

EDUCATION

Ph.D. Performance Studies, Designated Emphasis in African American & African Studies, University of California Davis, 2016

Towards Enturcultural Engaged Pedagogy: Revisioning Curricula in University Dance Studies from a Black Dance Aesthetics Approach ([Doctoral Dissertation, Publication No. 10188659](#)).

M.A. Dance in Higher Education and Professions, NYU Steinhardt School of Culture, Education, and Human Development, New York, NY, 2009

Making a Claim for African American Dances in Higher Education: What is the role of African American dance in the dance curriculum for higher education (Masters Thesis)?

Post Baccalaureate Studies in Choreography and Performance, Mills College, Oakland, CA, 2002

B.A. Theater Arts with a Minor in Dance, San Diego State University, San Diego, CA, 2000

ADDITIONAL DANCE TRAINING: WORKSHOPS, INTENSIVES, AND MASTER CLASSES

Institute for Dunham Technique Certification Teacher Conference, The Ohio State University, 2023

L'Antech & Talawa Master Classes, International Association of Blacks in Dance Conference (IABD), 2019

PUSH LAB Performance Workshop, PUSH Dance Company, Alonzo King LINES Ballet, 2017

Umfundalai Workshop, Collegium for African Diaspora Dance Conference (CADD), Duke University, 2016

Rennie Harris Rhythm House Intensive, Oberlin Dance Collective (ODC), 2016 & 2018

Institute for Dunham Technique Certification Teacher Conference, Laney College, 2013

Lydia Johnson Dance Repertory Workshop, Peridance Capezio Center, 2011

Dance Education Laboratory Foundations Class, 92nd Street Y, 2010-11

Sean Curran Modern Dance Master Class, Peridance Capezio Center, 2009

Shabba-Doo's House of Shway Urban Dance Master Class, Broadway Dance Center, 2008

Mia Michaels Contemporary Dance Master Class, Broadway Dance Center, 2007

RESEARCH INTERESTS

My research focuses on the cultural biases inherent in the development of dance as an academic discipline in the United States and its ongoing peripheral inclusion of Black dance histories and *all* marginalized dance histories. I position my work in the field of Dance Studies within three specific interdisciplinary and generative frameworks: Research-to-Performance; Practice-Based; and Practice-Led. All of which lend themselves to timely, unsettling, and liminal creations. My general choreographic practice is rooted in visibilizing the “blood memories,” “aesthetic of the cool,” and the “get down” qualities evident in Africanist and Black dance aesthetics. These qualities represent the nature of the practice and how dancers of all backgrounds engaging with the practice and performance of these aesthetics, generates new knowledge contributing to the operational significance for this practice. Additionally, my research offers a new epistemology stemming from my performance praxis “Decolonizing the Black (othered/invisibilized) Dancing Body” and my pedagogical praxis “Intercultural Engaged Pedagogy,” both of which specifically investigate the colonization and decolonization of dancing bodies and how bodily autonomy vs bodily indoctrination affects dancers embodied cognitive development. Acting as a social justice educational framework, these approaches decenter the instructor's expertise as all-knowing and allows for the coevolution of teaching and learning to take place between the facilitator and the student. Thus, incorporating existing knowledge with new ideas based on experimentation and open-mindedness, rendering mutual cross-cultural exchange instead of a hierarchal cultural dominance as best practice.

COLLEGE & UNIVERSITY APPOINTMENTS

COLUMBIA COLLEGE CHICAGO:

Associate Professor, Critical Dance Studies, 2023-present

CCCX 199 “Big Chicago” First Semester Experience: Close Reading RAP Lyrics (3 credits): In this course we will examine the performance/performativity of Hip Hop music (RAP) and investigate lyrical content using the frameworks of Performance Studies, Cultural Studies, Critical Race Studies, and Global and Racial Capitalism to understand the intellectual and political implications of Hip Hop music. While performance on its own is open-ended, it becomes the fulfillment of a promise as it’s related to performativity, which involves investigating how words are used to describe and define what performers are “doing.” Does that “doing” expand the social consciousness of Hip Hop music’s lyrical content? How do representations (real) and re-presentations (reel) of Hip Hop music reinscribe the “real” in “keepin it real”? Focusing on the politics of performance in Hip Hop music, you will learn how to critically think about RAP lyrics as a text to explore the politics of performance through the lenses of race, class, and gender identity politics, as well as hypermasculinity and hypersexualization, capitalism, and glocalization (*both grounded in local and the real, and capable of articulating local and global considerations for a broader sense of what life is about*). By the end of this course, you will have a richer understanding of Hip Hop music’s unique juncture in the 21st century as a part of the continuum of Black popular culture in American society.

