

**PATRICIA HERRERA**

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**EDUCATION:**

- 2007 Ph.D., Graduate Center, City University of New York, Theatre Studies, October.
- Dissertation: “Nuyoriqueñas in the House: Performing Identity Through Hop Hop, Poetry, and Theatre”
- Committee: David Savran (Chair), Jane Bowers, Juan Flores, Diana Taylor, Gloria Waldman & Laura Edmondson
- 1996 B.A., Dartmouth College, Spanish & Theatre with a concentration in Latino Studies, June.
- Honors Thesis: Searching for mis ángeles: A Play in One Act Followed by a Critical Reflection on Latino Theatre and Identity
- Committee: Paul Gaffney (Chair) & Diana Taylor

**ACADEMIC APPOINTMENTS:**

- Present Assistant Professor, Department of Theatre and Dance, University of Richmond, August 2009.
- 2009 Research Assistant Professor, Theatre Department and Latin American, Latino, and Caribbean Studies Program, Dartmouth College, July 2007-July.
- 2006 Writing Across the Curriculum Fellow, Department of Journalism, Communication & Theatre and Department of Early Childhood and Childhood Education, Lehman College, City University of New York, Fall 2003-Summer.
- 2003 Graduate Teaching Fellow, Department of Performing and Creative Arts, College of Staten Island, City University of New York, Fall 2000-Summer.
- 2003 Adjunct Lecturer, Women’s Studies Program, Hunter College, City University of New York, Fall 1999-Spring.

**RESEARCH INTERESTS:**

Theatre as Social Change; 20<sup>th</sup> & 21<sup>st</sup> American Theatre and Performance; Latina/o Cultural Productions; Solo Performance; Documentary Theatre; Gender and performance; and Hip Hop Performances.

**HONORS AND AWARDS:**

- 2014 UR School of Arts and Science, Bonner Center for Civic Engagement, Community-Engaged Research and Practice Initiative Fellowship, March.
- 2013 UR School of Arts and Science, Dean's Office, 2014 Summer Fellowship, November.
- 2013 Secured funding for the production of *Dreamscape* by Rickerby Hinds from Office of Cultural Affairs. Hinds also offered two class visits and a hip hop workshop at Henderson Middle School, October.
- 2013 Secured funding from Office of Multicultural Affairs for playwright Virginia Grise, whose play *blu* won the 2010 Yale Drama Series and the Department of Theater & Dance produced it. She gave a post-performance presentation and visited classes, October.
- 2012 Secured funding from UR Common Ground for One Voice Chorus to collaborate with students in creating the performance *Wythe: A Drama in Black and White...And So Much More*, April.
- 2012 UR School of Arts and Science, Dean's Office, 2013 Summer Fellowship, November.
- 2011 UR School of Arts and Science, Dean's Office, 2012 Summer Fellowship, November.
- 2011 Secured funding from Office of Cultural Affairs for New York director José Joaquin Garcia and musical composer J.A. Myerson, November.
- 2011 Secured funding from Office of Cultural Affairs for Ariel Fernández Díaz, who is known as the Cuban Hip Hop Ambassador, November.
- 2011 Secured funding from UR Common Ground for a reception acknowledging community members who lived through the era of Civil Rights in Richmond, March.
- 2011 Secured funding from Office of Cultural Affairs for the legendary hip-hop dancer, choreographer, filmmaker, and historian Pop Master Fabel and theatre scholar Dr. Tiffany Ana Lopez, March.
- 2010 UR School of Arts and Science, Dean's Office, 2011 Summer Fellowship, November.
- 2010 Secured funding from Cultural Affairs for New York José Joaquin Garcia the J.A. Myerson, November.

- 2010 UR Faculty Research Committee Travel Grant to attend the Latin American Association Studies Conference in Toronto, Canada, September.
- 2010 UR Faculty Research Committee Grant for research on Nuyorican feminist performance, April.
- 2009 UR Arts and Science Faculty Research Committee, 2010 Summer Fellowship, November.
- 2009 National Center for Institutional Diversity Exemplary Diversity Scholar, University of Michigan, October.
- 2007-2009 Research Assistant Fellowship, Dartmouth College
- 2007 Provost's Academic Diversity Postdoctoral Fellowship, Cornell University (declined)
- 2007 Chancellor's Postdoctoral Fellowship, University of Illinois at Urbana-Champaign (declined)
- 2006-2007 César Chavéz Dissertation Fellowship at Dartmouth College
- 2005-2006 M.A.G.N.E.T Dissertation Fellowship, CUNY
- 2001-2003 PSC/CUNY Tuition Award
- 1997-2002 University Fellowship
- 1997-2002 Dean K. Harrison Fellowship
- 1997-1998 Dartmouth Community Service Fellowship
- 1996-1997 National Hispanic Scholarship

**PUBLICATIONS:**

**Articles**

- 2013 "An Archive, Public Participation, and a Performance: Five Perspectives," *Public: A Journal of Imagining America*, October.
- 2013 "She Wears the Masks: Bluefacing in Nilaja Sun's *Black and Blue* and *La Nubia Latina*," *African American Review* 45.3 (Fall 2012), 403-18. Article was slated for publication September 2012. Due to backlog actual publication date was September.

