

Curriculum Vitae

BARBARA SELLERS-YOUNG

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I. BIOGRAPHY

Barbara Sellers-Young is a Senior Scholar and Professor Emerita in the Dance Department of York University. She was Dean of the School of Arts, Media, Performance and Design (2008-2013) and Professor in the Department of Dance at York University (2008-2016). She previously taught in the Department of Theatre and Dance at UC/Davis (1990-2008) where she also served as the interim executive director of the Robert and Margrit Mondavi Center for the Performing Arts (2005/06). She has also taught at universities in England, China, and Australia. Her research projects on the intersections of performance, body and globalization have taken place in Sudan, Egypt, Turkey, Greece, Nepal, China, England, and Australia. Her articles can be found in *The Journal of Popular Culture*, *Theatre Topics*, *Asian Theatre Journal*, *Dance Research Journal* and elsewhere. She is the author of three single authored books: *Teaching Personality with Gracefulness*, *Breathing, Movement, Exploration*, and *Belly Dance Pilgrimage and Identity* as well as the jointly authored book with Robert Barton *Movement OnStage and Off*. She jointly edited *The Oxford Handbook of Dance and Ethnicity* and *Belly Dance: Orientalism, Transnationalism and Harem Fantasy* with Anthony Shay. Other edited volumes include: *Embodied Consciousness: Performing Technologies* with Jade Rosina McCutcheon and *Belly Dance Around the World: New Communities, Performance and Identity* with Caitlin McDonald. She is under contract with Palgrave Macmillian and Intellect Press for two new edited volumes to be published in 2018, *Narrative in Performance* and *Spiritual Her Stories*, respectively edited with Jade Rosina McCutcheon and Amanda Williamson. Professor Sellers-Young's research has been supported by fellowships from the Social Science and Humanities Research Council (Canada), American Council of Learned Societies (United States) and the Centre for Cultural Research into Risk, (Charles Sturt University, Australia), as well as numerous grants, including a Davis Humanities Fellowship and a Pacific Rim Planning Grant. She served for two years as convener of the International Federation of Theatre Research Working Group: Theory and Practice of Performing and from 2008 to 2010 was president of the Congress on Research in Dance. She is the recipient of the 2008 Alumni Award from the School of Music and Dance at the University of Oregon and the 2011 Dixie Durr Award for Outstanding Service to Dance Research from the Congress on Research in Dance. She serves on the editorial board for the *Dance Chronicle* and is a member of the advisory council for the School of Music and Dance at the University of Oregon.

II. DEGREEES

PhD	University of Oregon	Theatre
	Dissertation: Teaching Nihon Buyo in the Pacific Northwest	
MS	University of Oregon	Dance
BS	University of Oregon	Sociology

III. FACULTY POSITIONS

2016	Senior Scholar and Professor Emerita, Dance Department York University, Toronto
2008-2016	Professor, Dance Department, York University, Toronto
2001-2008	Professor, Department of Theatre and Dance, UC/Davis
2002 (spring)	Visiting Professor, Charles Sturt University, Australia
1997 (fall)	Visiting Professor, International College, Beijing, China
1996 (spring)	Visiting Professor, Manchester Metropolitan University, England
1994	Associate Professor, Theatre and Dance, UC/Davis
1992	Assistant Professor, Theatre and Dance, UC/Davis
1990	Lecturer, Theatre and Dance, UC/Davis

IV. ADMINISTRATIVE POSITIONS

2008 - 2013 Dean, School of Arts, Media, Performance and Design, York University

Responsible for the management and leadership of a Faculty of Fine Arts with seven academic units offering BA, BFA, MFA, MA and PhD degree programs in each of Dance, Film, Music, Theatre Art, Visual Art & Art History; BDes and MDes in Design; and BA in Digital Media; an enrolment of c. 3,500 undergraduate and graduate students; 120 full-time faculty, 250 part-time faculty and 90 staff; and a budget of \$30M. Responsibilities included management of faculty and staff; providing guidance for developing curricula within a budgetary framework; oversight of buildings and facilities associated with the Faculty; development and oversight of new international initiatives and relationships; and working with the Division of Advancement to increase the Faculty's donor base and strengthen alumni relationships. Major initiatives accomplished include advances in the areas of student experience, research, outreach, development, alumni relations and communications. Specific outreach programs include establishing an MFA degree in collaboration with Canadian Stage and Artist-in-Residence programs with

Harbourfront Centre and Markham Theatre; collaborating on the community-based York Region Creativity Project of the York Region Arts Council; serving on community arts roundtables with the working group for the arts organized by the Greater Toronto CivicAction Alliance; helping evolve a joint research project with the Toronto Arts Council; and securing SSHRC support for and co-chairing of the international conference Staging Sustainability: Arts, Community, Culture, Environment (2011) stagingsustainability.com Worked to establish Sensorium: Center for Digital Arts and Technology <http://sensorium.info.yorku.ca/>

**2007-10 President, Congress on Research in Dance
(Treasurer and member of the Executive Board since 2001)**

This is an international dance organization with 500 members that holds an annual conference as well as special conferences in Taiwan, Paris, Montreal. The organization also publishes *Dance Research Journal*.

2005-06 Interim Executive Director, Mondavi Center, UC/Davis

One of 20 largest performing venues on a university campus in the United States, the Mondavi Center has a budget of \$8 million, a staff of 47 and a production schedule that includes 66 productions a year including those of the Music and Theatre and Dance programs. My primary responsibility was administrative reorganization of the Mondavi Center as well as integration of artistic vision with the campus mission. The separate departments included business, publicity, programming, arts education, technology, development, audience and event services, and facilities. Major initiatives included expanded the relationship with the Globe Theatre in London, “The Creativity Project” which integrated the arts and sciences, and a new series titled “Provocations” which sought to bring conversations regarding the arts to the forefront of public discourse with such noted artists as Tony Kushner and critics such as Frank Rich.

