

**CURRICULUM VITAE**  
**NADINE GEORGE-GRAVES**

February 2022

**THE NAOMI WILLIE POLLARD**  
**PROFESSOR**

**PROFESSOR**  
Department of Theatre

**CHAIR, DEPARTMENT OF**  
**PERFORMANCE STUDIES**

Northwestern University  
School of Communication  
Performance Studies Department  
Theatre Department  
70 Arts Circle Drive  
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**EDUCATION**

**Northwestern University**, Evanston, Illinois, Ph.D. in Theatre and Drama (Certificate in Women's Studies), 1998

**Yale University**, New Haven, CT, BA with Honors in Philosophy and Theater Studies, 1993

**LEADERSHIP POSITIONS**

Chair, Northwestern Department of Performance Studies, 2021-present  
Executive Co-Editor, Dance Research Journal, 2021-present  
Chair, OSU Dept. of Dance, 2020-2021  
Interim Chair, UCSD Dept. of Theater and Dance, 2016  
President, Congress on Research in Dance (CORD), 2012-2016  
Founding Executive Board Member, The Collegium For African Diaspora Dance (CADD), 2012-present  
Acting Associate Dean, University of California, San Diego, 2010  
Vice Chair, UCSD Dept. of Theater and Dance, 2006-2007

**ACADEMIC POSITIONS**

Professor, Northwestern University, 2021-present  
Professor, The Ohio State University, 2018-2021  
Professor, University of California, San Diego, 2010-2018

Associate Professor, University of California, San Diego, 2003-2010  
Assistant Professor, Yale University, 1998-2003  
Assistant Professor Adjunct, Northwestern University, 1998

### **VISITING POSITIONS**

Visiting Professor, Columbia University, 2014  
Visiting Professor, Stanford University, 2010.  
Visiting Associate Professor, Georgetown University, 2007-2008

### **LEADERSHIP TRAINING**

The Next 250, 2021  
The President and Provost's Leadership Institute, 2019-2020

### **HONORS AND AWARDS**

The Naomi Willie Pollard Endowed Chair Position, 2021-present.  
Outstanding Scholarly Research in Dance Award from the Dance Studies Association, 2021.  
Dramaturg for Bessie Honoree (Outstanding Production) Award winning production: *Afro/Solo/Man* by Brother(hood) Dance!, 2020.  
Sally Banes Publication Prize (Honorable Mention) for the publication that best explores the intersections of theatre and dance/movement in the previous two calendar years, 2016.  
Diversity Equity Inclusion Distinguished Teaching Award for 2015-16.  
Women's International Center Living Legacy Award, 2014.  
UC San Diego Equal Opportunity/Affirmative Action and Diversity Award, 2013.  
Ujima Network Black History Month Pioneer Award, 2013.  
Sally Banes Publication Prize (Honorable Mention) for the publication that best explores the intersections of theatre and dance/movement in the previous two calendar years, 2012.  
Errol Hill Award (Honorable Mention) for outstanding scholarship in African American theater, drama, and/or performance studies, 2011.  
Academic Senate Research Grant, UCSD, 2012.  
Mentor Recognition Award, UCSD, 2007.  
Black Theater Network (BTN): The Randolph Edmonds Young Scholars Award. Honorable Mention—Graduate Division for "In Search of Black Dance: An Analysis of 'Fontessa and Friends'", 1995.  
Yale University: Berkeley College Master's Prize for excellence in theater, 1993.

### **PUBLICATIONS**

#### **Books:**

*Tough on Black Asses: An Economic History of TOBA (The Original Chitlin Circuit)* (working title) (in progress) (possible accompanying vaudeville database)

*The Slow Drag: or, How I Got Through the Trump Years by Watching Black Dance* (working title) (in progress).

*The Oxford Handbook of Dance and Theater*. (editor) New York, NY: Oxford University Press, 2015. (1000 pp)

*Urban Bush Women: Twenty Years of African American Dance Theater, Community Engagement, and Working It Out*. Madison, WI: Wisconsin UP, 2010. (230 pp)

*The Royalty of Negro Vaudeville: The Whitman Sisters and the Negotiation of Race, Gender and Class in African American Theatre 1900-1940*. New York, NY: St. Martin's Press, 2000. (200 pp)

### **Journal Special Topics Editor:**

*Arms Akimbo: Black Women Choreographing Social Change*, Special Guest Editor, *Dance Research Journal* 53:2, 2021. (200 pp)

### **Articles:**

“Brothers’ Keepers: Dancing While Unarmed and Black” (In progress).

“The White Witch of Rose Hall” (working title) (In progress).

“Black Vaudeville in Early 20<sup>th</sup> Century Chicago” (Working Title) for *Dancing on the Third Coast: Chicago Dance Histories*, edited by Susan Manning and Lizzie Leopold (University of Illinois Press, (publication forthcoming, 2023).

“Luxurious Performance and The Stakes of Black Excess” for *The Oxford Handbook of Black Dance*, edited by Thomas DeFrantz, (publication forthcoming, 2023).

“On Jaamil” Wendy’s Subway Press, (publication forthcoming, 2022).

“The Good, The Bad and The Ugly in Theater, Dance and Performance Studies” for *Troubling Traditions: Canonicity, Theatre, and Performance in the US*, edited by Lindsey Mantoan, Matthew Moore, and Angela Farr Schiller (New York: Routledge, 2022).

“Look at My Arms” Special Topics Editor’s Note. *Arms Akimbo: Black Women Choreographing Social Change*, *Dance Research Journal* 53:2, 2021.

“Slow Down and Walk: A Conversation,” with Okwui Okpokwasili (New York: Ugly Duckling Press, 2020).

“Discussing the Undiscussable, Part 2; or: This Might Hurt Your Feelings” for *Conversations Across the Field of Dance Studies: Decolonizing Dance Discourses* (Oak Creek, WI: DSA, 2020).

“Artists Find A Way” (OSU online piece about Covid-19 and the arts, 2020).  
<https://artsandsciences.osu.edu/news/george-graves-dance>

“Black Dance: Brooklyn 2017” for *The Routledge Companion to Dance Studies*, edited by Helen Thomas and Stacey Prickett (New York: Routledge, 2019).

“Identity Politics and Political Will: Jeni LeGon Living in a Great Big Way” (reprint) *The Routledge Dance Studies Reader*, (New York: Routledge, 2018).

“Dudley, The Smart Set, and the Beginning of the Black Entertainment Industry” for *The Routledge Companion to African American Theatre and Performance* (CAATP) Edited by Kathy A. Perkins, Sandra L. Richards, Renee Alexander Craft, and Thomas F. DeFrantz (New York: Routledge, 2018).

“An Environment of Cascading Consequences” for *Theatre, Performance and Theories of Change*, eds. Tamara Underiner and Stephani Etheridge Woodson. (New York: Palgrave-MacMillan, 2018).

“Taking the Cake: Black Vaudeville, Dance Competitions and Value” for *The Oxford Handbook of Dance and Competition* edited by Sherril Dodds (New York: Oxford, 2018).

“The Theatre at Calpunia” for *Imagined Theatres: writing for a theoretical stage*, ed. Daniel Sack. (New York: Routledge, 2017).

“Identity Politics and Political Will: Jeni LeGon Living in a Great Big Way” *Oxford Handbook of Dance and Politics*, (Oxford UP, 2017).

“Magnetic Fields: Too Dance for Theater, Too Theater for Dance” *Oxford Handbook of Dance and Theater*, ed. Nadine George-Graves (Oxford UP, 2015).