- 2012 “Civil Rights and Education in Richmond, VA: A Documentary Theatre Project,” journal article with Laura Browder, *Transformations: The Journal of Inclusive Scholarship and Pedagogy*, January.

### Journal Reviews

- 2011 “Video Performance Review: Power to the Panza!: Feminist Body Politics in the *Panza Monologues*,” *Chicana/Latino Studies: The Journal of Mujeres Activas en Letras y Cambio Social* 10.2 (June 2011), 206-211.
- 2000 “Minotaur or The King’s Bull,” *Theatre Journal*, April.

### Book Chapter

- 2006 “Guambra, Fiera, Karichina: The Pedagogy of Redefining Latina Health,” *Chicana/Latina Education in Everyday Life: Femenista Perspectives on Pedagogy and Epistemology*, eds. Dolores Delgado Bernal, C. Alejandra Elenes, Francisca E. Godinez, and Sofia Villenas, State University of New York Press, 2006. The book was awarded the AESA Critics’ Choice Award 2006.

### Manuscripts In Preparation, Under Review, or Forthcoming

- “Staging History: Culture Clash’s *Nuyorican Stories*,” journal article, *Theatre Survey*, revise and submitted, June 2014.

“Nuyorican Feminist Aesthetics: From the Nuyorican Poets Cafe to Hip Hop Theater,” under contract with the University of Michigan Press, submitted December 2013.

“Sonic Memorials to Roberto Clemente,” book chapter, *Afro-Latinos in Movement: Critical Approaches to Blackness and Transnationalism in the Americas*, submitted June 2014.

### CONFERENCE PRESENTATIONS:

- 2013 “Staging Nuyorican Belonging: From Feminist Cultural Productions to Hip Hop Theatre,” *Beyond the Logic of Debt, Toward an Ethic of Collective Dissent*, American Studies Association, Washington, D.C., November.
- 2013 “Performing Belonging: Culture Clash’s *Nuyorican Stories*,” *(Re)Positioning the Latina/o Americas: Theatrical Histories and Cartographies of Power*, American Society for Theatre Research, Dallas, Texas, November.
- 2013 “Performing the Archives: A 1968 Laboratory,” with Laura Browder and Benjamin Thorp, *A Call to Action*, Imagining America National Conference, Syracuse, New York, October.
- 2012 “Jamming Against Institutional Violence: The Works of Sandra Maria Esteves and Migdalia Cruz,” *Aesthetic Dimensions of the Puerto Rican Diaspora*:

- Institutional Violence, Sexuality, and Public Culture*, American Studies Association, San Juan, Puerto Rico, November.
- 2012 “Aural Imaginary and Genealogy of Performances: Creating Oral Histories of the Founding Mothers of the Nuyorican Poets Cafe,” *“Hear/Say”*: *Aural and Oral Histories of Theatre and Performance*, American Society for Theatre Research, Nashville, Tennessee, November.
- 2012 *Re-mix, Re-use, Re-frame: Strategies for Teaching Hip Hop Theatre and Teaching Theatre with Hip Hop*, Association of Theatre in Higher Education, Washington, D.C., August.
- 2012 Panel Discussant, “Global Hip Hop,” *Digital Scholarship and Transnational American Studies*, Tocqueville Conference, University of Richmond, May.
- 2012 “Divisions and Intersections: Rethinking Latina/o and Latin American Theatre,” *Power and Performance: Staging Politics in the Latina/o Americas*, Association of Theatre in Higher Education, Latina/o Focus Group Pre-Conference, Washington, D.C., August.
- 2012 Respondent for the book *Neoliberalism and Global Theatres: Performance Permutations, Spotlight on New Works in American Theatre*, Association of Theatre in Higher Education, Washington, D.C., August.
- 2012 “Creating a Semester Plan,” *Striking a Balance Between Work and Life*, 2012 Virginia Network Conference 4th Women of Color Conference, Richmond, Virginia, June.
- 2012 Panel Discussant, “Global Hip Hop,” *Digital Scholarship and Transnational American Studies*, University of Richmond, May.
- 2011 “Approaches to Listening: Recordings of Latino Musicals,” *Economies of Belonging: Migration and Performance*, American Society for Theatre Research, Montreal, Canada, November.
- 2011 “The Struggle for School Desegregation in Richmond, VA: Creating Documentary Theater,” *Latina Scholar Activists*, New England Council of Latin America, Hanover, New Hampshire, November.
- 2011 “Sonic Memorials to Roberto Clemente,” *The Nuyorican Movement: Feminism and Aesthetics*, American Studies Association, Baltimore, Maryland, October.
- 2011 “Conjuring Spirits: Narrating Theatre History through Spirituality,” *Latina Feminism Roundtable*, Cleveland, Ohio, April.

