

Omiyemi (Artisia) Green

William & Mary / Department of Theatre, Speech and Dance
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EDUCATION

- 2003 Master of Fine Arts in Theatre Pedagogy/ Direction. Virginia Commonwealth University. Richmond, VA.
2000 Bachelor of Arts in Psychology. William & Mary. Williamsburg, VA.

CURRENT POSITION

- 2016-2022 Director of the Program in Africana Studies
2016-2020 Sharpe Associate Professor of Civic Renewal and Entrepreneurship (Term Professorship)
2015- Associate Professor of Theatre and Africana Studies
2010- Assistant Professor of Theatre. William & Mary, Williamsburg, VA.

PREVIOUS ACADEMIC APPOINTMENTS

- 2005-2010 Associate Professor of Communications, Media Arts and Theatre. Chicago State University. Chicago, IL.
2004-2005 Lecturer. Morgan State University. Baltimore, MD.

ARTISTIC RESIDENCIES

- 2020- Project Director, [Sitelines BLM](#), Cadence Theatre Company, Richmond, VA.
2018- Resident Dramaturg, Cadence Theatre Company, Richmond, VA.
2008-2010 Artist in Residence. New Directional Players, Purdue University Black Cultural Center. West Lafayette, IN.

POSITIONS HELD IN PROFESSIONAL ORGANIZATIONS

- 2020-2023 Board Member, Artistic Committee. **Cadence Theatre Company**.
2019-2021 Member-at-large. **Black Theatre Association of Association of Theatre in Higher Education**.
2020-2022 Board of Advisors. **August Wilson Society**. Consultant (2018-2020), Colloquium Committee Member (2020, 2019). Educational Coordinator (2016-2018).
2010-2014 President (2010-2012). **Black Theatre Network**. Immediate Past President (2012-2014). Coordinator. S. Randolph Edmonds Young Scholars Competition (2009-2016). Secretary (2007-2010).

PROFESSIONAL DEVELOPMENT

- 2020 W&M Studio for Teaching & Learning Innovation Chairs & Directors Leadership Workshop
2017 Faculty Resource Network National Symposium on Engaging with Diversity in the College Classroom. New Orleans, LA.
2016 Colonial Academic Alliance Pedagogy Summit on Experiential Learning. Philadelphia, PA.
2016 Council of Colleges of Arts and Sciences Seminars for Department Chairs. Chicago, IL.
2015 American Council on Education Leadership Academy for Department Chairs and Program Directors. Evanston, IL.
2013 Participant. Association of Theatre in Higher Education Leadership Institute. Orlando, FL.

HONORS & AWARDS

2020	Outstanding Faculty Support Award. NAACP Image Award. William & Mary.
2019	Plumeri Award for Faculty Excellence
2018-2021	W. Taylor Reveley, III , Interdisciplinary Faculty Fellow. “Interdisciplinary Interventions for Educational Inequities.” William & Mary.
2018-2020	WMSURE Mellon Faculty Fellow. William & Mary.
2016	Arts & Sciences Faculty Award for Teaching Excellence. William & Mary.
2016-2020	Term Professorship. Sharpe Associate Professor of Civic Renewal and Entrepreneurship of Theatre and Africana Studies. William & Mary.
2015	Certificate of Excellence for Contributions in Theatre. Alpha Kappa Alpha Sorority, Inc., NX. William & Mary.
2013	Outstanding Faculty Award. NAACP Image Award. William & Mary.
2013	Nominee, Black Theatre Alliance Award. <i>Hoodoo Love</i> , et al Creative Arts Foundation Best Direction (Artisia Green) , Best Featured Actor, Best Featured Actress, Most Promising Actor, Best Costume Design, Best Light Design, Best Set Design.
2011	Nominee, Black Theatre Alliance Award, <i>The Man Who Saved New Orleans</i> , et al Creative Arts Foundation, Best Sound Design (Artisia Green & Darryl Goodman) , Best Featured Actor, Most Promising Actor.