2001/05 Chair, Department of Theatre and Dance, UC/Davis

The Department of Theatre and Dance offers an undergraduate BA, MFA programs in design, choreography, acting and directing, and a PhD in Performance Studies. The department is responsible for four internal performance venues and also produces productions in the Jackson and Studio Theatres of the Mondavi Center for a total of 15+ productions each year. As Chair, I was responsible for the administration, academic and performance missions of the Department and integration of this program with other Arts programs on the UC/Davis campus. Projects I guided to fruition included the hire of 10 new faculty, revision of the MFA and PhD degrees, the establishment of an internship program with Sacramento Theatre Company, an exchange with Manchester Metropolitan University, and a relationship with the Globe Theatre in London.

V. FUNDED RESEARCH

2010 Social Science and Humanities Conference Research Award (\$49,500)

- 2002 Fellowship, RISK Center, Charles Sturt University, Australia (\$10,000)
- 2000 American Council for Learned Societies Contemplation Fellowship (\$9,500)
- 1999 Pacific Rim Planning Grant (\$6,500)
- 1999 Davis Humanities Fellowship (\$5,000)
- 1997 Digital Disc Instructional Improvement Grant (\$5,000)
- 1995 Video Development Grant, Teaching Resources Center and the Center for Global Partnership/Japan Foundation (\$25,000)
- 1992-2006 Faculty Research Grants, University of California/Davis (\$2,500)
- 1988 Travel Grant, International African Institute (\$5,000)
- 1988 Fieldwork Grant, Center for the Study of Women in Society, University of Oregon (\$5,500)
- 1985 Research Grant, Traditional Theatre Training Program, Kyoto, Japan (\$2,500)

VI. AWARDS

- 2011 Dixie Durr Award for Outstanding Service to Dance Research from the Congress on Research in Dance
- 2008 Distinguished Alumni Award from the School of Music and Dance, University of Oregon

VII. PUBLICATIONS

BOOKS/ SINGLE AUTHOR

2016 ***Belly Dance: Pilgrimage and Identity*, (London: Palgrave Macmillan)**

Belly dance has, since its global introduction at world's fairs in France and United States at the end of the 19th century, become a component of popular culture that is taught in studios, recreation centers and universities throughout the globe. Its students combine a diverse group of men and women who seek through the dance to explore their gender and identity. This book considers their explorations through 20th and 21st century frameworks of gender and related identity that are part of a transnational discourse.

2001 ***Breathing, Movement, Exploration*, (New York: Applause)**

This book combines eastern and western philosophies of the body to create a visceral awareness

of the performance process. As such, it integrates the writings of western theorists such as Laban, Bartenieff, Stanislavski, Feldenkrais and Alexander with Asian conceptions of the body associated with Zen and Taoist metaphysics.

1993 *Teaching Personality with Gracefulness: Transmission of Japanese Cultural Values Through Traditional Dance Theatre*, (Maryland: University Press of America)

This ethnography includes both a description and a discussion of the methods used by Kanriye Fujima, a member of the Fujima school of Japan, to teach "Nihon Buyo" to primarily Japanese-Americans in three Pacific Northwest communities. The book provides an explanation of her teaching processes and contexts of performances. Incorporating the themes and images associated with the pieces, the manuscript also discusses Fujima's vital role in the maintenance of specific Japanese cultural values.

BOOK/JOINT AUTHOR

2017 *Movement On Stage and Off* with Robert Barton (London: Routledge Press) This book combines the theories of Stanislavski with an approach to movement training that takes an actor from an awareness of their body's structure, to the development of a physical imagination and application of this knowledge to the development of a character and the embodiment of a text.

BOOKS/EDITOR

2018 *Narrative in Performance* Eds. Barbara Sellers-Young and Jade Rosina McCutcheon (London: Palgrave Macmillian). The foundations of dance and theatre are narrative and the body. Throughout history and across the globe, theatre and dance - narration and the body - have been intertwined in the performative revelation of individual identity, community and nation. Each has been a part of popular entertainment, validation of and or challenge to, civic authority and political systems, evolution of the aesthetic imagery of the staged body, and explorations of the relationship between technology and the body. Sixteen authors from Australia, New Zealand, United States, Canada and Europe write about circus, musical theatre, activist theatre, dance theatre, narrative dance, dance and technology and bio performance. The chapters in this volume are diverse in their material and discuss the following issues through the nature of narrative and the body in artistic practice highlighting ideas of personal agency and community empowerment revolutionizing the performance spaces of theatre and dance. These issues include: narrative representations of the female in Asian dance drama, trance possession ritual as narrative metaphor that engages dramatic means of theatre and dance to embody the complex dynamics of life, ethnic heritage, metaphoric landscape of narrative, gender and identity, social power, online video games as a landscape for the production, interpretation and contestation of meaning and finally, the blurring of body and technology in the creation of movement.