- 2011 “Affective Citizenship: Culture Clash’s *Nuyorican Stories*,” *Article in Progress Workshop Session*, Mid-America Theatre Conference, Minneapolis, Minnesota, March.
- 2010 “Affective Citizenship: Culture Clash’s *Nuyorican Stories*,” *Diasporic Body and Its Discontent*, American Society for Theatre Research, Seattle, Washington, November.
- 2010 “Kinetic Humor: Laughter, the Dancing Body & Citizenship,” *Laughter as Cultural Catalyst: Humor in Latin/o America*, Latin American Studies Association, Toronto, Canada, October.
- 2009 “Nuyoriqueñas In the House: Staging Identity, Performing Community,” *Performance and Politics in the Americas: Methods and Paradigms*, American Society for Theatre Research, San Juan, Puerto Rico, November.
- 2009 “Sonic Imprints: Listening Imaginings of the Musical *Olú Clemente*,” *Latino Musicals On and Off Broadway*, Association of Theatre in Higher Education, New York, August.
- 2009 “Reading the Staging of Latinidad in U.S. Latina/o Youth Theater,” American Literature Association, Boston, May.
- 2008 “Transcultural Passages: Conjuring the Spirits,” *Middle Passages: Transforming Performing from Oppression to Freedom?*, American Society for Theatre Research, Boston, November.
- 2008 “La Cura: Spiritual Healings in Nuyorican Performances,” New England American Studies Association, Yale University.
- 2008 “Witches, Butterflies, and Healers: Spiritual Performance Activism in the Works of Nuyorican Performers,” *Nuyorican Performances: The Cultural Production of Music, Theatre, and Cultural Venues*, Association of Theatre in Higher Education, Denver, August.
- 2007 “‘What Did I Do To Be So Black and Blue’: Performing Afro-Latinidad,” American Society for Theatre Research, Phoenix, November.
- 2007 “*La Nubia Latina*: Performance Strategies of Hyper-Visibility,” *Performing “Race,” Performing “America,”* American Society for Theatre Research, Phoenix, November.
- 2007 “Regenerating the Body: The Performance Aesthetic of Sandra María Esteves,” *Performing Identity and Community in Public Spaces*, Association of Theatre in Higher Education, New Orleans, August.

- 2005 “Between the Past and the Present: Protests Traditions of the Sixties and the Aesthetic of Performance Poetry Today,” *Toward an Aesthetic of Social Change: Conversations About Hip Hop, Theatre and Performance Poetry*, Association of Theatre in Higher Education, San Francisco, August.
- 2005 “Prison Uprisings and the Performance of Political Identities,” Association of Theatre in Higher Education, San Francisco, August.
- 2004 “Culture Clash: Latino History, Memory, and Hip Hop Aesthetics,” Association of Theatre in Higher Education, Toronto, August.
- 2002 “Reconstructing Miguel Algarín: Examining the Performative Strategies of Building Community,” ATHE, San Diego, August.
- 2002 “Whiteface Acts: The Solo Performance of Harry Gillam and John Leguizamo,” ATHE, San Diego, August.
- 2001 “La Bruja’s BoogieRican: Forging Community Through Autobiographical Performance Practice,” ATHE, Chicago, August.
- 2001 “Innovative Teaching,” Excellence and Innovation: Research and Teaching in Puerto Rican/Latino Studies Conference, New York City, April.
- 2000 “Teaching *Redefining Latina Health: Body, Mind and Spirit* – A Transformative Model,” Mujeres Activas en Letras y Cambio Social Conference, San Diego, August.