COURSES TAUGHT

William & Mary

Theatre History 500 BC—1750, Introduction to Theatre, Beginning Acting, Black Expressive Culture Workshop, New Courses: African American Theatre History I & II, Investigating August Wilson (COLL 150 and revised to Black American Story as a COLL 300), New Black Math: Theatre in a Post-Racial Age, Reimagining Communities, Black Approaches to Acting, and Walk Together, Children: Interdisciplinary Approaches to Addressing Educational Inequities.

Organized Active Learning Experiences to Support Course Instruction

2019	<i>Black Approaches to Acting.</i> Bea Anderson on Liberating the Voice. Williamsburg, VA.
2019	<i>Reimagining Communities.</i> Virginia Stage Company (<i>The Bluest Eye</i>). Norfolk, VA.
2017	<i>The Black American Story.</i> Manhattan Theatre Club (<i>Jitney</i>). New York, NY.
2016	<i>Beginning Acting.</i> Virginia Stage Company (<i>Oliver Twist</i>). Norfolk, VA.
2015	<i>Investigating August Wilson.</i> Arena Stage (<i>King Hedley II</i>). Washington, DC.
2013	<i>New Black Math: Theatre in a Post-Racial Age.</i> Woolly Mammoth Theatre (<i>The Convert</i>). Washington, DC.
2013	<i>New Black Math: Theatre in a Post-Racial Age.</i> Theatre VCU (<i>The Colored Museum</i>). Richmond, VA.
2013	<i>New Black Math: Theatre in a Post-Racial Age.</i> Sycamore Rouge Theatre (<i>Post-Black in Petersburg</i>). Petersburg, VA.
2014	<i>African American Theatre History II.</i> Virginia Stage Company (<i>The Mountaintop</i>). Norfolk, VA.
2012	<i>African American Theatre History II.</i> Cort Theatre (<i>Stick Fly</i>). New York, NY.
2011	<i>African American Theatre History I.</i> Shakespeare Theatre Company (<i>FELA!</i>). Washington, DC.
2011	<i>Black Drama and Performance of the African Diaspora.</i> Virginia Stage Company (<i>Radio Golf</i>). Norfolk, VA.

DIRECTED STUDENT LEARNING

Undergraduate Honors Thesis Committee Chair

- 2016-2017 Bodies as Monuments, Beaches as Graveyards: Exploring the "Co-Authorship" of Buckroe Beach and Patrons of the International Day of Remembrance in Hampton, Virginia by Amirio Freeman. Highest Honors Designation.
- 2013-2012 Silencing the Black Body: A Look at Casting in a Liberal Arts Education by Nathan Alston. Honors Designation.
- 2013-2012 To Arrive and Conquer: An Individual's Rite of Passage Through Recognition of Ritual on Stage by Jamar Jones. High Honors Designation.

Undergraduate Honors Thesis Reader

- 2015 Honors Reader. Being an "Extraterrestrial": The Need for Academic Emphasis on the Intersection of Race and Sexuality by Marvin Shelton. Highest Honors Designation.
- 2014 Honors Reader. What light. What possibilities. What hope: Revolution and the Millennium in Rivera's Marisol by Rebecca Turner.

Graduate Dissertation Reader

- 2017-2018 Louisiana Learning: Race-Space Geographic Education and the Creation of a Black Cultural place in Shreveport's Hollywood Neighborhood on Ledbetter Street, 1945-1985. Jolivette Anderson-Douning, PhD Candidate in American Studies. Purdue University.

Summer Research Fellowship

- 2018 Chloe Walker. Dramaturging The Children's Hour. WMSURE Summer Research Fellow.
- 2018 Doreen Fremptomah. Diversifying Faculty at the College of William & Mary. 100 Years of Women Summer Research Fellow.
- 2011 Supervised Research. Theatre Costuming: Creating a Victorian Era Dress by Carolyn McKenna. Freshman Monroe Summer Research Fellow.