2018 *HerStories* Eds. Amanda Williamson and Barbara Sellers-Young (London: Intellect Press) Soulful and spiritual research in Dance Studies: 'bodily inscription, self-narrative and auto-ethnography' will offer readers an intricate text written by women that celebrates and

reveals the impact of researching spirituality in and of dance through a variety of embodied 'self-narratives'. This book is centered on an argument that research by women about their spirituality in and of dance, can and needs to be rigorously self-reflexive, in order to *situate* how spiritual knowledge, experience and cultural practices are shaped by personal, gendered, cultural, historical and sociological contextual influences. This particular standpoint contrasts and provides an antidote to popular essentialist universalist approaches which tend to align women with dance and spirituality (often unwittingly) without attention to the complexity of political details unearthed through research into *situated and culturally lived and inscribed knowledge*.

2016 ***Handbook of Dance and Ethnicity*** Eds, **Anthony Shay and Barbara Sellers-Young**. (London Oxford Press). This compilation of 31 essays from scholars throughout the globe examines the relationship between ethnicity as a signifier of identity and the dances associated with an ethnic designation. As such, it incorporates the critiques of previous designations of dance as folk, classical, etc. in favor of a more nuanced and complex view of ethnicity as at the intersection of race, gender, nation and life style.

2013 ***Belly Dance Around the World: New Communities, Performance and Identity***, Eds. **Barbara Sellers-Young and Caitlin McDonald**. (North Carolina: McFarland & Co.) This edition of essays written by scholars in India, Australia, New Zealand, England, Egypt, Canada and United States considers the globalization of a solo form of community dance from the North Africa and the Middle East and the various interpretations of it in rural and urban environments.

2013 ***Embodied Consciousness: Performance Technologies***, Eds. **Jade Rosina McCutcheon and Barbara Sellers-Young**, (New York: Palgrave Macmillan) This volume of essays combines research from neuroscience, consciousness studies, performer training systems, modes of creating a staged narrative, Asian aesthetics, and post-modern theories of performance in an examination of the relationship between consciousness and performance. Written by actors, directors, dancers, historians and theorists, the essays participate in the paradigm shift in the humanities and the arts from the textual to the performative.

2005 ***Belly Dance: Orientalism, Transnationalism and Harem Fantasy***, Eds. with **Anthony Shay and Barbara Sellers-Young** (California: Mazda Publications) For over a century belly dance has had enormous popularity, and by the 1970s and 1980s in the wake of the feminist movement, over a million women in the United States and many more thousands in Western Europe became devotees of this folk form. This set of essays presents an overview of solo improvised dance in the Middle East and in the West and provides insights into the continuance of orientalism within the global imagination and related issues of performance and identity.

BOOK CHAPTERS

2018 "Dancing Through Myself: Memory, Identity and Spirituality," *HerStories: Soulful and Spiritual Research in Dance Studies: bodily inscription, self-narrative and auto-ethnography*. Edited Amanda Williamson and Barbara Sellers-Young, Intellect Press, accepted.

- 2017 “Improvising Happiness: Belly Dance’s Evolution through Improvisation”, *Handbook of Dance and Improvisation*, Edited Vita Mideglow, Oxford Press, accepted.
- 2016 “Men and the Happiness Dance,” *The Oxford Handbook of Dance and Ethnicity* Edited by Anthony Shay and Barbara Sellers-Young, England: Oxford Press.
- 2014 “Pedagogy, Technology and Consciousness: Learning to Dance with our Senses,” *Belly Dance Reader 2*, Edited Lynette Harris, California: Creative Space, 239-235.
- 2013 “The Interplay of Dance and the Imagined Possibilities of Identity”, *Belly Dance Around the World: New Communities, Performance and Identity*, North Carolina: McFarland Press 3-16.
- 2013 “Stillness in Motion – Motion in Stillness: Contemplative Practice and the Performing Arts”, *Embodied Consciousness – Performance Technologies*, New York: Palgrave, 75-90.
- 2010 “Breath, Perception, and Action: The Body and Critical Thinking.” *Performing Consciousness*. ed. Per Brask and Daniel Myer-Dinkgrafe, Newcastle: Cambridge Scholars Press, 63-73.
- 2009 “Ibrahim Farrah: Dancer, Teacher, Choreographer, Publisher,” *When Men Dance*, ed. Jennifer Fisher and Anthony Shay, London: Oxford Press, 355-374.
- 2006 “Dance, Digital Communities and Ethnographic Research,” *Dance and Community*, New York: CORD, 244-252.
- 2005 “Body, Image, Identity: American Tribal Belly Dance,” *Belly Dance: Orientalism, Transnationalism, and Harem Fantasy*, California: Mazda Press, 277-303.
- 2000 “One Pointed Mind: Japanese Influence on Contemporary Actor Training in the United States,” *Japanese Theatre in its International Context*, ed. Samuel Leiter and Stanca Scholzciona, Netherlands: Brill of Leiden, 2000: 397-409.
- 1991 "The Zar: Women's Theatre in the Southern Sudan, " *Women's Medicine: Zar Cult in Africa and Beyond*, ed. by Ioan Lewis, Edinburgh: Edinburgh University Press, 1991: 156-164.

JOURNAL ARTICLES (Peer reviewed, single author)

- 2015 “Masculine or Feminine—Ancient or Contemporary: Raqs Sharki and a World of Converged Images,” *World of Music* (Special Issue Music, Movement and Masculinities), Winter 3/2, 123-141
- 2015 “Edward Said, Tahia Carioca: Performing from a Place of Exile or a Place of Home, *The International Journal of Arts Theory and History*, 9/2, 9-17.
- 2014 “Spirituality and Dance Pedagogy: Professorial Reflections” with Daniel Meyer-Dinkgrafe *Journal of Dance, Movement and Spiritualities*, Fall 1/2, 241-250.