“‘Is This Going To Be Depressing?’: Intercultural Theater, Empathy and Conversations in *Pirira*” *TheatreForum* (July, 2014).

“Spreading the Sand: Understanding the Economic and Creative Impetus for the Black Vaudeville Industry” *Continuum: The Journal of African Diaspora Drama, Theatre and Performance*, 1.1 (June, 2014).

“Diasporic Spidering: Constructing Contemporary Black Identities” in *Black Performance Theory: An Anthology of Critical Readings*, eds. Thomas F. DeFrantz and Anita Gonzalez (Duke UP, 2014).

“Inside/Beside Dance Studies: A Conversation. Mellon Dance Studies in/and the Humanities (with Michelle Clayton, Mark Franko, Nadine George-Graves, André Lepecki, Susan Manning, Janice Ross, Rebecca Schneider, Noémie Solomon, Stefanie Miller)” *Dance Research Journal*, Volume 45, Number 3, December 2013, pp. 3-28.

“LaShonda Getting Herself Together: The Body, Trauma and History in Stacey Robinson’s *Quiet Frenzy*” in *Solo/Black/Woman: Performing Global Traditions and Local Interventions*, eds. E. Patrick Johnson and Ramon Rivera-Servera (Northwestern UP, 2013).

“African American Theater and Community Engagement” in *The Cambridge Companion to African American Theatre*, ed. Harvey Young (Cambridge University Press, 2012).

“Performance is Not Benign” in *Another University is Possible* (La Jolla, CA: University Readers, 2010).

“The Safety Dance” *Conversations Across the Field of Dance Studies* (Autumn, 2009).

“‘Just Like Being At The Zoo’: Primitivity and Ragtime Dance,” *Ballroom, Boogie, Shimmy, Sham, Shake: A Social and Popular Dance Reader*. Ed. Julie Malig, Champaign: University of Illinois Press, (October, 2008), 82-105.

“Assessment on the State of African American Theater Studies” *Theater Survey*, 47.2 (2006), 193.

“Basic Black” *Theatre Journal*, 57. 4 (2005), 610-612.

“Dixwell Stories: Urban Bush Women, Dance and Community Service” *Blackstream* (August, 2004), 11-25.

“Dance and Identity Politics in American Negro Vaudeville: The Whitman Sisters 1900-1935,” *Dancing Many Drums: Excavations in African American Dance* (Madison: University of Wisconsin Press, 2001), 59-79.

### **Book Reviews:**

“Dancing in Blackness: A Memoir” (published title) "Defining the Scholarly Memoir: Halifu Osumare’s Righteous Artistic and Academic Life" (my title), Book Review of *Dancing in Blackness: A Memoir* by Halifu Osumare for *The British Journal of Aesthetics* 61:4 (2021), 594-596.

Book Review of *A History of African American Theatre* by Errol Hill and Jim Hatch for *Nineteenth Century Theatre and Film*, 32.2 (2005), 70-73.

Book Review of *The Black Dancing Body* by Brenda Dixon Gottschild for *Dance Research Journal*, 37.1 (2005), 132-135.

Book Review of *Black Theatre: Ritual Performance in the African Diaspora*. Edited by Paul Carter Harrison, Victor Leo Walker II, and Gus Edwards for *Theatre Research International*, 29.1, (2004), 86-87.

“Hey! Who Put the Politics in My Performance,” Book Review of *The Routledge Reader in Politics and Performance* by Lizbeth Goodman and Jane de Gay, eds. For *Modern Drama*, 46. 2, (Jun 22, 2003), 312-317.

Book Reviews of *No Surrender! No Retreat!: African American Pioneer Performers of Twentieth-Century American Theatre* by Glenda E. Gill and *Waltzing in the Dark: African American Vaudeville* by Brenda Dixon Gottschild for *Theatre Journal*, 53.3, (2001), 522-523.

“Moving Beyond the Movement,” book review of *A Sourcebook of African American Performance* by Anna Bean for *Theater Magazine*, 31.1 (2001), 134-136.

Book Review of *Africans on Stage: Studies in Ethnological Show Business* edited by Bernth Lindfors for *Modern Drama*, 43.4 (Dec. 22, 2000), (646-650).

### **Shorter Pieces, Encyclopedia Entries:**

“Liner Notes: Street Dance Activism & Black Liberation - Spatial Affirmation” in *The Cyber-Rock Mixtape: A virtual hip hop dance listening cypher* edited by grace shinhae jun and MiRi "seoulsonyk" Park. *Conversations Across the Field of Dance Studies*, 2021.

“Urban Bush Women” for Dance Heritage Coalition’s 100 Treasures. (2016)

“TOBA,” “Whitman Sisters,” “Animal Dances,” and “Ragtime Dancing,” in *The Routledge Encyclopedia of Modernism*. Expected 2016

“The Whitman Sisters” in *African American National Biography*, ed. Henry Louis Gates, Jr. and Evelyn Brooks Higginbotham, (Oxford UP, 2008)

“Theater,” “Sherman H. Dudley,” “Chocolate Dandies,” and “Hot Chocolate Dandies” in *Encyclopedia of The Harlem Renaissance*, ed. By Cary D. Wintz and Paul Finkelman (New York: Routledge, 2002). (223-224, 317-318, 581-582, 1164-1170).

### **PROFESSIONAL CONFERENCES**

Association for Theatre in Higher Education (ATHE) Detroit, MI, respondent for the Bruce Kirlé Debut Panel for the Music Theatre/Dance focus group (forthcoming, 2022).

Association for Theatre in Higher Education (ATHE) Detroit, MI, Troubling Traditions: Canonicity, Theatre, and Performance in the US panel. “The Good, The Bad, and The Ugly in Theater, Dance and Performance Studies.” August, 2022.

Collegium for African Diaspora Dance (CADD) Durham, ND, Panel presentation, “Black Dance Chicago” February, 2022.

Association for Theatre in Higher Education (ATHE) (Virtual due to Covid-19) Troubling Traditions: Canonicity, Theatre, and Performance in the US panel. Discussed my article “The Good, The Bad, and The Ugly in Theater, Dance and Performance Studies.” August, 2021.

American Studies Association (ASA) Virtual. Presentation, “The Black Abstract” in “The Racial and Colonial Problem of Abstraction: Decolonial Dialogues About Art and Creativity” panel. November 2021.

American Studies Association (ASA) Baltimore, MD. Panel Presentation, “The Racial and Colonial Problem of Abstraction: Decolonial Dialogues About Art and Creativity” (November 2020—canceled due to Covid).

Collegium for African Diaspora Dance (CADD) Durham, NC, Panel presentation, "How does Black Dance render Blackness visible in the absence of Black bodies?" February 2020.

National Dance Education Organization (NDEO) Miami, FL, “Dancing With/Out the Canon: Reworking Dance History Curricula,” Co-Presenter with Hannah Kosstrin. November 2019.

American Society for Aesthetics (ASA) Phoenix, AZ, “Defining the Scholarly Memoir: Osumare’s Righteous Artistic and Academic Life,” Panel talk in honor of *Dancing in Blackness*. October 2019.

Keynote Address for the 10th Confluences Conference at The University of Cape Town’s Centre for Theatre, Dance and Performance Studies. “Academic Bedfellows: Genres, Genealogies and Gestures,” August 2019.

Plenary presentation for American Society for Theater Research (ASTR) San Diego, CA. “Working Black and Blue on the Vaudeville Stage, November 2018. (Conference Cancelled)

Dance Studies Association (DSA) conference in Malta, “Embodiment Your Struggle, Dance Your Dissent: Will the Revolution Start on The Dance Floor?,” July 2018.