Undergraduate Independent Study

- 2019 Directed Individual/Independent Study. Andrew Uhrig. AFST 499 (Paper: Racialized Gender in the Ballroom Scene).
- 2016 Directed Individual/Independent Study. Catherine Goodson. AFST 480 (Paper: Drama Therapy Research Analysis).
- 2016 Directed Individual/Independent Study. Ebony Lambert. AFST 499 (Devised performance).
- 2016 Directed Individual/Independent Study. Jasmine Leeward. AFST 499 (Paper: Reassessing Post-Blackness Post-Obama: Toward a More Suitable Framework).
- 2015 Directed Individual/Independent Study. Adom Whitaker. AFST 480 (Playwriting).
- 2013 Directed Individual/Independent Study. Alex McBath. THEA 411 (Directing).
- 2013 Faculty Advisor/Senior Directorial. *The Pillowman* by Martin McDonagh, directed by Christopher Richardson.
- 2012 Directed Individual/Independent Study. Ryan Warsing, Jamar Jones, Chelsea Reba, Nathan Alston, Christopher Richardson. THEA 411 (*Ruined* by Lynn Nottage (Acting, Sound Design, Dramaturgy, Direction)).
- 2011 Directed Individual/Independent Study. Naid Allassan, Wilma Allen, Ricky Coston, Jamar Jones, Gabrielle Krupp, and Maggie Russolello. THEA 411 (*The African Grove Theatre Project*).

CO-CURRICULAR

Africana House Living & Learning Community

2012-2014, 18-19 Faculty Director.

WMSURE

2018-2020 Faculty Fellow.
2017, 16 Panelist. Faculty Research.
2015, 14, 12 Lecture. Imposter Syndrome.
2015 Lecture. Presenting Your Research: Giving Conference Presentations and Making a Poster.
2014, 13 Lecture. The Dramaturg as Dinner Host.
2019, 14 Panelist. Autumn Blast.
2013 Panelist. African American Educators Workshop.
2012 Lecture. Performing the Rites to Affect the Cause You Seek. Higher Achievement for Richmond Public Schools.

Invited Lectures for Student Groups

2019 Lecture. A Journey to Healing through the African Diaspora. 14th Annual IREP Weekend (IREP Africa Lecture Dinner). African Cultural Society.
2016 Lecture. What Can We Do to Take Action? Alpha Kappa Alpha Sorority, Inc. Nu Chi Annual Tea and Lecture.
2015 Lecture. Sankofa: The Past is Present. 10th Annual IREP Weekend (IREP Africa Lecture Dinner). African Cultural Society.
2015 Lecture. Standing on their Shoulders. Delta Sigma Theta Sorority, Inc. Mu Epsilon Annual Spaghetti Dinner and Lecture.
2014 Lecture. Raven-Symoné on 'I'm Not African American. *Pop Culture & Pop Corn Chat*. Center for Student Diversity.
2014 Lecture. *Dark Girls*, Viewing and Discussion. E.S.S.E.N.C.E Women of Color.
2012 Lecture. Finding One's Song. PLUS Program, Center for Student Diversity.
2012 Lecture. An Introduction to Theatre. Fund for Advancement of Minorities through Education. Center for Student Diversity.
2010 Lecture. Hip Hop and Theatrical Performance. *In Your Backyard Multicultural Outreach Program*. William & Mary Office of Admissions.

Invited Lectures for Classes, Programs, University Offices

2020 Lecture. Sightlines: Intervisibility and "The Seeing Place". Faculty Summer Series. William & Mary. University Advancement.
2020 Lecture. *Gem of the Ocean*. Race, Memory, and the Law, William & Mary. Dr. Jackson Sasser.
2019 Lecture. Changing perspectives through Lillian Hellman's *The Children's Hour*. William & Mary. Society of 1918: Thriving Tribe.
2018 Lecture. *The Children's Hour*. Lesbian Fictions, William & Mary. Dr. Suzanne Raitt.
2016 Lecture. At the Crossroads: Self-Determination or Bust! The Ethnocultural Dramatic Structure of August Wilson's *Two Trains Running*. Featured Faculty Lectures, Family Day Weekend. William & Mary. Dean of Students Office.
2015 Lecture. Theatre and Community Engagement. Sharpe Community Scholars Program, William & Mary. Dr. Monica Griffin.