DANC 105A Modern I (2 credits): In this course students study the fundamental principles, practices, and vocabulary common to Modern dance through a daily practice of warm-up exercises and movement combinations. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance, and coordination; develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality. Live musicians accompany all dance major technique classes. Modern Technique 1B is the second course in a two-semester sequence.

DANC 180 Introduction to Dance Studies (3 credits): This course orients students to the field of dance as an academic discipline, profession, and art form. To this end, this course arms students with information and processes of inquiry so as to facilitate their own decision making as they proceed in the department. Topics to be covered include: an introduction to dance as an art form, dance history, dance as a product of culture, the relationship of dance technique to the overall field, and strategies for effective learning, professional engagement, and longevity in the discipline. Class sessions will be augmented by guest lectures led by a number of different Dance Department faculty, staff, students, and alumni in an effort to bring new students fully into our learning community.

DANC 205A Modern Contemporary Technique II (3 credits): In this course students will study the fundamental principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Emphasis will be on developing conditioning, coordination, alignment, clarity, movement pick-up and artistry. Live musicians accompany all modern classes.

DANC 310 Intermediate Contemporary Modern Technique (1 credit): This course will challenge students physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrase work. Students will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. Students must complete four credits of Modern II prior to enrolling in the course.

DANC 330 Postcolonial Approaches to Dance Studies (3 credits): This course explores dance and movement practices through a postcolonial lens. In addition to offering cross-cultural perspectives on dance, this course introduces choreography as a methodology for writing about bodies relating in time and space. Topics include dance as cultural identity, dance as a social form of expression, dance as sacred practice, and dance as political power. Through readings, writing, lectures, discussion and extensive viewing of filmed and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.

DANC 346-01 Choreography II (3 credits): In this course students will complete at least three movement studies, and one fully realized work. Working as soloists, in duets and in small groups, students will create and perform dances and revise them based on class critiques. Class-time will be spent investigating concepts as well as performing and discussing dances prepared outside of class. In addition to making dances, students will also view videos, attend performances, and write about major contemporary artists.

DANC 370 Dance Professionalism: Navigating and Transforming the Field (3 credits): This course prepares students to both enter the dance community as a professional and transform it. Through community engagement, guest speakers, and peer leadership opportunities, students build their professional networks and learn best practices for a sustainable career. Students create promotional materials, practice interview skills and resume building, learn how to manage the physical and emotional stress of careers in dance to maintain well-being, and strategize how to use DEI awareness to better the dance community.

DANC 399A-01 Advanced Topics in Dance (3 credits): This course offers an opportunity for in-depth, collaborative research in domains of performance, choreography, and scholarship. Each semester, the course will focus on specific themes or issues submitted to hybrid pedagogical enterprises that may include, choreographic, performative, and scholarly articulations. Semester long course topics may include – Dance for Camera, Post-Colonial Choreographies, Feminist Discourses in Dance, Physical Theatre Workshop, and Site-Specific Dancemaking Strategies. Through extended research processes-which may include extensive viewing of video and live performances, reading of pertinent literature, student driven choreographic workshops, instructor-led movement experiences, and substantial performance and production experience-students will engage with dance as a form that resists compartmentalization by methodological boundaries.

DANC 425A-01 Advanced Contemporary Modern Technique (1 credit): This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrase work. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern II prior to enrolling in the course.

DANC 355-01 Concert Production (3 credits): Concert Production is a broad survey of the tasks and processes involved in producing dance as a theatrical event. Emphasis is placed on the relationship of production elements to the choreographic concept or artistic vision and the experience of producing from an administrative, artistic, design, and technical level. A wide range of subject matter is covered including: collaborations with artistic and technical personnel, programming, performance spaces, basics of publicity, grant writing, budgeting, costuming, lighting, sound, video, and practical experience on an actual production. Students gain essential background information as well as practical experience related to the people processes, equipment, and backstage operations that support live performance. Through written work, discussions, and practical projects, students develop a model dance production plan from initial conception to full theatrical completion.

THEA 211 African American Theatre & Performance (3 credits): This course surveys the historical, political, and aesthetic advancements of African American theatre from the late 19th century to the contemporary moment. In particular, this course examines dramatic literature alongside social movements such as the Black Power Movement as well as the Black Feminist Movement as a way to investigate how artists/activists used theatre and performance to promote Black liberation. In doing so we will witness changing and often challenging perceptions, creations, and responses to race and racism, and related social constructions of gender and sexuality. Furthermore, we will also address several larger questions pertaining to the development of Black theatre in America: What is a Black play? What is the relationship between Black theatre and the broader American theatre? How has Black theatre and performance contributed to the making of Black identity formation?

