

Chris McCreary

Performer, Director, Actor, Writer, Sound Designer, Educator

Curriculum Vitae

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HIGHER EDUCATION

Brooklyn College -

MFA Directing, 2019

Selected Coursework:

- *Directing:* Tom Bullard, Mary Beth Easley, Mary B. Robinson
- *Acting/Improv:* Rose Bonczek
- *Theatre History:* Amy Hughes
- *Scenic/Costume Design:* Kip Marsh, Teresa Sneider-Stein
- *Viewpoints/Performance and Interactive Media Arts:* Erwin Maas

Southern Methodist University -

BFA Theatre Studies (Emphasis in Directing and Acting), 2011

ADDITIONAL PROFESSIONAL TRAINING:

Theatrical Intimacy Education:

- Working with Trans and Non-Binary Artists - November 2022
- Minors Workshop - October 2022
- Staging Sex: Power Play - October 2022
- Qualifications: Building Your Intimacy Resume - October 2022
- Intimacy Coordination - October 2022
- Trauma-Informed Practices - October 2022
- Intimacy Choreography - September 2022
- Staging Sex: Intercourse - September 2022
- Staging Sex: Outercourse, - September 2022
- Theatrical Studio Techniques, Casting, and Policy - September 2022
- Best Practices - June 2022

Youth Mental Health First Aid - Certified - November, 2022

Mental Health First Aid - Certified - October, 2022

Anti-Racist Theatre: A Foundational Course w. Nicole Brewer - Knoxville, TN 2021

COVID Compliance Officer for Theatre Production - Knoxville, TN 2021

Sign with the Times: Incorporating ASL Interpreters Into Your Theatre w. Keara Beck Ortt - Knoxville, TN 2021

LAByrnth Theater Company Summer Intensive - Brooklyn, NY - 2019

Uprights Citizens Brigade - Los Angeles, CA - 2014

SMU-in-Taos Scene Study Workshop w. Stan Wojewodski - Taos, NM - 2009

PROFESSIONAL EXPERIENCE

Uncle Nearest Distillery, Inc

Tour Guide

(SHELBYVILLE, TN - April 2023 - present)

- Leading guests on a captivating journey through the world of premium whiskies.
- Curating tastings of various expressions, skillfully sharing their unique characteristics and individual histories.
- Proudly sharing the inspiring story of Nearest Green, a trailblazing figure whose impact on whiskey history is celebrated.
- Guide groups of 15 to 30 guests through an immersive experience across the campus, farm, rickhouse, bottling house, and multiple tasting rooms.
- Provide insightful information about the company's background and its visionary founders, adding depth to the overall experience.
- Educating guests about the intricate processes of distilling and bottling whiskey, enriching their understanding and appreciation of this fine craft.
- Utilizing a passion for whiskey and storytelling to ensure that each guest leaves the tour with unforgettable memories and a newfound appreciation for the world of premium spirits.

River & Rail Theatre Company

Associate Artistic Director, Special Projects and Educational Programs

(KNOXVILLE, TN - July 2020 - December of 2021)

- Created customized curriculum for corporate training workshops and acting workshops for local small businesses, non-profits, and college/graduate/doctoral students
- Recruited regional and local actors, designers, and producing partners
- Participated in Season Selection and Planning
- Instrumental in the development and publishing of R&R Core Values
- Served in artistic capacities including Directing, Acting, Writing, Sound Design
- Wrote and hosted special events from R&R's annual gala to Trivia Night Fundraisers
- Supported Front of House and Facilities Management staff

- Operated as Executive Producer for multiple special events and company programming
- Assisted in the shooting, production, and completion of R&R's documentary film and cinematic debut 'Ghostlight'

The Public Theater + Brooklyn College Partnership

Creative Producer, Bring a Weasel and a Pint of Your Own Blood Festival

(NEW YORK CITY, NY - March 2019 - August 2019)

- Coordinated with the Executive Producers from Brooklyn College and The Public Theater to produce their annual new play festival
- Developed scripts through workshop by providing creative and technical staff
- Facilitated auditions, callbacks, and casting for the four individual plays
- Negotiated and secured post show lounges with The Public's on-site bar venue to offer industry networking opportunities for creative artists involved
- Oversaw and coordinated marketing copy and deployment of marketing strategy

