

**Updated CV Calendar Year 2015 Begins on Page 51**  
**Curriculum Vitae**

1. Elmo Terry-Morgan, Associate Professor, Theatre Arts, Speech and Dance Department and Afro-American Studies Program. Tenured 1998/99 academic year
2. Home Address: Providence, Rhode Island
3. Master of Fine Arts: University of California, San Diego, 1978 Field: Theatre Arts: Playwriting. Thesis: Renaissance a full length play about Black artists during the Harlem Renaissance of the 1920s.

Bachelor of Arts: Brown University, Providence, RI, 1974 Field: American History

Certificate: IBM Corporation International Financial Planning and Accounting School at Pace University, Briarcliff, NY. 1986  
Field: Accounting

**4. Professional Appointments:**

1970-1975: Founding member, playwright, and actor, Rites and Reason Theatre, Brown University, Providence, RI

1978-1979: Guest director, Teatro Mil Caras, San Diego, CA. Chicano and Mexican theatre company

1979 to 1992: Artistic director, The Pyramid Ensemble, Westchester County, NY. Company in residence at NBT 1987-1992

1987 to Present: Associate director, playwright and dramaturg, National Black, Theatre (NBT), Harlem, NY

1988-1996: Writer /Director: Annual AUDELCO AWARDS (Audience Development Committee, Inc) (Recognition Awards for Excellence in Black Theatre), NYC

1991 Thru: Artistic director, Rites and Reason Theatre, Brown University, Providence, RI

1993-1994: Board Member, Rhode Island Alliance for Arts Education (RIAAE)

1997/1998: Fundraising Chair. Black Theatre Network.

1997/1998: Invited participant: First National Black Theatre Summit, Dartmouth College, March 1998. Summit convener: August Wilson.

1998/1999: Invited participant: Second National Black Theatre Summit, National Black Arts Festival, Atlanta, GA. Served on closed door sessions of artistic directors. Summit convener: August Wilson African Grove Institute for the Arts

**5. Completed Research, Scholarship and/or Creative Work:**

**a. ...edited volumes...**

1993: Editorial Panel, *The Langston Hughes Review*, Vol. 11, No. 1

1998: Guest Editor, Black Theatre Network News (BTNews); first accounts of the First National Black Theatre Summit, Dartmouth; and special issue on African American Performance Artists. Spring, 1998.

1998: Managing Editor, Black Theatre Network News (BTNews). Appointed first managing editor by BTN Board of Directors with the charge to convert the magazine into a juried journal.

**b. chapters in books**

1973: Mama Etta's Chitlin Circuit, Billie Holiday Section, a musical review of African American culture. Helco Press. Vol. I, No. 6.

1975: Two Wings Part II of a 5 part episodic drama about a Black family in Georgia. The Shubert Playbook Series, Vol. 3, Number 3

**c. Refereed journal articles**

1998: "NOISE/FUNK: Fo' Real Black Theatre on Broadway", an analysis of George C. Wolfe's Broadway musical, Bring in da Noise, Bring in da Funk. Accepted for publication by the AfroAmerican Review special edition on African American Theatre, publication date, January, 1998.

1999: "Call and Response: The Making of the African Grove Institute for the Arts", centerpiece article, in Black Theatre's Unprecedented Times (with special introduction by August Wilson), published by Black Theatre Network News.

**d. nonrefereed journal articles**

1991: "On George Houston Bass and Rites and Reason: Planting the Seeds of a Cultural Institution", *The Langston Hughes Review*, Vols. IX & X, numbers 1 & 2

1992: "Rites and Reason: A Rhode Island Treasure", *Take 5 Magazine*, Vol 1, No. 1

1998: Black Theatre News, vol. 8, no. 2, Winter, 1998. "Backstage at the AUDELCO Awards: Vivian Robinson's *Eternal Spirit*", and "It's Tithing Time".

**2001:**

Perishable Theatre, Providence, RE Critical essay, "Behind the Frangipani Door". an analysis of *The Frangipani Door* by Nehassaiu deGannes was published in Perishable Theatre's anthology, Women PlaMrights Festival 2001.