AUSTIN PEAY STATE UNIVERSITY:

Assistant Professor, Theatre & Dance, 2020-2023

AAS 2200 Introduction to African American Studies (3 credit hours): A reading and discussion course that gives an analysis of the African American experience from a cultural, historical, social, political, and psychological perspective. This course examines the African American experience as it pertains to the social constructions of race, class, gender, and sexuality as well as identity, history, emancipation and liberation, equality, slavery and abolition, arts and literature, feminism, aesthetics, family, education, law, film, music, politics, and economics. The diverse content of the course reflects the richness of the field of African American studies. Course readings, lectures, discussions, and visual and audio sources are all essential to the development of a solid foundation from which students can pursue more advanced and more specialized studies of the African American experience, history, and culture.

DANCE 1200 Introduction to Dance (3 credit hours): A survey course that explores dance as an expressive art form and its place in human culture throughout history. Open to all. This course introduces students to basic issues and key concepts in dance performance with consideration for performance as a theoretical, practical, and embodied experience. Focusing on the form and function of dances, students explore dancing and approaches to dance making through the awareness of the broader meaning of dance within particular societal contexts. The primary goal of this course is to develop student's awareness of dance as a process not simply as a product in an effort to produce knowledgeable audiences for dance. How and why to appreciate dance beyond its entertainment value, is the major question of this course. It is the creative process and what it's doing that we investigate in this course, utilizing my original theory of Intercultural Engaged Pedagogy.

DANCE 1350 Ballet I (2 credit hours): Theory and practice of ballet techniques. Open to all. This course will follow the beginner level Vaganova method of Russian ballet syllabus. "Agrippina Vaganova devised her own method of classical ballet training, fusing elements of French, Italian and other methods as well as influences from other Russian dancers and teachers..." (Seda Ayvazoğlu). Students will learn progressively at a steady pace allowing for sufficient readiness, adequate strength building, and injury prevention. Students will be introduced to basic issues and methods in ballet dance as a cultural practice acquire a basic history and language (French) of ballet dance. Focusing on preparing the student for dancing and choreography through basic techniques of barre work, center practice, and composition for a final performance.

DANCE 1500 Jazz I (2 credit hours): Contemporary Jazz Dance technique with practical application of the elements of jazz style, including alignment, stretch, strength, isolations, stylistic movement combinations and basic dance vocabulary. This course is appropriate for the student with little or no previous experience in jazz dance. At a beginner level, this course will follow the historical evolution of jazz dance from its African Diasporic roots to its westernized contemporary present. Students will learn progressively at a steady pace allowing for sufficient readiness, adequate strength building, and injury prevention. Students will be introduced to basic issues and methods in jazz dance as a cultural practice and acquire a basic history and language of jazz dance. Focusing on preparing the student for movement styles stemming from vernacular and American social dances to such codified techniques as Matt Mattox, Luigi, Gus Giordano, and Bob Fosse, that collectively lend themselves to contemporary choreography popularized today.

DANCE 1700 Hip Hop I (2 credit hours): An exploration of hip hop dance styles. Open to all. Students will learn various forms of hip hop dance at a beginner's level and explore a basic history of hip hop dance culture. This course includes party dances from the "old school" to the "new school" along with soul lines dances, breakin techniques, some house dances, and waacking/voguing/posing elements. Each class is organized using the following progression: 1) the warm up includes conditioning exercises and a dance combination; 2) then Rennie Harris' 8's, where the party dances and/or hip hop dance techniques to be covered in each lesson are taught in a series of 8 counts facing down stage for 8 counts, stage left for 8 counts, up stage for 8 counts, stage right for 8 counts and finally back to down stage for 8 counts before moving on to the next party dance/technique to be covered; 3) "drills" across the floor consisting of breakin foundations—floor rocking techniques (baby swipe/2-step, 3-step, and the 6-step), and top rocking techniques (2-step, salsa/side step, skipping side step, march step, Indian step), drops (transitions to the floor), and freezes; 4) center practice—popping, locking, waving, tutting, etc.; and 5) finally students show their acquired skills in the cipher. Students also learn choreography that includes the techniques covered in each lesson and then create their own choreographic works as a culminating project.

