

Curriculum Vitae
Rashida K. Braggs
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Education

Ph.D. Northwestern University, Performance Studies, 2006
Dissertation title: 'American' Jazz: Traversing Race and Nation in Postwar France

Certificate Certificat de langue française, La Sorbonne, Paris IV, 2002

M.S. Boston University, Mass Communication, 2000

B.A. Yale University, English and Theater Studies, 1998

Professional Appointments

Williams College (2011- Present)

Chair, Africana Studies (2024-2027)

Professor, Africana Studies

Faculty Affiliate, Comparative Literature (2013-Present)

Faculty Affiliate, American Studies (2012-2020)

Sookmyung Women's University (June-July 2011)

Visiting Professor, Sookmyung International Summer School

Stanford University (2006-2009, 2010-2011)

Postdoctoral Fellow, Introduction to Humanities

Universität Heidelberg (2009-2010)

Ghaemian Junior Scholar-in-Residence, Heidelberg Center for American Studies

American College Culture for Non-English Speaking Students (Summer 2007)

Instructor, Curriculum Director, Faculty Chair & TA Advisor

Northwestern University (2003-2004)

Teaching Assistant

Asheville School (Summer 2002-2005)

Instructor

Boston University (1998-1999)

Teaching Assistant

Visiting Scholar Posts

Spring 2024 *Visiting Professor*, McGill University, Montréal, Canada

Spring 2019 *Visiting Professor*, Freie Universität, Berlin, Germany

Peer Reviewed Publications

Book

Jazz Diasporas: Race, Music and Migration in Post-World War II Paris. Berkeley: U of California P, 2016.

Journal Publications

“Lessons in Black Women’s Laughter: A Play-Essay on Parisian Jazz Journeys,” *Women & Music: A Journal of Gender and Culture*. 27 (2023).

Braggs, Rashida with William Murray and Elijah Parks. [“Composing Baldwin’s Joyful Song.”](#) *James Baldwin Review*. 9 (2023).

“The Two Simones at Montreux.” *Jazz Research Journal*. 15.1-2 (2022).

“Seeing Myself in a Storefront Window.” Special Issue on “Presenting Marketing Differently.” *Journal of Marketing Management*. 37 (2022).

“Embodying the break in Sidney Bechet’s ‘Summertime.’” *The Black Scholar* 49.4 (2019).

[“Sounding out of Trauma.”](#) *The Common Reader*. 11 (2019).

[“Playing Diaspora as Sidney Bechet: A Meditation on Performance as Research.”](#) *Praxis: The Journal for Theatre, Performance Studies, and Criticism* (2018).

[“Evoking Baldwin’s Blues.”](#) *James Baldwin Review*. 1 (2015): 152-163.

“Kenny Clarke & the Desire for More Inclusive ‘Black Music.’” *Palimpsest: A Journal on Women, Gender, and the Black International*. 4.2 (2015): 155-168.

“Between African-American and European: Kenny Clarke’s Musical Migrations.” *African and Black Diaspora: An International Journal*. 4.1 (2011): 201-211.

“Lost Jazz Lives Recovered Between Fact and Fiction.” *Journal of Popular Music Studies*. 20.1 (2008): 26-43.

“Hearing the Blackness in *J'irai cracher sur vos tombes*.” Ed. Jacqui Dutton and Colin Nettelbeck. *Nottingham French Studies*. 43.1 (2004): 100-107.

Book Chapters

“Herbert Gentry's Jazz Spirit in Postwar Paris.” *Americans in Paris: Artists Working in Postwar France, 1946–1962*. Eds. Balken, Debra Bricker and Lynn Gumpert. Munich: Hirmer; New York: Grey Art Gallery, New York University, 2022.

“James Baldwin’s Collaborative Dance.” *James Baldwin in Context*. New York: Cambridge UP, 2019.

Creative Publications

“Few meet Paris, but Bobby blew it up 1969 onward.” *Jazz and Culture* 5.1 (2022): 90-94.

[*Runnin’ to Grace*](#). *Body, Space & Technology*. 22.1 (2022).

Non-Peer Reviewed Publications

Reviews

“Visualizing the Interiority of Mary Lou Williams: A Review of *Mary Lou Williams: The Lady Who Swings the Band*.” *Jazz Perspectives*. 11.2 (2019).

“*Paris Blues: African American Music and French Popular Culture, 1920–1960* by Andy Fry.” *American Music*. 33.1 (2015): 131-133.

Newsletters & Annual Reports

Campbell, Corinna and Hahn, Tomie with Rashida Braggs, Chad Hamill, Sam Jones, Rumya Putcha, and Matthew Rahaim, “How Am I to Reach You?”– In Search of Connections in Research and Movement.” *The Society for Ethnomusicology Newsletter*. 57.7 (2023): 5-10.

“*Manuel de Saint-Germain-des-Prés: Guide book to African American Freedoms*.” *Heidelberg Center for American Studies Annual Report 2008-2009*. (2009): 150-157.

Blogs

“Jazz Appreciation Goes Beyond the Music.” *University of California Press Blog*. University of California Press, 8 April 2016. Web.
<http://www.ucpress.edu/blog/20898/jazz-appreciation-goes-beyond-the-music/>

Popular Press Publications

“Jazz Hot and Free.” *France Today: The Journal of French Travel and Culture*. 20.3 (2005): 15.

Liner Notes

Linx, David. Introduction. *On Shoulders We Stand “Transcriptions.”* Translated by Rashida K. Braggs. Songs by David Linx, Guillaume de Chassy and Matteo Pastorino. Enja Records, 2022. CD.

Bessière, Vincent. “David Linx: Skin in the Game.” *Skin in the Game*. Translated by Rashida K. Braggs. Songs by David Linx. Cristal Records, 2020. CD.