**INVITED PRESENTATIONS:**

- 2011 “Latino Musicals from *West Side Story* to *In the Heights*,” School of Continuing Studies, University of Richmond, November.
- 2011 “Affect, Citizenship, and Latino Identity: The Case of Culture Clash’s *Nuyorican Stories*,” Department of Theatre, Dartmouth College, January.
- 2010 Panel Discussant, *The Citizen Artist: A New Generation and Richmond's Future*, The Wilton Companies at UR Downtown, September.
- 2008 “The Nuyorican Feminist Aesthetics of Sandra María Esteves,” Department of Latin American, Latino, and Caribbean Studies, Dartmouth College, January.
- 2007 “Gendering Nuyorican Aesthetics: The Feminist Acts of Sandra María Esteves,” American Studies Program, Smith College, November.

2007 “*Aloud: Understanding the Aesthetics of Nuyorican Poetry*,” Department of Latin American, Latino, and Caribbean Studies, Dartmouth College, April.

**CREATIVE ACTIVITIES:**

**Theatre Production-Playwright**

- 2012 *Remnants* book co-written by Patricia Herrera and José Joaquín García, music by José Joaquín García and J.A. Myerson, staged reading with music and choreography, March 11, University of Richmond.
- 2011 *Remnants*, book co-written by José Joaquín García, music by José Joaquín García and J.A. Myerson, University of Richmond, Staged Reading, May 6-7.
- 2003 *A Woman Who Outshone the Sun*, performed by Rubí Theater Company, Brooklyn Arts Exchange, April.
- 1999 *A Woman Who Outshone the Sun*, performed by Rubí Theater Company, Henry Street Settlement, April 16-May 2.
- 1998 *A Woman Who Outshone the Sun*, Urban Youth Theater Company, NY International Fringe Festival, August.
- 1997 *Embrace Me with Your Shawl*, Rubicon Theatre Company, March.
- 1996 *Searching for My Angeles*, Dartmouth College, Bentley Theatre, May.

**Theatre Production-Administrative**

- 2011 Production Manager, Staged Reading with musical and choreography of *Remnants*, March 11.
- 2011 Production Manager, Staged Reading of *Remnants*, May 6-7.
- 2008 Co-Founder and Co-Director, Rubí Theater Company, Fall 1997
- 1996-2000 Project Coordinator, Urban Youth Theater (UYT), Henry Street Settlement, August.

**Theatre Production-Performer**

- 2008 Rapper and lyricist, “El Canario,” *Dan Zanes and Friends Nueva York!*, performed with Rubí Theater Company, CD recording, May.
- 2007 Actor, *Stroke*, by Chin Woon Ping, Warner Bentley Theater, Dartmouth College, June.
- 2006 Rapper and lyricist, “Walking the Dog,” *Dan Zanes and Friends Concert Benefit*, performed with Rubí Theater Company, Carnegie Hall, November 12.



- 2006 Rapper and lyricist, “Walking the Dog,” *Dan Zanes and Friends Catch That Train!*, performed with Rubí Theater Company, CD recording, May.
- 2003 Sound Effect Artist, *Dan Zanes and Friends House Party*, performed with Rubí Theater Company, October.
- 2002 Rapper and lyricist, “What a Wonderful World,” performed with Lou Reed and Rubí Theater Company, *Dan Zanes and Friend Nighttime!*, June.
- 2000 Dancer, Beatboxer and Rapper, *Imagine the Angels of Bread*, poetry by Martin Espada, performed by Rubí Theater Company, New WORLD Theater, October.
- 1999 Dancer, Beatboxer and Rapper, *Imagine the Angels of Bread* poetry by Martin Espada, performed by Rubí Theater Company, New York Fringe Festival, June.
- 1999 Dancer, Beatboxer and Rapper, *Imagine the Angels of Bread* poetry by Martin Espada, performed by Rubí Theater Company, New WORLD Theater, October.

#### **Theater Production-Dramaturg**

- 2005-2006 *Plays in Progress*, written and performed by participants in Playwriting Workshop, Bronx House Community Center, September-June.
- 2004 *The World Begins*, written and performed by participants in the Playwriting Workshop, Brooklyn Arts Exchange, May.
- 2004 *My Life is a Telenovela, Episodes I-III*, by Amarelys Pérez, performed by Rubí Theater Company, Brooklyn Arts Exchange, September-May.
- 1999 Dramaturg, *Through My Eyes*, performed by Rubí Theater Company, Clemente Soto Veléz Cultural Center, May.

#### **Theatre Production-Assistant Director**

- 2012 Assistant Director, *blu* by Virginia Grise, University of Richmond, October 4-6.
- 1998 Assistant Director, *Caro Diario: The Story of Josephine Baldizzi*, by Carmen Rivera, City Lights Youth Theater, July.
- 1998 *Positive Women*, Latino Experimental Fantastic Theater (L.E.F.T), INTAR, April-June.
- 1997 *Lower East Side Story*, by Carmen Rivera, City Lights Youth Theater, Lower East Side Tenement Museum, July.