The Public Theater + Brooklyn College Partnership

Assistant. to the Artistic Director, Bring A Weasel and A Pint of Your Own Blood Festival

(NEW YORK CITY, NY - May 2018 - August 2018)

- Supported the Artistic Director of the festival in administrative, logistical, and creative duties
- Coordinated and aided communication between playwrights, directors, actors, designers, technical staff, and administrative staff
- Recorded minutes during creative team and production team meetings
- Scheduled auditions and callbacks for actors, as well as facilitating them on the day
- Created databases for creative and technical staff information (contacts, rewrites, designs, etc.)
- Tracked progress of festival through pre-production, rehearsals, performances, closing, and strike

House Party Theatre

President and CEO, Founder

(DALLAS, TX - April 2015 - July 2017)

- Executed the artistic and business mission of the company
- Booked and negotiated performance and rehearsal deals with venues throughout the city
- Expanded the brand's following and reach within the Dallas market
- Conceived and executed marketing design, copy, and promotions
- Directed, acted, wrote and designed for various productions
- Preserved and monitored the artistic integrity of the company and its projects

CESD Talent Agency

Assistant - Commercial Department

(LOS ANGELES, CA - August 2013 - September 2014)

- Liaised between the Talents Agents, the Clients, Casting Directors, Production Companies
- Fielded all phone calls/emails for the commercial department
- Coordinated and maintained client's schedules: book-outs, auditions, callbacks, avails, bookings
- Recruited prospective talent to the department from submissions, comedy/improv clubs, local performances
- Signed new and returning clients to their agency agreements
- Updated client's commercial conflicts in order to track their eligibility for future projects

CESD Talent Agency

Receptionist

(LOS ANGELES, CA - January 2013 - August 2013)

- Managed all front desk operations, front lobby area and greeted current/prospective clients and managers
- Fielded all calls to the agency mainline
- Prepared new and re-signing client agreements for all departments
- Wrote script coverage for the Theatrical Department
- Updated client information/schedules for VO, Commercial, Theatrical, Print, Youth Departments
- Sorted and distributed mail/Fedex, including Talent submissions

Texas Education Theatre Association

Convention Director's Assistant - TheatreFest

(The Hyatt Regency Hotel Dallas, TX - October 2007 - January 2008)

- Organized and structured convention schedule, session schedule/curriculum, special events
- Called/emailed to invite and schedule guest artists to participate in convention, guests included: Doug Wright, Adam Pascal, Stark Sands
- Scheduled/greeted guest artists into their respective rooms and session location
- Collaborated with Hyatt staff to maintain efficiency/effectiveness of the convention.
- Supervised the operations of the convention events, convention employees and volunteers

TEACHING EXPERIENCE

Knoxville Children's Theatre

Summer Term Instructor, 2022 - Knoxville, TN

-Improv 101 for ages 8-10

Pulling from the traditions and history of Charna Halpern, Del Close, as well as The Upright Citizens Brigade students are exposed to the basic mechanics, rules, and techniques of long form and short-form improvisation.

-Acting 202 for ages 8-10

This class is designed to strengthen students' technique in vocal projection, stage movement, character development, and objective based acting. The class places heavy emphasis on creating, participating in, and supporting everyone as an equally valuable and vital part of the ensemble.

-Audition 101 for ages 11+

This class covers monologue selection and coaching as well as professional etiquette and preparation in the presentation of audition materials. The class largely focuses on building up self-confidence, the individual artist's voice, giving and receiving feedback, and setting healthy expectations and boundaries in the world of auditioning.

-Stage Make Up for ages 9+

This class introduces students to the make-up materials and practices they will be expected to know and apply as a professional theater artist. Beginning with demonstrations of various stage make-up techniques including SFX, bruises and abrasions, gore and fantasy, students are then given the opportunity to practice for

themselves while also using make-up as an extension of character building and storytelling.

Spring Term Instructor - Knoxville, TN

-Acting 202 for ages 8-10 & 11+

This class is designed to strengthen students' technique in vocal projection, stage movement, character development, and objective based acting. The class places heavy emphasis on creating, participating in, and supporting everyone as an equally valuable and vital part of the ensemble.

-Page to Stage for ages 6-7

Students will learn about the theatrical elements of plot, setting, theme, and character through the medium of storytelling. Via improv games and theatre exercises the ensemble will devise their own way of translating the story from the 2D world of an illustrated book to the 3D world of theater to share the story with a live audience.

