

Ariel Nereson

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EDUCATION

- 2014 Ph.D. in Theatre History and Performance Studies
University of Pittsburgh, Pittsburgh, PA
Dissertation: *Feeling History: Emotion, Performance, and Meaning-Making in Bill T. Jones/Arnie Zane Dance Company*
Ph.D. Special Option in Choreography, Certificate in Cultural Studies
- 2009 M.A. in English
University at Buffalo – State University of New York, Buffalo, NY
- 2008 B.A. in Dance, B.A. in English
St. Olaf College, Northfield, MN

ACADEMIC APPOINTMENTS

- 2023 – present Associate Professor of Dance Studies, graduate faculty
University at Buffalo – SUNY, Department of Theatre and Dance
- 2022-present Director of Graduate Studies
University at Buffalo – SUNY, Department of Theatre and Dance
- 2022-present Affiliate Faculty
University at Buffalo – SUNY, Department of History
- 2019-2022 Director of Graduate Dance and Associate Director of Graduate Studies
University at Buffalo – SUNY, Department of Theatre and Dance
- 2015-2023 Assistant Professor of Dance Studies, graduate faculty
University at Buffalo – SUNY, Department of Theatre and Dance
- 2014-2015 Interdisciplinary Arts Coordinator
Vassar College

AWARDS, HONORS, AND FELLOWSHIPS

External

- 2023 Robert A. Schanke Theatre Research Award, Mid-America Theatre Conference (\$500)
- 2022-2023 University of Virginia Sawyer Seminar participant, “Reimagining the American Landscape: Race and the Future of Public History.” (\$2,000)

2022	Vera Mowry Roberts Research and Publication Award, American Theatre and Drama Society (\$200)
2021-2022	Dance Research Fellowship, New York Public Library for the Performing Arts, New York, NY (\$7,000)
2021	Publication Subvention Award, American Theatre and Drama Society (\$200)
2020	Brooks McNamara Publishing Subvention Award, American Society for Theatre Research (\$600)
2019	Faculty Research Award, American Theatre and Drama Society (\$500)
2018	Targeted Research Area Grant, American Society for Theatre Research (\$1,000)
2016	Selma Jeanne Cohen Conference Presentation Award, American Society for Theatre Research (\$1,000)
2016	David Keller Travel Grant, American Society for Theatre Research (\$800)
2013	Gerald Kahan Scholar's Prize, American Society for Theatre Research (\$500)
2013	Helen Krich Chinoy Dissertation Research Fellowship, American Society for Theatre Research (\$1,000)
2013	Graduate Fellow, American Theatre and Drama Society
<i>Internal</i>	
2023	United University Professions Individual Development Award (\$727)
2023	College of Arts & Sciences Faculty Travel Fund (\$1000)
2022	Office of the Vice President for Research and Economic Development/ Humanities Institute Seed Money Award, UB (\$5,000)
2020	Dr. Nuala McGann Drescher Leave Program (\$7,000)
2020	UB College of Arts & Sciences Julian Park Publication Subvention Award (\$3,000)
2020	United University Professions Individual Development Award (\$400)
2019	UB Baldy Center for Law and Social Policy Research Grant (\$870)

- 2019 United University Professions Individual Development Award (\$1,000)
- 2019 Humanities Institute Faculty Fellowship, UB (\$7,000)
- 2018 Dean’s Travel Fund, College of Arts & Sciences, UB (\$700)
- 2017 Dean’s Travel Fund, College of Arts & Sciences, UB (\$700)
- 2016 United University Professions Individual Development Award (\$1193)
- 2015 Nominee, Distinguished Dissertation Award, Council of Graduate Schools
- 2013 Andrew Mellon Foundation Pre-Doctoral Fellowship, University of Pittsburgh (\$35,000)
- 2012 Nominee, Elizabeth Baranger Award for Excellence in Teaching, University of Pittsburgh
- 2012 Summer Research Fellowship, University of Pittsburgh (\$3,000)
- 2011 Nominee, Elizabeth Baranger Award for Excellence in Teaching, University of Pittsburgh

PUBLICATIONS

Monograph

- 2022 *Democracy Moving: Bill T. Jones, Contemporary American Performance, and the Racial Past*. Ann Arbor: University of Michigan Press. 105,711 words; 23 images. Published January 2022.
https://www.press.umich.edu/12084368/democracy_moving
<https://blog.press.umich.edu/2022/01/lets-make-dances-not-monuments/>

Edited Journal

- 2019 Co-editor of *The Journal of American Drama and Theatre*, Vol. 31, No. 3 (Spring 2019) Special Issue: “The Embodied Arts.”
<https://jadtjournal.org/category/vol-31-no-3/>. Co-edited with Dr. Lezlie Cross. (28,682 words)

Refereed Articles and Book Chapters

- 2024 “A Manifesto-in-Motion: Reimagining Collective Dance Histories through Bill T. Jones/Arnie Zane Company’s *Continuous Replay*.” *Theatre History Studies* Vol. 44, forthcoming.
- 2023 “Postmodern Dance’s Legacies on the Musical Theatre Stage.” Under

- contract for *Dance in Musical Theatre: A History of the Body in Movement*, eds. Dustyn Martincich and Phoebe Rumsey. Methuen, forthcoming. (8,514 words)
- 2023 “African American Dance Theatre.” Under contract for *The Cambridge Companion to African American Theatre*, 2nd ed., ed. Harvey Young. Cambridge University Press, forthcoming. (6,443 words)
- 2022 “Dancing Plague: Archives of Celebration and Care in Bill T. Jones and Arnie Zane’s *Secret Pastures*.” *Theatre Journal*, Vol. 74, No. 4 (December 2022): 485-505. (10,859 words)
- 2022 “Asian American Dramaturgies in the Classroom: A Reflection.” *The Journal of American Drama and Theatre*, Vol. 34, No 2 (Spring 2022). <https://jadtjournal.org/2022/05/23/asian-american-dramaturgies-in-the-classroom-a-reflection/> (3,300 words)
- 2021 “Myself, Dancing: Choreographies of Black Womanhood in US Dance and History.” *Dance Research Journal*, Vol. 53, No. 2 (August 2021): 49-66. (8,540 words)
Vera Mowry Roberts Award Recipient 2022, American Theatre and Drama Society
- 2019 “Allergies, Allegiances, and Authenticity: Bill T. Jones’s Choreography for Broadway.” *Studies in Musical Theatre*, Vol. 13, No. 1 (Spring 2019): 23-36. (6,880 words)
- 2019 “New Women and Girls of Today in Motion: The ‘Strenuous Clasping’ of Tango Teas.” *Performing the Progressive Era: Immigration, Urbanism, and Nationalism on Stage, 1890-1920*, eds. Max Schulman and J. Chris Westgate. Iowa City: University of Iowa Press, 2019. 122-140. (8,720 words)
- 2018 “Communities of Gesture: Empathy and Embodiment in Bill T. Jones/Arnie Zane Dance Company’s *100 Migrations*.” *The Routledge Companion to Theatre, Performance, and Cognitive Science*, eds. Rick Kemp and Bruce McConachie. London: Routledge, 2018. 135-143. (4,881 words)
- 2015 “Counterfactual Moving in Bill T. Jones’s *Last Supper at Uncle Tom’s Cabin/The Promised Land*.” *Theatre Survey*. Vol. 56, No. 2 (May 2015): 166-186. Peer-reviewed. (8,789 words)
- 2013 “History is Distance: Metaphor, Meaning, and Performance in *Serenade/The Proposition*.” *The Journal of American Drama and Theatre*, Vol. 26, No. 3 (Winter 2014): <https://jadtjournal.org/2014/11/17/history-is-distance-metaphor-meaning-and-performance-in-serenadethe-proposition/>. (6,488 words)