- 2014 Lecture. Theatre, Culture, and the Power of Community. Problems in Education, William & Mary. Professor Melody Porter.
- 2013 Lecture. "Let them eat cake:" pedagogy, magic making and contemplation of perceived limitations. William & Mary, Program in Africana Studies Lecture Series.
- 2012 Lecture. *Fences*. York County School of the Arts. Sarah Dixon.
- 2011 Lecture. August Wilson's *Piano Lesson*. African American Literature Between the Wars, William & Mary. Dr. Betsey Schroeder.

Facilitated Workshops

- 2015-2017 Mandela Washington Fellowship/Young African Leaders Institute. Williamsburg, VA.
- 2015 Speaking, Tone, and Flow. Poetry Workshop. iPAX.
- 2015 Art and Social Justice: Engaging in the Struggle through Creative Expression. Bending the Moral Arc Towards Justice Symposium. Center for Student Diversity. Williamsburg, VA.
- 2010 Viewpoints on Hip-Hop Theatre. Virginia Theatre Association Conference. Reston, VA.

DIRECTION

Co-Curricular Direction of Student Performances (Non-Refereed)

- 2019 Directed student performance of *Dance of the Orcas* by Omiyemi Artisia Green. Sponsored by the Association for the Study of the Worldwide African Diaspora and a feature performance of the 10th Biennial International Conference.
- 2015 Directed staged reading of "my job as an artist is to say what i see: painting the words of ntozake shange with live painting performances by Mahari Chabwera, Sage, & A. Valid
- 2014 Directed staged reading of *The Sisters Grey* by Lori Roper and Gab Cody. Sponsored by William and Mary Theatre (co-directed with Dr. Laurie Wolf).
- 2014 Directed staged reading of *CLASS* by Gloria J. Browne-Marshall. Sponsored by Africana Studies.
- 2013 Directed staged reading of *The Hampton Years* by Jacqueline Lawton. Sponsored by Hampton University Museum and Hampton University Theatre.
- 2013 Directed staged reading of *Four Little Girls: Birmingham 1963* by Christina Ham. Sponsored by Project1Voice, Beauty for Ashes Dance & Theatre Company, York County School of the Arts, Jamestown High School, Lafayette High School, and Hampton University and presentations by the Sankofa Projects, Black Student Organization, William and Mary NAACP, E.S.S.E.N.C.E, and Kappa Alpha Psi Fraternity, Inc. (Xi Theta), Center for Student Diversity, and iPAX.
- 2011 Directed student performance of *A Lesson Before Dying* by *Romulus Linney*. iPAX.

Direction of a Full-Length Artistic Project (Refereed)

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|------|----------------------------------------------------|------------------------------|
| 2020 | <i>Gem of the Ocean</i> by August Wilson | William & Mary Theatre |
| 2018 | <i>The Children's Hour</i> by Lillian Hellman | William & Mary Theatre |
| 2015 | <i>Crowns</i> by Regina Taylor | William & Mary Theatre |
| 2013 | <i>Hoodoo Love</i> by Katori Hall | eta Creative Arts Foundation |
| 2012 | <i>Joe Turner's Come and Gone</i> by August Wilson | William & Mary Theatre |
| 2012 | <i>Ruined</i> by Lynn Nottage | William & Mary Theatre |

Direction of a Full-Length Artistic Project (Non-Refereed)

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|------|---------------------------------------------------------------------------|-------------------------|
| 2020 | Hands Up: 7 Playwrights, 7 Testaments
(Excerpts by Goodwin and Kelley) | William & Mary Theatre |
| 2011 | <i>Having Our Say...</i> by Emily Mann (adaptation) | Crispus Attucks Theatre |

