

Mark McCarthy

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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, SAG/AFTRA, The American Guild of Musical Artists, and The Society of American Fight Directors.

COLLEGE LEVEL TEACHING

2015-today **English Tutor, Hudson County Community College**
I work one-on-one with students at all levels of English learning. We focus on grammar, punctuation, academic essay writing, speech, accent reduction, reading comprehension and accent mitigation.

2008-10 **Writing Center Tutor, Wright College, City Colleges of Chicago**
I worked with students who needed help with writing projects. I work with them on projects ranging from English 101 essays to job applications.

Spring & Fall '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, '08 **Visiting Instructor, Alabama Shakespeare Festival MFA program, Montgomery, AL**
I taught three days of workshops taking students through a series of physical comedy techniques, most of my own invention. These 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 taught a three hour workshop in physical comedy, focusing on characterization techniques from Bergson, Laban 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 - '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.

REFERENCES:

Samantha Wyer
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Dr. Paul Rathburn
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