

Hollis McCarthy

Free lance Teacher

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GOALS

Helping students realize that their potential is as boundless as their imagination, and taking dramatic literature from the dusty page to the living stage are my chief goals as a teacher. As a working actor specializing in Shakespeare, my teaching is spiced up by my performing skills, and I bond easily with students of all ages. My television and film acting experience gives me added legitimacy with students who think TV and movies are cool. I have been able to successfully translate this into convincing them that Shakespeare is cool, which has been tremendously satisfying for me.

A solid liberal arts background and years as a working actor in all three performers' unions allow me to teach acting, voice, Shakespeare, text analysis, audition techniques, and the business of show business. My speech background includes both the Lessac and Linklater systems of vocal techniques, as well as the methods of Royal Shakespeare Company (RSC) coach Cicely Berry as taught to me by Jane Whittenshaw, former member of the RSC. I also draw on the methods of RSC associate director John Barton, and my own experience performing major roles in more than a dozen professional Shakespearean productions. I use these techniques to assist students in making the text their own, becoming as comfortable and eloquent with Shakespeare's language as they are with their own slang.

EDUCATION

1987-1990

Master of Fine Arts in Acting, University of Missouri at Kansas City

Shakespeare training: Derek Clarke (of National Theatre of Great Britain);
Jane Whittenshaw (of Royal Shakespeare Co.)

Society of American Fight Directors, rapier-dagger, broadsword, unarmed

1980-1985

Bachelor of Fine Arts in Theatre, magna cum laude, University of Toledo

National Merit Scholar, Ohio Academic Scholar

EMPLOYMENT

2001-present

Guest Artist/Teacher, Victory Gardens Theatre's Drama in the Schools, Chicago

Projects varying from three days to one month in length included bringing alive Hamlet, Macbeth, Romeo & Juliet, and an adaptation of The Odyssey for high school students by coaching them in scenes from the plays -- taking drama from the page to the stage. Often co-teaching with Mark McCarthy, I also coached a speech class in Shakespeare monologues for the city-wide Shakespeare competition. I gave a basic grounding in Kristin Linklater's vocal techniques, scanning Shakespearean verse and basic method acting to aid students in their performance goals. I also exercises based on the work of RSC vocal coach Cicely Berry and acting teacher Uta Hagen.

Fall 2003

Guest Artist/Teacher, Wabash College, Crawfordsville, Indiana

In addition to playing the role of Lorraine in the Theater Department's production of

The Man Who Came to Dinner, I taught a master class in vocal techniques to students and cast members. I employed the techniques of Kristin Linklater and Cicely Berry to improve students' vocal production, projection, enunciation and breathing. I also assisted Mark McCarthy in a stage combat/swordplay workshop and served as vocal coach for the show.

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2002, 2003

Director, co-author, Kraft Art Discovery II Projects, Victory Gardens Theatre, Chicago

In 2002, I worked with Brennemann Elementary 4th grade students adapting scenes from

C. S. Lewis The Lion, the Witch and the Wardrobe for video taping in cooperation with the Museum of Broadcast Communications (MBC). I devised a "News From Narnia" format for students to play reporters interviewing characters from the story on "location" in Narnia at MBC's television studio. Students learned the basics of journalism, acting, writing/adapting scripts, and how television shows are shot.

The program expanded from two to three fifth grade classes in 2003, and this time our reports were on civil rights. Students read about Cesar Chavez, Rosa Parks and Fred Korematsu, before working with me to improvise scenes and write rough drafts of our screenplays. Students played alien reporters traveling through time to study human "Struggles for Freedom." I adapted the final screenplays from the books and the students' rough drafts. I auditioned, cast, directed and rehearsed the students for several weeks, taping the end result in front of a green screen at the MBC studio. MBC staff and I edited this footage to show the historic backgrounds and period photos provided by the MBC.

Summer '00, '01, '02 **Guest Artist, University of Notre Dame, Notre Dame, IN**

In 2002, I taught master-classes in text analysis, period movement, acting, and voice. Three weeks of intensive classes, with additional individual coaching over the ensuing four week rehearsal period, culminated in student presentations of Shakespearean monologues to the public. In previous seasons, I coached student actors, played Kate in Taming of the Shrew, Beatrice in Much Ado About Nothing, taught workshops on "The Business of the Business," and on audition monologues, and assisted the Mark McCarthy with stage combat workshops.

Summer 1999, '00 **Teacher, Shakespeare Camp, Heart of America Shakespeare Festival, Kansas City, MO**

I taught voice, movement, and acting, and I directed productions with students ranging in age from 8 - 14 years old. We worked on skills in class and applied them in rehearsal of abbreviated versions of Shakespeare's Macbeth and Much Ado About Nothing. Unlike many Shakespeare camps for young people, we used the original, albeit edited, text, preserving the Bard's verse and vocabulary. Two weeks of intensive camp culminated in a public performance on the set of the professional Shakespeare Festival outdoors in the park.

Spring 1998, '99 **Guest Lecturer, public schools, Portland, OR**

I lectured about the details of life as a professional actor, fielded questions about the show

in which I was appearing and played some basic theatre games.

Winter 1998 **Guest Lecturer, The University of Toledo, Toledo, OH**
I taught a workshop on auditioning and “The Business of the Business”

1981-1985 **Teaching Assistant, The University of Toledo, Toledo, OH**
I assisted professors in four semesters of Theatre 100, performing and analyzing scenes from dramatic literature, Greek through modern, for a class of over 200 students.

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REFERENCES

Dr. Paul Rathburn
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