- 2011 "The Arts, Artistic Process and the Community," *International Journal of Arts in Society*, 6/2011, 1-10.
- 2009 "The Value of Arts in Higher Education," *International Journal of Arts in Society* 4/2, 196-227.
- 2008 "Consciousness, Contemplation and the Academy," *Consciousness, Literature and the Arts*, 9/1 (April) 1-15.
- 2008 "Dance, Mimesis and the Conscious Body," *Performance: Before, During and After*, Sydney: University of Sydney, 1-12.
- 2006 "Appropriation or Just Plain Fun: Belly Up From Cairo to Los Vegas," *Journal of International Diversity*, 5/6, 35-50.
- 2004 "Morocco: A Life in Dance," *Habibi* 20/2 (Summer 2004) 38-50.
- 2003 "Belly Dance: Representation, Orientalism, and Harem Fantasy," with Anthony Shay, *Dance Research Journal* 35/1 (Summer 2003) 13-37.
- 2002 "Breath, Perception, and Action: The Body and Critical Thinking," *Consciousness, Literature, and the Arts*, 3/2 (August 2002) 1-15.
- 2002 "'nostalgia or newness': Nihon Buyo in the United States," *Women and Performance* 12/1(Spring 2002) 135-150.
- 1999 "Technique and the Embodied Actor," *Theatre Research International* 24/1 (Spring 1999) 89-102.
- 1998 "Somatic Processes: Convergence of Theory and Practice," *Theatre Topics* 8/2 (September 1998) 173-187.
- 1993 "Incorporating Japanese Folk Dance into the Performing and Training of Nihon Buyo Students in the United States," Tokyo: *JADE Conference Proceedings*, (August 1993) 385-394.
- 1992 "Raks el Sharki: Transculturation of a Performance Form," *Journal of Popular Culture* XXVI (Fall 1992) 141-152.
- 1992 "Kanriye Fujima and her Adaptation of the Iemoto System in the United States," *Asian Theatre Journal* IX (Spring 1992) 71-84.
- 1992 "Kanriye Fujima: Teaching Personality with Gracefulness," *Journal of Ethnic Studies* XIX (Winter 1992) 5-14.
- 1987 "Social Structure: An Azande Example," *Congress on Research in Dance Annual* XVI (1987) 5-17.

1986 "The Exoteric/Esoteric Dimension and Changing Traditions in an Arab Community in Oregon," *Northwest Folklore* IV (Winter-Spring 1986) 18-28.

1983 "A Personal Encounter with a Zar Ritual in Southern Sudan," *Arabesque* VIII (September-October 1983) 4-6.

1982 "Shadows and Songs: Glimpses into the Gypsy World," *Arabesque* VII (January-February 1982) 4-6.

MEDIA DOCUMENTARIES

2001 *Morocco: A Life*, Audio Tape for the New York Public Library Dance Collection.

1997 *Shi No Bara: A Cross-Cultural Experiment*, Creative Communication Services.

1995 *Crossing Boundaries: Ron Ortman and Balinese Dance Theatre*, Sacramento Cable Television (Finalist in Western Cable Awards in Educational Category).

BOOK REVIEWS

2010 Hanyagi Chio, *Fundamental of Japanese Dance: Kabuki Dance*, *Asian Theatre Journal*, (Spring) 27/1, 192-194.

2009 F. Emmanuelle Chaulet. *A Balancing Act: The Development of Energize! A Holistic Approach to Acting*. *Theatre Topics* (September), 19/2, 221.

2008 Tomie Hahn, *Sensational Knowledge: Embodying Culture Through Japanese Dance*, *Asian Theatre Journal* (Spring), 25/1, 88-89.

2007 Anya Peterson Royce, *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective*, *Dance Research Journal*, (Winter) 39/2, 101-102.

2006 Claire Conceison, *Significant Other: Staging the American in China*, *Theatre Journal*, (December) 58/4, 721-722.

2004 David E. R. George, *Buddhism as/in Asian Performance: Analysis of Meditation and Theatrical Practice* (e-book) *Asian Theatre Journal* XXI (Fall) 230.

2003 Peggy Hackney, *Making Connections: Total Body Integration through Bartenieff Fundamentals, Essays in Voice and Speech*, Applause Books: New York, 312.

2001 Rustom Bharucha, *The Politics of Cultural Practice: Thinking Through Theatre in an Age of Globalization*, *Asian Theatre Journal* XVIII (Fall) 274-275.

2001 David George, *Buddhism/as in Performance*, *Asian Theatre Journal* XVIII (Spring) 116-117.

VIII. INVITED PRESENTATIONS AND CONFERENCE PAPERS

- 2016 “Wandering Deer Trails,” CORD/SDHS Conference, Ponomo, California
- 2015 “Dance Ethnography: Then and Now,” Dance Heritage/Popular Culture Association Conference, New Orleans, March.
- 2013 “Said and Carioca: Orientalism, Belly Dance and Egypt,” Congress on Research and Society of Dance History Scholars Joint Conference, November.
- 2013 “Edward Said and Tahia Carioca: Performing from a Place of Exile or a Place of Home,” International Conference on Arts and Society, Budapest, Hungary, June.
- 2013 “Masculine or Feminine—Ancient or Contemporary: Raqs Sharki and a world of converged images,” a Dance Heritage/Popular Culture Conference, Washington DC, March.
- 2012 “Collaboration, Engagement and the University,” Arts Exposed Conference, York Regional Arts Council, November.
- 2012 “Moving Communities: the Globalization of Belly Dance,” International Conference for Arts and Society, Liverpool, July.
- 2011 “State of Dance Studies,” Congress on Research in Dance, Philadelphia, November.
- 2011 “Recruiting, Supporting and Working with International Students,” International Council of Fine Arts Deans, Washington DC, October
- 2011 “Dance and Toronto’s Cultural Mosaic,” Sharing Rich Traditions, Toronto, May.
- 2011 “A New Narrative for the Arts,” International Conference for Arts and Society, Berlin, May.
- 2011 “Arts, Artist and Community,” Arts Exposed Conference, York Regional Arts Council, April.
- 2010 “Transnational Initiatives: Thinking Out/Inside the Box,” International Council of Fine Arts Deans, Sarasota Springs, Florida, October.