- 2012 “Queens ‘Campin’ Onstage: Performing Queerness in Mae West’s ‘Gay Plays.’” *Theatre Journal*, Vol. 64, No. 4 (December 2012): 513-532. (11,221 words)
Gerald Kahan Scholar’s Prize Recipient 2013, American Society for Theatre Research
- 2011 “Embodying the Undiscussable: Documentary Methodology in Bill T. Jones’s *Still/Here* and the Culture Wars.” *Studies in Musical Theatre*, Vol. 5, No. 3 (Winter 2011): 297-304. (3,683 words)

Non-Refereed Articles and Book Chapters

- 2022 “Let’s Make Dances, Not Monuments.” *University of Michigan Press Blog*, <https://blog.press.umich.edu/2022/01/lets-make-dances-not-monuments/>.
- 2022 “Bill T. Jones.” *50 Key Figures in Queer US Theatre*, eds. Jimmy Noriega and Jordan Schildcrout. New York: Routledge, 108-112. Invited. (1,096 words)
- 2022 “Plague Dances.” *News from the Jerome Robbins Foundation* Vol 9, No. 1 (2022): 22. Invited. (1,439 words)
- 2019 “Introduction: Embodied Arts.” Co-authored with Lezlie Cross. *The Journal of American Drama and Theatre*. Vol. 31, No. 3 (Spring 2019): <https://jadtjournal.org/2019/05/13/introduction-embodied-arts/>. (1,841 words)
- 2019 “Normalizing Disruption: Advocating for Reproductive Health in Academia.” Co-authored with Adanma Onyedike Barton, Meredith Conti, and Kristi Good. *Theatre Topics*. Vol. 29, No. 1 (March 2019): 59-70. Invited. (7,160 words)
- 2017 “Sound in Motion: Bill T. Jones Repurposes John Cage.” *Critical Stages*, Issue 16 (December 2017): <http://www.critical-stages.org/16/sound-in-motion-bill-t-jones-repurposes-john-cage/>. (4,223 words)

Review Essays

- 2017 “Dance Dramaturgy in Theory and Practice.” *Theatre Journal*, Vol. 69, No. 1 (March 2017): 103-114. (6,191 words)
- 2016 “*Hamilton*’s America: An Unfinished Symphony with a Stutter (Beat).” *American Quarterly*, Vol. 68, No. 4 (December 2016): 1045-1059. (6,272 words)

Reviews

- 2024 Book: *Shaping Dance Canons: Criticism, Aesthetics, and Equity*, by Kate Mattingly. Gainesville: University Press of Florida, 2023. Forthcoming in the *Journal of Dramatic Theory and Criticism*.
- 2024 Book: *Dance Research Methodologies* eds. Rosemary Candelario and Matthew Henley. New York: Routledge, 2023. Forthcoming in *Dance Chronicle*.
- 2022 Book: *Race and Performance After Repetition*, eds. Soyica Diggs Colbert, Douglas A. Jones, Jr., and Shane Vogel. *Journal of Dramatic Theory and Criticism*, Vol. 36, No. 2 (Spring 2022): 109-111.
- 2021 Book: *The Futures of Dance Studies*, eds. Susan Manning, Janice Ross, and Rebecca Schneider. *Theatre Journal*, Vol. 73, No. 4 (December 2021): 603-605.
- 2021 Book: *Reframing the Musical: Race, Culture, and Identity*, ed. Sarah Whitfield. *Studies in Musical Theatre*, Vol. 15, No. 2 (Fall 2021): 162-164.
- 2019 Performance: *Analogy/Trilogy*, Bill T. Jones/Arnie Zane Company. *Theatre Journal*, Vol. 71, No. 3 (September 2019): 380-382.
- 2019 Book: *Theatre & Dance*, by Kate Elswit. *Theatre Survey*, Vol. 60, No. 4 (September 2019): 483-485.
- 2018 Book: *Building Character: The Art and Science of Casting*, by Amy Cook. *The Journal of American Drama and Theatre*, Vol. 31, No. 1 (December 2018): <https://jadtjournal.org/2018/11/08/building-character-the-art-and-science-of-casting/>.
- 2018 Book: *The Oxford Handbook of Dance and Politics*, eds. Rebekah Kowal, Gerald Siegmund, and Randy Martin. *Theatre Annual*, 2018. 81-83.
- 2017 Book: *The Oxford Handbook of Dance and Theatre*, ed. Nadine George-Graves. *The Journal of Dramatic Theory and Criticism*, Vol. 32, No. 1 (Fall 2017): 140-142.
- 2015 Book: *Dance on Its Own Terms: Histories and Methodologies*, eds. Melanie Bales and Karen Eliot. *Theatre Journal*, Vol. 67, No. 3 (October 2015): 586-587.
- 2013 Book: *Choreographing Empathy: Kinesthesia in Performance*, by Susan Leigh Foster. *Theatre Journal*, Vol. 65, No. 3 (October 2013): 442-444.
- 2013 Book: *Hiking the Horizontal: Field Notes from a Choreographer*, by Liz Lerman. *Theatre Survey*, Vol. 54, No. 3 (September 2013): 460-462.

EDITORIAL WORK

2020-2023	Book Review Editor, <i>Theatre History Studies</i> . Annual review section averages 16,000 words.
2022	Peer reviewer, <i>Dance Research Journal</i>
2022	Peer reviewer, <i>The Journal of Dramatic Theory and Criticism</i>
2022	Peer reviewer, <i>Theatre History Studies</i>
2021	Peer reviewer, <i>Revue français études américaines</i>
2019	Associate Book Review Editor, <i>Theatre History Studies</i>
2019	Co-editor of Special Issue, "The Embodied Arts." <i>The Journal of American Drama and Theatre</i> , Vol. 31, No. 3 (Spring 2019).
2017	Peer reviewer, <i>Lateral: The Journal of the Cultural Studies Association</i>
2016-present	Editorial Board member, <i>The Journal of American Drama and Theatre</i>
2014-present	Editorial Board member, <i>Theatre Annual</i>

WORKS IN PROGRESS

Book: *Reparative Encounters: Universities, the Arts, and the Afterlives of Dispossession*. Awarded seed money through the UB Humanities Institute and Office of the Vice President for Research and Economic Development in 2022 to begin research for this book.

Book: *Two-Fisted Maker: The Art and Ideas of Bill T. Jones*. Awarded a 2021-2022 Dance Research Fellowship at the New York Public Library for the Performing Arts to begin research for this book.