Pellissippi State Community College:

Adjunct Teaching Faculty, Fall 2021 (two sections) - Knoxville, TN

-Intro to Theater, Instructor

This is an introductory level lecture course for both non-major/theater major students. Spanning the basic fundamentals of theater from theater history and the origins of theater in Ancient Greece and its development over history, to theater practices and theory including playwriting, acting, directing and design, to important figures such as Patsy Rodenberg, Suzan-Lori Parks, and Oskar Eustus, and influential works such as *Fences* by August Wilson and *Pass Over* by Antoinette Nwandu, to practical application in which students wrote their own plays as well as performed in class. I created a customized syllabus and implemented my curriculum while navigating Covid-19, taking classes back and forth from in-person to online.

Big Brothers Big Sisters of East Tennessee

Guest Teaching Artist, Fall 2021 - Knoxville, TN

-"Actor in a Day", Creator & Instructor

As one of the artistic excursions Big Brothers Big Sisters of East Tennessee programs every year, I was contacted to develop and teach a 90-minute course that Matches (a big and their little) could both participate in while being exposed to the principles of Acting. Ages ranging from 10 to 65 participants warmed up physically

and vocally, played games to break the ice and to build ensemble, and were given a single line of text to memorize. Finally, each participant would deliver their line of text to their Match in front of the class (the audience) to uproarious applause and support from the rest of the ensemble. At the end of the workshop every single participant was able to walk away and call themselves an actor having warmed up, rehearsed, and performed in front of a live audience.

Jones Center for Leadership & Service - University of Tennessee - IGNITE Knox

Teaching Artist, Fall 2021 - Knoxville, TN

-*"BLAM! Workshop: IGNITE KNOX"*, Creator & Instructor

As part of the Leadership & Service Center at the University of Tennessee, incoming first year students participate in IGNITE KNOX - a community engagement and leadership experience that introduces them to various local organizations throughout Knoxville. The BLAM! Workshop (Breathe. Listen. Act. Meditate.) is an original teaching program I've conceived that operates as a hands-on "tool" demonstration pulling from the principles of Improv, Theatre, and Ensemble. The workshop features physical and vocal warm ups, ice-breaking games, ensemble building exercises, and active meditation, designed to increase skills when it comes to interpersonal communication, situational awareness, and self-confidence.

Brooklyn College:

Graduate Teaching Fellow, Fall 2018 - Spring 2019 - Brooklyn, NY

-*Intro to Acting*, Instructor

This is an introductory level acting class for undergraduate non-theatre majors and B.A. Theatre Majors. I was responsible for creating a syllabus, implementing a curriculum, and administering mid-term and final examinations. The primary objective of this course is to define and apply basic terms and concepts associated with the psychological realism style of acting sourced from multiple theories of acting including Stanislavski, Meisner, Chekhov, Bogart/Landau. Through movement, text, and improv-based exercises; active journaling; observing and critiquing professional productions; selecting and performing monologues in an audition setting; and working with a scene partner to present a fully rehearsed scene; students take a hands-on approach to learning the physical and analytical aspects of acting. By the end of the course students will be able to demonstrate an enhanced

grasp of acting vocabulary and concepts; follow impulses in a spontaneous and truthful way; and work as an active, supportive, and collaborative member of an ensemble.

Southern Methodist University:

Teaching Assistant, Spring-Spring 2010-2011 - Dallas, TX

-Dramatic Arts Today, Teaching Assistant to Jim Crawford

This is the first acting class that all newly enrolled BFA theater majors are required to take. The primary goals of this course are to establish a common working vocabulary, introduce the fundamentals of acting through Stanislavski-based training, and create a cohesive ensemble within the BFA acting class. My role held both administrative and creative duties, including posting casting calls, actor profiles, facilitating the freshman showcase, tracking attendance, as well as offering coaching for auditions and scene work.

-Mirror of the Age, Teaching Assistant to Charley Helfert

This is a non-theatre major undergraduate theatre class. Through the use of popular music, familiar film and television, and demonstrated scenes and improv exercises by actors from the SMU Theater Department, this course strives to expose non-theatre students to the principles and concepts of story and its dual function within the world of theatre and regular life. As a teaching assistant, I handled the audio/visual component of the class and served as one of the actors for the demonstrations. By the end of the course, students will comprehend the concepts of theatre and story and how they are prevalent in their everyday life, whether they continue with an interest in theatre or not.