DANCE 2355 Ballet II (2 credit hours): Theory and practice of ballet techniques at an *intermediate* level. This course is restricted to those pursuing theatre and dance majors, minors or concentrations or permission of instructor. Students will learn various approaches and methods to an array of codified ballet techniques progressively at a steady pace allowing for sufficient readiness, adequate strength building, and injury prevention. Students will be expected to practice and perform the following daily exercises: barre work; center practice; grand allegro; and adagio and demonstrate their acquired skills using the French language of ballet dance. Ultimately, preparing the student for composition and performance of the culminating comprehensive final performance evaluation.

DANCE 2450 Modern II (2 credit hours): Theory and practice of modern dance techniques at an *intermediate* level. Students will learn progressively at a steady pace allowing for sufficient readiness, adequate strength building, and injury prevention. Students will explore issues and methods in modern dance as a cultural practice and acquire a basic history and language of modern dance. Focusing on expanding students' skills and abilities in movement styles stemming from vernacular, contemporary, and commercial dances to such codified techniques as Katherine Dunham, Martha Graham, and Lester Horton, as well as Doris Humphrey, and Jose Limón.

DANCE 3040 Dance History I (3 credit hours): A comprehensive examination of the evolution of dance as an art form from its origins to the end of the 19th century. Open to all. For the purpose of this dance history course, we examine dance history non-linearly in an effort to break with the tradition of colonialist curricula. Instead, we explore dance history utilizing my original theory of Intercultural Engaged Pedagogy to answer the major question of this course, what was dance trying to tell us about the past? Examining texts and performances that tell the stories of people who used their bodies to write their narratives, this course serves as an investigation of the historiography of dance. Writing of the body as text is what we see in choreography, which can be considered as a medium of human communication represented by the dancing body. Dance tells the story of the people. How that story has been read and recounted and by whom is worthy of study. Therefore, the subsequent question to the major question of this course is, how has historiography reshaped what dance was trying to tell us about the past and why?

DANCE 3350 Ballet III (2 credit hours): Theory and practice of ballet techniques at an *advanced* level. This course is restricted to those pursuing theatre and dance majors, minors or concentrations or permission of instructor. In this course students will learn the Dutch National Ballet technique and methods progressively at a steady pace allowing for sufficient readiness, adequate strength building, and injury prevention. Students will be expected to practice and perform the following daily exercises: barre work; center practice; grand allegro; and adagio and demonstrate their acquired skills using the French language of ballet dance. Ultimately, preparing the student for composition and performance of the culminating comprehensive final performance evaluation.

DANCE 3450 Modern III (2 credit hours): Theory and practice of modern dance techniques at an *advanced* level. Students will learn progressively at a steady pace allowing for sufficient readiness, adequate strength building, and injury prevention. Students will explore issues and methods in modern dance as a cultural practice and critically examine the history and language of modern dance. Focusing on advancing students' skills and abilities in movement styles stemming from vernacular, contemporary, and commercial dances to such codified techniques as Katherine Dunham, Martha Graham, and Lester Horton, as well as Doris Humphrey, and Jose Limón.

DANCE 3800 Dance Composition I (3 credit hours): An exploration of movement invention and the craft of choreography using structural devices, ideas, and concepts. Introduction to basic issues and methods in dance composition. Focusing on preparing the student for dance making through basic techniques of improvisation and composition. This course will examine dance composition as not one lineage or one thing, but a multiplicity of practices and styles and ways of thinking about the body. Focusing on preparing the student for developing ideas that stimulate choreography through somatic practices, movement analyses, and choreographic devices that inform the development of technique and composition. Viewing performances, both live and on video, as well as movement research, will be central to the course.

DANCE 4040 Dance History II (3 credit hours): This course is a comprehensive exploration of the evolution of dance as an art form, from 1900 to present. Open to all. For the purpose of this dance history course, we interrogate the historiography of the dance discipline, to most effectively attend to the missing cultural links in historical accounts of dance.

DANCE 4400 Dance Composition II (3 credit hours): This class is an in-depth exploration of movement invention and the craft of choreography using structural devices, ideas, and concepts. Furthering the basic issues and methods in Dance Composition I. Further developing the student's acquisition for dance making through advanced techniques of improvisation and composition. This course will examine dance composition as not one lineage or one thing, but a multiplicity of practices and styles and ways of thinking about the body. Further developing the student's choreographic stimuli through somatic practices, movement analyses, and choreographic devices that inform the development of technique and composition. Viewing performances, both live and on video, as well as movement research, will be central to the course.

DANCE 4755 Dance and Technology (3 credit hours): With a particular focus on performance documentation, this is an experiential course including hands-on training in video production and editing. It surveys methods for integrating dance performance with the film medium, discusses related aesthetic and conceptual issues, and introduces current techniques and technologies for video and audio recording of dance performance. The primary goal of this course is to develop student's digital dance literacy via the use and influence of digital technology and other media in the making, performance, and presentation of dance inclusively. This course introduces students to basic issues and key concepts in dance and technology with consideration for dance as a technologically embodied experience. Focusing on the study of dance in movies, television, internet, mobile devices and new media, students examine dance on screen, influenced by storytelling, camera technology and editing.