Edited Collection: untitled project about the intersection of critical university studies and performance studies. Co-edited with Noe Montez. In development.

Article: "On the Surface and In the Depths of *Oklahoma!*'s Dream Ballet." In preparation.

Article: "Obscenity Law and the Problem of Performance: A Short History of the Wales Act." In preparation.

Article: "Reparative Performance in Contemporary Black Women's Photography." Research phase.

INVITED TALKS

- 2023 *Democracy Moving* book talk. DePauw University, March. Virtual.
- 2023 “Plague Dances: Revisiting Bill T. Jones’s AIDS Archive in the Time of COVID-19.” Mahindra Humanities Center, Harvard University, February.
- 2022 *Democracy Moving* book talk. University of Missouri – Columbia, November. Virtual.
- 2022 *Democracy Moving* book talk. Eastern Illinois University, November. Virtual.
- 2022 “Tango Teas and Gender Politics in the Progressive Era.” University of Colorado – Colorado Springs, March. Virtual.
- 2022 “Bill T. Jones’s AIDS Archive and COVID-19.” SUNY Purchase, March. Virtual.
- 2022 “Plague Dances: Revisiting Bill T. Jones’s AIDS Archive in the Time of COVID-19.” New York Public Library for the Performing Arts, January. Virtual.
- 2021 “Allergies, Allegiances, and Authenticity” class visit and Q&A. Washington University in St. Louis, September. Virtual.
- 2021 “Histories on the Move: Choreographing Community and Company at UVA.” University of Virginia, April. Virtual.
- 2021 “Art, Activism, and Embodiment: Considering the Choreography of Bill T. Jones.” Davidson College, February. Virtual.
- 2020 “Dancing Democracy: Empathy and Community in Bill T. Jones’s Contemporary Work.” Five Colleges Consortium, October. Virtual.
- 2020 “Bill T. Jones as Public Intellectual and Historian: Choreographing the Past.” St. Olaf College, October. Virtual.
- 2020 “Prosecuting Desire: the Courtroom as Stage in the Trial of Mae West’s *The Pleasure Man*.” Point Park University, October. Virtual.
- 2020 “Bill T. Jones’s History Dances: 19th Century Archives in 21st Century Choreography.” University of Wisconsin – La Crosse, October. Virtual.
- 2020 “Queens ‘Campin’ Onstage” class visit and Q&A. Binghamton University, October. Virtual.
- 2019 “Dance and Democracy: Empathy Rehearsals in Contemporary Performance.” Buffalo Humanities Festival, September.
- 2017 “Democracy Moving: Models of Civic Life in Bill T. Jones’s Lincoln Dances.” UB Humanities Institute New Faculty Seminar, February.

CONFERENCE PARTICIPATION

Panel and Roundtable Convenings

- 2022 “The University was Built on Catastrophe: Critical University Studies and the Institutional Lives of Theatre, Dance, and Performance Studies.” Working group co-convened with Noe Montez. American Society for Theatre Research, New Orleans, LA, November.
- 2022 “Critical Race and Ethnic Studies Approaches to Popular Dance in Research and Pedagogy.” Association for Theatre in Higher Education,

- Detroit, MI, August.
- 2022 “Editing Theatre in the Americas: Reflections on *Theatre Annual* and the *Journal of American Drama and Theatre*.” Association for Theatre in Higher Education, Detroit, MI, August.
- 2022 “Revolutionizing the Institutional Lives of Theatre, Dance, and Performance Studies: Critical University Studies Approaches.” Co-convened with Noe Montez. Mid-America Theatre Conference, Cleveland, OH, March.
- 2021 “Revising, Reiterating, and Resisting Whiteness on Broadway: Weaponry, Choreography, and Dramaturgy in Daniel Fish’s *Oklahoma!*” Association for Theatre in Higher Education, Virtual. August.
- 2019 “Dance, Race, and Money: Critical Approaches to US Dance Funding in the Twenty-First Century.” Dance Studies Association, Chicago, IL, August.
- 2018 “Dancing Incivility: Movement-Based Protests of the Proper.” Association for Theatre in Higher Education, Boston, MA. August.
- 2016 “The Choreography of Work, the Work of Choreography.” Association For Theatre in Higher Education, Chicago, IL. August.
- 2016 “Transhistorical and Transdisciplinary: Emotions and Affect Across Time, Space, and (Scholarly) Traditions.” Working Group co-convened with David Bisaha and Bruce McConachie, American Society for Theatre Research, Minneapolis, MN. November.
- 2014 “Choreographing Migration: Movement, Geography, and Belonging.” Association for Theatre in Higher Education, Scottsdale, AZ. August.
- 2012 “Historical and Collective (Counter)Memory in African American Performances Across Media.” Association for Theatre in Higher Education, Washington, D.C. August.

Plenary

- 2019 “A Genius Public: Site-Specific Dance at the University of Virginia and the Presence of the Past.” American Society for Theatre Research, Arlington, VA, November.

Juried Papers and Presentations

- 2023 “A Manifesto for the Impossible: Collision as Coalition in Bill T. Jones/ Arnie Zane Company’s *Continuous Replay*.” Minneapolis, MN, March. Awarded the 2023 Robert A. Schanke Research Award.
- 2022 “Universities, the Arts, and the Afterlives of Slavery.” American Society for Theatre Research, New Orleans, LA, November.
- 2022 “Spotlight on New Works” panel, *Democracy Moving* selected as a Black Theatre Association new work. Association for Theatre in Higher Education, Detroit, MI, July.
- 2022 “Surface Reading and Cultural Hegemonic Scripts for Popular Dance.” Association for Theatre in Higher Education, Detroit, MI, July.
- 2021 “Plague Dances: Bill T. Jones’s AIDS Archive in the Time of COVID-19.” Dance Studies Association, Rutgers, NJ, October.