Keynote Address for Dance Studies Association (DSA) OSU, “Transmissions and Traces: Rendering Dance,” October 2017.

Dance Studies Association (DSA) conference OSU, “Rendering Black Feminism: Girlhood, Nation-Making, and Black Women’s Work” Chair, October 2017.

Congress on Research in Dance (CORD)/Society of Dance History Scholars (SDHS) joint conference Pomona, CA, November 2016 “Contemporary Choreography and War” roundtable discussion.

Congress on Research in Dance (CORD)/Society of Dance History Scholars (SDHS) joint conference Athens, Greece Hellenic Cosmos Cultural Center Michael Cacoyannis Foundation, June 2015. Organization presidential duties.

Congress on Research in Dance (CORD)/Society of Dance History Scholars (SDHS) joint conference Athens, Greece Hellenic Cosmos Cultural Center Michael Cacoyannis Foundation, June 2015. Organization presidential duties.

Congress on Research in Dance (CORD)/Society of Dance History Scholars (SDHS) joint conference University of Iowa, November 2014. Organization presidential duties.

Society of Dance History Scholars (SDHS) Trondheim, Norway, June 2013 “Professionalizing Black Dance: Toby Dancers at the Beginning of the 20<sup>th</sup> Century”

American Society for Theater Research (ASTR) Nashville, Tennessee, November 2012 “Working Between Theater Studies and Dance Studies.” Working Session co-convenor.

Congress on Research in Dance (CORD) Albuquerque, NM, November 2012 “Re: Plenary Passions and Professing Dance” (opening plenary address).

American Society for Theater Research (ASTR) and Congress on Research in Dance (CORD), *Embodying Power: Work Over Time*, 2010 (conference co-chair)

Association for Theatre in Higher Education (ATHE), Los Angeles, CA, August 2010. “Enacting/Writing the Historical Figure on the African-American Stage” (Chair)

Association for Theatre in Higher Education (ATHE), New York, NY, August, 2009. “The Glass Proscenium Panel”



Black Performance Theory (BPT), Yale University, New Haven, CT, May, 2009. “Anansi and Afrosonics.”

Society of Dance History Scholars (SDHS), Stanford University, Palo Alto, CA, June 2009. “Urban Bush Women and The Black Female Body Divided and Conquered.”

Moderator for Ruth Harris plenary lecture “Music of the Struggle”, 2008

Society of Dance History Scholars (SDHS), Centre National de Dance, Paris, June, 2007. ““Just Like Being At The Zoo’: Primitivity and Ragtime Dance.”

Black Performance Theory (BPT), Northwestern University, Evanston, IL, March, 2007. “Post-Positive Realist Theory and Black Performance Theory.”

Black Performance Theory (BPT), Williams College, Williamstown, MA, March, 2006. “Anxiety and Black Performance Theory.”

Performance Studies International (PSi), Brown University, Provincetown, RI, March, 2005. Senior respondent for *Trading Twelves: New Directions in Black Performance Studies*.

Society of Dance History Scholars (SDHS), Northwestern University, Evanston, IL, June 2005. Chaired session for *From the Belly of the Drum: Transmitting from the Cultural Center to the Body Through the Pedagogy of Chuck Davis and Katherine Dunham*.

American Society for Theatre Research (ASTR), University of Nevada, Las Vegas, NV, November, 2004. Co-investigator (with Daphne Lei and Jorge Huerta) for seminar “Picante or Szechuan?: Acquiring a Taste for Ethnic Performance.”

Society of Dance History Scholars (SDHS), Duke University, Durham, NC, June, 2004. “Performance Is Not A Luxury: Teer, Shange, Zollar and the Legacy of Performance in the Service of Community.”

All UC Performance Research Group, Berkeley, CA, April, 2004. “Urban Bush Women: The Body Divided and Conquered.”

Black Performance Theory (BPT), University of Minnesota, Minneapolis, MN, April 2004. “Theorizing Black Post-Modern Dance”

Association for Theatre in Higher Education (ATHE), New York, NY, August, 2003. “Black Magic Realism: Urban Bush Women and the Embodiment of Literature,” 2003

Black Performance Theory (BPT), Stanford University, Palo Alto, CA, May, 2002. "Nappy Heads: On Urban Bush Women's Hair Stories."

Yale University African American Studies Reunion Conference, New Haven, CT, March, 2002. Chaired panel "Are We Still Radicals?" with Henry Louis Gates, Kathleen Clever and other 60s political activists.

Dr. Martin Luther King Jr. Conference, New Haven, CT, January, 2002. Chaired panel "Contemporary Art Forms and the Political Mobilization of Youth."

Congress on Research in Dance (CORD), New York, NY, November, 2001. "Dixwell': Urban Bush Women and Community Service"

Association for Theatre in Higher Education (ATHE), Chicago, IL, August, 2001. "Beyond Definitions: Urban Bush Women and Post-Modern Black Dance."

Society of Dance History Scholars (SDHS), Towson, MD, June, 2001. Chaired panel on Contemporary Black Dance.

Performance Studies International (PSi), Mainz, Germany, March, 2001. "Box: Silence, Language and the Black Woman."

Association for Theater in Higher Education (ATHE), Washington, DC, August, 2000. "Theorizing Black Feminist Performance Historiographies."

American Society for Theatre Research (ASTR), Minneapolis, MN, November, 1999. Keynote State of the Profession and Future of The Field Address: "Locating the Artist/Scholar Within The Academic Environment."

Association for Theater in Higher Education (ATHE), Toronto, Ontario, Canada, July, 1999. "Blackface: Practical Applications and Historical Dimensions."

Northwestern University's Cultural Intersections Conference, Evanston, IL, May, 1999. "Box: Silence and The Performance of African American Female Identity."

Performance Studies International (PSi), Aberystwyth, Wales, UK, April, 1999. Chaired panel "Cartographies of Loss and Memory."

Association for Theater in Higher Education (ATHE), Toronto, July, 1999. "Re-invoking Blackface Images in Donald Byrd's *Minstrel Show*."

Performance Studies International (PSi), New York, NY, March, 1998. Round table discussant on the future of the field.

African Literature Association (ALA), Austin, TX, March, 1998. "Agency in the Negotiation of Race and Gender in Early American Vaudeville: The Whitman Sisters 1900-1920."

Association for Theater in Higher Education (ATHE), Chicago, IL, August, 1997. "Agency and the Negotiation of Race and Gender in Early American Vaudeville."

Congress on Research in Dance (CORD), University of Illinois, Urbana, IL, April 1996. "The Whitman Sisters: The Royalty of Negro Vaudeville."

Midwestern Theater Conference (MTC), Evanston, IL, April, 1995. "Mother/He: On the Construction of Identity and Ideology in Everyday Life."

Center for Interdisciplinary Research in the Arts (CIRA), Evanston, IL, February, 1995. Chaired panel "Black Artists Constructing Possible Pasts."

Identity Formations, Evanston, IL, April, 1994. "Entitled Selves."

## **INVITED ENGAGEMENTS**

Community Conversations, OSU, forthcoming April, 2022

Jaamil Olawale Kosoko Chameleon Watch Party, panel discussant, October 2020

"Slow Down and Walk with Okwui Okpokwasili," discussion with MacArthur Fellow dance maker, interdisciplinary artist and writer, August 2020.

Potion EXP Lunch#, early Zoom think tank discussion on "*What's missing in digital experiences that is essential in relationships we've established in the real world?*" with Potion Design Firm, June 2020.

OSU Research and Innovation Showcase, April 2020. Canceled due to Coronavirus.