“Behind the scenes of *Paris Blues: The Same Old Racism from a Different Angle*.” Booklet. *Paris Blues*. British Film Institute, 2016. DVD & Blu-ray.

Publications/ Creative Works in Progress

Amber in the City of Light. An interdisciplinary performance that combines elements of theater, dance, music and spoken word to illustrate impactful migratory narratives of black jazz women in Paris. (In Progress)

Paris Jazz Grooves as Black Women Move. A book-length investigation with accompanying performances about the migratory experiences of Black African diasporic women performers of jazz as they move to, from and in Paris, France from 1968 to present day. (In Progress)

Invited Presentations

“Black Women Who Move Jazz Methodologies.” Thinking Spaces at the University of Guelph. Invited Presentation, March 3, 2023.

“The Ambiguous Play of Jazz.” Return to the Center: Black Women, Jazz and Jazz Education. Berklee College of Music. Invited Symposium. Virtual Event, June 10, 2021.

“Postwar Paris, Postwar Rome, Postwar Berlin.” Freedom Abroad: The History of African Americans in Europe. Case Western University and New York University. Invited Symposium. Virtual Event, April 21, 2021.

“Performing Jazz Research.” Music Mondays from the Carriage Barn. Invited Lecture Series. Bennington College, Virtual Event, November 2, 2020.

[“Chapter 1: Of Our Spiritual Strivings.”](#) Community Read of the *Souls of Black Folk*. Clinton Church Restoration. Invited Panel Presentation. Virtual Event, October 13, 2020.

“Why Leave, Why Stay? The Push-Pull of the U.S. for Black Jazz Musicians.” The James Weldon Johnson Institute Colloquium Series. Invited Lecture Series. Emory University, Atlanta, Georgia, February 3, 2020.

“The Joy-Pain Continuum.” The Power of Black Culture Lecture Series. Keynote Address. Swarthmore College, Philadelphia, Pennsylvania, November 1, 2019.

“African American Jazz Musicians Made Visible.” Americans in Paris: Artists in the City of Light Colloquium, 1946–1968. Invited Symposium. New York University, Paris. Paris, France, June 7, 2019.

“Performing the Jazz Woman’s Diaspora between West Africa, Europe and North America.” Invited Presentation. Freie Universität. Berlin, Germany, April 29, 2019.

“Jazz Research through Embodied Performance.” Performance Workshop. HCA Spring Academy. Universität Heidelberg, Heidelberg, Germany, March 22, 2019.

“#WeGlobal: African Americans Living Abroad.” Invited Presentation. Charles H. Writing Museum of African American History, Detroit, Michigan, February 23, 2019.

“Performance as African Diasporic Research: Embodying Angélique Kidjo.” Invited Presentation. Charles L. Blockson Afro-American Collection. Temple University, Philadelphia, Pennsylvania, November 28, 2018.

“Performing Jazz Diasporas from Africa to the U.S. to France.” Keynote Address. International Education Week. Mississippi State University, Starkville, Mississippi, November 13, 2018.

“Kenny Clarke: Un Style Minimal pour une Contribution Maximale.” Invited Presentation. Hot Vienne: Colloque International 100% jazz. Bibliothèque Francophone Multimédia de la Ville de Limoges, Limoges, France, October 24, 2018.

“Performing the Jazz Woman’s Diaspora.” Invited Lecture. Simone de Beauvoir Institute. Concordia University, Montreal, Quebec, Canada, March 28, 2018.

“Performance as Research: Embodying Race & Gender in Jazz.” Invited Lecture. Department of Music. McGill University, Montreal, Quebec, Canada, March 27, 2018.

“Diasporic Research through Embodied Performance.” Invited Lecture. Faculty Lecture. Williams College, Williamstown, Massachusetts, February 8, 2018.

“Black Voices in Music Criticism Are Essential.” Panel Discussion. Baltimore Book Festival. Baltimore Inner Harbor, Maryland, September 24, 2017.

Race and Performance in France and Belgium. Invited Lecture & Roundtable Discussion. Inzia. Brussels, Belgium, August 7, 2017.

[“Never Human: Representation of Black Athletes in Media.”](#) Lunch Time Presentation. Translation. Advertising Educational Foundation Visiting Professor’s Program. New York, New York, June 14, 2017.

Performance Methods in *Jazz Diasporas: Race, Music and Migration in Post-WWII Paris*. Invited Lecture. Department of Music. University of California, Berkeley, California, February 16, 2017.

“Performing ‘Sonny’s Blues’: The Sounds of Racialized Trauma.” Invited Lecture. Department of Performance Studies. Northwestern University, Evanston, Illinois, February 15, 2017.

“A Peak into *Jazz Diasporas*.” Invited Lecture. Riffing the Repertoire Series. American Jazz Museum, Kansas City, Missouri, October 20, 2016.

“Performing Racialized Trauma in James Baldwin’s ‘Sonny’s Blues.’” Invited Lecture. Department of Comparative Literature and Department of Communication. University of Massachusetts, Amherst, Massachusetts, September 27, 2016.

HCA Book Launch. Heidelberg Center for American Studies, Universität Heidelberg, Heidelberg, Germany, July 7, 2016.

Book Presentation. Tuesday Teas at Sawyer Library. Williams College, Williamstown, Massachusetts, April 19, 2016.

“(Dis)locating Race in Baldwin’s Blues.” Keynote Address. Center for the Humanities. University of California, Merced, California, February 26, 2016.

“Stew Performs Black Consciousness.” Performing Blackness Symposium: Stew, The Negro Problem and *Passing Strange*. Invited Lecture. The John L. Warfield Center and the Performance as Public Practice Program. University of Texas, Austin, Texas, November 13, 2015.

“*Jazz is Universal: Kenny Clarke’s European Path through Blackness.*” Invited Lecture. Department of African American Studies. Temple University, Philadelphia, Pennsylvania, February 5, 2015.