- 2010 “Globalization and Identity,” organized panel for IBBC International Dance Conference with presenters from England, Canada and New Zealand, Toronto, April.
- 2010 “Generational Divides: the Iemoto System in America,” Association of Asian Studies, Philadelphia, March.
- 2010 “Men and the Happiness Dance,” Selma Odom Lecture, York University, Toronto.
- 2009 “The Value of Arts in Higher Education,” International Conference on Arts and Society. Venice, Italy, July.
- 2009 “Neuroplasticity and Performance,” International Federation of Theatre Research, Lisbon, July.
- 2009 “Contemplation, Consciousness and Pedagogy,” Across the Threshold Conference, Duke University, March.
- 2009 “A Liberal Arts Education: Is it still relevant?” College of Letters and Science, Southern Oregon University, March.
- 2008 “Interculturalism, Transnationalism and the Body,” Beijing Forum, November
- 2008 “Creativity, Arts and Education,” Peking Symposium, Beijing, November.
- 2008 “Fujinami-kai: Fifty Years of Japanese Dance in America,” International Federation of Theatre Research, Seoul, Korea, July.
- 2008 “Embodiment and Performance,” Cecil College, Maryland, March.
- 2007 “Ibrahim Farrah and the Happiness Dance,” Choreographies of Migration, Congress on Research in Dance Conference, New York, November.
- 2007 “Contemplation, Consciousness and the Academy,” Consciousness and the Arts, Wales, May.
- 2007 “Authenticity and Identity,” IBC Dance Conference, Toronto, April.
- 2006 “Identity, Corporeality, and Ethnographic Perspective,” Congress on Research in Dance Conference, Arizona State University, November.
- 2006 “Dance, Mimesis and the Conscious Body,” International Federation of Theatre Research, Helsinki, Finland, August.
- 2006 “Lived Experience, Memory, Imagination and the Conscious Body,” Australia Asian

- Drama Conference, Sydney Australia, July.
- 2006 “Contemplative Practice, Neutral and the Actor’s Body,” Conference on Contemplative Practice and the Arts, Boulder, Colorado, February.
- 2005 “Appropriation or Just Plain Fun: Belly Up from Cairo to Las Vegas,” Diversity Symposium: Women, Diversity and Human Rights, Melbourne, Australia, December.
- 2005 “Edward Said and Tahia Carioca: Citizen Artist in Exile and at Home,” International Federation of Theatre Research, Washington DC, July.
- 2005 “Internal Energy and the Actor,” International Federation of Theatre Research, Washington DC, July.
- 2005 “Dance, Digital Communities, and Ethnographic Research,” Congress on Research in Dance, Florida State University, March.
- 2004 “From the Margins to the Mainstream: Superstars of Bellydance,” American Society for Theater Research, Las Vegas, November.
- 2004 “Whose Body is this Anyway?: Women, Dance and Popular Culture,” International Dance Conference, Taipei, August.
- 2004 “Breath, Thought, and Action: Wu Chi and Actor Training,” International Federation of Theatre Conference, St. Petersburg, Russia, May.
- 2003 “Reflections on Orientalism: Edward Said, Tahia Carioca and the Global Imagination,” Congress on Research in Dance, New York, August.
- 2003 “Feel, Fuse and Act,” American Theatre in Higher Education, New York, August.
- 2003 “Wu Chi and the Actor,” Contemplative Practice Fellowship Meeting, Fetzer Institute, Michigan, June.
- 2002 “American Tribal: Site of Desire and Contradiction,” International Federation of Research Conference, Amsterdam, July.
- 2002 “American Tribal: Body, Image, Community,” Undisciplined Bodies Conference, University of California/Davis, April.
- 2002 “Cultural Icon–Harem Fantasy,” RISK Center, Charles Sturt University, May.
- 2002 “Acting Viewpoints: Ways into Physical Character,” Charles Sturt University, Australia (Bathurst and Wollongong Campuses) April/May.