"Look At My Arms," invited performative lecture about Sojourner Truth and the suffrage movement, OSU Libraries Women's Suffrage Centennial Celebrations, March 2020.

"The Black Abstract," invited panelist for discussion of Miguel Gutierrez, Wexner Center for the Arts, January 2020.

Post-performance discussion moderator, Gibney Dance New York, January 2020.

*Yale Dance Studies Symposium* (invited guest speaker), April 2019.

"Brothers' Keepers: Notes from a Black Dance Dramaturg," University of Buffalo, April 2018.

“Sugar Notes: Black Bodies, Trade and Desire” keynote address for the Dance Studies Association Inaugural Conference *Transmissions and Traces: Rendering Dance*, The Ohio State University, October 2017.

“Brothers’ Keepers: Black Man Dancing” for Yale Dance Theater, March 2017.

“Taking the Cake: Black Dance, Competition and Value” for Temple University Department of Dance, Dance Studies Colloquium, March 2017.

“Embodied Knowledge in The Get Down” for *The Get Down as Black Studies Practice* Colloquium sponsored by The Black Cultural Studies Working Group, The Black Arts Collective, the Black Studies Project and the UC Consortium for Black Studies in California, February 2017.

“Brothers’ Keepers: Dancing While Unarmed and Black” for Dance at the intersection of Race, Ethnicity, and Nationality Speaker Series at Manhattan Marymount, October 2016

“Reflections in the Academic (Afro)Future” Collegium for African Diaspora Dance (CADD) Plenary Lecture (2016)

“Walking with Jawole: *Thirty* Years of African American Dance Theater, Community Engagement, and Working It Out” Northwestern University Performance Studies Lecture Series (co-sponsored by Mellon Dance Grant), February 2016.

Invited participant Black Studies Project's 2015-16 seminar: "The Politics and Poetics of Resistance in the Black Diaspora."

“Diasporic Spidering: Constructing Contemporary Black Identities,” Yale University 45<sup>th</sup> Anniversary of the Afro-American Cultural Center, October 2014

Led conversation with Dianne McIntyre and Charles Anderson for *James Baldwin, This Time!*, New York Live Arts Live Ideas Festival, April 2014  
<http://www.newyorklivearts.org/liveideas2014/>

“Embodied Knowledge and Identity,” Harvard University, 2011.

“*Passing Strange* and African American Identity in the 21<sup>st</sup> Century,” Baliwick Theater, Chicago, 2011.

“Stacey Robinson and Psychoanalysis,” Black Feminist Performance Summer Institute, Northwestern University Center for Global Culture and Communication, 2011.

Led talkback after Stacey Robinson's performance of *Quiet Frenzy*, Northwestern University, February, 2011.

"Elementary School Meets Performance Theory: Blackness, Diaspora, and Spidering In The 21st Century," Princeton University, 2010.

Dance Summit Participant (invited think tank on the future of the field and its professional organizations for leaders in the field of dance studies), New York, 2010

"I Refer You To The Library," Festschrift talk in honor of Sandra L. Richards, 2010.

Black Theater Association (BTA) Preconference Town Hall Speaker "Where Do We Go From Here?"

UCSD Teach-In on performance and racial tolerance, February 24, 2010.

Who-See-Thuh-Black-Card?: (R)evolution and the Lincoln Myth—UCSD Theater and Dance Colloquium, 2009.

From Page to Stage: A Conversation with the Professionals and Artists who Shape American Theatre, New York, NY, June 2008 (Yale Alumni Theater Initiative) (with Pun Bandu, David Henry Hwang, Anika Larsen, Neil A. Mazzella, and John Gould Rubin).

Theater: Crossroads of the Humanities, "Too Dance for Theater/Too Theater for Dance" Northwestern University, Evanston, IL, April 2008.

UC Riverside Dance Research Group, Riverside, CA, October, 2004. "Urban Bush Women and Post Modern Dance."

Weisman Art Gallery. Lecture: "Tough on Black Actors: Black Vaudeville in America", 2002

Yale Americanist Colloquium, New Haven, CT, October, 2001. "'Dixwell': Urban Bush Women and Community Service"

Association of Yale Alumni (AYA), New Haven, CT, April, 2000. "The Performing Arts at Yale: Dance and Choreography."

## **COURSES TAUGHT:**

### **OSU**

Theories and Methods for Dance Studies (2020)  
Devised Theatre Acting Practicum (2020)

Devising New Theatre Works Production (2020)  
African American Choreographers (2019)  
Devised Theater (2019)  
Introduction to Theater (2018)  
Research Methods (Theater) (2018)  
Performing Bodies/Bodies in Performance (2019)  
Dance Dramaturgy (2019)

### **UCSD**

The New York Theater and Dance Scene (2016, 2017) (Domestic Travel Course)  
Practice as Research (PhD) (2015)  
Dimensions of Culture: Imagination (2015)  
Feminist Theory and Performance (2014)  
Dance Theater (PhD) (2013)  
Children's Theater (2013)  
Black Global Cultural Traffic (PhD) (2012)  
Experimental Theater (2012)  
The Films of Spike Lee (2010)  
The Body and Performance (PhD) (2010)  
Introduction to Doctoral Studies in Theater and Performance (PhD) (2016) (2012)  
(2011) (2010) (2006)  
American Drama (2009) (2011) (2013) (2015)  
African American Theater (2016) (2011) (2008) (2007) (2005)  
Theater History 3 (2007)  
Theater History 1 (2008) (2006) (2005)  
Play Analysis (2017) (2016) (2006)  
Introduction to Theater (2006)  
Ethnicity and Performativity (PhD) (2006)  
African American Film (2006) (2011)  
African American Theater (PhD) (2005) (2011) (2014) (2017)  
Storytelling (2005) (2011)  
Dance Improvisation (2004)  
History of Modern Dance (2004) (2005)  
Gender and Performance (PhD) (2003)

### **Columbia**

History and Theory of Theatre (2014)

### **Stanford**

Cultural Traffic: Race, Performance, and Globalization (2010)  
Race and Performance (2010)  
African American Drama (2010)

### **Georgetown**

Adaptation for Performance (2008)  
Play Analysis: Contemporary African American Theater (2008)

Cross-Cultural Performance Traditions (2007)

### **Yale**

African American Theater (2002) (2001) (1999)  
Performance Art (2002) (2000)  
History of Dance (2001) (2000) (1999)  
Theater in Education and Community Service (2001) (2000)  
Survey of Drama and Exploring Performance II (2000)  
Survey of Drama and Exploring Performance I (1999)  
Exploring Performance (1999)  
Directing (1998)  
Survey of Drama (1998)

### **Northwestern**

Introduction to African American Theater (1998) (Adjunct Assistant Professor)  
National High School Institute--Instructor of acting, physical performance, acting, voice, movement, dance, choreography and African-American theater and dance (1996, 1995, 1992)  
Northwestern Integrated Arts (Modes of Theater): Graduate Student Co-instructor (with Johannes Birringer) of theater history, theory and practicum (1996)  
Northwestern Integrated Arts (Modes of Dance): Graduate Student Co-instructor (with Robin Lakes) of modern dance history, theory and practicum (1995)  
Multiple TA positions (1994-1998)