“Exploring Jazz Community in *Jazz Diasporas: Race, Music & Migration in Post-World War II Paris.*” Invited Lecture. CIMMA Working Group (Constructions Identitaires et Mobilisations dans le Monde Anglophone). Université Paris-Est Créteil, Paris, France, October 24, 2014.

“Exploring Multiple Performance Methodologies.” Invited Lecture. Music 606: Bodies of Music, Songs of Magic. University of Pennsylvania, Philadelphia, Pennsylvania, April 3, 2014.

“Introduction to *Moloch.*” Invited Lecture. Power, Freedom and Madness: Contemporary Francophone Caribbean Film Festival. Images Cinema, Williamstown, Massachusetts, March 4, 2013.

“What We Can Learn from Josephine Baker: Reconceiving the Legacy of Jazz in Black Paris.” Invited Lecture. The Black Student Union. Williams College, Williamstown, Massachusetts, February 22, 2012.

“Introduction to *35 Rhums.*” Invited Lecture. Without Distinction: Race and Ethnicity in New French Film. The Annual French and Francophone Film Festival. Images Cinema, Williamstown, Massachusetts, February 13, 2012.

“Dislocated Listening: Hearing the African American Experience in James Baldwin’s ‘Sonny’s Blues.’” Invited Lecture. Africana Studies. Williams College, Williamstown, Massachusetts, October 28, 2010.

“Seeing through Performance: A Useful Lens for American Studies?” Invited Lecture. Spring Academy at the Heidelberg Center for American Studies, Universität Heidelberg, Heidelberg, Germany, March 25, 2010.

“‘La Vie en Rose’? Investigating the African American Jazz Musicians’ Love Affair with Paris.” Invited Lecture. Universiteit Utrecht, Utrecht, Holland, March 23, 2010.

“The Harlem Renaissance: Voicing Blackness Beyond Harlem.” Invited Lecture. The American Century: American Literatures in the Age of Globalization Course. Universität des Saarlandes, Saarbrücken, Germany, November 9, 2009.

“The Roots & Routes of Sidney Bechet: A Case for the Transnational Identity of Jazz.” Invited Lecture. Ph.D. Colloquium. Universität Heidelberg, Heidelberg, Germany, October 29, 2009.

“Gazing on Jazz: A Franco-American Perspective of Vian’s Nostalgic Saint-Germain-des-Prés.” Invited Presentation. Côte à Côte—Coast to Coast: Art and Jazz in France and California Conference at The Getty Center in Los Angeles, California, November 13, 2007.

“Trends in Hip-Hop and Pop Music.” Invited Lecture. ACCESS Symposium (American College Culture for Non-English Speaking Students). Ho Chi Minh City and Hanoi, Vietnam, August 7 & 16, 2007.

“The Realities of *Side Man*.” Invited Lecture. Arts & Ideas: Performance & Practice Course. Stanford University, Palo Alto, California, May 14, 2007.

“Why Paris? Exploring Reasons for the Dream of Paris as African American Haven.” Invited Lecture. Paris Noir: Race in France. African American Studies Winter 2007 Lecture Series. Stanford University, Palo Alto, California, February 14, 2007.

“Sidney Bechet: The Hybrid Ambassador.” Invited Lecture. Jazz & Anthropology Course. École des Hautes Études de Sciences Sociale, Paris, France December 8, 2005.

“Jazz & Race in Postwar America.” Invited Lecture. American Literature & Film Course. Sciences Po, Paris, France, December 2, 2005.

“Jazz in Paris.” Invited Lecture. Northwestern University Undergraduate Course. Crowe Hall, Chicago, Illinois, May 18, 2004.

Performances & Interviews

Interviewee, [Baldwin, colère et redemption](#), *Caviar & Champagne*. Narr. Laurent Sapir et Sébastien Vidal. TSF Jazz 89.9 FM, Paris, France, May 14, 2024. Radio.
<https://www.tsfjazz.com/programmes/caviar-champagne/2024-05-14/19-00>

Playwright, Performer & Producer, Film screening of *Amber in the City of Light*. The International Institute for Critical Studies in Improvisation at University of Guelph. Guelph, Canada. April 12, 2024.

Interviewee, [“Performance Studies.”](#) *Williams Magazine*, By Sara Sanders ‘14, Office of Communications. Williams College, Fall 2023.

Musician and Co-Composer with Darryl Hall, [“Amber Thoughts.”](#) Records DK, October 2, 2023.

Producer and Master of Ceremonies, [Jazz Workshops and Concert for Dartmouth College Afro/Black Paris Program](#). Duc des Lombards. Paris, France, July 6, 2023.

Songwriter, Pianist & Vocalist, [“Knock Down This Wall,”](#) Self-Published, 2023.

Playwright & Performer, Work-in-progress presentation of *Amber in the City of Light*. Presentations of the Cultural Diaspora Program. The Camargo Foundation. Cassis, France, June 2, 2022.

Songwriter & Vocalist, “Love Song to Yourself,” Recital for Eli Conley’s Beginning Songwriting Course, Virtual, November 18, 2021.

Interdisciplinary Performer, Director, and Producer, [Runnin’ to Grace](#). Davis Center Lunch and Learn Series. Williams College. Williamstown, Massachusetts, October 28, 2021.

Interdisciplinary Performer, Director, and Producer, *Runnin’ to Grace*. United Solo. Hosted on the Virtual Series of the Solo Theater Festival. July 2021- June 2023.

Interdisciplinary Performer, Director, and Producer, *Runnin’ to Grace* (Work-in-Progress). Williams College Museum of Art. Williamstown, Massachusetts, December 17, 2020.

Interviewee, “Entretien avec Rashida K. Braggs: Donner la parole à la subjectivité noire.” *Black Power: L’avènement de la pop culture afro-américaine*, By Sophie Rosement, Paris: GM Editions, 2020. 14-17.