Providence Black Repertory Company, Providence, RE Inaugural Humanities Essay for PBRC's playbill: "A man got to take care of his family.", an analysis of *Fences* by August Wilson.

**2008:**

- *Pretty Boy*, a short story: African Sun, Brown University Student Publication, 12/08
- *Warrior Servants*, a Tribute to Barbara Ann Teer, Fredricka Teer, and Tunde Samuel for the first Annual Teer Spirit Awards Ceremony, National Black Theatre

**g. invited lectures/talks**

1992: "The Development of The Fruits of Miss Morning and the Rites and Reason Research to Performance Method". University of Syracuse, AfroAmerican Studies Department and the Paul Robeson Performing Arts Company

1994: "Contemporary African American Artists in the Theatre". University of Connecticut, Storrs. Department of Dramatic Arts

1994: "Vocal Challenges for Black Actors" with Prof. Veronica Henson Phillips of ClarkeAtlanta University. Black Theatre Network Conference, Chicago, IL

1994: "Didactic Movements in African American Theatre", Brown University, History/AfroAmerican Studies 186, 20th Century AfroAmerican History. Professor Diane Turner

1996: "The Survival of African American Theatre in the Jim Crow II Era". University of Connecticut, Storrs. Department of Dramatic Arts

1996: Fires in the Mirror written by Anna Deveare Smith. Conducted postperformance discussion with audience at Trinity Repertory Theatre, Providence, RI

1997: Rites and Reason Theatre's Research to Development Method, University of Connecticut, Storrs. Department of Dramatic Arts

1998: Delivered Noontime College Convocation, September, 1998. Topic: "The Majority/ Minority Discourse and the Struggle for Cultural Equity at Brown"

1998: Humanities Forum Speaker: Huntington Theatre, the professional theatre in residence at Boston University, Boston, MA, Postperformance lecture & discussion of August Wilson's newest Broadway bound play Topdog/Underdog

1999: Two classroom lectures at Dartmouth College: (1) Topic: The works of August Wilson and the plays Fences and Turner's Come and Gone in Black Theatre USA class, (2) Topic: Depression Era plays, The Big White Fog by Theodore Ward of the Federal Theatre Project, and Awake and Sing by Clifford Odets

1999: Rites and Reason Theatre's Research to Development Method, University of Connecticut, Storrs. Department of Dramatic Arts. Focus on the RPM project: Heart to Heart: Ain't Your Life Worth Saving?

2000: Agnes Scott College, Atlanta, GA, Department of Theatre. Topic: The Challenge of African American Theatre: Negotiating its Diversity

2000: Annual lecture at University of Connecticut, Storrs on the Rites and Reason Theatre Research to Performance Method (RPM) with a focus on *Heart to Heart: Ain't Your Life Worth Saving?*

2000: Tougaloo College, Arts Colony: Lecture on Applying the RPM to the Visual Arts

2001: Trinity Repertory Company, Providence, RI: Humanities Forum Speaker for postperformance discussion of *The Piano Lesson* by August Wilson.

2003: Intensive RPM Workshop at the Summer Arts Institute of The Driskell Center for the Study of Arts in the African Diaspora, University of Maryland, College Park. (July)

RPM presentation at Agnes Scott College in Decatur, Georgia. Co-presenter was Visiting Lecturer & Artist Clarice LaVerne Thompson, Rites and Reason's Music Director. (September)

RPM presentation at the University of Connecticut, Storrs. This is an annual invitation from Professor Carlton Molette (Drama Department). At this presentation co-presenter Karen Allen Baxter (Rites and Reason's Managing Director) and I focused on the *Heart to Heart* project, and connected it to the politics of securing funding for community-service focused art. (November)

I was invited to serve on a panel at the University of Louisville as part of its 10-year anniversary commemoration of its African-American Theatre Program. The panel was comprised of professionals who head up Black academic theatre programs. Due to the timing (end of the fall semester) I was unable to accept this invitation.