Highland Park High School:

Guest Teaching Artist, 2007-2017 - Dallas, TX

-Special Effects Makeup, Master Class

I taught hands-on classes in special effects makeup for the stage to first through fourth year high school students. Class sessions occurred over one to three days and covered bruises, abrasions, prosthetics, and old age makeup.

Highland Park High School: Guest Teaching Artist, cont'd

-Acting for the Camera, Master Class

I taught a three day master class for first through fourth year students which included a lecture on fundamentals of film acting; filming students' performances of audition monologues; and giving feedback after reviewing the film together in class.

-College Audition Coaching, Master Class

I led a group session where I worked with outgoing seniors on their contemporary monologues for college auditions.

-Industry Preparation, Master Class

I gave a lecture and led a Q&A session for outgoing seniors regarding submitting to agencies, moving to Los Angeles, finding an agent in a large market, background work, survival jobs, and industry expectations.

-Interp Preparation, Master Class

I worked with second through fourth year students from the interp team on their performance pieces for interp competition.

Dallas County Schools - Region 10 ESC

Guest Teaching Artist, Spring 2008 - Dallas, TX

-Special Effects Makeup, Master Class

I led public school teachers in Dallas County in a hands-on special effects makeup for the stage masterclass, covering fundamentals of stage makeup, bruises, abrasions, prosthetics, and old age makeup..

Big Thought:

Guest Teaching Artist, Spring 2007 - Dallas, TX

-Special Effects Makeup, Master Class

I led middle school students in a single session masterclass on special effects makeup for the stage.

CREATIVE WORK

DIRECTING (*new play)

New York

<i>The Brojan War*</i>	773 Lounge	2019
<i>The Bear</i>	773 Lounge	2018
<i>The Proposal</i>	773 Lounge	2018

Educational Productions

<i>Big Love</i>	Sewanee: University of the South	2023
<i>Lear</i>	Brooklyn College	2018
<i>Cannibals</i>	Brooklyn College	2018
<i>Zombie Theater*</i>	Southern Methodist University	2011
<i>Race</i>	Southern Methodist University	2011
<i>Gruesome Playground Injuries</i>	Southern Methodist University	2011
<i>In Arabia We'd All Be Kings</i>	Southern Methodist University	2010
<i>Picasso at the Lapin Agile</i>	Southern Methodist University	2010

Regional Productions

<i>Snow White</i>	Knoxville Children's Theatre	2022
<i>Constellations</i>	River & Rail Theatre Company	2020
<i>The Proposal</i>	House Party Theatre	2017
<i>Frosty: Songs of Redemption*</i>	Margo Jones Theatre	2016
<i>Macbeth</i>	House Party Theatre	2016
<i>Brilliant Traces</i>	House Party Theatre	2016
<i>John Aceman: The Musical!*</i>	House Party Theatre	2016
<i>Thirsty Thursday*</i>	House Party Theatre	2016
<i>Snowglobe*</i>	N47 Theatre Company	2015
<i>Desire Caught by the Tail</i>	House Party Theatre	2015
<i>#basic*</i>	House Party Theatre	2015
<i>On Staying Indoors*</i>	House Party Theatre	2015
<i>The Aliens</i>	3416 Granada	2015
<i>Vultures*</i>	The Basement	2015
<i>The Bald Soprano</i>	4911 W. University	2014
<i>An Evening w. Anton</i>	Art Share LA	2014

Assistant/Associate Directing

<i>The Unusual Tale</i> (dir. Danny Skinner)	River & Rail Theatre Company	2021
<i>Pass Over</i> (dir. Geo Jones)	River & Rail Theatre Company	2021
<i>Uncle Vanya</i> (dir. Kevin Hourigan)	Brooklyn College	2018
<i>Act a Lady</i> (dir. Mary Beth Easley)	Connelly Theater	2017

Workshop Presentations

<i>Tina's Diner*</i>	Atlantic Theater Company	2019
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Staged Readings

<i>Don't Forget the Duck*</i>	Brooklyn College	2018
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ACTING (selected)**Film**

<i>Coldwater</i>	Inmate	dir. Vincent Grashaw	2012
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Television

<i>Storm of Suspicion Ep. 421</i>	Charles Tiano	dir. David Thomasson	2023
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New Media