Actor and Director, [The Myth of Black Time](#). [sic]TV. New York City, NY. June 18-20, 2020.

Spoken Word Artist, “Few meet Paris, but Bobby blew it up 1969 onward.” Paris/Algiers 1969: Declarations of Freedom by the Black American Avant-Garde. Johns Hopkins University. Baltimore, Maryland, November 14, 2019.

Dancer, MFA Kera & Black Heritage Concert. Smith College. Northampton, MA, October 18, 2019.

Dancer, Africana Studies 440: Performing Blackness. Williams College. Williamstown, MA, October 16, 2019.

Singer and Composer, [Afro Cross Over Concert](#). Soleil du Sud. Berlin, Germany, June 22, 2019.

Dancer and Choreographer, [“Moving with MFA Kera.”](#) On the Other Side Summer Group Show. Tapir Gallery. Berlin, Germany, June 21, 2019.

Dancer and Choreographer, Takt Talk. Tapir Gallery. Berlin, Germany, April 29, 2019.

[Interview with Denise King and Rashida Braggs on jazz in Paris.](#) *Wake Up with WURD.* Narr. Aaron Smith. WURD 96.1 FM, Philadelphia. December 28, 2018. Radio.
<https://soundcloud.com/onwurd/wake-up-with-wurd-122818-denise-king-rashida-braggs> .

Dancer and Choreographer, [“The Moving Cloth of Angélique Kidjo.”](#) Pop Moves Conference. Université Paris Nanterre. Paris, France, December 8, 2018.

[Interview with Rashida Braggs on Black girl magic.](#) *Wake Up with WURD.* Narr. Aaron Smith. WURD 96.1 FM, Philadelphia. November 16, 2018. Radio.
<https://soundcloud.com/onwurd/wake-up-with-wurd-111618-rashida-braggs> .

Producer and Master of Ceremonies, Jazz Workshops and Concert for Dartmouth College Afro/Black Paris Course. Duc des Lombards. Paris, France, July 10, 2018.

Dancer and Choreographer, [“Explorations in Embodying Diaspora.”](#) Dance/Performance in Interdisciplinary Perspective Symposium. Williams College Museum of Art in Williamstown, Massachusetts, March 9, 2018.

Dancer and Choreographer, “Performing as/with Angélique Kidjo.” Rubel Room. Thinking Its Presence Conference. University of Arizona. Tucson, Arizona, October 21, 2017.

Dancer, [“K’owo Ya.”](#) Perf. Kuku and Nya Seven Seeds. Music Video. La Place in Paris, France, July 29, 2017.

Actress and Co-Director, “Black Performance through the Water in the Wake.” The 2017 Black Performance Theory Working Session in St. Louis, Missouri, April 27-30, 2017.

Spoken Word Performer and Film Editor, “Paris, Repeated Site of Flight.” James Baldwin Conference in Paris, France, May 25-28, 2016.

Voice Artist and Choreographer, [“The Round.”](#) Projet in Situ. Mass Moca in Williamstown, Massachusetts, May 19-20, 2016.

Dancer and Choreographer, “Me and Monsieur Bechet.” ’62 Center, Big Dance Studio. Dance 208 and Africana Studies 317. Williams College in Williamstown, Massachusetts, March 8, 2016.

Spoken Word Performer, “Sonny’s Blues.” Merced County Arts Council in Merced, California, February 26, 2016.

Interview on the life of Sidney Bechet. *Paris Noir: African Americans in the City of Light.* Dir. Joanne Burke. Blue Lion Films, 2016. Film.

Spoken Word Performer, ““Sonny’s Blues’ Excerpts.” Performance Accompaniment to “Evoking Baldwin’s Blues.” *James Baldwin Review* 1 (2015). Film.
<http://jbr.openlibrary.manchester.ac.uk/index.php/jbr/article/view/9/Multi-Media1>

Interview on the life of Sidney Bechet. *When African Americans Came to Paris, Part 2*. Dir. Joanne Burke. Blue Lion Films, 2014. Film.

["Kenny Clarke."](http://www.rfi.fr/emission/20140111-kenny-clarke) Interview on the life of Kenny Clarke. *L'épopée des musiques noires*. Narr. Joe Farmer. Radio France Internationale. January 11, 2014. Radio. <http://www.rfi.fr/emission/20140111-kenny-clarke> .

Actress and Co-Director, "Medals." Black Gold. The 2013 Black Performance Theory Working Session in Austin, Texas, April 12-14, 2013.

Actress & Writer, "Sidney's Musical Migrations." Original Performance, AFR 317: Black Migrations: African American Performance at Home and Abroad. Course at Williams College in Williamstown, Massachusetts, March 6, 2012.

Actress & Writer, "The Search for True North." Hemispheres & Souths. The 2011 Black Performance Theory Working Session in San Diego, California, May 6-7, 2011.

Vocalist, "Amelia in Three Persons." Original Song Recording, Palo Alto, Multiple Sessions from December 2010- February 2011.

Jazz Vocalist, Tribute to Lena Horne. MESEA Conference (The Society for Multi-Ethnic Studies: Europe and the Americas), Pécs, Hungary, June 2010.

Spoken Word Performer, "Introducing the Clarke Boland Big Band." Afrosonics: Grammars of Black Sound. The 2009 Black Performance Theory Working Session in New Haven, Connecticut, May 8-10, 2009.

Gospel and Blues Vocalist, "Culture Night," ACCESS Symposium (American College Culture for Non-English Speaking Students), Ho Chi Minh City and Hanoi, Vietnam, Summer 2007.

Jazz Vocalist, "Recital," Community School of Music and Arts at Finn Center, Mountain View, California, June 2007.

Jazz Vocalist, "Vocal Jam Session," Café Universel, Paris, France, Winter 2004.

Actress, "Living Room War," Mussetter-Struble Theater, Evanston, Illinois, May 2004.