2004: Panelist at the Smithsonian Institute for a discussion on African-American intra-racial conflict based upon physical appearances. This was a humanities program of the Arena Stage Theatre (Washington, D.C.) in connection with its production of *Yellowman* by Dael Orlandersmith.

RPM presentation with Karen Allen Baxter at the University of Connecticut, Storrs.

2007: University of California, San Diego: *Research and the African-American Experience*. UCSD's Academic Enrichment Program sponsored a panel discussion on research as part of its initiative to encourage more "minorities" to conduct research. The panel consisted of two research scientists at UCSD and me, representing the Humanities. I asked to speak specifically on Rites and Reason's Research-to-Performance Method of new play creation. A staged reading of my play, Heart-to-Heart, was part of my visit. (see section on credits, etc.)

RPM presentation with Karen Allen Baxter at the University of Connecticut, Storrs.

**2009:**

Humanities Talk Facilitator: Fire! Festival of New Black LGBTQ Plays, sponsored by Freedom Train Productions, Brooklyn, NY

Out for Lunch Series: LGBTQ Resource Center: Talk on the development of the Black Lavender course and the Black Lavender Experience event.

**h. Papers read**

1992; "Inheriting the Vision: George Houston Bass and Rites and Reason Theatre: The Langston Hughes Festival. Schomburg Center for the Study of Black Culture, NYC

**2011: RESEARCH IN AFRICANA THEATRE**

- **Black Lavender: Research in Black LGBTQ Plays:** This is a nascent field of study that I am continuing to pursue. Black Lavender currently consists of my course, *Black Lavender: A Study of Plays with Black LGBTQ Content*, and *The Black Lavender Experience* (BLX), which is an annual presentation of Black Lavender plays. Full BLXs, 3 or more presentations and panels, are held in the even years and mini-BLXs, the presentation of one play and FolkThought are held in the odd years. I have developed professional relationships with the leading Black LGBTQ playwrights since 1998, the year of the course's inception, and have in my files one of the largest collections of contemporary LGBTQ plays.
- **Rites and Reason Theatre Archive Project:** With the great assistance of my UTRA, Renée Neely, RUE, 2011.5, I began the process, Phase 1, of archiving the vast collection of works by the Department of Africana Studies' Rites and Reason Theatre. Phase 1 consists of identifying, labeling, and organizing VHS tapes for the academic years 2000-2001 through 2010-2011 for transfer to the CIS-Media Production unit for digitizing. The ultimate goal is to create a research archive in the University's Library of all videos of performances, workshops, interviews, panels, and talks; and, films, photographs, and slides; and scripts, reports, programs, playbills, and posters. As of the December 2011, approximately 86 hours of video tapes have been prepared for transfer to CIS-Media Production for digitization.

## **2012: RESEARCH IN AFRICANA THEATRE [CONTINUING AS ABOVE]**

### **i. Credits: Playwright, Director, Dramaturg, Producer**

1973: Mama Etta's Chitlin Circuit. Team Writer. Producer, Rites and Reason Theatre

1974: Two Wings. Head Writer. Producer, Rites and Reason Theatre and AfroAmerican Studies Program, Brown University

1975: Stagolee and Billy (part of Rites and Reason Summer Theatre Festival). Writer. Producer, Rites and Reason Theatre. Performed at Brown University, City of Providence sites, and 1975 Lincoln Center OutofDoors Festival

1976: The Magnolia Tree. Writer. Producer, Department of Theatre, UCSD

1977: The Grand Folk. Writer. Producer, Department of Theatre, UCSD

1979: Homefolks: LaFamilia De Muchos Colores. Writer and Director. Producer, Teatro Mil Caras, San Diego, CA. KPBSTV telecast, producer Almeta Speaks

1979: Renaissance. Staged reading. Writer. Producer, Negro Ensemble Company

1979: The Fruits of Miss Morning. Premiere. Writer and Director. Producer, The Pyramid Ensemble, Westchester County, NY. Performed from 1979-1984