- 2021 “Dreams Deferred: Whiteness and Genre in *Oklahoma!* Choreographies.” Association for Theatre in Higher Education, Austin, TX, August.
- 2021 “Mobile Dancers, Fixed Genres: Concert and Commercial Dance Aesthetic Production and Dancers’ Navigation Strategies.” Song, Stage, and Screen Conference XVI, virtual, July.
- 2020 “Choreographed Crossings, 1954: Louis Johnson and Ilona Murray Navigate Broadway.” American Society for Theatre Research, New Orleans, LA, November. *postponed due to COVID-19.
- 2020 “Post/Modern: Anti-Commercial Resiliency in *Oklahoma!* Choreographies.” Association for Theatre in Higher Education, Detroit, MI, August. *cancelled due to COVID-19.
- 2020 “Revived by Modern Dance: *Oklahoma!*, *West Side Story*, and Choreographies of ‘Non-Broadway.’” Song, Stage, and Screen Conference XV, Cleveland, OH, June. *cancelled due to COVID-19.
- 2020 “Character on Trial: The State vs. Mae West and the Policing of Broadway.” Mid-America Theatre Conference, Chicago, IL, March.
- 2019 “Commissions, Commemorations, and Racial Capitalism: Patterns of Arts Patronage and National Belonging.” Dance Studies Association, Chicago, IL, August.
- 2019 “A Necessary Invention: Choreographies of Black Womanhood in American Dance and History.” Mid-America Theatre Conference, Cleveland, OH, March.
- 2018 “Head in Trousers: Prosecuting Arousal in the Trial of *The Pleasure Man*.” American Society for Theatre Research, San Diego, CA, November.
- 2018 “Correct First: Confrontation in the Work of Bill T. Jones.” Association for Theatre in Higher Education, Boston, MA, August.
- 2018 “Romantic Revision.” Futures of American Studies Institute, Dartmouth College, June.
- 2018 “Lincoln the Lover: A New Spin on History in Bill T. Jones’s Lincoln Dances.” Mid-America Theatre Conference, Milwaukee, WI, March.
- 2017 “High/Low Dichotomies of Cultural Production, Race, and Authenticity in Bill T. Jones’s Choreography for Broadway.” American Studies Association, Chicago, IL, November.
- 2017 “Playing Uncle Tom in the Age of Obama: Bill T. Jones and Abraham Lincoln’s Shadows.” Escape from the Archive Conference, Cornell University, Ithaca, NY, October.
- 2017 “‘Five Moons’ Rising: Considering Native/Indigenous Ballerinas in Disciplinary Histories.” Co-presenter with Christiana Mollidrem Harkulich. Association for Theatre in Higher Education, Las Vegas, NV, August.
- 2017 “Legislating Sex: The Wales Act and the Failed Trial of *The Pleasure Man*.” Association for Theatre in Higher Education, Las Vegas, NV, August.
- 2016 “Rehearsing Empathy: Dancing Across Lincoln’s Deathbed.” American Society for Theatre Research, Minneapolis, MN – November.
- 2016 “Choreographing Work: *The Trash Project* and Public Labor.” Association for Theatre in Higher Education, Chicago, IL, August.
- 2016 “Deviant Variations: The Dance/Theater of Bill T. Jones.” Mid-America Theatre Conference, Minneapolis, MN, March.

- 2016 “From Silo to Horizon: Navigating Dance/Theater Program Creation.” Co-presented with Anne Burnidge. The Other “D”: Locating “D”ance in Drama, Theatre, and Performance Studies Symposium, Toronto, Ontario, January.
- 2015 “Looming Large in His Own Archive: A Case Study of ‘Gentleman Jim.’” Association for Theatre in Higher Education, Montreal, Quebec, July.
- 2014 “Counterfactuals as Dreaming: Bill T. Jones’s Dancing Elizas.” Association for Theatre in Higher Education, Scottsdale, AZ, July.
- 2014 “Migrating Through History: Bill T. Jones/Arnie Zane Dance Company’s *100 Migrations*.” Association for Theatre in Higher Education, Scottsdale, AZ, July.
- 2014 “Performing Body Language and Emotion in Bill T. Jones’s *Last Supper at Uncle Tom’s Cabin/The Promised Land*.” Northeast Modern Language Association, Harrisburg, PA, April.
- 2014 “Through Heart and Through Body: Revising Stowe’s Eliza.” Mid-America Theatre Conference, Cleveland, OH, March.
- 2013 “Producing and Consuming Pleasure in the ‘Dance of Death’: Tango Teas in Urban America, 1905-1925.” American Society for Theatre Research, Dallas, TX, November.
- 2013 “‘Weird Virtuosity’: Arthur Aviles’ Embodied Archive in the Affective Performance of Bill T. Jones/Arnie Zane Dance Company’s *Achilles Loved Patroclus*.” In Bodies We Trust Conference, Evanston, IL, October.
- 2013 “‘Achilles loved / Patroclus died’: Queer Affect and the Revision of Myth in Bill T. Jones’s *Achilles Loved Patroclus*.” Mid-America Theatre Conference, Saint Louis, MO, March.
- 2012 “Corporeal Historiography and the Bill T. Jones/Arnie Zane Dance Company’s ‘Lincoln’ Trilogy.” American Society for Theatre Research, Nashville, TN, November.
- 2012 “‘An Impulse to Testify’: Blackness and Embodied Memory in the Work of Bill T. Jones.” Association for Theatre in Higher Education, Washington, D.C., August.
- 2012 “Audiences Divided: Empathy, Spectatorial Response, and Gay Kinship in Mae West’s ‘Gay Plays.’” International Conference of American Drama and Theater, Seville, Spain, May.
- 2012 “‘There is some grace to it, we are professionals’: Labor, Performance, and Identity in *The Trash Project*.” Mid-America Theatre Conference, Chicago, IL, March.
- 2012 “‘I’ll have to do splits to straighten myself out’: Queer Performance Networks and Mae West’s ‘Gay Plays.’” Congress on Research in Dance, Meanings and Makings of Queer Dance, Ann Arbor, MI, February.

- 2011 Laboring Toward the Real: Onstage Labor and Documentary Impulse in Jérôme Bel's *Véronique Doisneau*." American Society for Theatre Research, Montreal, Quebec, November.
- 2011 Staging 'Poetic Facts': Documenting Experience Through Embodiment in *Still/Here*." Association for Theatre in Higher Education, Chicago, IL, August.
- 2010 "Trauma and Empathy in Anna Sokolow's *Dreams: The Double-Bind of the Performer*." American Society for Theatre Research/Congress On Research in Dance Conference, Seattle, WA, November.
- 2010 "Krump or Die: Racist Narrative in the Spectacle of Black Moving Bodies." Society of Dance History Scholars Conference, London, UK, July.

Roundtables

- 2022 "Revolutionizing the Institutional Lives of Theatre, Dance, and Performance Studies: Critical University Studies Approaches." Co-convened with Noe Montez. Mid-America Theatre Conference, Cleveland, OH, March.
- 2020 "Decolonizing Institutional Norms." Association for Theatre in Higher Education, Detroit, MI, August. *cancelled due to COVID-19.
- 2018 "Dancing *Spring Awakening: A Postmodern Revolution?*" Association for Theatre in Higher Education, Boston, MA, August.
- 2017 "Approaches to Teaching Dance Studies in MFA Programs." Dance Studies Association, Columbus, OH, October.

COURSES TAUGHT

- University at Buffalo* DAC606: Supervised Teaching (Fall 2021, Fall 2022)
 DAC599: Independent Study (Spring 2019)
 DAC582: Creative Process and Embodied Research (Spring 2019)
 DAC580: The Body, the Archive, and Performance Studies (Spring 2020)
 DAC531: Dance Studies II: Political and Cultural Approaches to Dance (Spring 2018, Fall 2021)
 DAC506: Dance Studies I: Aesthetics, Theory, and Criticism (Fall 2017, Spring 2021)
 DAC513: MFA Proseminar (Fall 2017, Fall 2022)
 DAC455: Global Dance Studies Special Topics (Spring 2020)
 DAC455: Making Art in Times of War: Performance and Conflict (Spring 2018)
 DAC367: MFA Thesis Undergraduate Performance Credits (Fall 2019-*overload*, Spring 2020 - *overload*, Spring 2021 - *overload*, Spring 2022, Spring 2023)
 DAC250: Global Dance Studies (Spring 2022)
 TH670: Performance Historiography (Spring 2017, Spring 2021)
 TH630: Doctoral Proseminar (Spring 2017 - *overload*, Spring 2020 - *overload*, Spring 2021 - *overload*)
 TH540: Graduate Studio (Spring 2016)
 TH415/515: Advanced Dramaturgy (Fall 2021, Fall 2015)
 THD 496: Dance Teaching Internship (Fall 2016, Spring 2017)