HONORS 2220 Dialogues on Diversity (3 credit hours): Exploration of the idea and reality of the other in various cultures and modes of discourse. Examples include addressing differences through science fiction, or confronting racism through media reports and/or film, music, and art. Students will consider issues involving confrontation, and respond to them rationally rather than emotionally.

UNIVERSITY OF CALIFORNIA DAVIS:

Associate Instructor/Lecturer, African American & African Studies, and Theatre & Dance 2013-2020

AAS 051 Black Dance History (4 units): this course examines the evolution of African American dance, tracing its history and development from West and Central Africa to the United States and investigates the social and cultural relevance of African American dance and its artistic merits through contributions from its choreographers and performers. Additionally, this course explores the historical, theoretical, sociopolitical, cultural, and aesthetic dimensions of dance among peoples of African descent.

AAS 133 The Black Family (4 units): this course examines the relationship between Black (African descent) family structures, patterns of functioning, and political, economic, and social conditions in the U.S. Beginning with theoretical and historical conceptualizations of the Black family, this course investigates the diversity of forms within the social and political category of "family" in general, as well as the diversity within "Black" and/or "African American" family structures in particular.

AAS 181 Hip Hop in Urban America (4 units): this course examines hip hop in urban America through the lens of a "big business" model to better understand how this cultural movement took itself from a phenomenon to a globalized brand. Beginning with viewing hip-hop from a comprehensive cultural context that extends beyond its four artistic elements—rap, deejaying, b-boying and b-girling (breakdance), and aerosol art (graffiti)—to its social and cultural contexts.

AAS 182 Hip Hop Culture & Globalization (4 units): this course examines hip hop culture and a global network of youth subcultures spanning—Africa, Europe, the Caribbean, South America, and Asia—using such theoretical frameworks as Performativity, Historiography, and Cultural Studies, as well as Engaged Pedagogy to better understand this globalized cultural phenomenon.

DRA 010 Introduction to Acting (4 units): this course is intended for students not specializing in dramatic art and is devoted to the development of clear oral and physical performance skills that build confidence, presentational style, and emotional clarity via character development. Students will begin by learning the fundamentals of movement for theatre, vocal, and breath control, via theatre games, and improvisation techniques, which will foster their understanding of stage presence, focus, active listening, and expanding the imagination.

DRA 014 Introduction to Contemporary Dance (4 units): this course introduces students to basic issues and methods in contemporary dance that focus on preparing the student for dancing and dance making through basic techniques of improvisation and composition with consideration for dance as a cultural practice.

DRA 040A Beginning Modern (2 units): this course introduces students to various assimilated methods (Graham, Horton, Dunham, and Judson Church Era, etc.) of modern and postmodern dance traditions at a beginner's level and acquire a basic history and language/technique of modern and postmodern dance as a cultural practice. Focusing on preparing the student for dancing and choreography through somatic practices, movement analyses, and choreographic devices that inform the development of technique and composition.

DRA 042A Beginning Ballet (2 units): this course introduces students to various assimilated methods (Balanchine, Vaganova, and Cecchetti) of ballet dance traditions at a beginner's level and acquire a basic history and language (French) of ballet dance as a cultural practice. Focusing on preparing the student for dancing and choreography through basic techniques of barre work, centre practice, and composition.

DRA 044A Beginning Hip Hop (2 units): this course introduces students to various forms of hip hop dance at a beginner's level and a basic history of hip hop dance. Students explore party dances from the "old school" to the "new school" along with soul line dances, breakin techniques, some house dances, and waacking/voguing/posing elements.

DRA 198 Presentation Skills for International Students (4 units): this course is devoted to the development of clear oral and physical communication skills that build confidence, presentational style, and vocal clarity. Students will discover their communication strengths, challenges, and authentic means of communicating.

FULLERTON COLLEGE:

Adjunct Professor, Dance, 2005-2010

Dance 111 F Jazz I (1 unit): this course explores basic techniques unique to the jazz form of dance including contractions, isolations, turns, and dance combinations to classical jazz music and contemporary music.

Dance 115 F Hip Hop I (1 unit): this course explores various forms of beginning hip hop dance, including popping, and locking, funk, and syncopated rhythms, along with a basic history of hip hop culture.