1980: Song of Sheba. Premiere. Writer/Lyricist and Director. Producer, The Pyramid Ensemble, Westchester County, NY. Performed from 1980-1984

1991: Song of Sheba. Writer and Director. Telecast, NHKTV Japan. Producer, Broadway Pacific Entertainment

1991: Mary Lane: The Story of Mary McLeod Bethune. Writer. (Repeat performance). Producer, National Council of Negro Women, San Diego, CA

1991: The Disappearance. CoAdapter and CoDirector with Ruby Dee. Book on Legs performance of the novel by Rosa Guy. Producer, Rites and Reason Theatre. Script and concept which was developed at Rites and Reason was produced at Crossroads Theatre, New Brunswick, NJ in the 1991/92 season.

1991: Anowa. Director. Written by Ama Ata Aidoo. African Writers Conference. Producer, Creative Writing Program/English Department

1991: 19th Annual Audelco Awards. Writer and Director. \*

1992: Edge of Life. Director. Written by Wanda Schell. Producer, Theatre For Emily, the Mayor's Office of the City of Providence, RI, Providence Police Department and Dimension Cable. (Four episode video on substance abuse prevention. Official component of Providence Public Schools substance abuse prevention program.)

1992: Song of Sheba. Writer and Director. Tour of Tokyo and Osaka, Japan. Producer, Broadway Pacific Entertainment and NBT

1992: The Fruits of Miss Morning. Writer and Director. Producer, Rites and Reason Theatre

1992: The Fruits of Miss Morning. Writer. Producer, Paul Robeson Performing Arts Company, Syracuse, NY

1992: Spell #7. Director. Written by Ntozake Shange. Producer, Sock & Buskin, Department of Theatre Arts, Speech and Dance, Brown University, Providence, RI. Instituted nontraditional casting for a traditionally allBlack cast.

1992: The Annual George Houston Bass Play:Rites Festival. Artistic Director and Dramaturg. Since its inception, the Bass Festival has grown into a national competition with over 100 play submissions received annually.

1992: Letters from a New England Negro. Dramaturg and Producer. Written by Sherley Anne Williams. Directed by Benny Sato Ambush.

International Theatre Festival, Chicago, IL. United States of America Representative.

1992: 20th Annual Audelco Awards. Writer and Director. \*

1993: Revenge. Director. New Plays Festival. Written by Melanie Jones. Producer, Creative Writing Program, Department of Theatre Arts, Speech and Dance, Brown University, Providence, RI

1993: Brer Rabbit. Dramaturg/Producer. Written and Composed by Loni Beri. Producer, Rites and Reason Theatre. Also performed at 1993 National Black Theatre Festival, WinstonSalem, NC

1993: 21st Annual Audelco Awards. Writer and Director. \*

1994: Going to Meet the Light. Director. Written by Daniel Wideman. Producer, Rites and Reason Theatre

1994: Waltz of the Spider. Writer. Director and Producer, Marsha Z. West. Performed at the Strandberg Studio (Brown University) and the John Houseman Theater Center, NYC

1994: The Fruits of Miss Morning. Writer. Producer, Renaissance Theatre, Binghamton, NY. Selected as its inaugural production

1994: American Guerilla: Against the Wind. Artistic Director and Dramaturg. Written by Ron Brown. Directed by Marsha Z. West. Producer, Rites and Reason Theatre. Brought Bobby Seale, cofounder of the Black Panther Party for SelfDefense to campus to conduct a FolkThought session with audience and give exclusive interview to Jason C. Warwin ('95) for his honors thesis on the Black Panthers

1994: Men of the Asian Persuasion. Dramaturg and Creative Consultant. Written and directed by Lee Busabos. Producer, Rites and Reason Theatre

1994: 22nd Annual Audelco Awards. Writer and Director. \*



1995: Ophelia's Cotillion. Premiere. Writer/Lyricist and Director. Producer, Rites and Reason Theatre & the National Alliance for Musical Theatre (NAMT)

