

W I L L M A C A D A M S

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TEACHING EXPERIENCE: HIGHER EDUCATION

Hampshire College, *Visiting Assistant Professor of Theatre* (2012 – 2015, 2016 - Present).

Teach courses in acting, directing, playwriting, and theatre for social change. Advise students. Served on college's *Affirmative Action* and *Global Education Action* committees. Wrote "Notes on Race and Casting" to support more inclusive casting. Organized visits of artists from the U.S. and Mexico. Courses include:

- DIRECTING LAB & DIRECTING LAB 2: Sequential courses that develop directors' craft through creating devised work and directing contemporary dramatic writing. *Directing Lab 2* includes collaborations with playwriting students, solo documentary theatre makers, and professional playwrights from across the U.S.
- DEVISING THROUGH THE JAZZ AESTHETIC (Co-taught with Professor Djola Branner): A course in which students create physical theatre using the techniques and aesthetic of American jazz.
- MONEY PLAY: A semester-long (2012) and then year-long (2014-15) ensemble-based course in which students perform original theatre productions rooted in the stories of their class backgrounds and the many identities that intersect with class.
- ACTING AND PRESENCE: A first year acting class grounded in listening and an ensemble-based approach to movement, characterization and scene work.
- WRITING FOR PERFORMANCE: A dramatic writing course in which students explore the work of visionary contemporary playwrights and write a series of short plays followed by a longer work.
- FIRST READINGS: A class in which actors, directors, and dramaturgs begin collaborative work on seven different plays as a way to explore, hands-on, the question, "How do we begin?"

Amherst College, *Guest Director*, *Probably* by Owen Davis (2014).

Worked with Amherst College playwright/athlete Owen Davis and Professor Constance Congdon on a new play about language and sexual violence on a college campus.

City College, Center for Worker Education, *Adjunct Lecturer* (2008-2011).

Taught a range of courses to working adult students from across the five boroughs, including:

- INTERVIEW-BASED THEATRE: A course in which students created original plays based on community interviews. Topics included: *Street Games from Around the World* and *Class Divides in Combustible Times*, in partnership with the non-profit organization *Resource Generation*.
- ENSEMBLE-CREATED THEATRE: A course on adaptation and playwriting in which students worked together to create an original adaptation of Dylan Thomas' *Under Milk Wood*.
- INTRODUCTION TO THEATRE: A theatre history and dramatic literature course, covering material ranging from Greek tragedy to contemporary theatre practice in the United States.
- NEW YORK THEATRE HISTORY: A survey course about New York City theatre history, with a focus on the role of working people's voices in the story of U.S. theatrical tradition.

Barnard College, *Adjunct and Guest Director*, *Molière's Tartuffe* (2009).

Directed an all-female production of the play, served as thesis advisor for a graduating student, and hosted guest artist workshops on gender fluidity and performing gender.

Columbia University MFA Theatre Division, Guest lecturer on Javanese shadow puppetry (2006).

Barnard College, Guest lecturer on South African theatre and "The Theatre of Necessity" (2006).

Yale College Department of Theatre Studies, Guest lecturer on community-based theatre practice (2002).

TEACHING EXPERIENCE: ADULT/PROFESSIONAL

Anna Deavere Smith Projects. Worked alongside Ms. Smith and a multi-disciplinary faculty and led acting and storytelling workshops for adults from across the U.S. (2014).

Director, Apprentice/Intern Company, Actors Theatre of Louisville (2006-2008).

Led nationally-recognized program for young adults making the transition between undergraduate work and their professional careers. Coordinated curriculum, hired guest artists and taught workshops for young performers. Workshops included:

- Scene study
- Community-based theatre practice

Louisville Presbyterian Seminary. Led workshops about the relationship between theatre directing and liturgical practice for ministers from across the United States (2007, 2008).

New Haven Police Department. Trained future police officers in communication and community-building using a theatre-based framework (1998,1999).

TEACHING EXPERIENCE: YOUTH

Educational Center for the Arts, New Haven, CT. Taught playwriting, performance of autobiography, and ensemble-based play creation at a regional arts magnet high school (1998, 2011-2012, 2015 & 2017).

Mohawk High, Shelburne Falls, MA. Directed the Cotis/Hollmann musical *Urinetown* (March, 2016).

WHEDCo, Bronx, NY. Taught drama and theatre-based literacy to primary school children in a Bronx-based after school program. Developed curriculum that included the study of Native-American history, land/food/farming, and seasonal celebration (2009-2012).

CUNY Creative Arts Team, NY, NY. Taught Shakespearean performance to high school students from throughout the five boroughs (2008-2009).