Dance 116 F Social Dance (1 unit): this course gives students the opportunity to learn various social dance forms, such as salsa (mambo), cha-cha, tango, waltz, country, and fox trot. Beginning with historical study and promoting individual choreographic expression, the student's knowledge and understanding of each dance form and its creative development will be enhanced.

PE 150 F Rhythmic Aerobic Exercise (1 unit): this course is designed for a group and individual exercise program. Emphasis in class will be on cardiovascular development through rhythmic movements.

CYPRESS COLLEGE:

Adjunct Professor, Dance, 2003-2007

Dance 107 C Modern Dance (1-2 units): this course gives students the opportunity to learn various modern dance forms to a variety of music styles allowing them to explore and create dances that dynamically convey thoughts, feelings, and ideas. Participation develops an expressive movement vocabulary while building strength and coordination.

Dance 115 C Hip Hop Dance (1 unit): this course includes various forms of beginning hip hop dance, including popping, and locking, funk, and syncopated rhythms. A basic history of hip-hop culture will be discussed.

Dance 122 C Stretch & Relaxation (0.5-1.5 units): this course is designed to increase flexibility and circulation and promote relaxation by learning various stretching exercises including reciprocals and yoga postures including breathing and relaxation techniques.

REFEREED PUBLICATIONS

Journal Articles

Walker, A. (2020). Traditional white spaces: Why all-inclusive representation matters. *Journal of Dance Education*, 20:3, 157-167, DOI: [10.1080/15290824.2020.1795179](https://doi.org/10.1080/15290824.2020.1795179).

Walker, A. (2019). Rebalancing dance curricula through repurposing black dance aesthetics. *Research in Dance Education* DOI: [10.1080/14647893.2019.1566306](https://doi.org/10.1080/14647893.2019.1566306).

PAPERS/PANELS/LECTURES

Conference Refereed Papers

Walker, A. (2021, July). *Decolonizing the Dancing Body: Examining Indoctrinated Dance Training and its Effects on Embodied Knowledge and How That Informs Movement Stimuli*. Paper presented at the “Dancing with Decolonisation,” University of Roehampton Global Online Conference.

Walker, A. (2019, January). *Straight White Spaces: Why (Equitable) Representation Matters*. Paper presented at the International Association of Blacks in Dance Conference, Dayton, Ohio.

Walker, A. (2018, December). *Interrogating Black Minstrelsy in 21st Century Hip Hop “Rap”*. Paper presented at the Show & Prove Hip Hop Conference, Riverside, CA.

Walker, L. (2014, April). *Physical Beats: The Phenomenological Study of Imperceptible Mutabilities in Dance Studies*. Paper presented at the UC Davis Interdisciplinary Graduate and Professional Student (IGPS) Symposium, Davis, CA.

Walker, L. (2013, April). *Physical Beats: The Phenomenological Study of Abstract Choreography*. Paper presented at the Congress on Research in Dance (CORD) Special Topics and the UC Dance Studies Graduate Student Conference: Dance Under Construction, Los Angeles, CA.

Walker, L. (2013, February). *Making a Claim for African American Dance in Higher Education*. Paper presented at the National Association of African American Studies and Affiliates Conference (NAAAS), Baton Rouge, LA.

Invited Lectures & Workshops

“Understanding the Misinterpretation of Contemporary Dance Styles as Street Dance Lecture Series,” Rennie Harris University, Spring 2025

“Pedagogy of Hip-Hop Lecture Series,” Rennie Harris University, Fall 2024

“Afro Hip-Hop” and “Hip-Hop Pedagogy,” Rennie Harris University Presents: Winter Cypher, University of Colorado Boulder, Fall 2024

“Dancing from the Inside Out: How Dunham and Street Dance Connect and Intersect,” Rennie Harris University Presents: The Underground Commons of Hip Hop and Street Dance Culture Lecture Series, Fall 2023

“The Caricatureography of Toni Morrison’s Multifaceted Romantic Love in *The Bluest Eye* & *Tar Baby*,” *Let's Make Dance Together: Reigniting the Creative Spark*, National Dance Education Organization (NDEO) Conference, October 2022

“Afro Hip-Hop,” The Big Muddy Dance Company Presents: BIG MUDDY DANCE FEST, September 2022

“Afro Hip-Hop” and “Hip-Hop Pedagogy,” Rennie Harris University Presents: Spring Cypher, Miami Dade College, May 2022

“Afro Hip-Hop” and “Hip-Hop Pedagogy,” Rennie Harris University Presents: Winter Cypher, University of Colorado Boulder, December 2022

“Decolonizing the Black Dancing Body,” Rennie Harris University Presents: Unearthing the Phenomena of Hip Hop Lecture Series, Spring 2022