Disk Jockey, "Jazz and Beyond," WNUR, Evanston, Illinois, Winter 2003.

Actress, "Nevah Had A Cross Word," Mussetter-Struble Theater, Evanston, Illinois, May 2003.

Reader, Staged Reading for Dorinne Kondo. *The Ends of Sexuality: Pleasure and Danger in the New Millennium*. The 2003 Kreeger Wolf Conference in Evanston, Illinois. April 4, 2003.

Writer, Director, Actress, "Following the Ghost," Mussetter-Struble Theater,

Evanston, Illinois, March 2003.

Actress, "A Circular Play, A Play in Circles," Beinecke Plaza, New Haven, Connecticut, Spring 1997.

Actress, "Cyrano de Bergerac," The Yale Dramat, New Haven, Connecticut, Spring 1995.

Conference Presentations

Presenter. "How am I to reach you?" – In search of connections in research and movement" Panel. The British Forum for Ethnomusicology, Virtual and in Glasgow, Scotland, April 12, 2023.

"The Need for More in a Time of Loss: Performing *Runnin' to Grace*." The Modern Language Association Annual Convention in San Francisco, California, January 6, 2023.

"Jazz's Silent Theatre: Explorations of Black Women Performers in Paris." Feminist Theory and Music Conference in Guelph, Canada, July 7-10, 2022.

Chair. "Sonic Protest" Panel. American Studies Association Annual Meeting, Virtual, October 12, 2021.

"Flowing in the Skin of Diaspora." The Collegium for African Diaspora Dance 4th Bi-Annual Conference in Durham, North Carolina, February 21-23, 2020.

Chair. "Radical Possibility in Contemporary Black Literary and Visual Culture" Panel. American Studies Association Annual Meeting, Virtual, November 7, 2019.

Chair. "Revisiting and Rethinking Interwar African American Cultural Production" Panel. American Studies Association Annual Meeting, Virtual, November 7, 2019.

Participant, Photovoice Workshop. Race in the Marketplace Forum in Paris, France, June 25-26, 2019.

"Angélique Kidjo: African Female Soldier for the Voiceless." The 2nd Symposium of the International Council for Traditional Music Study Group on African Musics in Accra, Ghana, August 9-12, 2018.

Chair and Presenter. "African American Women Jazz Musicians in Paris: The Case of Denise King." International Committee: Home Away from Home: African American Migration Abroad. American Studies Association Annual Meeting in Denver, Colorado, November 17-20, 2016.

"Improvising Sidney Bechet's Subjectivities." Guelph Jazz Festival Colloquium in Guelph, Canada, September 14-18, 2016.

"Triangulating Dislocation in "Sonny's Blues." American Comparative Literature Annual Meeting in Cambridge, Massachusetts, March 17-20, 2016.

“Jazz in Korea: Performing Ethnic Community & Tradition.” Performance Studies International Conference in Shanghai, China, July 4-8, 2014.

“James Baldwin’s Blues as Transatlantic Dialogue.” “Revisiting Black Studies from Global Perspectives: Black History, Identities, Sexualities, Literature, and Popular Culture.” Japan Black Studies Association Conference in Kyoto, Japan, June 28-29, 2014.

“Listening to ‘Sonny’s Blues’ in France.” James Baldwin: Transatlantic Commuter Conference in Montpellier, France, June 5-7, 2014.

“From Limited to Alternate Citizenship: How Image & Song Perform Historical Resistance in *Bayou*.” American Studies Association Annual Meeting in San Juan, Puerto Rico, November 15-18, 2012.

Chair and Presenter. “Performative Dislocations: James Baldwin’s Blues and Black Subjectivity from Abroad.” The 8th Biennial Society for Multi-Ethnic Studies: Europe and the Americas in Barcelona, Spain, June 13-16, 2012.

“From Harlem to Paris: A Transatlantic Interpretation of James Baldwin’s ‘Sonny’s Blues.’” The 127th Modern Language Association Annual Convention in Seattle, Washington, January 5-8, 2012.

“Remaking the Jazz Nation: The Making of Universal Jazz in Kenny Clarke’s Big Band.” Rhythm Changes: Jazz and National Identities Conference in Amsterdam, Holland, September 1-4, 2011.

Chair and Presenter. “Kenny Clarke & the Desire for More Inclusive ‘Black Music’”. Black States of Desire. The 9th International Conference of the Collegium for African American Research in Paris, France, April 6-9, 2011.

Chair and Presenter. “Transforming the Face of Jazz: The Making of Universal Jazz in Kenny Clarke’s Big Band.” Travel, Trade, and Ethnic Transformations. The 7th Biennial Society for Multi-Ethnic Studies: Europe and the Americas Conference in Pécs, Hungary, June 16-20, 2010.

“‘Sonny’s Blues’: Performing the Black Experience from the U.S. to France.” Black Music Culture Area Panel. The National Popular Culture & American Culture Associations Annual Conference in St. Louis, Missouri, March 31 –April 3, 2010.

“James Baldwin’s ‘Sonny’s Blues’: Moving between Place and Space.” IHUM Research Colloquium in Palo Alto, California, April 24, 2009.

“James Baldwin as Global Agent in Sonny’s Blues.” Black Knowledges – Black Struggles – Civil Rights: Transnational Perspectives. The 8th International Conference for the Collegium for African American Research in Bremen, Germany, March 25-28, 2009.

“Mobilizing the Jazz Model: A Study of Kenny Clarke’s International Collaborations.” Unsettling Theatre: Migration, Map, Memory. The 2008 American Society for Theatre Research Conference in Boston, Massachusetts, November 5-9, 2008.

“Jazz Nostalgia: From France to the U.S. in *Le Manuel de Saint-Germain-des-Prés*.” Jazz Places and Spaces. The 2008 Leeds International Jazz Conference in Leeds, England, March 13-15, 2008.