- 1996 *Dylan & The Flash: A Just Be Story*, by Migdalia Cruz, City Lights Youth Theater, Synchronicity Space, September.
- 1996 *Hope: The Story of an Immigrant Family*, by Carmen Rivera, City Lights Youth Theater, Lower East Side Tenement Museum, July.

#### COURSES TAUGHT AT THE UNIVERSITY OF RICHMOND

- Spring 2014 **“Civil Rights and Education, Richmond, VA: A Documentary Theatre Project”**  
 This course is part of a five year project that begun Spring 2011 that examines the long lasting impact of massive resistance that still haunts Richmond today and the work of civil right activists and community members fighting for educational equity in Richmond. Students do archival research, conduct interviews, collectively write a script based on raw materials gathers and then perform it. In Spring 2011 we focused on the history massive resistance and busing in the sixties. In Spring 2012 we turned our attention to the experiences of students who attended Wythe High School, an elite all white school that became desegregated and now is a predominantly black school. In Spring 2014 we focused on how Richmonders remember the tumultuous year of 1968.
- Spring 2014 **“Going Solo: The Politics of Identity in Contemporary Solo Performance”**  
 This course will examine the ways solo practitioners use the body to highlight specific cultural, social, and political histories encountered by urban poor, people of color, lesbians, and gays. We engage with a multitude of solo performance styles including autobiographical forms, spoken word, stand-up comedy, and hip-hop performance. Taught Fall 2009 & Spring 2014.
- Spring 2014 **The Sixties: Culture, Politics and Theater**  
 From the Civil Rights Movement to the Anti-War Movement, to second-wave feminism, the Sixties was a time of radical change and experimentation. In this class we will investigate how the political, social, and cultural environment of the turbulent and psychedelic decade in America, informed the work of theater and performance artists and yielded new theories about art making, cultural forms, notions of identity, and corporeal aesthetics.
- Fall 2013 **“Latinas/os On Stage: From the Barrios to Broadway”**  
 This course provides students with a historical and theoretical framework to understand the politics of representing Latinas/os on stage with special attention to feminism, globalization, migration, and transculturation. Also taught Fall of 2011 & Fall of 2009.
- Spring 2012 **Tocqueville Seminar, “Global Hip Hop”**  
 This course examines how artist-activists from around the world engage, represent, reproduce, critique, and change hip hop culture. We will explore how

hip hop, in its various manifestation, is a local and global network of exchanges that impacts culture, politics, and the arts. Larger themes to be explored include globalization, post-colonialism, migration, race, citizenship, and nation.

- Fall 2012 **Freshmen Year Seminar, “Hip Hop Theater”**  
 In this course we explore the ways hip hop has permeated the world of theatre. We will consider how practitioners use hip hop theatre to advocate social justice issues including racial, sexual, gender, and socioeconomic equity, anti-consumerism, anti-militarization, and anti-corruption. Also taught Fall 2011 & Spring 2011.
- Fall 2011 **“Theatre History II”**  
 This course is a survey of the history of theatrical theory and practice from the Seventeenth Century through the present. We examine how social, cultural, political and economic factors inform the theatre productions of a specific era and specifically address how practitioners can apply the theatrical conditions of the past to interrogate the theatrical conditions of the present.
- Fall 2010 **“Theatre History I”**  
 This course uses a dramaturgical approach to examine the history of World Theater during the Classical, Medieval, and Renaissance times. The goal of this course is to implement our understanding of theater history and dramatic criticism to the process of making theatre.
- Spring 2010 **“Theatre Appreciation”**  
 This course explores theatre: as an art form, as a humanistic pursuit, and as a dramatic experience. We investigate what theatre is, who makes it, and how practitioners collaborate in the process of making theatre. Also taught Fall 2009 & Fall 2010.

**OTHER COURSES TAUGHT:**

- 2008-2009 **Research Assistant Professor, Dartmouth College, “Going Solo: Latino Performance and Identity”**  
 This seminar focuses on how Latino/a solo performers embody and perform a wide range of political identities bounded by race, ethnicity, class, gender, and sexuality. We examine the ways in which these practitioners participate in the production and/or deconstruction of Latino identity through their live bodies on stage.
- 2008-2009 **Research Assistant Professor, Dartmouth College, “Latina Feminisms: Acts of Intervention”**  
 Through an engagement of narratives mediated by recordings, literature, visual art and performances for, by, and about Latinas, this course examines the highly contested and still-evolving site of Latina feminist practices.