- 2001 "Breath: Linking Body and Voice with Class, Rehearsal, and Performance," (with Elizabeth Carlin-Metz and Robert Barton) American Theatre in Higher Education, August.
- 2001 "Intercultural Translations: Nihon Buyo and American Actor Training," Kyoto Art Center, Kyoto, Japan, July.
- 2001 "Looking East – Finding West: The Actor, Interculturalism and the Body," International Symposium: Japanese in the 21st Century, Edinburgh, and the International Federation of Theatre Research, Sydney, July.
- 2001 "Not Just Relaxation: Using Wuji and Taiji in Actor Training," International Federation of Theatre Research, Sydney, July.
- 2000 "Cyberspace and the Dancing Body," American Society for Theatre Research, New York.
- 2000 "Dance, Improvisation and the Body," Oral History Conference, North Carolina, October.
- 2000 "Body, Type, Image: Projection, Consumption, Identity," Dancing in the Millennium, Washington DC, July.
- 2000 "American Tribal: Contradictions and Continuities," The Female Principle Conference, University of Texas/Arlington, March.
- 1999 "Cultural Icon – Harem Fantasy," Congress on Research in Dance Conference, Pomona, California, December.
- 1999 "Exploration, Breath and Imagery: A Unifying Framework for Movement Training," American Theatre in Higher Education, Toronto, Canada, July.
- 1999 "Ethnic and Hybrid: Dance and the Cultural Image," Keynote Speech, ICHPERD World Congress, Cairo, Egypt, July.
- 1998 "Belly Dancing: Symbol of the Mother Goddess, Ethnic Dance or New Age Phenomena," American Society for Theatre Research, Washington DC, November.
- 1998 "Gypsy, Mensa, Oriental Dancer: Will the Real Morocco Please Stand-Up," Congress on Research in Dance Conference, Columbus, Ohio, November.
- 1998 "Initiating Transformation: A Dialogue Among Movement Educators," American Theatre in Higher Education Conference, August.
- 1998 Presented "Sorry I Never Liked to Polka: A Gaijin Studies Nihon Buyo" and organized a

- series of Three Nihon Buyo Panels: "Nihon Buyo Workshop"; "Nihon Buyo: Form, Performance, Self and Desire," and "Nihon Buyo: Structure and Performance." American Theatre in Higher Education Conference, San Antonio, Texas, August.
- 1998 "Feel, Fuse and Follow: A Kinesthetic Mode of Inquiry," International Federation of Theatre Research," Canterbury, England, July.
- 1998 "Becoming a Natori: Ethnicity, Performance and Identity," Australia Asia Drama Conference, Auckland, New Zealand, June.
- 1997 "Shi No Bara: A Transnational Dialogue," International Federation of Theatre Research, Puebla, Mexico, July.
- 1997 "Self and Text," Women and Text Conference, Leeds, England, July.
- 1996 "Boundaries, Borders and Negotiations: The Plastic Rose Project," American Theatre in Higher Education, New York, August.
- 1996 "The Mutable Body: The Case of Ron Ortman," Congress on Research in Dance Conference, North Carolina, November.
- 1996 "Laban and Performance," Manchester Metropolitan University, April.
- 1995 "Keeping the Lines of Communication Open: Achieving Tenure As a Movement Specialist," American Theatre Higher Education Conference, San Francisco, August.
- 1995 "Breaking Barriers: Creating a Unified Directing Team,"(with Elizabeth Carlin and Peter Lichtenfels), American Theatre in Higher Education Conference, San Francisco, August.
- 1995 "A Compendium of Classroom and Rehearsal Exercises for the Actor," (with Dede Corvinus, Denise Gabriel and Mandy Rees), American Theatre in Higher Education Conference, San Francisco, August
- 1995 "Mask, Archetype and Identity," Knox College, March.
- 1995 "Embodying Shifting Frames of Somatic Reference," International Federation of Theatre Research, Montreal, June.
- 1995 "Subtle Energy and Laban: A Multi-layered Approach to Training Actors," (with Tom Whitaker), American Theatre in Higher Education Conference, Chicago, July.
- 1993 "The Use of Folk Dance in the Training of Dancers in Nihon Buyo in the United States," JADE Conference, Tokyo, Japan, August.
- 1991 "Mythic Acting," (with Patrice Eagleston and Jennifer Martin) American Theatre in

- Higher Education Conference, Seattle, July.
- 1991 "Theatre in the United States," Presentation for the Pratibha Society of Kathmandu, Nepal, December.
- 1990 "Stimulating the Style Imagination," (with Robert Barton and Annie McGregor), American Theatre in Higher Education Conference, Chicago, July.
- 1988 "Women and Theatre," American College Dance Festival, University of Oregon, Eugene, Oregon, March.
- 1988 "The Zar: Women's Community Dance Drama in Yambio, Sudan," Invited paper for the International Conference on the Zar in Khartoum, Sudan sponsored jointly by the Institute for African and Asian Studies (London), Traditional Medicine Research Institute (Khartoum) and International African Institute (London), Khartoum, Sudan, January.
- 1987 "Theatrical Aspects of the Zar," American Anthropological Association Annual Meeting, Chicago, November.
- 1985 "Raks-el Sharki: The Transculturation of a Folk Form: from Village to Theatre," Congress on Research in Dance Conference, Hartford, Connecticut, November.
- 1983 "The Zande Pumbo: Social Change and Structural Change," Congress on Research in Dance Conference, Salt Lake City, November.

IX. PRODUCTIONS/PERFORMANCES

MOVEMENT DIRECTOR/CHOREOGRAPHER (Selected)

- 1997 *In The Moon's Shadow*, Main Theatre, UC/Davis, California and Studio Theatre, University of California, Santa Cruz Spring.
- 1996 *The Rover*, Wyatt Theatre, UC/Davis
- 1995 *Plastic Rose*, Main Theatre/UC/Davis and Kinki University, Japan
- 1993 *Twelfth Night*, Sacramento Theatre Company, Sacramento
- 1992 *Madame Mao*, Original Theatre Company, Sacramento, *Tartuffe*, Main Theatre, UC/Davis, California, *Importance of Being Earnest*, Main Theatre, UC/Davis, California
- 1991 *Winter's Tale*, Main Theatre, Main Theatre, UC/Davis, California, *Pericles*, Main Theatre, UC/Davis, California
- 1989 *Peter Pan*, Campus Theatre, Treasurer Valley Community College, *Sotoba Komachi* and

Damask Drum, Arena Theatre, Eugene, Oregon

1988 *Antigone*, Robinson Theatre, Eugene, Oregon, *Love's Labor's Lost*, Robinson Theatre, Eugene, Oregon, *Christmas Carol*, Oregon Repertory Theatre, Eugene, *Good Doctor*, Oregon Repertory Theatre, Eugene

1987 *Ice Wolf*, Arena Theatre, Eugene, Oregon

1986 *Winter's Tale*, Robinson Theatre, Eugene, Oregon *Fat*, Robinson Theatre, Eugene, Oregon

SELECTED DANCE PERFORMANCES

1998/2000 *Yamamba*, Nihon Buyo, Hanayagi Jutemai Kai, Sacramento.