“Follow the Yellow Brick Road: Finding New Paths in Interdisciplinary Research and Scholarship.” Regenerations: Theatre and Performance as a Regenerative Force. The Association for Theatre in Higher Education 2007 Meeting in New Orleans, Louisiana, July 26-29, 2007.

“On *Getting Mother’s Body*.” Theory in Motion. The 2007 Black Performance Theory Conference in Evanston, Illinois, May 18-20, 2007.

“Inez Cavanaugh: Outside History, Inside Imagination.” Jazz: Inside & Outside. The 2007 Leeds International Jazz Conference in Leeds, England, March 22-24, 2007.

“Beyond the Periphery of American Jazz.” The United States from Inside and Out: Transnational American Studies. The American Studies Association 2006 Meeting in Oakland, California, October 12-15, 2006.

“Exploring the Hybrid Identity of Jazz: The Case of Sidney Bechet.” Performance Studies and Theater Winter Quarter Symposium in Evanston, Illinois, February 18, 2006.

“‘American’ Jazz Scholarship: From Export to Import.” Brilliant Corners. The 2005 Leeds International Jazz Conference in Leeds, England, March 11-12, 2005.

“Looking for the ‘American’ in Jazz.” Crossroads of Culture. The American Studies Association 2004 Meeting in Atlanta, Georgia, November 11-14, 2004.

“Seeking the “True” Valaida Snow.” Criss Cross Conference in Nottingham, England, June 18-20 2004.

“Boris Vian's *J'irai cracher sur vos tombes*: The Line Between Appropriation and Advocacy.” Culture and The State Conference in Edmonton, Canada, May 1-5, 2003.

“Hearing the Blackness in *J'irai cracher sur vos tombes*.” Hot and Cool Jazz Conference in Seysses, France, July 29-August 1, 2003.

Professional Development

Sept-Dec 2022, Student. Programme Soir, Niveau B1-2. *Atout Langues Sud*, Marseille, France.
April-June 2023 & May-June 2024

Jan -Dec 2022	Participant. Eli Conley's Queer/Ally Songwriting Circle, Virtual.
Sept-Nov 2021	Participant. Eli Conley's Beginning Songwriting Course, Virtual.
Nov 2020- Apr 2021	Participant. <i>Dance for Social Justice</i> Workshop Series, Jacob's Pillow, Beckett, Massachusetts, USA.
May-June 2019	Student. Intermediate-Advanced French Private Lessons. <i>Africa Consultants International (Baobab)</i> , Dakar, Senegal.
May-June 2019	Student. Introductory Wolof Private Lessons. <i>Africa Consultants International (Baobab)</i> , Dakar, Senegal.
Sept-Oct 2018	Student. Intermediate-Advanced French Private Lessons. <i>Africa Consultants International (Baobab)</i> , Dakar, Senegal.
Sept-Oct 2018	Student. Introductory Wolof Private Lessons. <i>Africa Consultants International (Baobab)</i> , Dakar, Senegal.
Aug-Sept 2018	Student. Programme Intensif de Français, Niveau B2. <i>Ecole Internationale de Marseille</i> , Marseille, France.
Apr-May 2015	Student. Programme Intensif de Français, Niveau B2. <i>France Langue Biarritz</i> , Biarritz, France.

Performance Residencies

2020-2021 *Curriculum in Motion Institute*, Jacob's Pillow, Beckett, Massachusetts, USA

Spring 2019 *Takt Artist Residency*, Berlin, Germany

Teaching Interests

Performance Studies, Jazz Studies, African Diaspora Studies, Mass Communications (Advertising), Popular Culture Studies and Sports Studies

Teaching Experience

Professor, Williams College

AFR 11 Performing Blackness, Winter Study 2016

AFR 25 Paris Noir: Performances in the City of Light, Travel Winter Study 2018

PSCI 25 Eye Care and Culture on the Atlantic Coast of Nicaragua, Winter Study 2013

AFR 128 James Baldwin's Song, Fall 2021

AFR 156 Thirteen Ways of Looking at Jazz, Spring 2013, Fall 2015

AFR 200 Introduction to Africana Studies, Spring 2012, 2016, 2017 and 2020, Fall 2012, 2017 and 2019

AFR 216 Moving while Black, Spring 2020 and 2022
AFR 217 Race(ing) Sports: Issues, Themes and Representations of Black Athletes,
Fall 2011 and 2013, Spring 2013
AFR 314 Groovin' the Written Word: The Role of Music in African American Literature,
Fall 2011, 2013, 2015 and 2016
AFR 317 Black Migrations: African American Performance at Home and Abroad,
Spring 2012, 2014, and 2016, Fall 2017 and 2023
AFR 323 Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora,
Fall 2012 and 2016, Spring 2014, 2018, 2020 and 2021
AFR 440 Performing Blackness, Spring 2017, 2018 and 2022, Fall 2019, 2020, 2023
and 2024

Invited Lecturer

Dartmouth College: Afro-Black Paris, July 9-10, 2018, July 5-6, 2023
University of California, San Diego: Jazz in Paris, July 1, 2017, July 12, 2018, and June
30, 2022
Vanderbilt University: Black Paris- Paris Noir: The African Diaspora in the City of Light,
May 21-22, 2012

**Visiting Professor, SISS, Sookmyung Women's University, South Korea
(Sookmyung International Summer School)**

Thirteen Ways of Looking at Jazz, June-July 2011

Postdoctoral Fellow, Stanford University

IHUM 25 Arts & Ideas: Performance and Practice, Winter & Spring 2007, Winter 2008,
Winter & Spring 2009, Winter 2011
IHUM 13 Beyond Survival, Fall 2010
AMST 105 From Blues to Rap: Representing Music in African American Literature,
Winter 2009
IHUM 65 Race & Reunion: American Memory and the Civil War, Fall 2008 & 2009
IHUM 61 Race, Gender & the Arts of Survival, Fall 2006