2010	<i>The Man Who Saved New Orleans</i> by T. Meloncon	eta Creative Arts Foundation
2009	<i>Yard Gal</i> by Rebecca Pritchard	Chicago State Theatre
2009	<i>Levee James</i> by S.M. Shephard-Massat	eta Creative Arts Foundation
2007	<i>...So Goes a Nation</i> by N. LaQuis Harkins	Chicago State Theatre
2007	<i>Bell Blu</i> by Rebekah Pierce	Firehouse Theatre
2006	<i>227: A Play in Two Acts</i> by Christine Houston	Chicago State Theatre
2006	<i>Harmonies of a Soul</i> by Corta Trotter	Chicago State Theatre
2005	<i>In the Blood</i> by Suzan Lori-Parks	Theatre Morgan
2004	<i>Etchings of Soul Women</i> by Denise Odom	Live Arts

Direction of a Less Than Full Length Artistic Project (Non-Refereed)

Staged Readings

2007	<i>A Place Called Home</i> by Maab Ibrahim and Corinthia Younger	
	New Voices for the Theatre Festival of New Works	SPARC/Firehouse Theatre
2002	<i>Lasting Scars</i> by Emily Rappoport	
	New Voices for the Theatre Festival of New Works	TheatreVirginia

DRAMATURGY

Structural Dramaturgy

Journals Articles (Refereed)

2020	Risa Thomas: A “cultural flashpoint” representative of the dramatic journey of <i>Two Trains Running</i> . <i>Fire!!!: The digital journal of ASALH, Africana Aesthetics Special Topic Issue</i> . (Forthcoming)
2020	Aesthetics of Qya in Reading, Casting, and Staging Lillian Hellman’s <i>The Children’s Hour</i> . <i>Stage Directors and Choreographers Society Journal Peer Review Section</i> , pg. 44-51, Spring 2020. Word Count: 6,079. https://www.academia.edu/43053512/Aesthetics_of_%E1%BB%8Cya_in_Reading_Casting_and_Staging_Lillian_Hellman_s_The_Children_s_Hour
2017	“The blood remember don’t it?”: The Ethnocultural Dramatic Structure of Katori Hall’s <i>The Blood Quilt</i> . <i>Continuum: The Journal of African Diaspora Drama, Theatre and Performance</i> 3, no. 2. Word Count: 7,022. http://www.continuumjournal.org/index.php/102-volumes/issues/vol-3-no-2/3-2-articles/141-2-the-blood-remember-don-t-it-the-ethnocultural-dramatic-structure-of-katori-hall-s-the-blood-quilt
2015	Regina Taylor’s Crowns: the overflow of ‘memories cupped under the brim.’ <i>Continuum: The Journal of African Diaspora Drama, Theatre and Performance</i> 2, no. 1. Word Count: 6,780. http://continuumjournal.org/index.php/all-issues/vol-2-no-1-memory-and-spirit/38-volumes/issues/vol-2-no-1/2-1-content/102-regina-taylors-crowns-the-overflow-of-memories-cupped-under-the-brim-artisia-green

Book Chapters

2020	Risa Thomas: A “cultural flashpoint” representative of the dramatic journey of <i>Two Trains Running</i> by Artisia Green (<i>ASHE: Ritual Poetics in African Diasporic Expressivity</i> edited by Paul Carter Harrison, Michael Harris, and Pellom McDaniels. (Forthcoming)
2016	Resurrecting ‘Phantom Limb[s] of the Dismembered Slave and God’: Unveiling the Africanisms in <i>Gem of the Ocean</i> in <i>August Wilson’s Pittsburgh Cycle: Critical</i>

- Perspectives on the Plays* edited by Sandra G. Shannon, McFarland & Company, Inc. Publishers, pgs. 142-163. Word Count: 8,614.
- 2010 Beebe, Steven, A., and Beebe, Susan, J. *Public Speaking: An Audience-Centered Approach*, Custom Edition for Chicago State University, 7/e. Boston: Pearson, insert pp. 1-21 (412 units sold for Fall 2010).