1995 *Ayame Yukata*, Nihon Buyo, Hanayagi Jutemai Kai, Sacramento.

1993 *The Devil in History of the Soldier*, Wyatt Theatre, Davis, California.

1987 *Koroda Bushi*, Nihon Buyo, Lincoln Hall, Portland, Oregon.

1985 *Joumana*, Broadway Performance Hall, Seattle, Washington.

1985 *Ayame Yukata*, Nihon Buyo, Mumokan Theatre, Kyoto, Japan.

DIRECTING

1999 *Talk-Story*, Wyatt Theatre, UC/Davis and *Cleveland Raining*, Arena Theatre, UC/Davis.

1997 *Why We Have a Body*. Arena Theatre, UC/Davis (staged reading) Leeds England, Studio Theatre.

1996 *Top Girls*, Capitol Theatre, Manchester Metropolitan University.

1995 *Obsessions: Three Plays by Yukio Mishima*, Wyatt Theatre, UC/Davis.

1991 *Dog Eat Dog*, Lab Theatre, UC/Davis.

1990 *Seascape*, Campus Theatre, Treasure Valley Community College.

1985 *Quad*, assistant director to Jonah Saltz, Mumokan Theatre, Kyoto, Japan.

X. TEACHING

1995/2014 PhD Dissertation Committees.

Arthur Horowitz “Prospero’s ‘True Preserver’s’ – Peter Brook, Yukio Ninagawa”, 1997

Larry Dilday “Experiment in Collectivity: Revolution and Evolution in the San Francisco Mime Troupe” 1998

David Williams “Joint Stock and the Staging of Dialogism, 1998

John Lawton Haehl “The Super-natural Body: The Aids Plays” 2000

Judy Halebsky “Transformation, Transmission, Translation: Japanese Noh in West Coast Arts Practice in San Francisco and Vancouver”, 2009

Shelly Gilbride “Merce Cunningham's Presence in the Present: A Creative Legacy at the Turn of the 21st Century” 2009 (Chair)

Mary Anderson “Mistaken Place: Valuing the Feral Paradox in Site-Specific Festival Performance in Australia.” 2010 (Chair)

Isis Golden: “Performing Native American Cultural Empowerment: Looking at the 1969 Native American Re-Occupation of Alcatraz Island” 2011 (Chair)

Rim Zahra “Animating the Grotesque in Depression America: A Cultural Analysis of Walt Disney’s Early Mickey Mouse Cartoons” 2011

Razzan Zahra “Disney Wishes: Reimagining Disney through the Eyes of Make-A-Wish Children.” 2012

Mary Curtis “Sword and the Golden Age of Spain” 2013

Nikole Pascetta, PhD candidate Faculty of Education, York University, LeCoq Training and its application to language learning for immigrants” 2015.

Anne Vermeyden, PhD candidate in History at the University of Guelph. “Global Perspectives and Belly Dance in Southern Ontario”. 2017

Currently on committees for:

Cheryl LaFrance, PhD candidate in Dance, York University.

“Metacognitive writing strategies for emerging dancer-scholars: How can the processual knowledge of composing choreography support academic writing?”

Alison Baker, PhD candidate in Faculty of Environmental Studies. “Festival (s) As Fractured Cultural Borderland Tales: The Performance of Borderland Cultural Memory/Memories.”

Supervisor for the following Phd Committees:

Jonathan Osborn Phd candidate Department of Dance, York University,
“Choreographing Habitat: Animal Bodies in Simulated Place and Space”.

Twyla Kowalenko Phd candidate Department of Dance, York University,
“The Movement of Language in Somatic Practice and Knowing”.

1992/2007 Major thesis advisor for 40 MFA Acting Students

CLASSES TAUGHT York

Graduate: Seminars in Developing a Dissertation and Dance Ethnography

Undergraduate: Dance Ethnography/Cultural Studies and Dance Experience

CLASSES TAUGHT UC/Davis

Undergraduate: Asian Drama; Mask and Movement; Contemporary Theatre;
Shakespeare; Beginning and Advanced Acting; Fundamentals of
Movement; World Theatre and Dance – Greeks to 20th Century.

Davis Honors Challenge Seminar: Celebrities, Paparazzi and the Media (Spring 1998);
Who Controls Our Thinking (Spring 1999); Children and Human
Rights (Winter 2000); Presidency and the Media (Spring 2001);
What is Real about Reality TV (Winter 2004).

Freshman Seminar: Gender, Identity in Twentieth Century Musical Theatre
(Winter 2003); Creativity and Consciousness (Spring 2005, Winter
2007/08).