Visiting Lecturer, Universität Heidelberg, Germany

Graduate Seminars:

From Blues to Rock: Representing Music in African American Literature, Fall 2009
Problems and Issues in American Studies, Fall 2009

Instructor, ACCESS Symposium

(American College Culture for Non-English Speaking Students)

Trends in Hip-Hop and American Pop Music, Summer 2007
How to Sell Yourself as a Celebrity in 3 Minutes, Summer 2007
Writing Workshops for College Applications, Summer 2007

Instructor, Asheville School

Popular Culture, Summer 2004, 2005
English as a Second Language II, Summer 2002, 2003, 2004, 2005
Mysteries, Summer 2002, 2003

Teaching Assistant, Northwestern University

GEN COM 103 Analysis & Performance of Literature, Fall & Winter 2003, Spring 2004

Teaching Assistant, Boston University

CM 317, Introduction to Advertising, Fall 1999

CO 101, Perspectives on Communication, Fall 1998

Advising**Undergraduate Thesis:**

Second Reader for Quess Green, American Studies High Honors Thesis Student, “‘The Beat Was My Salvation’: A Creative Exploration of Vogue Fem via Sound Production & Embodied Performance,” Winner of the Ernest Brown Prize in Africana Studies, Williams College, 2021.

Advisor for Aiyana Porter, Africana Studies Honors Thesis Student, “Possessing Place: A Critical/African-centered Account of Black Women’s Exposure and Resistance to Geo-Political and Psycho-Social Displacement at Williams College and in Tallevast, Florida.” Winner of the Gaius C. Bolin 1889 Prize in Africana Studies, Williams College, 2020.

Co-Advisor for Sofia Smith, Performance Studies Contract Major Honors Thesis Student, “Stuck in Between: Biraciality and Belonging (Rodney King, Los Angeles 1992),” Williams College, 2018.

Advisor for Mariama Ndiaye, Global Studies Honors Thesis Student, “Fringes of La France: Exploring the ‘Banlieue’ Identity Through Hip-Hop,” Williams College, 2017.

Co-Advisor for Olivier Joseph, Africana Studies Honors Thesis Student, “Poesia en Rumbo Voices of Black Radicalism and Afrolatinidad Alive in Spoken Word,” Williams College, 2017.

Thesis Committee Member for Malik Sharpe, Experimental Dance and Live Art Contract Major, Williams College, 2014.

Second Reader for Maya Denis, American Studies Honors Thesis Student, “Four Bases, Three Strikes and a Dream,” Winner of the William Bradford Turner 1914 Prize in History, Williams College, 2013.

Graduate Thesis:

Advisor & Second Reader for Xianxhi Meng, MA Candidate, “Different Roles Music Plays in Afro-American Literature: A Comparative Study of Langston Hughes and Zora Neale Hurston,” Universität Heidelberg, Heidelberg Center of American Studies, 2011.

Second Reader for Cen Jiang, MA Candidate, “How Soft Power Works? A Case Study of American Art,” Universität Heidelberg, Heidelberg Center of American Studies, 2011.

Academic Awards/Grants

- 2023-2024 *Fulbright Global Scholar Award* (Canada and France)
The Class of 1945 World Fellowship, Williams College (\$10,000)
- 2022-2023 *Best Poetry Screen Show*, United Solo Theatre Festival for the *Runnin' to Grace* performance
Co-investigator for "Preserving BIPOC Expatriates' Memories During Wartime and Beyond: Building a Volumetric Archiving Platform for Immersive Storytelling and Historical Preservation," *Digital Humanities Advancement Grant*, National Endowment of the Humanities (\$50,000)
The Class of 1945 World Fellowship, Williams College (\$22,000)
- 2021-2022 *The Cultural Diaspora Program*, The Camargo Foundation (\$2,250, housing and airfare)
- 2020-2021 *Outstanding Scholarly Article Prize* (Finalist), Association for the Study of the Worldwide African Diaspora, for the article "Embodying the Break in Sidney Bechet's 'Summertime'"
- 2019-2020 *The Nelson Bushnell '20 Prize* for excellence in teaching and writing, Williams College (\$1,000)
The Global Initiatives Venture Fund Award, Williams College (\$30,000 for new course creation)
- 2018- 2019 *The Class of 1945 World Fellowship*, Williams College (\$20,000)
- 2017-2018 *Lillian Robinson Scholars Program*, Simone de Beauvoir Institute, Concordia University (\$1,000 CAD)
- 2015- 2016 *Faculty Travel/Research Award*, American Theatre & Drama Society (\$1,000)
The Morroe Berger-Benny Carter Jazz Research Fund, Institute of Jazz Studies at Rutgers University (\$1,000)
Hellman Fellows Grant, The Hellman Family Foundation (\$8,776)
- 2014- 2015 *The Career Enhancement Fellowship for Junior Faculty Program* (Honorable Mention), The Woodrow Wilson Foundation
Adsit Fellow, Williams College (paid salary during leave)
The Class of 1945 World Fellowship, Williams College (\$16,000)
- 2013-2014 *Writing Roundtable*, Williams College

- Hellman Fellows Grant*, The Hellman Family Foundation (\$7,400)
- 2012-2013 *Summer Research Grant*, Williams College
- Teaching Roundtable*, Williams College
- 2010-2011, *Introduction to Humanities Postdoctoral Fellowship*, Stanford University
2006-2009 (paid salary)
- 2009-2010 *Ghaemian Junior Scholar-in-Residence Fellowship*, Heidelberg Center for American Studies at Universität Heidelberg (paid salary and included 10,000 euro research stipend)
- 2004-2005 *Paris Program in Critical Theory Fellowship*, Northwestern University
- 2003-2006 *Graduate Assistantship*, Northwestern University
- 2003-2005 *Center for International and Comparative Studies Research Grant*, Northwestern University
- French Interdisciplinary Group Summer Research Grant*, Northwestern University
- 2002-2004, *Sachs Foundation Scholarship*, The Sachs Foundation
1994-2000
- 2002-2003 *Minority Speech Tuition Grant*, Northwestern University
- 1998-2000 *Merit Scholarship*, Boston University
- 1994-1998 *4-year letter winner*, Yale Varsity Field Hockey, Yale University Athletics
- 1997 *Academic All-American*, The United States Achievement Academy