“Dancing Around Race: Moving from Rhetoric to ongoing, Lasting Action/Creating an Embodied Manifesto,” *Galvanizing Dance Studies*, Dance Studies Association (DSA) Conference, October 2021

“Performance Studies Research Methods,” Northern School of Contemporary Dance, June 2021

“Decolonizing the Dancing Body: Examining Indoctrinated Dance Training, Embodied Knowledge, and Movement Stimuli,” Northern School of Contemporary Dance, March 2021

“Dance in the Academy: A Traditional White Space,” Ball State University, February 2020

“Physical Beats: The Phenomenological Study of Imperceptible Mutabilities in Dance Studies,” Elon University, December 2019 and Bates College, January 2020

“What Do You Mean by Technique: Codified vs. Competitive,” Hope College, and University of Akron Ohio, March 2019

“Intercultural Engaged Pedagogy: Seeing Yourself in What You Study,” University of Kansas, March 2018

“Teachings & Theories of Katherine Dunham: A Way of Life,” CSU Sacramento, November 2017

“Towards Intercultural Engaged Pedagogy,” Springfield College, May 2017

RESIDENCIES

SACRAMENTO BALLET: Artist Consultant and Curriculum Developer, Leaps & Bounds Program, 2019

CAL PERFORMANCES AILEY CAMP BERKELEY/OAKLAND: Ballet Instructor, Arts Education Program of the Alvin Ailey Foundation, Summer 2017-2018

NEW JERSEY PERFORMING ARTS CENTER: Hip Hop Instructor and Curriculum Developer, Historical Hip Hop Residency, 2011-2012

DANCE THEATRE OF HARLEM: Ballet Instructor and Curriculum Developer, Dancing Through Barriers Program, 2010-2012

SERVICE AND ADMINISTRATION

Faculty Senate, Faculty Affairs Columbia College Chicago, 2024-present

Curriculum Committee, Dance Columbia College Chicago, 2023-present

Forest Foundation Dance Scholarship Committee Review, Dance Columbia College Chicago, 2023-present

Gianna Esposito Memorial Scholarship Committee Review, Dance Columbia College Chicago, 2023-2024

Dissertation External Committee Member: Elizabeth Osborn-Kibbe, “World-Building Dance Education at the End of Modernity.” Learning, Leadership, and Organization Development, University of Georgia, 2023-present

GOVing Tuesday Day Selection Committee, Annual Giving Austin Peay State University, 2022-2023

Senior Capstone Committee, Theatre & Dance Austin Peay State University, 2022-2023

Curriculum Committee, Theatre & Dance Austin Peay State University, 2020-2023

New Hire Search Committee, Theatre & Dance Music Theatre Tenure Track Position Search, Austin Peay State University, 2020-2021

Faculty Mentor, Office of Educational Opportunity, and Enrichment Services (OEOES) Summer Research Fellowship, University of California Davis, 2019

Advisory Committee, Music & Performing Arts Professions Tenure Track Position Search, NYU Steinhardt, 2008-2009

AWARDS & FUNDING

Selected to represent the 2023 Southeast Conference and to perform “P-I-E-C-E-S” at *ACDA’s 2023 National College Dance Festival*

Austin Peay State University Honors Program recipient of the 2022-2023 Instructor of the Year Award

International Association of Blacks in Dance 33rd Annual Conference and Festival *Globally Connected: What Does Our Tomorrow Hold?* – \$1,500, 2023

PUSH Dance Company and Zaccho Dance’s Hip Hop Artist Residency & Training (HART) Program Panelist – \$500, 2022

We Create! BIPOC Legacy in the Arts 9th Annual Festival Fellowship – \$1,000, 2022

Center of Excellence for the Creative Arts (CECA) Award \$27,800, Austin Peay State University, 2021-2022

Rhythmically Speaking’s Jazz on Tap series “The Cohort 20/21” Artist Commission – \$2,000, 2021

Manuscript Review Honorarium *Rooted Jazz Dance: Africanist Aesthetics and Equity in the Twenty-First Century* edited by Lindsay Guarino, Carlos R.A. Jones, and Wendy Oliver University Press of Florida – \$200, 2022

The Kennedy Center American College Theatre Festival (KCACTF) National Award – Distinguished Achievement for Ensemble Performance in the Bluest Eye, 2019

The Center for Cultural Innovation (CCI) Quick Grant – \$600, 2019

A.I.M. (Artists in Motion) Lab Artistic Residency Exchange, CLARA Performing Arts, 2018

PUSH Dance Company’s LAB Performance Workshop Full Scholarship – \$200, PUSH Dance Company, 2017