1995: 23rd Annual Audelco Awards. Writer and Director. \*

1996: Once on this Island. Director. Producer, Sock and Buskin and the

1996: The Crescent Tales. Writer. Directed by Marsha Z. West. Producer, Black Graduate and Professional Student Association, The University of Mississippi, Oxford

1996: Black Masque. Dramaturg and Creative Consultant. Written by George Houston Bass. Directed by Benny Sato Ambust. 25th Anniversary Celebration of Rites and Reason Theatre. Producer, Rites and Reason Theatre

1996: SPRI's Vaudeville Extravaganza: Executive Producer. In a partnership with Smith Hill Center (Providence, RI), Rites and Reason Theatre as created the Senior Players of Rhode Island (SPRI). Artistic Director: Rites and Reason Archivist, Stephen Pennell. This inaugural performance was held at the Veterans Memorial Auditorium (Providence, RI). Producer, Rites and Reason Theatre, Smith Hill Center, Veterans Memorial Auditorium, Office of the Mayor of the City of Providence)

1996: The Fruits of Miss Morning. Writer. Radio Drama Broadcast in 12 episodes during June. Producer, David Wright, WBAIFM Radio, New York City and the TriState Area

1996: The Return of Elijah, the African. Dramaturg and Executive Producer. Written by Sekou Sundiata. Composed by Craig Harris. Developmental project in New Works for a New World (NW2) partnership (New World Theatre and the Theatre Arts Department at UMASS/Amherst, Iniquilios Boricuas en Accion [IBA, Boston], New England Foundation for the Arts and Rites and Reason Theatre) Producer, NW2. UMASS/Amherst Campus. July

1996: Ophelia's Cotillion. Writer/ Lyricist. Developmental workshop in residence at Marriott's Lincolnshire Theatre (Chicago). Producer, Marriott's Lincolnshire Theatre, Rites and Reason Theatre, National Alliance for Musical Theatre. Further musical development was conducted at the University of Mississippi, Oxford. October

1996: Meet me at the Shel2hard's Clock, a Live Window DispUy: Executive Producer. SPRI production commemorating the history of the renovated Shephard's building in downtown Providence. Producer, Rites and Reason Theatre, Smith Hill Center, Office of the Mayor of the City of Providence, Office of the Governor of the State of Rhode Island and Providence Plantations

1996: Writer /Director: 24th Annual Audelco Awards and Tribute to Vivian Robinson.  
(This was a landmark production due to the death of

Audelco's founder and president, Vivian Robinson. A virtual "Who's Who in Black Theatre" participated in and attended this ceremony)

1997: Playwright. Song of Sheba musical tribute to African American female vocalists. Performed at the University of Mississippi, Oxford. Produced by the Black Graduate Student and Professional Association.

1997: Director: The House of Blue Leaves. University of Rhode Island Theatre.

1997: Dramaturg /Director: Sara's jukebox. Rites and Reason Script Development Lab.

1997: Coproducer, The Return of Elijah, the African. First major workshop presentation. Produced by Rites and Reason Theatre.

1997: \*Director & Script Adapter. The Legacy: Memories of the Gospel Song. 10th Anniversary Production. Produced by the National Black Theatre (NYC) and Rites and Reason Theatre. \*Original director and script adapter.

1997: Playwright/ Lyricist, Ophelia's Cotillion. Selected as one of eight plays to be presented at the Festival of New Musicals sponsored by the National Alliance for Musical Theatre, September, 1997.

1997: Director/ Dramaturg, Sarah's Juke Box, by Ricardo PittsWiley. Development PlayLab, November, 1997.

1997: 25th Annual Audelco Awards. Writer /Director.

1998: Playwright: Song of Sheba (full production) and staged reading of The Fruits of Miss Morning. University of Mississippi, Oxford. Produced by the Black Graduate Student and Professional Association and Too Many Things Productions.

1998: Playwright/ Lyricist: Ophelia's Cotillion. Production of final script and score. Rites and Reason Theatre for special review by the National Alliance for Musical Theatre.