Perry Mansfield School, Steamboat Springs, CO. Taught classes in ensemble-created theatre, documentary theatre, and solo performance to high school and college students from across the U.S. (2008).

Juvenile Forensic Services, Hamden, CT. Taught poetry and creative writing to young women in the juvenile justice system (2002-2003).

CityKids @ Safe Space of New Haven, New Haven, CT. Directed arts-based youth development program that uses theatre, music, and dance to support youth-driven social change. Directed youth performance ensemble. Organized youth-facilitated debate with the candidates for Mayor of New Haven (1998-2002).

New Haven Juvenile Detention Center. Founded and directed *Integrated Arts*, a multi-disciplinary arts program for young people in the CT juvenile justice system. Created curriculum to develop self/community awareness among youth, ages 11 to 15. Taught classes in theatre, creative writing, and visual art. Organized literary magazines, public art exhibitions, and other community-building efforts (1994-1998).

Afrika Cultural Centre, Johannesburg, South Africa. Taught shadow puppetry to primary school children from outside Johannesburg (1995).

COMMUNITY-BASED THEATRE

WHITE MOURNING, *Playwright/Director*. Currently developing a play/community workshop about white identity and parenting as a tool for anti-racism education and organizing. The piece has had workshops in NC and MA and a week-long rehearsal residency at the Ko Festival of Performance (July, 2016 – Present).

LAND, WATER, FOOD & STORY, *Performer*. Performed alongside theatre artists and organizers in Clear Creek, KY in a site-specific, community-based play about local land and hydrofracking (August, 2015).

BOUNTIFUL, *Creator/Performer*. Worked with farmers and farm workers to develop a solo play (from the soil's point of view) which tells the story of workers' migration and the journey of our food. Performed the piece at farmers markets, farms, and festivals in NY, CT, CA, and KY, and in Mexico and Brazil (2011-2013).

FLOR, *Playwright*. Worked in the California Central Valley with Dustbowl migrants and their descendants and farm workers from Mexico and the United States on an original play for Cornerstone Theater Company. The piece was performed by residents and professional actors in Arvin, CA, just minutes from the migrant labor camp where John Steinbeck researched Grapes of Wrath (August, 2012).

WATER AND STONE, *Director/Playwright*. Spent a year gathering stories of residents of Warwick, NY and worked with dancers, actors, and musicians to create a play about soil, immigration, and loss. The piece was performed on an orchard looking out across the Warwick Valley. Warwick Summer Arts Festival (2010).

THE RETREATING WORLD, by Naomi Wallace, *Director*. Worked with Naomi Wallace and Louisville residents to present the play's local premiere and to integrate it with a dialogue with scholars, activists, and artists about the "Politics of Peace" (Louisville Public Library, Louisville, KY, 2008).

CRUISING THE DIVIDE, *Playwright*. Conceived and wrote a community-based theatre production about race and class divides during the celebration of the Kentucky Derby. Play culminated in public dialogues about the themes of the play as well a performance in the backyard of a local civil rights organization (Actors Theatre of Louisville's *Apprentice/Intern Company*, 2008).

GATHERING NOTE, *Director*. Worked with early-career theatre artists and Louisville residents to create a community-based theatre piece about mega-churches, community bars, and neighborhood identity. Actors Theatre of Louisville's *Apprentice/Intern Company* (2007).

OUR TOWN REMAINS, *Co-Adaptor/Director*. Brought together Columbia students, New York actors, and members of a Harlem-based youth theatre company to create a multi-racial, cross-time adaptation of Thornton Wilder's *Our Town*. Columbia University (2005).

AWAKEN NEW HAVEN, *Co-Playwright/Co-Director*. Brought together a multi-disciplinary team for a four-neighborhood, five-hour play about life, death, and rebirth in New England. The play featured school buses that played second-line music as audiences traversed the city. Produced by Long Wharf Theatre (2001).

WAITING FOR JUSTICE, *Playwright /Director*. Wrote play (based on the trial transcripts of the Amistad rebellion) then directed a reading with a cast of judges, activists, young people, and a direct descendant of the original Amistad trial lawyer. Long Wharf Theatre (2000).

EYE TO EYE, *Co-Playwright/Director*. Worked with future police officers and New Haven young people to create a play about racism and police-youth relations. Play included community dialogues following every performance. New Haven Police Academy / CityKids @ Safe Space of New Haven (1999).

SPIRIT CALL, *Co-Playwright/Co-Director*. Collaborated with young people in the juvenile justice system and future police officers to create a play inspired by the Amistad story. Play explored themes of rebellion, freedom, and justice for contemporary urban youth. New Haven Police Academy / East Rock School (1998).