- 2008-2009 **Research Assistant Professor, Dartmouth College, “Voices: Perform Activism”**  
 This course examines how performance has functioned as a forum to raise consciousness and rehearse notions of community in the 20th century. Our archive includes various theoretical texts and performances that spark civic dialogue. Students work with visiting artists, learn and implement interventionist techniques, and collectively develop a performance piece.
- 2008-2009 **Research Assistant Professor, Dartmouth College, Master Thesis Reader**  
 Lindsay Davis, Master of Arts in Liberal Studies Student, Dartmouth College.  
 Thesis Title: “Prison Labor Versus Alternative Rehabilitation Programs.”
- 2008-2009 **Research Assistant Professor, Dartmouth College, Undergraduate Thesis Advisor**  
 Bryan Lee, Latin American, Latino, and Caribbean Studies Student, Dartmouth College. Title: “Quién tu eres? Performance of Nuyorican Identity in the Theatrical Works of “El Reverendo” Pedro Pietri.”
- 2007-2008 **Research Assistant Professor, Dartmouth College, “Latinos On Stage: From the Barrios to Broadway”**  
 This course provides students with a historical and theoretical framework with which to understand the politics of Latino representation on stage by juxtaposing grassroots and Broadway productions from the late 1930s to the present.
- 2003-2006 **Writing Across the Curriculum Fellow, Lehman College, City University of New York**  
 As a Writing Fellow I assisted university educators to experiment with various writing exercises, evaluate the effectiveness of assignments, and design and/or revise their syllabus. In addition, I served as a Special Events Coordinator organizing strategic writing workshops for students and faculty.
- 2003 **Adjunct Lecturer, Hunter College, City University of New York, “Performing the Individual, Performing Community”**  
 This seminar explores Afro-Diasporic, Latino and Asian American performance and identity construction in the United States. By studying selected solo and group performances, this course 1) reveals the distinct individual and communal histories of the artists 2) highlights the intersections between ethnic minority populations and 3) examines the performers’ relationships with the majority culture.
- 2000-2003 **Adjunct Lecturer, Hunter College, City University of New York, “Redefining Latina Health: Body, Mind and Soul”**  
 This course developed collaboratively with the National Latina Health Organization and graduate students at UCSD and Hunter College redefined the field of Latina Health by reintegrating the body, mind, and spirit into the learning and teaching process.

- 2000-2003 **Adjunct Lecturer, Hunter College, City University of New York, “Introduction to Women’s Studies”**  
This course engages with theoretical, literary, and performance texts to reveal how institutions, social practices and cultural representations shape women’s lives and how women have resisted these very structures.
- 2000-2003 **Graduate Teaching Fellow, College of Staten Island, City University of New York “Introduction to Theatre”**  
This course introduces the study and practice of theatre by exploring the intersections between the issues dealt with in dramatic texts and their responsibility in the social make up of America.
- 1999-2000 **Adjunct Lecturer, Hunter College, City University of New York “Latina Narratives”**  
This course offers an overview of various modes of Latina expression from novels to poetry to theatre to films to visual art to understand how gender and ethnicity function in artistic, cultural, and political discourses.

**UNIVERSITY SERVICE:**

- 2014 Bonner Center for Civic Engagement, Advisory Council, Fall 2012-present.
- 2014 Terms of Racial Justice Initiative, Advisory Group, Spring 2011-present.
- 2014 Discussant, “Civil Rights and Education in Richmond, V.A.: Documentary Theatre Project,” Community-Based Learning Faculty Fellows, Bonner Center for Civic Engagement, May.
- 2014 Panel discussant, The Answer (A Night to See, Witness, and Experience Richmond), with April Hill and Julian Hayter, facilitated by W. Steve Wilborn, Sr. Associate Director of Admission, April.
- 2014 American Studies Showcase, American Studies, University of Richmond, March.
- 2013 Presentation to Board of Trustees, illustrating the importance of the arts through the work of the Civil Rights and Education in Richmond, VA documentary theater Project, September.
- 2013 Presentation to 25 international secondary school counselors about “Hip Hop Theater,” Mock First-Year Seminar, organized by Maria Lapins, Associate Director of Admission, July.
- 2012 Co-facilitator, “The Practice of Creating: Generating Sound, Words, and Scenes,” Mock Class with Dr. Dorothy Holland, Multicultural Overnight Visitation Experience, University of Richmond, November.