Service and Administrative Experience

Africana Studies at Williams College

Department Chair, 2024-2027

Africana Studies Faculty and Postdoctoral Job Searches, 2023, 2020-2021

Sterling Brown Fellow Selection Committee, 2013-2014

Africana Studies Faculty Liaison for Williams College Libraries, 2011-2014

Coordinator of Africana Studies Student Dinner, 2012, 2013

Williams College

Faculty Fellow of the Davis Center and the Office of Institutional Diversity, Equity and Inclusion, 2020-2022

Claiming Williams Steering Committee, 2021-2022, 2016-2018

Faculty Interview Panel, 2020-2021
Bolin Committee, 2020-2022
Faculty advisor for WASO, SOCA, QSU and AASiA, 2020-2022
WCMA “Sweaty Concepts” Advisory Collective, 2020
Davis Center Director Search Committee, 2020
Chair or Co-Chair of an Evaluation Committee, 2019-2022
WGSS Advisory Board, 2019-2020
Information Technology Committee, 2019-2020
Consultant to Williams College African & African American History Job Searches, 2019-2020
Williams College Museum of Art Director Search, 2017-2018
Center Series Programming Committee, 2017-2018
Davis Center Lecture Committee, 2016, 2017
Comparative Literature Advisory Committee, 2016-2017
Schapiro-Hollander Users Committee, 2015-2016
Faculty Affiliate, Williams College Women’s Track Team, 2014
Faculty Review Panel, 2013-2014
Athletics Committee, 2012-2014
Williams College Art Department Job Search Committee, Spring 2013
Co-Leader, PSCI 25 Eye Care and Culture on the Atlantic Coast of Nicaragua, Winter Study 2013

National and International Academic Communities

Reviewer, Harvard Radcliffe Institute Fellowship Program, 2023
Affiliated Scholar, Center for the Study of American Exile & Expatriation, 2022
Editorial Board Member, *Jazz Research Journal*, 2021-Present
Contributing Editor, *James Baldwin Review*, 2019-Present
Editorial Board Member, *Epistrophe*, 2018- Present
Committee Member, Eileen Southern Fellowship, Society for American Music, 2017-2022
External Reviewer for *James Baldwin Review*, 2016-Present
Committee Member, International Committee, American Studies Association, 2013-2016
Heidelberg Center for American Studies Ghaemian Fellow Selection Committee, 2010
Heidelberg Center for American Studies Spring Academy Selection Committee, 2010
Board Member, Asheville School Alumni Board, 2008-2009
Tutor, Reading Partners, 2008-2009
External Reviewer for *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 2008
Introduction to Humanities Course Coordinator for *Race & Reunion: American Memory and the Civil War*, Fall 2007, 2008
Introduction to Humanities Tech Coordinator for *Arts & Ideas: Performance and Practice*, Spring 2007, 2009
Curriculum Director, ACCESS (American College Culture for non-English-speaking Students) Symposium, Summer 2007
Postdoctoral Fellow Representative, IHUM Governance Board, 2007-2009
Class Representative, Asheville School Alumni Board, 2006-2009
Associate Trustee, Asheville School Board of Trustees, 2003-2006

Professional Organizations, Working Groups & Activities

Professional Organizations

American Studies Association
Association of Theatre in Higher Education

American Theatre and Drama Society
Black Performance Theory
Society for American Music

Workshops & Working Groups

Writing Exchange with Care Group, 2020-Present
Writing Date Group, 2011- Present
Black Performance Theory Working Group, 2007-Present
Kinetic Care & Community Workshops, 2021-2022
Oakley Seminar, “Moving with Words: Performative Writing in Academic Scholarship,” Fall 2017
Writing Roundtable, Spring 2014, 2016 and 2017
Oakley Seminar, “Performance Studies Today,” Spring 2014
Oakley Seminar, “Contemporary Global Migration Narratives,” Fall 2012
Teaching Roundtable, Spring 2012
Multicultural Center Junior Faculty Research Group, 2011- 2012
Introduction to Humanities Works-in-Progress Group, September 2007-2009, 2010-2011
Association of Theatre in Higher Education/American Society for Theatre Research
Publication Workshop, July 30 and Nov. 5, 2008
Transmissions: Mobilizing Theatrical Movement, An American Society for Theatre
Research Working Group, August 2008

Additional Professional Activities

Faculty Success Program Coach, National Center for Faculty Development and Diversity,
Summer 2017- Present
Visiting Professor Program at Translation, LLC, Advertising Educational Foundation,
Summer 2017
Director of Content and Business Development, Bowman Design, 2000-2001
Freelance Copywriter, Beeline, Bowman Design, NewCastle Technology Advisors,
Nickelodeon Direct, Telegea.com, 1999-2000
Editor, *The Communicator*, Winter, Spring 1999
Production Assistant, Grey Interactive, July-August 1999
Resident Assistant, Boston University, 1999
Counselor, Asheville School, Summer 1998
Copy Intern, D’arcy Masius, Benton and Bowles, New York, NY June-August 1997
Advertising Assistant, Taggart Advertising, Aurora, CO June-August 1995
Editor, *No Right Angles*, May 1997
Advertising Intern, Yale University Press, 1997-1998

Languages

Intermediate/Advanced French proficiency
Basic German proficiency
Introductory Wolof proficiency

References

Available upon request