<i>Costume Contest</i>	Contestant	dir. Chris McCreary	2013
<i>What Are You Looking At</i>	Roommate	dir. Chris McCreary	2013
<i>Can I Tell You Something</i>	Gamer	dir. Chris McCreary	2013
<i>SMUTDawgs Season 1&2</i>	Captain	dir. Chris McCreary	2010

Short Film

<i>The Score</i>	Farmer	dir. Chris McCreary	2023
<i>Bargaining</i>	Dad	dir. Chris McCreary	2023
<i>Farmer's Market</i>	Hubby	dir. Chris McCreary	2023

Solo Performance

<i>The Only Thing to Fear is Everything</i>	Solo Show	Free Women Waltzing	2022
<i>Simply Say Thank You</i>	Solo Show	Free Women Waltzing	2022
<i>Platinum Blonde Chili Bowl</i>	Solo Show	Free Women Waltzing	2022

Theater

<i>The High Captain</i>	Thon/Ensemble	The Tank NYC	2020
<i>Julius Caesar</i>	Marc Antony	House Party Theatre	2017
<i>Frosty: Songs of Redemption</i>	Narrator	House Party Theatre	2016
<i>A Midsummer's Night Dream</i>	Egeus	Shakespeare in the Bar	2016
<i>True West</i>	Austin	House Party Theatre	2015
<i>Arsenic and Old Lace</i>	Officer Brophy	Dallas Theater Center	2011

Educational Theater Productions

<i>Andromache</i>	Menelaus	SMU	2011
<i>Pretty, Smart, Poetic</i>	Daddy	SMU	2010
<i>Betrayed</i>	The Soldier/RSO	SMU	2009
<i>One Flea Spare</i>	Snelgrave	SMU	2009
<i>bobrauchenbergamerica</i>	Phil	SMU	2008
<i>Much Ado About Nothing</i>	George Seacoal	SMU	2008
<i>Urinetown</i>	Old Man Strong	SMU	2008
<i>Darwin's Cousin</i>	The Unborn	SMU	2008

WRITING

<i>The Only Thing to Fear is Everything</i>	Free Women Waltzing	2022
<i>Simply Say Thank You</i>	Free Women Waltzing	2022
<i>Platinum Blonde Chili Bowl</i>	Free Women Waltzing	2022
<i>John Aceman: Secret Agent: The Musical</i> (book)	House Party Theatre	2016
<i>Frosty! Songs of Redemption: The Musical</i> (book)	House Party Theatre	2015

SOUND DESIGN

<i>She Kills Monsters</i>	Sewanee: University of the South	2023
<i>Big Love</i>	Sewanee: University of the South	2023
<i>Sense and Sensibility</i>	Sewanee: University of the South	2022
<i>Snow White</i>	Knoxville Children's Theatre	2022
<i>Pass Over</i>	River & Rail Theatre Company	2021
<i>Constellations</i>	River & Rail Theatre Company	2020
<i>Palanquin</i>	University of Iowa	2020
<i>Lear</i>	Brooklyn College	2018
<i>Cannibals</i>	Brooklyn College	2018
<i>Macbeth</i>	House Party Theatre	2016

PRODUCING**Executive Producer**

<i>The Unusual Tale</i>	River & Rail Theatre Company	2021
<i>Halloween</i>	River & Rail Theatre Company	2021
<i>Movie Night</i>	River & Rail Theatre Company	2021
<i>Pass Over</i>	River & Rail Theatre Company	2021
<i>Trivia Night: Season Kick Off</i>	River & Rail Theatre Company	2021
<i>R&R's First Annual Gala</i>	River & Rail Theatre Company	2020

Creative Producer

<i>Bring a Weasel {...} (new play festival)</i>	The Public Theater	2019
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Executive Producer

<i>The Brojan War</i>	773 Lounge	2019
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Assistant. to the Artistic Director

<i>Bring a Weasel {...} (new play festival)</i>	The Public Theater	2018
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Executive Producer

<i>DAMN!sels</i>	House Party Theatre	2017
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Executive Producer

<i>Sack Lunch: a World-Premiere Dance Show</i>	House Party Theatre.	2016
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Executive Producer

The Grand Slam (new play festival)

House Party Theatre

2015

NEW WORK DEVELOPMENT

Tina's Diner, 2019-

Tina's Diner is a new play written by NYC-based playwright Khonsu Ra. My involvement began when I was assigned to direct the first written scene from the play during the LAByrinth Theater Company's 2019 Summer Intensive. After the intensive ended, I, Khonsu, and actors from the intensive continued working together to expand the script into a full length play. The following December, we held a two-week development workshop and reading at the Atlantic Theater Company, where Khonsu is a resident artist. Development of the play is ongoing.