- 2012 Event Organizer, playwright Rickerby Hinds for master class, class visits, and his production of *Dreamscapes*, October.
- 2012 Discussant, “Co-Directing *blu* by Virginia Grise,” Freshmen Year Seminar “Knowing and Choosing in the Face of Adversity and Uncertainty” taught by Dr. Mavis Brown, University of Richmond, October.
- 2012 Event Organizer, playwright Virginia Grise for public address and class visits during production of her award-winning play *blu*, October.
- 2012 University Seminar Working Group, Fall 2011-Fall.
- 2012 The Richmond College Student Affairs Committee, Fall 2010-Fall.
- 2012 Latino Heritage Month Committee, University of Richmond, Spring 2010-Fall.
- 2012 Panel Discussant, “Hip Hop Theatre,” *Teaching a First-Year Seminar: Challenges and Successes*, University of Richmond, May.
- 2012 Panel Discussant, *Pedagogical Experiments in the First-Year Seminar*, University of Richmond, February.
- 2011 Panel Discussant, *Balancing Teaching and Scholarship, Second- and Third-Year Faculty Discuss with New Faculty*, A & S New Faculty Teaching/Research Seminar University of Richmond, August.
- 2011 Event Organizer, guest artist Cuban Hip Hop Ambassador Ariel Fernández, March.
- 2011 Latin American and Iberian Studies Tenure-Track Search Committee, External Member, October 2010-February.
- 2011 Event Organizer, guest artist legendary hip hop dancer, choreographer, filmmaker, and historian Pop Master Fabel, March.
- 2010 Event Organizer, guest artists Palo Monte, Afro-Dominican group, October.
- 2010 Co-Moderator, “The Richness and Complexity of Identity: UR Latino Students Share Their Stories,” September.

**DEPARTMENTAL SERVICE:**

- 2014 Scholarship Student Committee, University of Richmond, Fall 2012-Spring.
- 2012 Diversity Committee, University of Richmond, Spring 2011-Fall.

- 2012 Discussant, “Co-Directing *blu* by Virginia Grise,” Production Studies I: Fundamentals of Theatre, Department of Theater & Dance, University of Richmond, October.
- 2010 Co-Host, Just Desserts, University of Richmond, March-April.
- 2010 Theatre and Dance Scholarship Committee, University of Richmond, January.
- 2010 Making Art Perform Committee, University of Richmond, Fall 2009-Spring.
- 2010 Making Art Perform Production Selection Committee, University of Richmond, Fall 2009-Spring.
- 2009 Event Organizer and Fundraiser, “Voices: The Dartmouth Theater Visiting Artist Program,” Dartmouth College, Spring.
- 2009 Baker-Berry Library Exhibit Coordinator, “Latinos and Latinas at Dartmouth: Community, Culture, and Scholarship,” Fall.
- 2009 Event Organizer and Fundraiser, “Voices: The Dartmouth Theater Visiting Artist Program,” Dartmouth College, Fall.
- 2008 Event Organizer and Fundraiser, “Latino On Stage Series,” Dartmouth College, Spring.
- 2007-2009 Latino Leadership Council, Dartmouth College.
- 2007-2009 Advisory Committee, Voices: The Dartmouth Theater Visiting Artist Program, Dartmouth College.
- 2000-2001 Booth Award Organizer, Graduate Center, City University of New York.
- 1997-2000 Slide and Video Archivist, Graduate Center, City University of New York.
- 1997-2000 Assistant Circulation Manager of *Journal of American Drama & Theater*, *Slavic & East European Stages*, and *Western European Stages*, City University of New York.

**PROFESSIONAL SERVICE:**

- 2014 Errol Hill Award Committee, American Society for Theatre Research, December 2013-present.
- 2014 Evaluator for the translation of Víctor Hugo Rascón Banda’s *La Malinche*, School of Theatre and Dance, East Carolina University, March.