Graduate: **MFA Courses:** Somatic Awareness; Asian Theories of the Body;
Laban Movement Analysis; Physical Action and the Body; Scoring
and Scripting in Performance; Concepts of Space, Place, and Time

PhD Seminars: Signification and the Body; Performance,
Interculturalism and the Body

XI. PROFESSIONAL ACTIVITIES

Reviewer, Ontario Primer’s Discovery Awards in Arts and Humanities (2010)

Organized York/Peking Arts and Technology Symposium (2009) brought together specialists in arts and digital technology from China, Canada and the United States.

External Reviewer, Theater and Dance Programs at University of California Santa Cruz, California State University/Los Angeles, Illinois Wesleyan University, Pomona College, School of Contemporary Arts, Simon Fraser University, University of Auckland.

Tenure Reviews: Arizona State University, UC/Irvine, UC/Santa Cruz, UC/San Diego, UC/Santa Barbara, UC/Berkeley, Texas A&M, Northwestern, Purdue University, Webster University, University of Florida, Illinois Wesleyan University, University of Utah, University of Oslo, Loyola Marymount University

Publication Reviewer for: *Theatre Topics*, *Dance Chronicle*, *International Journal of Arts in Society*, *Consciousness, Literature and the Arts*, *International Journal of Asia-Pacific Studies*, *Dance Research Journal*. University of California Press, Wesleyan Press, Wilfrid Laurier University Press, University of Texas Press, Oxford University Press, Palgrave Press.

Outside Member Dissertation and Thesis Committees: University of Sydney, Victoria University, Charles Sturt University, California Institute of Integral Studies, University of Melbourne/Victoria College of the Arts, CalArts.

Conference Planning

2015	Co-Chair Law and the Curated Body, Osgoode Law School and the School of Arts, Media, Performance and Design http://lcb.info.yorku.ca/
2011	Co-Chair, Staging Sustainability: Arts, Community, Culture, Environment, York University, Toronto www.stagingsustainability.com
2011	Conference Committee, CORD/SEM Joint conference
2007	Conference Committee, The State of Dance Studies, North Carolina
2005	Conference Committee, Dance and Human Rights, Montreal, Canada
1993-94	Conference Planner, Association of Theatre Movement Educators.

Professional Organizations/Elected Positions

2016	Editorial Board Member, <i>Dance Chronicle</i>
2008-10	President, Congress on Research in Dance
2002-07	Treasurer, Executive Board Member, Congress on Research in Dance
1999-2002	Convener, International Federation of Theatre Research Working Group, Theory and Practice of Performing.
1998-99	Legal Committee for Association of Theatre Movement Educators.
1994-96	Forum representative, American Theatre in Higher Education
1994-96	Focus group representative, Association of Theatre Movement Educators.
1988-89	Newsletter editor, Oregon Dance Association.

XII. SERVICE

SERVICE AT YORK UNIVERSITY

2010/11	Working Group in Sustainability
2008/11	Council of Deans and UEC
2010/11	Provost's Policy Committee
2009/10	JCOAA
2009/10	Work Load Committee
2008/09	Presidential Priorities Committee
2008/09	Search Committee for Senior Vice President and Provost
2008/09	FGS Academic Planning and Policy Committee for Distinguished Research Professors

SERVICE AT UC/DAVIS

UNIVERSITY UC/Davis

2007/08	Chair, Graduate Review of Art Studio
2006/09	Board Member, Davis Humanities Institute
2006/08	Board Member, The Globe Project
2006/08	Mondavi Center/Creativity Project Committee
2006/07	Humanities Program Committee
2006/07	Public Service Committee
2004/06	Search Committee, Dean HARCS
2003/06	Chancellor's Advisory Committee for the Mondavi Center
2002/2004	Advisory Committee for the Division of Humanities, Arts, and Cultural Studies.
2002/2003	Advisory Committee, Technocultural Studies
2002/2003	Program Committee for East Asian Studies Program
2002	Chair, Art, Fall Term
2001/2003	College of Letters and Science, Honors Committee, Chair
2001/2002	Educational Policy Committee
1999/2000	Teaching Program Planning and Review Committee
1995/99	Program Committee for East Asian Studies Program
1994/97	Co-Chair, Humanities Institute Cluster: Shifting Frames: Gender, Identity and Performance
1993	Planning Committee for Transforming Asian Theatre Symposium.
1992/96	Academic Senate Teaching Committee, Committee member; Chair 1996-97.
1992/93	Consultant, Center for Women in Engineering for the Gender Equity

Project.

DEPARTMENT OF THEATRE AND DANCE UC/Davis

2006/07 Chair, Development and Outreach Committee
 2001/2005 Chair, Department of Theatre and Dance
 1992/2001 MFA Advisor
 1999/2002 Phd Advisor
 1997/2002 Education Abroad representative.

SERVICE TO COMMUNITY - OREGON, CALIFORNIA, TORONTO

2017 to present Board of League of Women Voters, Marion/Polk County
 2016 to present Advisory Council School of Music and Dance, University of Oregon
 2014 Board, Majestic Theatre, Oregon
 2013 York Region Arts Council Committee on Cultural Policy
 2010/11 Arts and Humanities Adjudication Panel for the Ontario Premier's office
 2010/11 York Region Creativity Project
 2010/11 Greater Toronto CivicAction Alliance Arts and Culture Working Group
 2005/08 Spotlight lectures for Friends of the Mondavi, Pre-performance lectures for Mondavi Center
 1999 Sacramento Arts Commission Grants Panel
 1994 Performance Judge at Rock Challenge International Sacramento, March.
 1986/8 Lane Regional Arts Council Board, Oregon.
 1979/89 Lecture Demonstrations on dance for the Anthropology Museum at the University of Oregon, Oregon State University, Lane Community College, Western Oregon State University, Evergreen College.