#basic, 2015

I directed the first production of *#basic* by Brigham Mosley in 2015. Over a three month process, I read multiple drafts of the script and worked closely with Brigham on the development of the script. . Following the development process, we began rehearsals for the production. We continued developing the script during the rehearsal process, and the project culminated in six fully-produced performances.

Vultures, 2015

I directed the first production of *Vultures* by Brigham Mosley in 2015. Over the course of six weeks, Brigham and I met regularly to discuss the development and structure of the script. We continued to develop the script with the actors for the first two weeks of rehearsal, and then began formal production rehearsals.

INVITED PRESENTATIONS

Fundamentals of Acting, Sewanee: University of the South - 2022

I served as a guest speaker for the first year acting students and led a scene study workshop with major and non-major theatre students.

Business and Professional Aspects, Southern Methodist University - 2014

I was an invited speaker to the theatre department's required Business for Acting class for BFA Acting students. I led a discussion on the professional acting and talent agency industry in Los Angeles.

HONORS / AWARDS / AFFILIATIONS

Associate Member - Stage Directors and Choreographers Society - 2019

Graduate Teaching Fellowship - Brooklyn College - 2018 - 2019

President of Graduate Organization of Directors of Theatre - 2017 - 2019

Best New Theater Company - House Party Theatre, TheaterJones - 2015

Undergraduate Student Marshal for Department of Theatre, Southern Methodist University - 2011

Garland Wright Award for Directing, Southern Methodist University - 2011

MASTER CLASSES:

Playwriting: Stephen Adly Guirguis, Mel Nieves - June 2019

Directing: Kat Yen - June 2019

Acting: Maggie Flannagan - June 2019

Shakespeare: Andy Goldberg, The Shakespeare Gym - October 2018

Movement: Esteban Andres Cruz - June 2019

SPECIAL SKILLS

Upright Citizens Brigade (long form improvisation), SFX Stage Make-Up, Stand Up Comedy (Comedy Store LA), Microsoft Office, Google Drive and Apps, Adobe Premiere, iMovie, Canva

ARTIST STATEMENT:

My work enables people who otherwise would never cross paths to come to a space and share an experience together. This shared experience immediately provides tangible common ground and makes it harder for people to cut themselves off from one another while also challenging the systems and structures designed to keep us apart. In every discipline my work strives to entertain while raising thought-provoking and emotionally charged questions about our place in the world and our connection and responsibilities to one another as humans.

I believe it is an artist's job to be of service. Like running water or internet access, I believe art is a utility essential for human life to exist and prosper. Artists use their inherent talents and practiced craft to provide opportunities for communities to face themselves, to understand the evils of the world, to appreciate the good in ourselves and one another. My goal in all artistic pursuits is to underline that life is worth living and we are worth loving.

TEACHING PHILOSOPHY:

Education is integral to the survival of our species...

How dramatic! How terrifying! How exciting! In a time where we are being pushed further and further into isolation - whether by screen time, dog whistles, or bottom lines - I believe education, particularly arts education, serves as an inoculation from despair. If art holds up the mirror to society, arts education builds the muscle to hold the weight of that mirror. To utterly mix metaphors: Educators are ferrymen taking students across the river. Supporting these students as they develop, grow, and question themselves, question authority, question the syllabus, I believe it is the main function as an educator to ultimately become obsolete to the student. Our job is to take pupils from students to more curious, empathetic, and capable individuals - then get out of their way. It is my hope as an educator that when students reach the other side of the river we may find new ways of thinking and being with one another so that we might look to the future with hope together.

My educational practice is rooted in the values of ensemble and antiracism: break the ice, encourage and celebrate failure, validate the space each student takes up, and allow the curriculum, discussion, and work to be responsive to the makeup, strengths, and desires of each class. I believe the subject matter of each class provides an excuse to come together in a shared space, but the true educational work is found in empowering each student to celebrate themselves as an individual while also falling in love with being a crucial member of a larger organism.