1998: 26th Annual Audelco Awards. Writer/Director

1999: Director/ Producer: Kaleidoscope four plays written by Brown University undergraduates produced by Rites and Reason Theatre.

1999: Playwright: Heart to Heart: Ain't Your Life Worth Saving?, a heart healthy educational project targeted at Women of African Descent. Comissioned by the American Heart Association/ Rhode Island and Lifespan Hospitals for a Rites and Reason Theatre production. State of Rhode Island 10 site tour Sept/Oct. 1999. H2H was accredited by the Brown University Medical School for 12.5 Continuing Medical Education Credits.

1999: Dramaturg/Director: The Tide is High by Ricardo Braccho, finalist in the George Houston Bass PlayRites Festival, Rites and Reason.

1999: Writer/Director: 27th Annual AUDELCO Awards ( Recognition Awards for Excellence in Black Theatre), NYC.

1999: Dramaturg /Director: Liliane: Resurrection of the Daughter by Ntozake Shange. Play was developed by Professor Shange and her seminar students, fall semester, 1/99/00, and presented to a campus audience on December 10, 1999. Continued development is in progress.

2000: Dramaturg/Producer: Kaleidoscope 2000, 2 RPM plays written by students in my classes: *Sin Cosecha*, *A Crazy Skin Shattering Day*, April/May.

2000: Dramaturg/Producer: *Keepin' It Real* by Caroline Giegerich, '00, developed in my course, *Black Lavender: Black Gay and Lesbian Theme Plays*, October.

2000: Dramaturg /Director/ CoInstructor: *Liliane: Resurrection of the Daughter* by Ntozake Shange, November.

**2001:**

**Dramaturg/Director/Producer: Kaleidoscope 2001**

*Confessions* by Christina Anderson, '04 (dramaturg) *Ashes* by Sarovar Banka, '02 (dramaturg and director) *Resurrecting the Dream* by Aleix Prussack, '01 (dramaturg)

Dramaturg/Lyricist/Director: *Mystic Falls* by Rosa Guy

Dramaturg: *Sara, a Black Girl in Buenos Aires* by Camille Bryan, '01

Artistic Director/Dramaturg: *Profiles and Shadows*

Dramaturg/Director: *Langston, No Regrets* by Shanga Parker

Playwright: *Ole Sis Goose*, The Milagro Center's Children's Festival, Delray Beach, Florida

**2002:**

**Credits: Playwright, Director, Dramaturg, Producer**

Crescent Tales: The Musical. (Playwright & Co-Director) Adapted African-American folktales originally written by George Houston Bass and his students from the early 1970s for a musical treatment. Songs were written by AF 145, Developing the RPM Songbook, instructed by Visiting Lecturer/Artist Clarice LaVerne Thompson. Produced by Rites and Reason Theatre in May 2002.

Hot Comb. (Playwright) Completed research and first production draft for this musical drama inspired by the life and times of Madam C.J. Walker. Produced by Rites and Reason Theatre in October 2002.

**2003:**

Profiles and Shadows. (Playwright-Lyricist) A play with music about profiling that includes, but goes beyond race. Produced by Rites and Reason Theatre, May 2003. Artifacts from the play were on display as part of the New Works Exhibit at the Rhode Island Foundation Gallery (July-September).

The Fruits of Miss Morning. (Playwright) My play was produced by Front Porch Productions in Durham, NC, April.

Heart-to-Heart: Ain't Your Life Worth Saving? (H2H) (Playwright) is an educational drama on heart disease and stroke among women of African descent. I did a major re-write that was produced at North Carolina Central University (NCCU), an HBCU in Durham, July. This production was funded by a grant from the National Institutes of Health. The original 1999 production was funded by the American Heart Association and Lifespan Hospitals of Rhode Island.

The Incarceration Project: The research phase for this RPM project began first semester I, 2003-04, with a Wayland Collegium faculty seminar.

**2004:**

Heart-to-Heart: Ain't Your Life Worth Saving? (Playwright): Excerpts were performed at the Annual Convention of the Society for Arts in Healthcare (Washington, D.C.), and at the Annual Convention of the National Medical Association (San Diego).