ADDITIONAL THEATRE DIRECTING

24-HOUR THEATRE PROJECT, Northampton, MA (March, 2016 & July, 2017).

Reading of **SMOOTH CRIMINAL**, by Aaron Jafferis, *Collective Consciousness Theatre*, New Haven, CT (February, 2016). Included dialogues throughout the show about race class, and memory.

Readings of Ed Cardona Jr.'s **PICK UP POTS!** (*HartBeat Ensemble*, Hartford, CT 2014) and **PIRAGUA PAPI** (*Puerto Rican Traveling Theater*, NY, NY 2009).

THE FLAT EARTH (Co-Director, World Premiere), by Annie Lanzillotto. *Dixon Place*, NY (2008).

GAME ON, by Zakiyyah Alexander, Rolin Jones, Alice Tuan, Daryl Watson, Marisa Wegrzyn, and Ken Weitzman, featuring the music of Jon Spurney (World Premiere). *Humana Festival of New American Plays*, Actors Theatre of Louisville (2008).

TOPDOG/UNDERDOG, by Suzan-Lori Parks. *Actors Theatre of Louisville* (2008).

THE OPEN ROAD ANTHOLOGY, by Constance Congdon, Kia Corthron, Michael-John Garcés, Rolin Jones, A. Rey Pamatmat, and Kathryn Walat, featuring the music of Groovelily (World Premiere). *Humana Festival of New American Plays*, Actors Theatre of Louisville (2007).

KRAPP'S LAST TAPE, by Samuel Beckett. Performed on the evening of Beckett's 100th birthday, play opened with a keyboard/dancing puppet performance by subway performer Professor Eduardo Alvarado. *The Tank @ Collective Unconscious / Remounted at Symphony Space* (2006).

INTERNATIONAL THEATRE EXPERIENCE

BOUNTIFUL. Performed solo show at the Hemispheric Encuentro - São Paulo, Brazil (2013) and at a community-based social justice organization in San Francisco Tetlanohcan, Mexico (2012). *Details above*.

KASPAR, by Peter Handke. Directed staff and senior students of graduate-level theatre program in Johannesburg. Play was performed at the dawn of post-Apartheid South Africa and explored the search for a new language for the new era (Afrika Cultural Centre, Johannesburg South Africa, 1995).

STUDIED JAVANESE SHADOW PUPPETRY. Lived with family and studied Javanese shadow puppetry in Central Java, Indonesia (1994).

AWARDS / FELLOWSHIPS

Carl Braden Memorial Center Award. For working to advance the cause of civil rights in Louisville through the theatre production *Cruising the Divide* (2009).

Connecticut Voices for Children "Youth Advocacy" Award. For supporting the education and development of Connecticut youth (2001).

Rockefeller Foundation "Next Generation Leadership" Fellowship. One of 24 fellows selected annually for multi-year fellowship to study democracy in the U.S. and abroad (2000).

Yale University Bates Fellowship. To travel to Java to study shadow puppetry (1994).

C O N F E R E N C E S / P A N E L S

Presenter, "*Money Play: Bringing Class Stories into the Room and onto the Stage.*" Network of Ensemble Theater's Annual Gathering. Fayette, ME (August, 2015).

Presenter, "*Eye to Eye: Building Community /Police Relations through Theatre.*" Cornerstone Institute Convening. Los Angeles, CA (June, 2015).

Presenter/Performer, "The Black Dirt Cycle." Earth Matters on Stage Conference. Carnegie Mellon, Pittsburgh, PA (May, 2012).

Panelist/Organizer, "The Arts as a Tool to Engage and Inspire At-Risk Youth." International Festival of Arts & Ideas. New Haven, CT (1998).

Panelist, "Artists Working in Urban Communities." Inner-City Cultural Development. Hartford, CT (1997).

Presenter, "Artwork of the New Haven Juvenile Detention Center." Second Annual Performance Studies Conference. Northwestern University. Evanston, IL (1996).

S E R V I C E

Member/Board Member, Alternate ROOTS (2008-Present)
Member of Finance Innovation Ensemble/Finance Committee (2012-2014)

Commissioner, City of New Haven, Department of Cultural Affairs (2001-2003)

Board Member, Arts Council for Greater New Haven (1999-2002)

E D U C A T I O N

Columbia University, M.F.A. Theatre Directing, 2006
Dean's Fellowship

Yale University, B.A. Anthropology with Theatre Studies, 1994
Graduated with distinction in Theatre Studies

References available upon request