Production Reviews

- 2019 *Appropriate* by Branden Jacobs Jenkins. Cadence Theatre Company. *Continuum: The Journal of African/Diaspora Drama, Theatre and Performance*, vol. 5, no. 1. Word Count: 1,006. (Print)
- 2016 *The Brother's Size* by Tarell Alvin McCraney. NBTF College Fringe. *Continuum: The Journal of African/Diaspora Drama, Theatre and Performance*, vol. 2, no. 2. Word Count: 1,221.
<http://continuumjournal.org/index.php/all-issues/vol-2-2-critical-conversations/49-volumes/issues/vol-2-no-2/2-2-productions-reviews/118-the-brothers-size-by-tarell-alvin-mccraney-artisia-green>

Book Reviews

- 2020 Reframing the Blues as a Performance Strategy in *after august*. *August Wilson Society Journal*, vol. 2, Summer 2020. Word Count: 1,700.
<http://augustwilson.pitt.edu/ojs/augustwilson/issue/view/4>
- 2019 *Staging Creolization* by Emily Sahakian. *Continuum: The Journal of African/Diaspora Drama, Theatre and Performance*, vol. 5, no. 1. Word Count: 1,047. (Print)

Encyclopedia Entry

- 2020 August Wilson (1945-2005). *African American Culture: An Encyclopedia of People, Traditions, and Customs* edited by Omari L. Dyson, Judson L. Jeffries Ph.D., and Kevin L. Brooks, Greenwood Press.

International Colloquia

- 2020 Risa Thomas: A “cultural flashpoint” representative of the dramatic journey of *Two Trains Running*. 13th Biennial International Society for the Oral Literatures of Africa Conference. MOI University, Nairobi, Kenya. (**Conference postponed until 2021 due to COVID-19**)
- 2019 Aesthetics of Qya in Reading, Casting, and Staging Lillian Hellman’s *The Children’s Hour*. National Association of African American Studies & Affiliates. University of the West Indies, Trinidad & Tobago.
- 2017 Reading the Oracular System of Ifá in the Pittsburgh Cycle. World Humanities Conference organized by UNESCO & the International Council for Philosophy and Human Sciences, Liège, Belgium.

Domestic Colloquia

- 2020 Lecture. “See you at the Crossroads”: Doors and Thresholds in the *American Century Cycle*. August Wilson’s Ground 2nd Annual Lecture Series on August and Africa.
- 2020 Director’s Notebook: Illuminating the Divine Feminine/Masculine through the William & Mary Theatre production of August Wilson’s *Gem of the Ocean*. African and Diasporic Religious Studies Association. Wind and Fire: Honoring the Divine Feminine and

- Masculine in Africana Religions. Xavier University. New Orleans, LA. ([Online due to COVID-19](#))
- 2019 Aesthetics of Yemoja/Olókun in August Wilson's *Gem of the Ocean*. Tenth Biennial Conference of the Association for the Study of the Worldwide African Diaspora. Williamsburg, VA.
- 2019 Curating "Performance(s) of Stillness" in Branden Jacobs-Jenkins' *Appropriate*. Association of Theatre in Higher Education. Scene Changes: Performing, Teaching, and Working through the Transitions. Orlando, FL.
- 2019 Aesthetics of Oya in Reading, Casting, and Staging Lillian Hellman's *The Children's Hour*. Black Theatre Network. Winston-Salem, NC.
- 2018 Lecture. Black Theatre was my spiritual activism: a journey into the landscape of the self. Black Sacred Activism: Cool Water. The Braxton Institute. Washington, DC.
- 2018 Roundtable. August Wilson, Student Activism, and Pedagogical Practice. Go Back and Pick up the Ball: An August Wilson Society Colloquium. August Wilson Society. Pittsburgh, PA.
- 2017 The Kójódá as a Dramatic Structural Device in August Wilson's *Fences*. 6th Annual Symposium on African and Caribbean Diaspora: Culture and Performance, Christopher Newport University. Newport News, VA.
- 2016 At the Crossroads: Self-Determination or Bust! The Ethnocultural Dramatic Structure of August Wilson's *Two Trains Running*. An August Occasion: A National Conference on the Life and Legacy of August Wilson, August Wilson Society. Washington, D.C. (Revised from the "Pull your part of the load": revolution through acts of self-determination in August Wilson's *Two Trains Running* presentation given at the Dillard University/Harvard Hutchins Center Black Arts Movement International Conference. New Orleans, LA.)
- 2016 Ifá Typology in Katori Hall's *The Blood Quilt*. Memory and Remembrance in Africa and the Diaspora, 11th Biennial International Society for the Oral Literatures of Africa Conference. Gainesville, FL. (Revised)
- 2014 Their song is a play: Mapping the Symbols in *Gem of the Ocean*. Our Play's the Thing, 28th Black Theatre Network Conference. New York, NY.
- 2011 Folk Culture as the Basis of African American Art and Expression. Africana Studies Conference, James Madison University. Harrisonburg, VA.