## **UNIVERSITY SERVICE**

### **Northwestern**

Search Committee, Assistant Dean and Wirtz Executive Artistic Director, 2021

### **OSU**

Mellon Foundation Sawyer Seminar Proposal Committee, 2021  
Graduate Enrichment Fellowship Reviewer, 2021  
Convened Community Conversations, T/TH department gatherings around important social justice, diversity, and equity topics, 2021  
University Arts District Webinar, 2021  
Research and Creative Expression Work Group, 2020-present  
Oversaw OSU's contribution to the Big Ten UniDance Hub Covid dance education initiative out of Rutgers University, 2020-2021  
Worked with the student-led Anti-Racist Working Group to create department workshops around decolonizing approaches, 2020-present  
Multiple social justice, anti-racist, decolonizing DEI efforts for leadership and through my position as Chair of the Department of Dance  
Black graduate students fall retreat organizer (with other campus leaders), opening remarks and welcome, 2020  
Lab and Studio Working Group of the Academic Transition Task Force, 2020

Dance Preservation Fund Judge, 2020  
 President and Provost's Leadership Institute, 2019-2020  
 Black Arts Group Faculty Advisor, 2019-present  
 Editorial Board Ohio State University Press, 2019-present  
 Hayes Graduate Research Forum Judge, 2020  
 Judge for the Dance@30fps Film Festival, 2020  
 Theatre Advisory Committee, 2020  
 Workgroup for Pillar 3 (Research and Creative Expression) for the Strategic Plan, 2019  
 Chair, OSU Department of Theatre 50<sup>th</sup> Anniversary celebration committee, (2018-2019)  
 Arts District launch planning committee, 2019-present (in progress)  
 Judge for the Dance@30fps Film Festival, 2019  
 Helping to host visiting artists Thomas DeFrantz and Susan Manning, 2019  
 Theatre Executive Committee, 2019  
 Assessment and Curriculum Committee (Recording Secretary), 2018  
 Dance HTL Committee, 2018-present  
 Theater PHT Committee, 2018-present  
 Theater Committee of Eligible Faculty, 2018-present  
 OSU representative at Theatre PhD Symposium at Tufts University, 2018  
 Directed staged reading of *Are You Now or Have You Ever Been...* by Carlyle Brown, 2018  
 Dramaturgical work for André Zachary's Motion Lab (MOLA) Performance, 2018  
 Helping to host visiting artists Ted Lange, Carlyle Brown, André Zachary, 2018  
 Visiting colleagues' classes to share my work (Norah Zuninga Shaw, Nyama McCarthy Brown)  
 Informal mentoring of students in theatre, dance, visual arts and African American and African Studies, 2018  
 Completed application for 2019 President's Postdoctoral Scholars Program competition for Naila Ansari, 2018  
 Status to serve on university dissertation committees, 2018

## **UCSD**

Curated guest talk and workshop by Dr. Halifu Osumare, 2018  
 Chair of PhD Search committee, UC San Diego, 2017-2018  
 Department Mediator on MeToo issues and Woody Allen class, 2018  
 Worked with DEI office around white supremacists on campus, 2018  
 Black Studies Project Board, UC San Diego, 2015-present  
 Interim Chair, 2016  
 PhD Area Head, 2016-present  
 Senate Council, 2016-17  
 Black Arts Collective Advisory Board, UC San Diego, 2016  
 Divisional Representatives to the UC Assembly, 2015-2017  
 Summer Independent Studies advisor to three undergrads researching New York Performance, 2016



Continuing appointment review of Alicia Rincon, 2016  
 Bylaws Committee (Chair), 2015-2017  
 Nominations Committee (Chair), 2015-2017  
 Dean's Advisory Committee, 2015  
 Sponsored Layla Zami (Visiting Research Graduate Student from Humboldt University in Berlin, 2015  
 Advisor for Amara Noman, <http://presentpastclass.tumblr.com/>, 2015  
 Review committee member for Terry Wilson, dance instructor, 2014  
 Diversity, Equity, and Inclusion, Undergraduate Course Requirement Subcommittee, 2012 – present  
 Campus Council on Climate, Equity and Inclusion, 2010-2013.  
 Chancellor's Advisory Committee on the Status of Women (CSW), 2010-2012.  
 Critical Gender Studies Steering Committee—2011-present.  
 Helped organize *Truth Values* performance about gender discrimination in Math departments, 2011.  
 Panelist for *Truth Values* post-show discussion.  
 Chair of review committee for Continuing Lecturer Merit Review—Madeleine Picciotto  
 Acting Associate Dean for the Arts and Humanities, 2010.  
 UCSD Task Force to Promote Underrepresented Faculty, 2010.  
 Faculty Equity Advisor, 2010.  
 Convocation Planning Committee, 2010, 2011.  
 Without Sanctuary exhibition planning committee, 2010.  
 UCIRA Planning Committee (temporary fill-in for Associate Dean)  
 Mentoring students of color during campus crisis following several racist acts, 2010.  
 Outreach to High School Students for *TopDog Underdog*, 2009  
 Director of Humanities Center search committee, 2008-2009  
 Moderator for Urban Bush Women's post-show discussion at ArtPower, 2008  
 Respondent to Laurie Anderson's "Homeland" performance at ArtPower, 2008  
 Vice Chair, Theater and Dance, 2006-2007  
 Directed reading of *In Search of a Better Life with Elvis* for Baldwin New Play Festival, 2007  
 Judge for Dr. Floyd Gaffney Playwriting Award on the African American Experience, 2007  
 Led the talk-back for Urban Bush Women's ArtPower's performance at UCSD. Feb. 2007  
 Helped organize UCSD's week of performances for Pulitzer Prize-winner Suzan-Lori Park's *365 Days* project, 2007  
 Founding faculty member of African American Studies minor (affiliated faculty), 2006  
 Helped organize Urban Bush Women *Place Matters* project, 2006-2007  
 Critical Gender Studies and Ethnic Studies job search committee, 2006-2007  
 General Campus Subcommittee on Academic Senate Grants, 2004-2007  
 Committee on Research, 2004  
 Steering Committee for Critical Gender Studies, 2004

Dance Faculty Search Committee, 2004  
Affiliated faculty, Ethnic Studies, 2004  
Affiliated faculty, Critical Gender Studies, 2004  
*Theater Forum*, editorial board member, 2003-2005  
Helped bring Urban Bush Women to UCSD dance community, 2003

### **Georgetown**

Community Engagement projects with 5<sup>th</sup> grade students at Anne Beers  
Elementary school in DC's Ward 7  
Faculty liaison to Black Theater Ensemble and Community Engagement groups  
Talk to Parents Leadership Council (2007)  
Moderator for Rutha Harris' plenary lecture "Music of the Struggle"

### **Yale**

Helped organize the African American Studies Reunion at Yale, 2001  
Yale University Whitney Humanities Center Panel Discussion on Spike Lee's  
"Bamboozled", 2001  
Yale Executive Committee member, 1999-2002  
Yale Admissions Committee member, 2000-2001  
Reappointment Committee for African American Cultural Center Dean, 2001  
John Golden Prize for original musical theater jury, 2001  
Acting for Non-Majors Workshop, 2001  
African-American Film Review Committee member, 2000  
Master dance class workshops coordinator, 2000  
Hekah Faculty Advisor, 1999-2000 (Black Theater Company)  
ADAY Faculty Advisor, 2003 (Alliance for Dance at Yale)  
Search committee member for African American Cultural Center Director, 1999  
African-American Studies 30<sup>th</sup> Anniversary Committee member, 1999  
Branford College Class of '60 Fellowship Committee member, 1999  
Coordinator for Elevator Repair Service lecture/demo for Yale students, 1999  
Coordinator for Donald Byrd dancers lecture/demo for Yale students, 1999  
Coordinator for Trajal Harrel lecture/demo for Yale students, 1999  
Branford College Fellow, 1999-2002  
Branford College Residential Fellow, 1998-1999

