Choreographer.** *Honk! Jr.* New Life Academy, St. Paul, MN  
**Choreographer.** *Rock Nativity!* Loyola High School, Mankato, MN  
**Choreographer.** *Annie.* Maple River High School, Mapleton, MN  
**Choreographer.** *Phantom of the Opera.* Minnesota State University, Mankato  
**Choreographer.** *Fiddler on the Roof.* Merely Players, Mankato, MN  
**Choreographer.** *Oliver!* Maple River High School  
**Dance Captain.** *RENT.* Minnesota State Mankato  
**Dance Captain.** *The Producers.* Minnesota State Mankato  
**Director.** *Losing Character.* Mankato Mosaic Theatre, Mankato, MN  
**Director and Producer.** *Grimm Tales.* Stagelove Productions, Cedar City, UT  
**Artistic Director and Founder.** Stagelove Productions  
**Choreographer.** *Singin' in the Rain.* Spanish Fork Community Theatre, Spanish Fork, UT

## AWARDS RECEIVED

**MSU Texas Fain College of Fine Arts Teaching Excellence** award. MSU Texas, 2022  
**Achievement in Directing** for *Little Women*, KCACTF Festival LI, 2020  
**Achievement in Directing and Choreography** for *Schoolhouse Rock LIVE!*, KCACTF Festival L, 2019  
**Best Choreography Nomination** for *City of Angels*, Bay Area Theatre Critics Circle (BATCC), 2017  
**Excellence in Theatre Production** for *Company*, BATCC, 2016  
**Outstanding Production of an Anthology Play Nomination** for *Pear Slices*, Theatre Bay Area Awards, 2015  
**Outstanding Actress** in *Spamalot*, Stage 1 Theatre Awards, 2015  
**Actor to Watch Out For** with the Silicon Valley Small Theatre Awards, 2014  
**Outstanding Achievement in Performance Award** for *Phantom of the Opera*, 2012  
**Outstanding Achievement in Performance Award** for *The Imaginary Invalid*, 2012  
**Irene Ryan Finalist** in *A Chorus Line*, Minnesota State Mankato, 2012

## WORKSHOPS ATTENDED

**"A Town Throw Down", Society of American Fight Directors, 2022**  
• Train in various fight choreography (unarmed, sword/sheild, quarterstaff)  
**Intimacy in Performance, Intimacy Directors International, 2018**  
• Train to become a certified Intimacy Director/Choreographer  
**National Opera Association West Central Regional Conference, 2018**  
• Taught a workshop to 35 students and 6 faculty about musical theatre auditions and techniques  
**Kennedy Center American College Theatre Festival, 2018-2023**  
• Coach for up to 6 Irene Ryan candidates, many moving on to the semi-final and final rounds for the first time at multiple institutions.  
• Taught a workshop to 45 students and 3 faculty about Augusto Boal  
• Part of the Faculty Acting Showcase—performing a 5 minute scene with another faculty member for an audience of 125

## WORKSHOPS ATTENDED (CONTINUED)

### **Ohlone College High School Theatre Festival, 2014-2016**

- Judge for both the One-Act and Musical performance categories.

### **Kennedy Center American College Theater Festival, 2011-2013**

- Best Musical Theatre Actor, KCACTF Region V (MN, KS, NE, IA, SD, ND), and Irene Ryan Finalist, 2013
- Musical Theatre Intensive Performer--auditioned position.
- Irene Ryan Semi-Finalist, 2012
- Performer in *The Odyssey* both at the regional level and at the Kennedy Center in Washington DC, 2011

## WORKSHOPS TAUGHT

### **"Dance Workshop", 2019-current**

*Midwestern State University, Texas.*

An informal monthly series held at MSU Texas introducing and enforcing beginning dance skills over multiple genres. Caters to beginning students, and helps students prepare for upcoming auditions. Classes generally start with a warmup introducing proper form and alignment and move to movement combinations influenced by popular musical theatre pedagogy.

### **What Your Directors Wish You Knew About Musical Theatre, 2018**

*National Opera Association, West Central Conference*

Many who have trained in opera find their way into the realm of musical theatre. Some find the transition easy, while others may feel unprepared. This panel discussion and workshop will allow time for two singers to put their audition chops to the test. Additionally, there will be a brief presentation about technique, repertoire, auditioning, and rehearsal process.

### **Invisible Theatre: from Boal to the Mannequin Challenge, 2018-2020**

*Kennedy Center American College Theatre Festival, Region 5 and 6*

Students engage in the creation of performance art involving techniques by Augusto Boal. Moving tableaux, political theatre, and sensitive topics are explored. Students transform theatre from the "monologue" of traditional performance into a "dialogue" between audience and stage, and the workshop ends in a flashmob.

### **Help! How Do I Tackle a Monologue?, 2017-2018**

*Missouri Western State University*

Students are given monologues, and work through assigning character to them in anticipation of on-campus auditions. Workshop includes working on goals, emotion, physicality, and general memorization techniques.

### **The Drama of Math, 2015-2017**

*Eastside College Preparatory School*

Help students stage and present equations in creative ways. Builds self-esteem, works on social skills, and applies analytical skills to the stage. Culminates in presentation.

### **Nutrition for Dancers, 2013**

*American Collegiate Dance Festival*

An introductory course to nutrition for dancers. Includes definitions of the Food Guide Pyramid, basic nutrient needs, and maintaining a healthy relationship with food.

### **Facial Gestures for American Sign Language Interpreters, 2013**

*Minnesota State University, Mankato*

Mainly encompasses exploring storytelling through facial gesture and accompanying signs in collegiate level ASL classes through acting improvisation exercises.