- 2014 Conference Planning Committee, Association for Theatre in Higher Education, February-present.
- 2014 Membership and Marketing, Association for Theatre in Higher Education, October 2012-present.
- 2014 Editorial Review Board, *Chicana/Latina Studies: The Journal of MALCS*, November 2009-present.
- 2013 Focus Group Representative, Latino Focus Group, Association for Theatre in Higher Education, August 2011-August.
- 2013 Evaluator for the translation of Alejandro Ricano's *Más pequeños que el Guggenheim*, School of Theatre and Dance, East Carolina University, March.
- 2013 The Publications Committee of the American Theatre and Drama Society, *Journal of American Drama and Theatre*, Special Issue on American Theatre and Material Culture, January-February.
- 2012 Panel curator, Panel Title: *Spotlighting New Work New Works in American Theatre*. Convened at the Association of Theatre in Higher Education, Chicago, August.
- 2011 Latino Focus Group Conference Planner, Association for Theatre in Higher Education, August 2009-August.
- 2011 Referee, *Journal of American Studies*, March 2010-November.
- 2011 Plenary Session Organizer, Plenary Title: *Global Trends, Local Narratives: Performative Responses to Anti-Immigrant Sentiment*. Convened at the Association of Theatre in Higher Education, Chicago, August.
- 2011 Panel Organizer, Panel Title: *Manifestos for Marie Irene Fornes: Shaping the Future of American Theatre*. Convened at the Association of Theatre in Higher Education, Chicago, August.
- 2011 Panel Organizer, Panel Title: *Take the Mic: Manifestos on Theatre*. Convened at the Association of Theatre in Higher Education, Chicago, August.
- 2011 Panel Organizer, Panel Title: *Performing Cuba: Exile, Translation, and the Body*. Convened at the Association of Theatre in Higher Education, Chicago, August.
- 2011 Panel Organizer, Panel Title: *Current Projects in Latino Theatre and Performance*. Convened at the Association of Theatre in Higher Education, Chicago, August.



- 2011 Panel Co-organizer, Panel Title: *Spotlighting New Work by ATDS, BTA, and LFG Authors*. Convened at the Association of Theatre in Higher Education, Chicago, August.
- 2011 Panel Co-organizer, Panel Title: *Curtains Up: Conversation Among Emerging Scholars*. Convened at the Association of Theatre in Higher Education, Chicago, August.
- 2011 Mentor Scholar, *Chicana/Latina Studies: The Journal of MALCS*, June 2010-March.
- 2010 Panel Organizer, Panel Title: *Teatro Chicana: A Collective Memoir*. Convened at the Association of Theatre in Higher Education, Los Angeles, August.
- 2010 Panel Organizer, Panel Title: "Practices of Emplacement: Exile, Memory, and Gender." Convened at the Association of Theatre in Higher Education, Los Angeles, August.
- 2010 Panel Co-organizer, Panel Title: *Spotlighting New Work by ATDS, BTA, and LFG Authors*. Convened at the Association of Theatre in Higher Education, Los Angeles, August.
- 2010 Panel Co-organizer, Panel Title: *Curtains Up: Conversation Among Emerging Scholars*. Convened at the Association of Theatre in Higher Education, Los Angeles, August.
- 2010 Pre-Conference Co-organizer, Latino Focus Group, Association for Theatre in Higher Education, November 2009-August.
- 2009 Panel Organizer, Panel Title: *Latino Musicals Off and On Broadway*. Convened at the Association of Theatre in Higher Education, San Francisco, August.
- 2008 Panel Organizer, Panel Title: *Nuyorican Performances: The Production of Cultural Music, Theater, and Venues*. Convened at the Association of Theatre in Higher Education, New York City, August.
- 2009 Secretary, Latino Focus Group, ATHE, August 2007-August.
- 2009 Member-At-Large, Women and Theatre Program, August 2007-August.
- 2005 Panel Organizer, Panel Title: *Towards an Aesthetic of Social Change: Conversations About Hip Hop, Theatre and Performance Poetry* moderated by Prof. Harry Elam. Convened at the Association of Theatre in Higher Education, San Francisco, August.

- 2003-2005 Graduate Student Representative, Latino Focus Group, Association of Theatre in Higher Education.
- 2003 Post-Conference Organizer, Theatre and Social Change, Association of Theatre in Higher Education.
- 2002 Panel Organizer, Panel Title: *Theatre in the 21<sup>st</sup> Century: Re-Imagining the Creative Process for a Changing World*. Convened at the Association of Theatre in Higher Education, San Diego, August.
- 2001-2002 Representative of Graduate Student Body, Association of Theatre in Higher Education.
- 2001-2002 Secretary, Theatre and Social Change, Association of Theatre in Higher Education.
- 2001 Panel Organizer, Panel Title: *The Embodiment of Identity: Women of Color and the Staging of Social Change*. Convened at the Association of Theatre in Higher Education, Chicago.

**COMMUNITY SERVICE:**

2012-present Board Member, The Conciliation Project, Richmond, VA.

2005-2008 Advisory Board, Casa Atabex Ache-The House of Womyn's Power, Bronx, NY.

**MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS:**

American Studies Association (ASA)

The Association for Theatre in Higher Education (ATHE)

The American Society for Theatre Research (ASTR)

Mujeres Activas en Letras y Cambio Social/Women Active in Academia and Social Change (MALCS)

Latin American Studies Association (LASA)

**LANGUAGES:**

English (Spoken and Written Fluency)

Spanish (Spoken and Written Fluency)