### **PROFESSIONAL SERVICE**

Mid-Atlantic Theatre Conference (MATC) Articles-in-Progress Editor Mentor.  
Mentored three early authors to shape their drafts into publishable articles.  
(March, 2022)  
Outside reviewer for faculty promotion to full professor at Columbia College,  
Chicago, 2022  
Editor's panel, Dance Studies Association conference, 2021  
Book cover endorsement for *Democracy Moving: Bill T. Jones, Contemporary  
American Performance and the Racial Past* by Ariel Nereson, 2021  
Book review of *Democracy Moving: Bill T. Jones, Contemporary American  
Performance and the Racial Past* by Ariel Nereson, 2021

Executive co-editor, *Dance Research Journal*, 2021-present  
*Dance Research Journal* Editorial Board, 2020-2021  
 Manuscript review for *New Theatre Quarterly*, 2021  
*New Theatre Quarterly*, Contributing Editor, 2020-present  
 Ford Fellowship panelist, 2021  
 Peer review panelist for the NEH Awards for Faculty program, 2020  
 Performance and American Cultures Manuscript Workshop, Senior Scholar  
 Mentor, Princeton University, 2020  
 Article review for “The Black Below: Minstrelsy, Satire, and the Threat of  
 Vernacularity” for *Theatre Journal*, 2020  
 Manuscript review for *Living on Toby Time: Black Vaudeville and the Theater  
 Owner’s Booking*, for Illinois UP, 2020  
 Association in Jazz Age America  
 Editorial Board for *Dance Research Journal*, 2020-  
 Book cover endorsement for *Performance and the Afterlives of Injustice*, 2020  
 Ford Fellowship panelist, 2020  
 Outside reviewer for faculty promotion to full professor at Rutgers University,  
 2020  
 Book cover endorsement for *Futures of Dance Studies*, 2020  
 Ford Fellowship panelist, 2019  
 Performing Arts Advisory Panel, Wexner Center for the Arts, 2019  
 Interview with nora chipaumire for The Wexner Center for the Arts, 2019  
 Outside book reviewer for University of Michigan Press, 2019  
 Informal peer review, Catherine Cole, 2019  
 Tenure review for Northwestern, 2018  
 Black Theatre Association Pay-it-Forward Mentor (Naila Ansari), 2018  
 Tenure review for University of Michigan, 2017  
 Outside review for book on Dramaturgy for Yale University Press, 2017  
 Outside review for book on Dance for Oxford University Press, 2017  
 Outside reviewer for Contemporary Ballet Book Proposal for Oxford University  
 Press, 2017  
 Outside reviewer for faculty promotion to full professor at Lehigh University,  
 2016  
 Chair, De La Torre Bueno Book Prize Committee, 2015-16 (SDHS prize for best  
 book in dance studies), 2016  
 Tenure review for CUNY, 2016  
 Routledge Reviewer for *The Routledge Companion to African American Theatre  
 and Performance*, 2016  
 Theatre Journal Blind Reviewer—for “Mapping Movement on the Move: Dance  
 Touring and Digital Methods,” 2016  
 Choreographic Practices Blind Reviewer—“Putting Minzu into Perspective,”  
 2016  
 Choreographic Practices Blind Reviewer—“Corporeal Translation,” 2016  
 Dance Research Journal Blind Reviewer—“Constrained Bodies,” 2016  
 Tenure review for The New School, 2015

Outside reviewer for faculty promotion to full professor at the University of Texas, Austin, 2015  
 Endorsement for Sandra Adell's book *Contemporary Plays by African American Women: Ten Complete Works*, 2015  
 National Endowment for the Humanities (NEH) Fellowship Panelist, 2014  
 Delegate to the American Council of Learned Societies, 2014-2016  
 2014 ASTR conference Dance and Theater Working Group Convener  
 2014 ASTR conference State of the Profession Panelist "What Performs"  
 Reviewed *Engaging Bodies* by Ann Cooper Albright for Wesleyan UP  
 Peer Reviewer for *Choreographic Practices*, 2014  
 Congress on Research in Dance (CORD)/Society of Dance History Scholars (SDHS) joint conference Riverside, CA, November 2013 led awards ceremony and membership meetings.  
 Conference Committee Member for "Dancing the African Diaspora: Theories of Black Performance, 2013  
 Oxford UP book reviewer, 2013  
 Tenure Review for University of Michigan, 2013  
 Tenure Review for University of South Carolina, 2013  
 Tenure Review for University of Minnesota, 2013  
 Senior Scholar participant in Mellon Summer Dance Seminar, Brown University 2013  
 Reviewer for CORD Outstanding Scholarly Publications award, 2013  
 Article review for *Theatre Survey*, 2013  
 Founding Executive Board Member, The Collegium For African Diaspora Dance (CADD), 2012-present  
 Reviewer for *Wesleyan UP*, 2012  
 International Editorial Advisory Board (Theater and Dance) for the Routledge, 2012  
 Encyclopedia of Modernism (REM), 2011-2012  
 Reviewer for *University of Michigan Press*, 2012  
 Reviewer for *African American Review*, 2012  
 Outside reviewer for tenure case, SUNY New Paltz, 2011  
 ASTR Mentoring program—mentor for Jyana Browne and Eric Glover, 2011  
 Reviewer for *Dance Research Journal*, 2011  
 Outside reviewer for tenure case, University of Arizona, 2010  
 Co-chair 2010 joint conference between ASTR and CORD, *Embodying Power: Work Over Time*, 2009-2010  
 Black Theater Association (BTA) Debut Panel Judge, 2010  
 Reviewer for *Choreographic Practices*, 2010  
 Outside reviewer for tenure case, Northwestern, 2010  
 Outside reviewer for tenure case, UC Berkeley, 2010  
 Sponsored reception at my home for Jaye Williams after production of *The Colored Museum*, 2010.  
 Hosted UCSD/UCI dinner at ASTR/CORD conference, 2010  
 ASTR Committee on Conferences, 2009-2012  
*Choreographic Practices* editorial board member, 2009

Program Reviewer and Consultant for Oberlin College Dance Department, 2009  
 Judge for Black Theatre Association Debut Panel, ATHE, 2009  
 Outside reviewer for faculty promotion to full professor at Stanford University,  
 2008  
 ASTR Fund Raising Committee, 2008  
 Outside reviewer for tenure case, UC Riverside, 2008  
 Chair Sally Banes Book Prize Committee, 2008-2009  
 Chair ASTR ad hoc Committee on Dance and Theater, 2008-2009  
 Liaison between ASTR and SDHS, 2007  
 Society of Dance History Scholars (SDHS) 2006 Conference Planning  
 Committee, 2005-2006  
 “What Are You Reading Now” *Society of Dance History Scholars Newsletter*,  
 (Spring 2006), 6.  
 Reader’s Report for Palgrave MacMillian on *The Theater That Time Forgot*, 2005  
 American Society for Theater Research (ASTR) Executive Board, 2005-2008  
 Society of Dance History Scholars (SDHS) Executive Board, 2005-Present  
 De La Torre Bueno Book Prize Committee, 2004-2007 (SDHS prize for best book  
 in dance studies)  
 Society of Dance History Scholars (SDHS) Editorial Board, 2004-Present  
 Errol Hill Book Award Committee, 2003-2006 (ASTR prize for best book in  
 African American Theater—Chair in 2006)  
 “Just Who’s in Charge Here Anyway?: Powerplay in Ma Rainey’s Black  
 Bottom.” Arena Stage Program Notes, 2002  
 Reader’s Report for “Modern Drama”, 1999