THD481/580: Research in Dance (Spring 2016)
 THD199: From Kickline to Krumping: Social Movements and Popular
 Dance in the U.S., First Year Seminar (Fall 2016)
 THD104: Appreciating Dance (Fall 2016, Spring 2017)

University of Pittsburgh THEAo830: Introduction to Performance
 THEAo810: Introduction to Dramatic Art

RESEARCH SUPERVISION

Doctoral Committees

- 2023 (anticipated) **Chair**, Dana Venerable, “Collective Composition for Weathering Black Experience: Embodying Signature Moves of 20th and 21st Century Black Performance,” PhD English
- 2024 (anticipated) **Chair**, Narae Kwon (ABD), project title TBD, research areas of ecoperformance and Korean traditional dance, PhD Theatre and Performance Studies
- 2024 (anticipated) **Member**, Adrianna DiRisio, “A National Theatre for the Twenty-First Century: The Shanghai International Dance Center Theater,” PhD Theatre and Performance Studies
- 2024 **Member**, Shane Thorn, “The Eternally Resistant Feminine: Performances of Music, Transcendence, and Femininity in European Theatre, Ballet, and Opera, 1780-1980,” PhD Theatre and Performance Studies
- 2023 **Member**, Bella Poynton, “From Robots to A.I.: The Performance of Intelligent Machines,” PhD Theatre and Performance Studies
- 2022 **Member**, Ian Downes, Comprehensive Exams Committee
- 2021 **Chair**, Narae Kwon, Comprehensive Exams Committee
- 2019 **Chair**, Dana Venerable, Comprehensive Exams Committee,
- 2019 **Member**, Adrianna DiRisio, Comprehensive Exams Committee,
- 2018 **Chair**, Bella Poynton, Comprehensive Exams Committee
- 2018 **Chair**, Shane Thorn, Comprehensive Exams Committee
- 2017 **Member**, Alexia Buono, “I feel my heart: Facilitating bodily experiences with young children through a Mindfully Somatic Pedagogy,” PhD Education

2016	Member , Stephen Wisker, Comprehensive Exams Committee
<i>MFA Committees</i>	
2024 (anticipated)	Member , Natasha McCandless, project title TBD, research areas of education psychology and Black dance history, MFA Thesis
2023	Chair , Samantha Schmeer, “Myself to Earth,” research areas of embodiment and sustainability, MFA Thesis
2023	Member , Abigail Cass, “Tender Data,” research areas of pedagogy, somatics, and choreography, MFA Thesis
2023	Chair , Hannah Walter, 2 nd year exam
2023	Chair , Joshua Ikechukwu, 1 st year exam
2023	Member , Natasha McCandless, 2 nd year exam
2022	Chair , Jacqueline Cherry, project title TBD, research areas of choreography and Black feminist theory, MFA Thesis
2022	Chair , Meg Kirchhoff, “The Choreography of Intra-activity,” MFA Thesis
2022	Chair , Abigail Cass, 2 nd year exam
2022	Chair , Samantha Schmeer, 2 nd year exam
2022	Chair , Hannah Walter, 1 st year exam
2021	Chair , Kate Mackey, “The Three Bodies: Interdisciplinary Mind/Body Integration,” MFA Thesis
2021	Member , Phil Wackerfuss, “Presence and Telepresence: A Phenomenological Expansion of Transcendent Dance Through Technology,” MFA Thesis
2021	Chair , Jacqueline Cherry, 2 nd year exam
2021	Chair , Meg Kirchhoff, 2 nd year exam
2021	Chair , Samantha Schmeer, 1 st year exam
2020	Chair , Mary Grace Sullivan, <i>I have a baby whose name is no one</i> , MFA Thesis
2020	Chair , Nitya Seshadri Vedantam, “Collective Listening: Performing

Feminisms of the Subaltern,” MFA Thesis

2020 **Member**, Naila Ansari, *The Movement of Joy*, MFA Thesis

2020 **Chair**, Kate Mackey, 2nd year exam

2020 **Member**, Phil Wackerfuss, 2nd year exam

2019 **Chair**, Nitya Seshadri Vedantam, 2nd year exam

2019 **Chair**, Mary Grace Sullivan, 2nd year exam

2018 **Chair**, Mary Grace Sullivan, 1st year exam

2018 **Member**, Michael Lambert, 1st year exam

MA Committees

2022 **Member**, Jude Miller, Title TBD

2022 **Chair**, Mark Montondo, “Defying faggotry: intersections of musical theatre and drag performance”

2020 **Member**, Sophie Hui Peng, “Contractual Problems: Mediated Consent in Rimini Protokol’s *Remote Macao*”

2017 **Chair**, Corinne Walker, “The Functions of Dance in Musical Theatre: The Innovations of Andy Blankenbuehler”

2016 **Member**, Juan Derieux-Cruz, “Creating a Space of Belonging: The Puerto-Rican Traveling Theater”

2016 **Member**, Antonio Dougherty, “Michael Moore, The Clown”

Creative Activity Mentorship

2022 choreographic work, Emerging Choreographers Showcase, Juliana Guiffrida (undergraduate)

2021 choreographic work, Dance on Film Spring Festival, Samantha Schmeer

2021 choreographic work, Dance on Film Spring Festival, Jacqueline Cherry

2020 choreographic work, Home and Away Fall Dance Production, Sam Tilley (undergraduate)

2017 dramaturgy, *10 Out of 12*, Emma English (undergraduate)

- 2016 choreographic work, Emerging Choreographers Showcase, Lilibeth Javier (undergraduate)
- 2016 choreographic work, Zodiaque Dance Ensemble, Sarah Dodd (undergraduate)
- 2015 choreographic work, Emerging Choreographers Showcase, Katie Wawraszczek (undergraduate)
- 2015 choreographic work, Emerging Choreographers Showcase, Allyson Buttram (undergraduate)

SERVICE TO THE PROFESSION

Organizational Leadership

- 2022-2024 Member, Jessica Berson Award Committee, American Society for Theatre Research
- 2019-2023 Board Member, American Theatre and Drama Society (elected)
- 2019-2022 Co-Chair, Articles-in-Progress and Pitch-Your-Book Sessions, Mid-America Theatre Conference
- 2021 Chair, Nominations Committee, American Theatre and Drama Society
- 2020-present Anti-Racism Workshops co-chair, American Theatre and Drama Society
- 2020 Member, Nominations Committee, American Theatre and Drama Society
- 2020 Chair, Grants for Researchers with Heavy Teaching Loads Committee, American Society for Theatre Research
- 2019-2020 Co-Chair, Membership Committee, American Society for Theatre Research
- 2018-2019 Member, Grants for Researchers with Heavy Teaching Loads Committee, American Society for Theatre Research
- 2017, 2018 Conference Planner, American Theatre and Drama Society
- 2016-2018 Member, Membership Committee, American Society for Theatre Research
- 2015 Career Session Organizer and Presenter, “Alt-Ac Careers In, Around, and Beyond Higher Ed,” American Society for Theatre Research
- 2014-2015 Member, John W. Frick Book Award Committee, American Theatre and Drama Society