Production Dramaturgy

Production Research

2019	<i>Gloria</i> by Branden Jacob-Jenkins	Cadence Theatre Company
2018	<i>Between Riverside and Crazy</i> by Stephen Adley Guirgis	Cadence Theatre Company
2018	<i>Appropriate</i> by Branden Jacob-Jenkins	Cadence Theatre Company
2014	<i>Gem of the Ocean</i> by August Wilson	Florida A&M University Theatre

New Play Development

2016	<i>Migration</i> by Michael Bradford	eta Creative Arts Foundation
2013	<i>If Scrooge Was a Brother</i> by Ekundayo Bandele	eta Creative Arts Foundation
2012	<i>Dowager Daughters of Transcendence</i> by Cheryl Hall	eta Creative Arts Foundation
2010	<i>Tearing Down the Walls</i> by Daniel Beaty	eta Creative Arts Foundation
2010	<i>Herbert III/Contributions</i> by Ted Shine	eta Creative Arts Foundation

Institutional Dramaturgy

Literary Review

2018	Literary Reader, Pipeline New Works Fellowship	Cadence Theatre Company
2015, 05, 01	Literary Reader, New Voices for the Theatre	SPARC/Theatre IV
2015	Literary Reader, One-Act Competition	Aldridge Repertory Theatre
2009-	Literary Reader, Playwright's Development Institute	eta Creative Arts Foundation

Scholarly Editorial Activity

2018-	Associate Editor. <i>Continuum: The Journal of African Diaspora Drama, Theatre and Performance</i>
2018	External Reviewer. Northwestern University Press
2017-	Associate Editor. August Wilson Journal
2016	External Reviewer. Research Enhancement Program in the Arts and Humanities, Wayne State University. Detroit, MI.
2015	External Reviewer. Modern Language Association
2015	Endorser. <i>Contemporary Plays by African American Women: Ten Complete Works</i> edited by Sandra Addell (University of Illinois Press)

Organized Pre/Post-Performance Discussions

2020	<i>Kemati Porter on Gem of the Ocean: Post-Show Event.</i>
2018	<i>Paul Carter Harrison on Black Theatre and Sustainability.</i>
2015	<i>"lost in language in sound, or how i found my way to the arts" with ntozake shange.</i>
2015	<i>Michael Cunningham on Crowns: Post-Show Event.</i>
2012	<i>Joe Turner's Come and Gone: Pre-Show Event.</i>
2012	<i>Ruined: Pre-Show Event.</i>
2011	<i>Unscripted: A Conversation with Lynn Nottage.</i>

Invited Pre/Post-Performance Discussions

2019	<i>The Bluest Eye</i> adapted by Lydia Diamond	Virginia Stage Company
2016	<i>The Mountaintop</i> by Katori Hall	Cadence Theatre Company
2011	<i>Race</i> by David Mamet	Iron Street Productions
2011	<i>Radio Golf</i> by August Wilson	Virginia Stage Company
2009	<i>Pill Hill</i> by Sam Kelley	eta Creative Arts Foundation

Organized Symposia/Colloquia

2020-2021	Member, Program Committee. 2021 American Society for Aesthetics Annual Meeting.
2017	Organizer, Colloquium and Educational Screening of Nate Parker's <i>Birth of a Nation</i>
2011	Co-Organizer, Reshaping Community Through Art and Policy: A William & Mary Theatre/Virginia Stage Company Symposium on the VSC Production of <i>Radio Golf</i> .

