

Mark McCarthy

Theatre Instructor

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GOALS

To bring my real world professional theatre experience into the classroom, sharing techniques I've learned in regional theatres nationwide, and some of my own invention.

EDUCATION

1986-1989

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

1980-1984

Bachelor of Fine Arts in Theatre, Cum Laude, University of Toledo

PUBLICATIONS

Smith and Kraus Publishing

In the Fall of 2005, Smith and Kraus released a series of four books of monologues collectively titled "The Audition Arsenal." Each of these four books includes a monologue from my play Occupational Hazards. The monologues are "Olfactory Test", "Go-See", "Unethical Dilemma", and "Less is Less."

MEMBERSHIPS

Actors' Equity Association, American Federation of Television and Radio Artists, The Screen Actors' Guild, The American Guild of Musical Artists, and The Society of American Fight Directors.

COLLEGE LEVEL TEACHING

Feb. '08

Substitute Acting and Directing Teacher, Columbia College, dep't of theatre

In Acting II, scene study, I coached the students through text analysis, and then introduced several techniques for making physical and vocal character choices, using Laban and systems of my own invention. In Directing I, I guided the class through in-depth analysis of three plays including Macbeth.

Fall '07

Adjunct professor, Wright College, dep't of visual and performing arts

In the fall of '07 I directed a production of Proof for Wilbur Wright College, one of the City Colleges of Chicago. I also served as a writing tutor in the writing center.

Spring '07

Visiting Instructor, Alabama Shakespeare Festival MFA program, Montgomery

I taught three days of workshops taking students through a series of physical comedy techniques, most of my own invention. It included exercises in precision, distortion, disproportional effort, physical characterization, mimicry, cartoon physics, and the straight man/comic relationship.

Fall/Winter '03, '04 ***MacGregor Visiting Artist/Scholar, Wabash College, Crawfordsville, IN***

I took students through the basics of staged swordplay in a very intensive workshop. Using techniques learned from The Society of American Fight Directors and other sources, I taught them footwork (advances, retreats, passes forward and back, lunges, ballestrae), and the six primary cuts and parries. I returned later that year and taught more swordplay concentrating on smallsword, then choreographed a rousing

swordfight for Corneille's The Illusion. Also, I worked with students who were playing comic roles in The Man Who Came to Dinner, introducing them to a series of physical comedy techniques of my own invention.

Spring 2004

Guest Instructor, Shawnee State University, Portsmouth, OH

Over the course of three days, I took students through a grueling eight hour long crash course in swordplay for the stage. It culminated in an enormous brawl in which two students played infiltrators, while the rest played castle guards that had to be defeated. It involved back-to-back fighting, two against one, disarms, kills, and other flashy techniques. I also took these same students through a three hour workshop in physical comedy, teaching them characterization and other techniques from Bergson, and some of my own invention

Fall '03

Substitute Acting and Voice Teacher, Columbia College, Chicago, IL

I taught basic acting, scene study, and voice classes, introducing students to Stanislavsky, the objective and action system, the Linklater voice system and used exercises from Cicely Berry and John Barton.

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

In 2002, I taught master-classes in text analysis, physical comedy, stage combat and physical characterization. Three weeks of classes and additional individual coaching culminated in student presentations of Shakespearean monologues to the public. In previous seasons, I coached student actors, played Grumio in Taming of the Shrew, Dogberry in Much Ado About Nothing, taught workshops on "The Business of the Business", audition monologues, and stage combat.

Spring 2000

Swordplay instructor, Avila College, Kansas City, MO

I taught the swordplay half of a semester of stage combat to BFA theatre students. This included all the details listed above under Wabash College, plus smallsword-style pointwork, and introduction of rapier-dagger techniques.

Fall 1999

Guest Artist, University of Toledo, OH

I coached student actors, taught master classes in physical characterization and "The Business of the Business", and played Alan in Peter Shaffer's Equus.

Fall 1996

Guest Artist, Shawnee State University, OH

I assisted the director, coached student actors, choreographed stage combat, taught Shakespeare master classes, and played the lead in Steven Dietz' God's Country.