2014 Member, Mentorship Committee, American Society for Theatre Research

Mentorship

2023 Mentor, Job Materials Workshop, Mid-America Theatre Conference

2022 Mentor, Emerging Scholars Panel, Mid-America Theatre Conference

2022 Mentor, Performance Studies Working Group Emerging Scholars Panel, Association for Theatre in Higher Education

2021 Mentor, Association for Theatre in Higher Education Mentor Pilot Program, 2 mentees

2021 Mentor, Performance Studies Working Group Emerging Scholars Panel, Association for Theatre in Higher Education

2020 Mentor, WNY Choreographers' Initiative, "Somatic Privilege Choreographic Project," Kyla Kegler

2020 Mentor and co-organizer, Great Lakes Publication Development Forum

2020 Mentor, Performance Studies Working Group Emerging Scholars Panel, Association for Theatre in Higher Education

2020 Mentor, American Theatre and Drama Society Early Career Mentoring Workshop

2020 Mentor, American Theatre and Drama Society Graduate Mentoring Workshop

2019 Mentor, "Interview Strategies for Graduate Students," American Society for Theatre Research

2019 Advisor, National Endowment for the Humanities Project, "Ghost Lights: Reclaiming Theater in the Age of AIDS"

Session Chairing

2022 Session Chair, Association for Theatre in Higher Education Conference

2022 Session Chair, Mid-America Theatre Conference

2021 Session Chair, Association for Theatre in Higher Education Conference

2021 Session Chair, Dance Studies Association Conference

2021 Session Chair, Song, Stage, and Screen Conference
 2019 Session Chair, Dance Studies Association Conference
 2017 Session Chair, Escape from the Archive Conference, Cornell University

INSTITUTIONAL SERVICE

University

2018-2020 Member, University Faculty Senate

College

2023-2025 Member, Humanities Institute Executive Committee
 2023 Member, Humanities Institute Doctoral Fellowship Review Committee
 2022 Member, Humanities Institute Faculty Fellowship Review Committee
 2022 Marshal, Graduate Commencement
 2021-present Member-at-large, Policy Committee (elected)
 2021 Member, Presidential Scholarship Review Committee
 2015-2018 Member, Policy Committee
 2016-2017 Member, Policy Committee Ad Hoc Committee on Parental, Family, and Care Accommodation
 2017-2018 Member, Arts Collaboratory Director Search Committee
 2017 Member, Arts Collaboratory Guiding Coalition
 2017 Presenter, “State of the Arts at UB,” Dean’s Advisory Council
 2016-present Co-organizer, Humanities Institute Performance Research Workshop
 Spring 2016:

- Work-in-Progress Session: Josephine Anstey (Media Study), “Imagining Consciousness,” February 2016.
- “AT BUFFALO @ U at Buffalo: 2 Events, 1 Day.” Roundtable: “Embodying History: Race and Ethnicity on Display in the Americas” and performance/presentation: “From the Archive to the Stage: The 1901 Pan-American Exposition in AT BUFFALO, A New Musical.” March 2016.

- Work-in-Progress session, Arabella Lyon (English), “Imagining Confucian Audiences: Tactical Media and the Umbrella Movement.” April 2016.

2016-2017

- “Queering Dominican Frames: Beyond the Local, Global, and Diaspora,” Maja Horn (Barnard College/Columbia University), with the HI Queer Studies Research Workshop and the Gender Institute, October 2016.
- “Television Scales; or, How to Watch Strathern (on) TV.” Nick Salvato (Cornell University). March 2017.
- Work-in-Progress Session: Millie Chen (Art), “*Silk Road Songbook*.” March 2017.
- AGA Collaborative present *win. place. show.* and *Walking in the Academy*; Gretchen Alterowitz (UNC Charlotte), Alison Bory (Davidson College), Amanda Hamp (University of New Mexico), and Jeanmarie Higgins (UNC Charlotte), with the Techne Institute, the Department of Theatre & Dance, and the HI Embodied Research Working Group. April 2017. **Lead organizer.**

2017-2018

- “At the Juncture of Performance, Queer, and Caribbean Studies,” Dasha Chapman (Hampshire College) and Mario LaMothe (University of Illinois-Chicago), with HI Queer Studies Research Workshop, Department of Romance Languages & Literatures, and Caribbean, Latin American, and Latino Studies Program. September 2017.
- Ballez Dance Workshop and “How on Earth Can You Be Both Simultaneously?: Transgender Performance and the Limits of Drag,” Janet Werther (CUNY Graduate Center; Ballez Company), with Department of Theatre & Dance. September 2017. **Lead organizer.**
- Brown Bag Reading Series: *Black Movements: Performance and Cultural Politics*, by Soyica Diggs Colbert. October 2017. **Lead organizer.**
- “Hypertrophic Theatre: Male Bodybuilding, Theatricality and the Evidence of the Body,” Broderick Chow (Brunel University, London). October 2017. **Lead organizer.**
- Co-sponsor, Fall 2017 Creative Arts Initiative (CAI) residency for 10 artists of the collaborative *AT BUFFALO* project. Events included public talks, site-specific rehearsals, and concert readings of *AT BUFFALO*. Primary co-sponsors: Departments of History, Theatre & Dance, and Transnational Studies. November 2017.
- Work-in-Progress Session: “Hermeneutics and Poetics of Violence in the Plays of Bárbara Colio,” Margarita Vargas (Romance Languages and Literatures). March 2018.
- Work-in-Progress Session: “Crossing the Mediterranean: Haptic Encounters with Berni Searle,” Hershini Bhana Young (English). April

2018.

- “Brothers’ Keepers: Notes from a Black Dance Dramaturg,” Nadine George-Graves (UC San Diego), with Department of Theatre and Dance. April 2018. *Lead organizer.*