Colloquia Session Chair/Moderator/Respondent

2020	Respondent. Yoruba Theater in the UC and CSU Campus: Analyzing the Pedagogy of West African Theater in California's Public Universities by Jazmine Logan. Radical Longevity, 34 th Black Theatre Network Conference (Online).
2016	Chair. Orature in the Age of Social Media. 11th ISOLA Conference. Gainesville, FL.
2015	Moderator. Catching up with ntozake shange: Staged Reading and Conversation with the Author and Director. Staged Presence: The Evolution of Black Theatre as the Voice

for Protest, Social, and Creative Change, 29th Black Theatre Network Conference.
Winston Salem, NC.

2011 Moderator. Critical Practice. National Black Theatre Festival International Colloquium on Black Theatre and the Critical Canon: A Call to the Culture Bearers, Winston-Salem, NC.

SELECTED UNIVERSITY SERVICE

2019-2020	Member	A&S Dean Search Committee
2019-2020	Member	Memorial to the Enslaved Building Committee
2018-2019	Member	Provost Search Committee
2018-2019	Member	1619/2019 Committee
2018-2019	Chair	Competition for a Memorial to African Americans Enslaved by William & Mary
2011-	Advisor	Pre-Majors, W&M Scholars, TSD Majors, AFST Majors, Self-Designed Majors
2017-2018	Member	Center for Student Diversity Assistant Dean of Students and Director of the CSD Search Committee
2016-2018	Member	50 Years of African Americans at William & Mary Committee (Appointed)
2015-2018	Member	Engaged Subcommittee – Strategic Planning Committee (Appointed)
2015-2016	Member	Task Force for Race and Race Relations and Chair of the Recruitment of Diverse Faculty and Senior Administration Subcommittee (Appointed)
2010-2012	Member	Honor System Review Committee (Appointed)

Arts & Science Committees

2018-	Member	1619/2019 Committee
2017-2018	Member	A&S Diversity Council
2016-2018	Member	A&S Faculty Award for Teaching Excellence Review Advisory Committee
2014-2017	Member	Admissions Policy Advisory Committee (Appointed)
2014-2018	Member	Equal Opportunity Committee (Appointed)
2014-2015	Member	Nominations and Elections Committee (1-year replacement)
2011-2018	Member	Advising Faculty Advisory Board (Appointed)

Department of Theatre, Speech and Dance Committees

2020	Member	Ad-Hoc Season Programming Committee
2016-2019	Member	Play Selection Committee
2017	Member	Focus Group for Diversity, Equity, & Inclusion (Ad-hoc)
2015-2016	Member	Merit Review Committee
2013	Member	External Review Response Committee (Ad-hoc)
2011	Adjudicator	Howard Scammon Playwriting Competition, Department of English
2011	Faculty Advisor	William & Mary Theatre NYC Networking Trip
2010	Ambassador	Virginia Theatre Association Conference

Africana Studies Committees

2016-2017	Member	Program of Africana Studies-English Search Committee
2013-2014	Chair	Program of Africana Studies Curriculum Committee
2013-2014	Member	Program of Africana Studies-English Search Committee
2012-2014	Member	Program of Africana Studies Personnel Committee

Civic Service

2020, 2019	Panelist	Virginia Commission for the Arts (Review the FY20 General Operating Support and Project Grant applications for Area 6)
2015-2018	Commissioner	Hampton 2019 Commemorative Commission (Appointed)
2014-2015	Chair	NAACP ACT-SO Committee, York-James City County Branch (Appointed)
2013	Instructor	Theatre Arts, Greater Williamsburg Women's Association Fine Arts Camp / Muscarelle Museum of Art
2013	Adjudicator	NAACP ACT-SO Competition
2011	Adjudicator	Jr. Women's Club of Williamsburg Fine Arts Scholarship

MEMBERSHIPS

2019-	W&M Alumni Leadership Circle
2017-	Association for the Study of the Worldwide African Diaspora
2016-	August Wilson Society
2014-	Stage Directors and Choreographers Society Associate
2010-	Association of Theatre in Higher Education
2010-	Literary Managers and Dramaturgs of the Americas
2007-	Black Theatre Network