Graduate Studies and Performance Studies Fellowship – \$8,960, UC Davis, 2012-2016

Graduate Studies and Campus Fee Grant – \$7,439, UC Davis, 2012-2016

Provost’s Fellowship in the Arts, Humanities and Social Sciences – \$45,516, UC Davis, 2012-2013

PROFESSIONAL MEMBERSHIPS

Dance Studies Association, Associate Member, 2018-present

International Association of Blacks in Dance, Associate Member, 2014-present

National Dance Education Organization, Associate Member, 2008-present

ORIGINAL CHOREOGRAPHY/DIRECTION**Concert Dance**

<i>P-I-E-C-E-S</i>	ACDA 2023 Gala Performance	Pearce Auditorium
<i>Jadine's Son</i>	We Create 2022! BIPOC Legacy in the Arts	Warehouse XI
<i>Black Phoenix Rising</i>	MADCO Dare to Dance 2022	Center of Creative Arts
<i>The Boom Boom Room in Tunisia</i>	Rhythmically Speaking the Cohort 20/21	The Shed/Lab Brewery
<i>The Breedlove's Pas de Duke</i>	Sacramento/Black Art of Dance 2019	Solano Theater
<i>A Beautiful Nightmare</i>	Alvin Ailey Camp 2018	Zellerbach Theater
<i>Do Hashtags Make Black Lives Matter</i>	PUSH Dance Festival 2018	ODC Theater
<i>The Block</i>	CoolNY Dance Festival 2012	John Ryan Theater
<i>Connection Failed</i>	DUMBO Dance Festival 2011	John Ryan Theater

Musical Theatre

<i>Little Shop of Horrors</i>	Alan Menken & Howard Ashman	Rand Theater
<i>Footloose</i>	Tom Snow, Dean Pitchford & Walter Bobbie	La Mirada Theatre

Theatre

<i>American Son</i>	Christopher Demos-Brown	Trahern Lab Theatre
<i>Medea</i>	Euripides	Pioneer Amphitheater
<i>The Burial at Thebes</i>	Seamus Heaney	Rand Theater

College & University

<i>When They See Us</i>	DELVE Concert Columbia College Chicago	Dance Center Theatre
<i>It Lives Inside</i>	SAKAFU Concert Columbia College Chicago	Dance Center Theatre
<i>Quartet for Six</i>	Austin Peay State University Faculty Concert	Trahern Theatre
<i>Things Have & Haven't Changed</i>	Austin Peay State University Faculty Concert	Trahern Theatre
<i>Bess</i>	Austin Peay State University Faculty Concert	Trahern Theatre
<i>That Was It</i>	Fullerton College Faculty Concert	Wilshire Auditorium
<i>Holding On</i>	NYU Steinhardt Masters' Dance Concert	Frederick Loewe Theatre
<i>Pete & Re-Peat</i>	Cypress College People in Motion	Campus Theater
<i>Grown Folks Business</i>	Cypress College Faculty Concert	Campus Theater
<i>Longing to Break Free</i>	ACDA Adjudication Concert	University Theatre, CSUS
<i>Amen</i>	Cypress College Faculty Concert	Campus Theater
<i>Tribute</i>	Long Beach City College Faculty Concert	Studio Theatre, LAC
<i>Physical Graffiti</i>	Cypress College Faculty Concert	Campus Theater

PERFORMANCE**Concert Dance**

Raissa Simpson's <i>Codelining</i>	PUSH Dance Company	Bayview Opera House
Raissa Simpson's <i>Dancing in Sepia</i>	PUSH Dance Company	Wright Hall Theatre
Halifu Osumare's <i>In the Eye of the Storm</i>	PUSH Dance Festival 2017	ODC Theatre
Kevin Wynn's <i>Nanigizmo</i>	Jean Isaacs San Diego Dance Theatre	Studio Theater, SDSU

Musical Theatre

<i>The WIZ</i>	Charlie Smalls & William F. Brown	Woodminster Theatre
<i>On the Town</i>	Leonard Bernstein Betty Comden Adolph Green	The Western Stage
<i>West Side Story</i>	Arthur Laurents Leonard Bernstein Stephen Sondheim	Pacific Repertory Theatre
<i>Annie</i>	Charles Strouse Martin Charnin Thomas Meehan	The Western Stage

College & University

Trisha Brown's <i>Set & Reset</i>	Mills College Faculty Concert	Lisser Hall
Douglass Dunn's <i>Pulcinella</i>	NYU Steinhardt Faculty Concert	Frederick Loewe Theatre

REFERENCES

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