2018-2019

- “Playing with Arts and Identity in the Theatre of Koffi Kwahulé,” and performance workshop, Judith G. Miller (New York University), with the Melodia E. Jones Chair, the Gender Institute, and the Humanities Institute Modernisms Research Workshop. September 2018.
- Brown Bag Reading Series: *Staging Creolization: Women’s Theater and Performance from the French Caribbean*, by Emily Sahakian. October 2018.
- “Staging Creolization: Renewing the Theatrical Activism of Edouard Glissant,” and workshop in *bricolage*, Emily Sahakian (University of Georgia), with the Gender Institute, the Honors College and the Humanities Institute Modernisms Research Workshop. October 2018.
- “Beautiful Tangles: Neo-Futurism, Truth, and the Brain,” and workshop in Neo-Futurism, Chloe Johnston (Lake Forest College, Chicago Neo-Futurists), with Department of Theatre & Dance. October 2018.
- Performance of “The Worth of Women” (*Il Merito delle donne*), by Moderata Fonte, translated by Virginia Cox; directed by Jay Stern, in collaboration with Laura Caparrotti; performed by Kairos Italy Theater, UB Student Union Theatre, with the Department of Romance Languages & Literatures. October 2018.
- Discussion with Netta Yerushalmy, choreographer and Guggenheim fellow, on the creative process of *Paramodernities*. November 2018.
- Discussion of *Manmade Earth*, created by 600 HIGHWAYMEN, facilitated by J Dellecave (Theatre & Dance), Torn Space Theatre, November 2018.
- Works-in-Progress Session: “*Mostess*: a five-course performance experience,” created and performed by J Dellecave (Theatre & Dance). November 2018.
- “Roman Violence, Contemporary Voices: A Look at Julius Caesar in Progress,” Danielle Rosvally (Theatre & Dance), with the Humanities Institute Early Modern Research Workshop. February 2019.
- “‘Sweet up-locked treasure’: (Shakespeare, Sonnet 52): Opening the Resources of the Folger Shakespeare Library,” Maria Horne (UB Theatre & Dance) and Barbara Bono (UB English and Global Gender Studies), with Humanities Institute Early Modern Research Workshop, February 2019.
- “The Tragedy of William Freeman: A Story of Convict Labor, Mass Murder, and Slavery in the North,” Robin Bernstein (Harvard

University), with the Department of Theatre & Dance. April 2019. *Lead organizer.*

2019-2020

- “Lessons in Drag with LaWhore Vagistan,” an interactive lecture and performance by Kareem Khubchandani (Tufts University), with the Arts Collaboratory. October 2019.
- “Media and Liveness in the work of Temporary Distortion,” Kenneth Collins, director of the performance ensemble Temporary Distortion. January 2020.
- “Choreographing Relationality/Moving Beyond Resistance,” two-part lecture and workshop with Susan Leigh Foster (UCLA). March 2020. Postponed due to COVID-19. *Lead organizer.*
- Organizing sponsor of UB Humanities Institute’s Humanities to the Rescue Symposium: Performance, Publics, and Possibility. Guests and presenters include: Stéphanie Bérard (Columbia University-Paris), Rachel Carrico (University of Florida), Nick Cave, Alison D’Amato (Theatre and Dance), John Fiege (Media Study), Susan Leigh Foster (UCLA), Karen Jaime (Cornell University), Christanne Miller (English), Margaret Rhee (Media Study), Alexandra Ripp (Five Colleges Dance Consortium), Daniel Sack (University of Massachusetts- Amherst), Jeanguy Saintus (Ayikodans), Claire Schneider (C.S.I Curatorial Projects), Brian Valente-Quinn (University of Colorado-Boulder), Sara Warner (Cornell University). March 2020. Cancelled due to COVID-19. *Lead organizer with Christian Flaugh.*

2020-2021

- “Digital Dance Criticism: Frameworks and Futurity,” lecture from Kate Mattingly (University of Utah), with the Department of Theatre and Dance. March 2021. *Lead organizer.*
- “Rest and Refuge,” workshop with Rosy Simas (Rosy Simas Danse), with the Department of Theatre and Dance. April 2021. *Lead organizer.*

2021-2022

- *The Darkest Web*, screening and workshop with Kyra Sims (NY Neo-Futurists), with the Department of Theatre and Dance. October 2021.
- “Rethinking Technology in Theatre Beyond A State of Emergency,” residency with Jared Mezzocchi (University of Maryland, College Park), with the Departments of Theatre and Dance and Arts Management. October 2021.
- *Beginning Days of True Jubilation*, screening and Q&A with SOCIETY Theatre. October 2021.

Department

2022-present	Director of Graduate Studies
2022-present	Chair, Graduate Committee
2022-present	Chair, MFA Admissions Committee
2022-present	Chair, MA/PhD Admissions Committee
2022-present	Member, Awards Committee
2022-present	Member, Disciplinary Excellence Committee
2022	Coordinator, Siobhan Burke visit
2022	Coordinator, Koritha Mitchell workshop
2021-2022	Co-Chair, Equity, Diversity, and Inclusion Committee
2021-2022	Member, Tenure Track Assistant Professor of Dance Search Committee
2021	Coordinator, Rosy Simas residency
2021	Coordinator, Kate Mattingly visit
2021	Coordinator, Anusha Kedhar visit
2020-2021	Coordinator, Nyama McCarthy-Brown workshops
2020	Coordinator, Susan Leigh Foster visit (postponed due to COVID-19)
2020	Member, Clinical Assistant Professor of Jazz Dance Search Committee
2019-2021	Member, Season Selection Committee
2019-2022	Director, Graduate Dance
2019-2022	Associate Director of Graduate Studies
2019-2022	Co-Chair, Graduate Committee
2019-present	Co-Chair, BA/BFA/MFA Dance Committee
2019-present	Member, Executive Advisory Committee
2019	Member, Ad Hoc Committee on Equity, Diversity, and Inclusion
2019	Coordinator, Robin Bernstein visit

2018-2019	Departmental Grant Writer for Production Support, Urban Bush Women
2018	Coordinator, Nadine George-Graves residency
2017-2018	Departmental Grant Writer for Production Support, Nick Cave
2017-2018	Member, Tenure Track Assistant Professor of Dance Search Committee
2017-2018	Member, Guest Artists Committee
2017-present	Faculty mentor, 15+ graduate professionalization workshops
2017	Coordinator, AGA Collaborative residency and performance
2017	Coordinator, Elizabeth Mozer performance
2015-2019	Member, BA/BFA/MFA Dance Committee
2015-present	Member, BA/MA/PhD Theatre Studies Committee
2015-2016	Departmental Grant Writer for Production Support, Rennie Harris

PROGRAM AND CURRICULAR DEVELOPMENT

University at Buffalo *Curricular*

THD199: From Kickline to Krumping, First-Year Seminar
 DAC250/455: Global Dance Studies
 DAC367: MFA Thesis Performance, Undergraduate Credits
 TH415/515: Advanced Dramaturgy
 DAC455: Making Art in Times of War: Performance and Conflict
 DAC506: Dance Studies I: Aesthetics, Theory, and Criticism
 DAC513: Professionalization Seminar
 DAC531: Dance Studies II: Political and Cultural Approaches to Dance
 DAC580: The Body, the Archive, and Performance Studies
 DAC582: Creative Process and Embodied Research (with Anne Burnidge)
 DAC602: Thesis Supervision

Program Development

Arts Collaboratory, Office of the Dean of the College of Arts and Sciences,
 2017-2019.
 MFA in Dance Graduate Degree Program Development, 2015-2017,
 approved by SUNY in 2017.
 MA in Dance Studies Degree Program Development, prospective stages,
 2019-present.