1988-89

Stage Combat Instructor, The University of Missouri-Kansas City

I guided graduate and undergraduate students through the basics of tumbling and simulated fisticuffs, and the intricacies of staged sword fighting techniques.

HIGH SCHOOL LEVEL TEACHING

- Summer 06-07* ***Arizona Theatre Company Summer on Stage***
In this summer program for teens who aim for careers in the performing arts, I taught intensive courses in physical comedy, stage combat and dialects, and directed two fully budgeted productions, working with professional ATC designers. In 2006 I directed Steve Martin's Picasso at the Lapin Agile, and in 2007, I directed the musical farce Lucky Stiff.
- Fall 2001- now* ***Guest Artist in the schools, Victory Gardens Theatre, Chicago***
Through the Drama in the Schools program, I worked with Chicago Public High School students on Shakespeare and other dramatic literature. I coached students on monologues, which they performed in front of their peers. I performed scenes from Macbeth, Romeo and Juliet, and other plays, engaged students in discussion of themes and characters, lectured on Shakespeare's use of iambic pentameter, demonstrated Renaissance swordplay techniques, and got the students on their feet performing the opening scene from Romeo and Juliet.
- April 2006* ***On camera acting technique, The Acting Studio, Chicago***
I took high school age students through the process of auditioning for commercials, television and film, then gave them a taste of actual film making, by shooting several scenes from my screenplay The Liberty Boys.
- June 2005* ***Acting, Stage Combat and Audition Skills Instructor, Trollwood Performing Arts School, Fargo, ND***
In the first two weeks, stage combat students learned slaps, punches, kicks, grabs, throws, falls and rolls. They demonstrated their proficiency in these techniques by performing an unarmed fight in front of their peers. The second two weeks concentrated on swordplay. They learned the cuts, thrusts, parries and footwork of basic rapier technique, and the basics of rapier-dagger. Again, they culminated the month by performing a swordfight in front of their peers.
- Acting students started out with the Uta Hagen exercises designed to achieve a degree of relaxation on stage. We quickly moved on to movement based physical characterization techniques, and then to Shakespeare. Students performed Shakespeare monologues in front of their peers at the end of the month.
- Audition Skills students developed a contemporary comic monologue, which I wrote to the specific needs of each student, and a Shakespeare monologue. We worked on these monologues for a month, and then the students performed them in front of their peers, parents, and fellow faculty members.
- Spring '05* ***Teaching artist in Chicago public schools through Pegasus Players***
For an American History class, I staged a series of TV news interviews with the major players and normal soldiers involved with the battle of Yorktown. Working with High Schoolers on Romeo and Juliet, I adapted and staged a mad-cap five minute long version of the Shakespearean tragedy. Students performed both productions in front of an invited audience at Pegasus Players

Spring 2001 ***Substitute Acting teacher, Victory Gardens Theatre, Chicago***
I taught an intensive three hour workshop for adults which concentrated on maximizing the actors' physicality in characterization, using various techniques including the Laban movement system.

Spring 97,98,99 ***Guest Lecturer, Portland, Oregon public schools***
I lectured about the details of life as a professional actor, and fielded questions about the show in which I was appearing.

REFERENCES:

Samantha Wyer
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Arizona Theatre Company
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Dr. Paul Rathburn
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Columbia College
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PROFESSIONAL ACTING EXPERIENCE (representative roles)

Mercury Theatre, Chicago	<u>King O' The Moon</u>	Georgie
Summer Shakespeare at Notre Dame	<u>Much Ado About Nothing</u>	Dogberry
	<u>Taming of the Shrew</u>	Grumio
Denver Center Theatre Company	<u>The Rivals</u>	Bob Acres
Portland Center Stage	<u>The Rivals</u>	Bob Acres
	<u>As You Like It</u>	Touchstone
	<u>Macbeth</u>	Porter
Missouri Repertory Theatre	<u>Picasso at the Lapin Agile</u>	Schmendiman
	<u>The Imaginary Invalid</u>	Thomas
Heart of America Shakespeare Festival	<u>A Midsummer Night's Dream</u>	Egeus