## COMMUNITY SERVICE

Board of Directors, Lincoln Theatre, 2018-2021  
 Participant in community-based program development for *Race: Are We So  
 Different?* Museum of Man, 2015  
 Muir Unplugged—led a performance workshop for a dorm, 2013  
 Anansi Storytelling Event at Malcolm X Library, San Diego, 2011  
 Advisory Council Member and Volunteer, Blind Children’s Learning Center  
 Board Member Yale Alumni Theater Initiative, 2008-2011  
 Talk to minority middle school students interested in theater who toured campus  
 through UCSD’s Early Academic Outreach Program, 2007  
 Community Engagement projects with 5<sup>th</sup> grade students at Anne Beers  
 Elementary school in DC’s Ward 7, 2007-2008  
 Sushi artist advisory board (2005-2006)  
 Assisting dance legend Jeni LeGon on her manuscript  
 Consultant for Vaudeville Nation Exhibitions: New York Public Library (award  
 from the Victorian Society of America, Metropolitan Chapter for “a  
 contribution to our understanding, appreciation and preservation of the  
 Victorian heritage.”) <http://legacy.www.nypl.org/research/lpa/vaudeville/>  
 (2005)  
 Consultant for Vaudeville Exhibitions: The Museum of the City of New York,  
 2004-2007

Consultant for Vaudeville Exhibitions: California African-American Museum, 2004-2007  
Long Wharf Theater: Led post-show discussion of Yellowman by Dael Orlandermith, 2002  
Liaison to Citikids (New Haven, CT), 1999-2003  
Liaison to Open End Theater (New Haven, CT), 1999-2003  
Educational Center for the Arts Workshop (New Haven High School), 2000, 2001  
Performance Studies International Emerging Voices Committee, 1999  
Assistant to National Film Board of Canada locating resources on Jeni LeGon, 1998  
Post-production discussion leader for *The Shoulder*, Long Wharf Theatre, 1999  
Long Wharf Theatre liaison, 1998-2000  
*National Symposium on Integrated Arts and Curricular Innovation*: assistant conference coordinator and assistant to Frank Galati, October, 1995  
Apogee: drama teacher at program for gifted and talented grade school students, 1994  
Neon Street Homeless Shelter for Children: poetry writing and performance teacher and director, 1994

#### **MEDIA APPERANCES**

Interview about the Covid-19 impact on the arts with OSU *The Lantern*, 2020  
Interview about my work with OSU *The Lantern*, 2018  
Interview with KPBS (NPR) station on *Scottsboro Boys*, 2012  
Interview with San Diego Voice and Viewpoints on *Scottsboro Boys*, 2012  
Interview with Dance Theater Magazine, 2011  
Slavery II exhibit at the New York Historical Society. Historian expert featured in video exhibit, 2006-2007  
Interview with KPBS (NPR) station on August Wilson, 2005  
Interview with KPBS (NPR) station on Suzan-Lori Parks, 2005  
Interview with San Diego Union Tribune on Urban Bush Women, 2003  
Interview with San Diego Union Tribune on Urban Bush Women, 2003  
Radio interview with AM 1220 on black dance and Urban Bush Women, 2001

#### **DIRECTING**

*The White Witch of Rose Hall*, (in progress)  
*Once Upon The Oval*, OSU Theatre Department, 2020 (Canceled due to Covid)  
*BAE v.2.0* by Michael Lee. CORE Artist Ensemble's Summer Reading Series  
New York, 2018  
Directed staged reading of *Are You Now or Have You Ever Been...* by Carlyle Brown, 2018

*Anansi, The Story King*, UC San Diego, 2017 (adapting and directing)  
*Sugar High*, University of Michigan residencies, 2015 (March and December). As part of the thinktank “How Sweet it Is: Conjuring the Carribean.”  
*Architectura*, The West End Theatre (New York), 2014  
*Being Henrietta*, (featuring Monique Gaffney), UCSD, 2012.  
*Anita Hill Reimagining*, (featuring Monique Gaffney), UCSD, 2011.  
*Topdog/Underdog* by Suzan-Lori Parks, UCSD, 2009  
*Anansi, The Story King*, Davis Center for the Performing Arts, DC Art-O-Matic, 2008 (adapted and directed)  
*Second Sites: Tales of Alternate Routes*, UCSD, 2006 (adapted and co-directed with Allyson Green)  
*Fucking A* by Suzan-Lori Parks, UCSD, 2005  
MFA Scenes from *In The Blood* by Suzan-Lori Parks and *Seven Guitars* by August Wilson, 2004  
*The Guys* by Anne Nelson, Henlopen Theater Project, Rehoboth Beach, DE, 2003  
*The Hypersensitive Theater Project* by Nadine George, Lincoln Center Theater Directors Lab, 2002  
Langston Hughes Conference, New Haven, CT, 2002. Directed excerpts from several Hughes plays and lectured on his work as a playwright and artistic director.  
*The Death of the Last Black Man in the Whole Entire World* by Suzan-Lori Parks, Lincoln Center Theater Directors Lab, 2001  
*Machinal* by Sophie Treadwell, Yale University, 2000  
*Dutchman* by LeRoi Jones, Yale University, 1999  
*Once On This Island* by Lynn Ahrens, Yale University, 1998  
*The Stories of Eva Luna*, (adapted from novel by Isabel Allende) National High School Institute, 1996  
*The Voices of Neon Street* (original poetry by homeless children in Chicago), Chicago Cultural Center and the Hot House, 1994  
*The Goddess Speaks of Rivers* by Nadine George and Melissa Wolff, 1993  
*Woyzeck* by George Buchner (Ian Watson, Director), National High School Institute, 1992 (Assistant director)  
*The Colored Museum* by George C. Wolfe (exhibits), Yale University, 1991

## **CHOREOGRAPHY**

*The White Witch of Rose Hall*, (in progress)  
*Once Upon The Oval*, OSU Theatre Department, 2020 (Canceled due to Covid)

*Anansi, The Story King*, UC San Diego, 2017  
*Sugar High*, University of Michigan residencies, 2015 (March and December). As part of the thinktank “How Sweet it Is: Conjuring the Caribbean.”  
*Being Henrietta*, (featuring Monique Gaffney), UCSD, 2012.*Architectura*, The West End Theatre (New York), 2014  
*Anansi, The Story King*, Davis Center for the Performing Arts, DC Art-O-Matic, 2008 (adapted and directed)  
*Second Sites: Tales of Alternate Routes*, UCSD, 2006 (co-created with Allyson Green)  
*Walking Words* (in collaboration with Allyson Green), 2004  
 Yale Alumni Convocation Dance Workshop, 2000  
 Faculty liaison to the Alliance for Dance at Yale, 1999-2002  
*Breakaway Steal*, by Quiara Alegria Hudes, directed by Catherine Rush, Yale University, 1999  
*The Collected Works of Billy the Kid*, adapted and directed by Tim Raphael. Northwestern University, 1997  
*The Fall River Axe Murders*, adapted and directed by Amy Partridge. Northwestern University, 1997  
*Still River*, adapted and directed by Tim Raphael. Northwestern University, 1997  
*Danceworks*, Northwestern University Faculty Recital, 1997  
*To Leonard*, Red Path Theater Company in conjunction with the American Indian Movement, 1996  
*The Magician's Nephew*, adapted and directed by Rives Collins. Northwestern University Children's Theater, 1995  
*Marat/Sade* by Peter Weiss (Adam Stein, director), Yale University, 1993  
*Woyzeck* by George Buchner (Ian Watson, director), National High School Institute, 1992  
*Hair* by James Rado and Gerome Ragni (Shana Sussman, director), Yale University, 1992  
*The Gondoliers* by Arthur Sullivan and W. S. Gilbert (Mark Tafoya, director), Yale Gilbert and Sullivan Society, 1992  
*Jesus Christ Superstar* by Tim Rice and Andrew Lloyd Webber (Speed Weed, Director), Yale University, 1991