Vassar College

Creative Arts Across Disciplines program development in four areas:
Curricular Development – new courses in Art History, Film, English,
Media Studies, Music, Physics, Women’s Studies
Guest Artist Residencies
Summer Multi-Arts Collectives (student research)
Pedagogy-in-Action workshops for faculty

University of Pittsburgh

Conference Planner, Classics in Contemporary Contexts, 2014

PROFESSIONAL DEVELOPMENT

- 2023 Organizer and attendee, “Pushing Back Against the Push-back: Sustaining Antiracist Work in our Institutions,” workshop with Dr. Anita Gonzalez, Dr. Khalid Long, and Dr. Timea Webster, American Theatre and Drama Society. April.
- 2022 Participant and Presenter, Andrew W. Mellon School of Theater and Performance Research, Harvard University. June.
- 2022 Facilitator and co-organizer, Discussion of *Black Feminism Reimagined: After Intersectionality*, Antiracism Reading Circle, American Theatre and Drama Society. April.
- 2022 Organizer and attendee, “Responsible Teaching in a Violent Culture,” workshop with Dr. Koritha Mitchell, University at Buffalo. April.
- 2021 Participant, Andrew W. Mellon School of Theater and Performance Research, Harvard University, Critical University Studies Seminar. June.
- 2021 Organizer and attendee, “Moving From ‘You Are Welcome Here’ to ‘This Place Was Built For You,’” workshop with Dr. Takiyah Nur Amin, American Theatre and Drama Society. April.
- 2021 Attendee, “Creating an Inclusive Curriculum,” workshop, UB Office of Inclusive Excellence. February.
- 2021 Organizer and attendee, “Responsive Pedagogy,” workshop with Dr. Brian Herrera, American Theatre and Drama Society. January.
- 2020-2021 Organizer and attendee, “EDI, Syllabus Revision, and Culture Change,” workshops with Dr. Nyama McCarthy-Brown, UB Dance Program. December and January.
- 2020 Organizer and attendee, “Agitating Whiteness from Where You Are,” workshop with Dr. Claire Syler, American Theatre and Drama Society. November.
- 2020 Organizer and attendee, “Anti-Racist Approaches and Practices,” workshop with Dr. Koritha Mitchell, American Theatre and Drama Society. October.
- 2020 Attendee, “State of the Arts: Anti-Racist Pedagogy in Theatre and Dance Programs,” Columbia College. Virtual Event. August.
- 2020 Participant, “Dancing Around Race: Whiteness in Higher Education” Conference, Dance Studies Association and University of Utah. January.
- 2019 Attendee, “Best Practices in Faculty Search/Disrupting Implicit Bias” workshop, UB Center for Diversity Innovation. November.
- 2019 Participant, “Entering, Building, and Exiting Communities” Diversity Workshop, Urban Bush Women, UB College of Arts and Sciences Center for Diversity Innovation, Office of Equity, Diversity, and Inclusion, and Department of Theatre & Dance. September.

- 2019 Attendee, Theatre Delta Workshop on bias, privilege, and inclusion, UB Office of Inclusive Excellence. September.
- 2019 Attendee, “Expanding the Mentor’s Toolkit: Mentoring as Antidote to Unconscious Bias,” UB Center for Diversity Innovation.
- 2019 Participant, Bystander Intervention Training, UB Wellness Education Services.
- 2018 Participant, Futures of American Studies seminar, Dartmouth College. July.
- 2018 Attendee, “Preventing Discrimination, Promoting Inclusion: Minimizing Risks and Communicating Across Difference,” UB Office of Diversity, Equity, and Inclusion.
- 2018 Participant, *Democracy Moving: the Lincoln Dances of Bill T. Jones/Arnie Zane Dance Company*, Pitch Your Book Workshop, Mid-America Theatre Conference. March.
- 2016 Participant, “Best Practices in Early Career Mentoring,” National Center for Faculty Development and Diversity, UB Office of the Vice Provost for Faculty Affairs, Office of the Vice Provost for Equity and Inclusion, and School of Social Work.
- 2016 UB Seminar (First-Year seminar) Curriculum Development Workshop, Office of the Vice Provost of Undergraduate Education.
- 2016 UB Curriculum Development Workshop, Office of the Vice Provost of Undergraduate Education.
- 2015 “Quantitative Reasoning Across the Curriculum,” Quantitative Reasoning Center, Vassar College.
- 2013 Participant and Fellow, American Theatre and Drama Society Graduate Fellows Pre-Conference. August.

PROFESSIONAL AFFILIATIONS

African American Intellectual History Society (AAIHS)
 American Society for Theatre Research (ASTR)
 American Studies Association (ASA)
 American Theatre and Drama Society (ATDS)
 Association for Theater in Higher Education (ATHE)
 Focus Groups: Black Theatre Association, Musical Theatre/Dance
 Dance Studies Association (DSA)
 Mid-America Theatre Conference (MATC)
 National Center for Faculty Development & Diversity (NCFDD)
 University at Buffalo Humanities Institute Performance Research Workshop
 White People’s Work: Antiracism, Dance, Pedagogy Working Group

CREATIVE WORK

Choreography and Movement Direction

- 2022 *Cultivator* (Director and Choreographer), ChoreoLab, University at Buffalo, April
- 2019 *Attention/Devotion* (Choreographer), ChoreoLab, University at Buffalo, April
- 2017 *10 Out of 12* (Movement Direction), Dir. Eero Laine, University at Buffalo, March

- 2016 *Visitors in Paradise* (Choreographer), Zodiaque Dance Ensemble, University at Buffalo, April
- 2013 *Dear Boy* (Choreographer), Dir. Stacey Cabaj, University of Pittsburgh, May
- 2013 *The Mustache* (Movement Direction), Dir. Christiana Molldrem Harkulich, University of Pittsburgh, March
- 2013 *Machinal* (Movement Direction), Dir. Maria Soyla Enriquez, University of Pittsburgh, January
- 2012 *Sweeney Todd: The Demon Barber of Fleet Street* (Choreographer), Dir. Lisa Jackson-Schebetta, University of Pittsburgh, November
- 2012 *Violet Sharp* (Choreographer), Dir. William Cameron, Terra Nova Theatre Group, Pittsburgh, PA, August
- 2011 *Sparagmos (The Bacchae)* (Choreographer), Dir. David Bisaha, University of Pittsburgh, March
- 2010 *As You Like It* (Choreographer), Dir. Sam Turich, University of Pittsburgh, November
- 2010 *All in the Timing* (Movement Direction), Dir. David Peterson, University of Pittsburgh, April
- 2009 *Darwin and the Kid* (Choreographer), Dir. Sam Turich, Shakespeare-in-the-Schools, Pittsburgh, PA, April

Theatrical Direction and Dramaturgy

- 2022 Faculty Director, *MFA Thesis Concert*, April
- 2021 Faculty Director, *MFA Thesis Concert*, April
- 2020 Faculty Director, *MFA Thesis Concert*, April
- 2014 *Agamemnon* (Assistant Director), Dir. Dennis Schebetta, University of Pittsburgh, February
- 2012 *The Gammage Project* (Dramaturg), Dir. Mark Clayton Southers, University of Pittsburgh, November
- 2010 *Jane Eyre* (Dramaturg), Dir. Scott Wise, Pittsburgh Irish and Classical Theatre, January
- 2008 Multiple Productions, Literary Management and Dramaturgy Internship, Guthrie Theater, Minneapolis, MN, May-August

2008

Twelfth Night (Dramaturg), Dir. Gary Gisselman, St. Olaf College, Northfield,
MN, April