## **DANCE DRAMATURGY**

*The Black Grandmother in the Closet*, Bates Dance Residency, (June-July 2020—postponed due to Covid).  
*Afro/Solo/Man*, Brother(hood)! Dance, New York, Gibney Dance, \*Bessie Honoree for Outstanding Production, 2020  
*Afro/Solo/Man*, Brother(hood)! Dance, New York, BRIC, 2019  
*Séancers*, Jaamil Olawale Kosoko, Wexner Center, Guest Séancer, 2018  
*Untamed Spaces*, André Zachary Renegade Performance Group, New York, Dancespace Project. Pre-show discussion. 2017  
*Afro/Solo/Man*, Brother(hood)! Dance, Denmark Arts Center, Denmark, ME, 2016  
*Afro/Solo/Man*, Brother(hood)! Dance, Spoke the Hub Director’s Choice, Brooklyn, NY, 2015



## DANCE

*Objects of Hope: The America Project*, by Kelly Mayfield, Contradiction Dance, DC Improv Fest, 2007

*Dancing to Beethoven*, by Allyson Green, Allyson Green Dance, La Jolla Music Society, 2005

*Elastic Hearts*, by Brian Jeffery, Excite Dance Company Northwestern Danceworks, 1997

## GRANTS

Arts and Creative Expression theme for the RAISE Initiative (OSU) \$8 Million. (declined)

Global Arts and Humanities Racial Justice and Community Engagement Grant for “Anti-Racism and Social Justice Education in the Performing Arts.” \$84,000.

Seed Fund for Racial Justice (SFRJ) (OSU) for “Developing anti-racism praxis in the performing arts through a university certificate program that trains artists, educators, and community leaders to dismantle racial inequities in the field.” PI with Dancers in Graduate School (OSU student organization); Dale Tucker, Yolanda Briggs, and Dr. Lyndsey Vader/Patriot Preparatory Academy \$50,000

Global Arts and Humanities Graduate Administrative Assistantship (GAA) support for “Anti-Racism in the Arts.” \$5000.

Global Arts and Humanities Discovery Theme Grant for “Muted, Isolated, and Displaced by Social Distancing: Reinventing Collaboration in Performance Ensembles,” co-PI with Dr. Eugenia Costa-Giomi, 2020-2021. \$25,000.

Global Arts and Humanities Discovery Theme Grant for “Dance in the Time of Covid” for partnership with the University of Cape Town. co-PI with Dr. Nyama McCarthy Brown, 2020-2021. \$7000.

Global Arts and Humanities Discovery Theme Grant for “Archiving Black Performance,” co-PI with Dr. Valarie Williams, Professor Crystal Michelle Perkins, Dr. Adeleke Adeeko, and Executive Director Lawrence Williamson, 2021. \$100,000.

Bridges: Building a Digital Humanities Ecosystem at Ohio State: GAHDT Open Grants Competition (co-investigator, applied for), Canceled due to Covid

UCSD Research Grants, 2003-2018

UC Multi-Campus Research Groups in the Humanities 2013-14 Award for "Experimental Black Aesthetics" (Participant)

Dean’s Publication Subvention, 2010

Morse Grant: Yale University research grant, 2002-2003

The Hilles Publication Fund: subvention grant for manuscript publishing, 2000

The A. Whitney Griswold Faculty Research Grant: research travel assistance, 2000

Northwestern University fellowship and teaching assistantships, 1993-1997

Lila Wallace Foundation: Readers Digest Fund: grant to teach poetry writing and drama to homeless children in Chicago. Sponsored by "Poets and Writers", 1994

## **PROFESSIONAL ASSOCIATIONS**

Dance Studies Association  
American Society for Theatre Research  
Association for Theater in Higher Education  
Collegium for African Diaspora Dance  
Black Theater Association  
Black Theater Network  
Society of Dance History Scholars (now DSA)  
Black Performance Theory Research Group  
Performance Studies international  
Congress on Research in Dance (now DSA)  
Yale Alumni Theater Initiative  
Choreographic Practices editorial board member  
Blind Children's Learning Center Advisory Council  
International Editorial Advisory Board (Theater and Dance) Routledge  
Encyclopedia of Modernism  
Oxford University Press, Editorial Board  
Columbia Dance Studies Reading Group (2013) (2020) (2021)

## **DISSERTATION COMMITTEE MEMBER FOR**

Alicia Tycer, Theater (2005) (UCI)  
Ashley Lucas, Theater and Dance and Ethnic Studies (2006) (UCSD)  
Elle Zieseniss Weatherup, Comparative Literature (2011) (UCSD)  
Summer Neilson-Moshy, Theater and Dance (2008) (UCSD)  
Phil Howard, Theater and Dance (UCSD)  
Carolina San Juan, World Arts and Cultures (2010) (UCLA)  
Mary Reid, Literature (2012) (UCSD)  
Jade Power, Theater and Dance (2012) (UCSD) (Bouchet scholar)  
Jaye Austin Williams, Theater (2013) (UCI)  
Maiya Murphy, Theater and Dance (2013) (UCSD) (Bouchet scholar) (Chair)  
(2013)  
Allia Homayoun, Literature (UCSD) (2013)  
Grace Jun, Theater and Dance (UCSD) (Chair) (2014)  
Lily Kelting, Theater and Dance (UCSD) (Chair) (2014)  
Heather Ramey, Theater and Dance (UCSD) (2014)  
Layla Zami, Faculty of Humanities, Cultural and Social Sciences (Humboldt-  
University, Berlin, Germany) (2017)  
Wind Dell Woods, Theater and Dance (UCI) (2018)  
Tezeru Teshome, Theater and Dance (UCSD) (Chair) (2019)  
Kara Raphael, Theater and Dance (UCSD) (2019)  
Bryan White, Theater and Dance (UCSD) (2019)  
Kristen Tregar, Theater and Dance (UCSD)  
Will Jones, Theater and Dance (UCSD)  
Jim Short, Theater and Dance (UCSD)  
Sam Mitchell, Theater and Dance (UCSD)

Laura Stiltz Dahl, (OSU) (Graduate Faculty Representative) (2019)  
Emily Corey, (OSU) (Graduate Faculty Representative) (2020)  
Jon Reimer (2021) (UCSD)  
Aviva Neff (OSU) (2021)  
Adrienne Oehlers (OSU) (Chair) (through 2021)  
Nicolas Shannon Savard (OSU) (2021)  
Alessondra Christmas (OSU) (Chair)  
Ashley Dunn (OSU) (Chair) (through 2021)  
Emily Kuniuka (OSU) (through 2021)  
Fiona Digney (UCSD)  
Rachel Russell (NU)  
Jessica Friedman (NU)

**MASTER'S THESIS COMMITTEE MEMBER FOR**

Moriah Evans, Visual Arts (2007) (UCSD)  
Jade Power, Latin American Studies (2006) (UCSD)  
Elizabeth DiGirolamo, Latin American Studies (UCSD)  
Fiona Digney, Music (2017) (UCSD)  
Davianna Green (OSU)  
Anna Guse (2020) (OSU)  
Lia Dewey (2021) (OSU)  
Jon Reimer (2021) (UCSD)