Profiles and Shadows (Playwright) performed at Providence Performing Arts Center, Fleet Bank Showcase of Arts for 3000 middle-school students; and at Brown University's Orientation for the Class of 2008, Diversity Presentation.

At the Dark Tower: Conversations in Black Theatre, featuring Philip Rose, producer of the original Broadway production of A Raisin in the Sun.

The Lost Envelope by Pierre Mujombo, Visiting Scholar & Playwright (Script Adapter, Director, Actor): I adapted Mr. Mujombo's full-length play for an abridged reading for Africana Studies' *Conversations in Africana Writing* series; directed the reading; a performed as a narrator and one of the featured characters.

**2005:**

Return Me to Love: Re-envisioning Dorothy Dandridge (Playwright). Commissioned by Barbara Ann Teer, Founder and CEO, National Black Theatre. Unproduced.

**2006:**

Major Re-writes and productions of:

Heart-to-Heart: Ain't Your Life Worth Saving?: Produced by Duke University at the North Carolina Health Summit on Health Disparities, April, director: Marsha Z. West

Miss Morning (formerly The Fruits of Miss Morning): Produced by Rites and Reason Theatre, May, director: Donald W. King, '93, Artistic Director: Providence Black Repertory Company

The Queen of Sheba: Began preliminary research for this play about the fabled queen.

**2006: (on-leave, semester II, 2005-2006)**

Playwright: Miss Morning. Did a major re-write of my play, The Fruits of Miss Morning, directed by Donald W. King, Rites and Reason

Dramaturge/Director: Inkblots by Darnell Fine, '08, a play about the affects of racism on the mental health of African-Americans, based upon study and research in a course taught by Prof. Brenda Allen, Associate Provost for Institutional Diversity

**2007:**

Dramaturge: Na Luta by Julian Drix, '07.5, a play about race politics in modern day Brazil. Play was developed in Introduction to Playwriting and RPM Playwriting. Research scholars: Prof. Anani Dzidzienyo, Prof. Keisha-Khan Perry.

Playwright: Staged Reading of Heart-to-Heart at the Malcolm X Library in San Diego, Producer: University of California, San Diego, directed by Veronica Henson-Phillips

Adapter/Director: Anowa by Ama Ata Aidoo: Did major edit & interpretation, Head Director of the directing team, which consisted of 2 associate directors, 1 assistant director and 1 directing intern.

Dramaturge/Asst. Director: So(L)una by Selena Brown, Ph.D. candidate

**2008:**

- Dramaturge: *Ariel* by Gina Rodriguez, '08, Rites and Reason, 03/08
- Director: *Ariel* by Gina Rodriguez, '08, Potpourri Festival, NYC, 03/08
- Dramaturge: *Blowback* by Benjamin Struhl, '09, Rites and Reason, 03/08
- Playwright: Primary adapter of book-on-legs production of the Civil Rights Era novel Freshwater Road by Denise Nicholas
- Co-Director: *Freshwater Road*, Rites and Reason, 05/08
- Dramaturge: *The Forgetting Machine* by Emma Tai, 08, Rites and Reason, 10/08
- Presenter: *Athens Boys Choir*, Transgender Hip-Hop Performance, with LGBTQ Center
- Playwright: *Antigua*, based upon research by Paget Henry (in progress)

Adapter: Freshwater Road, a novel by Denise Nicholas, began adaptation of the novel for stage performance scheduled for May 2008, Rites and Reason

**2009:**

- Dramaturge/Director: *Gever/Shabab: Shadows of Israel/Palestine*, RPM play by Noam Dorr, '09
- Artistic Director/Curator: *The Black Lavender Experience 2009*: Presentations of plays by 3 pioneering Black Queer playwrights: Sharon Bridgforth (Con Flama), Brian Freeman (Civil Sex), and Daniel Alexander Jones, Brown, MA'93 (Book of Daniel), and accompanying panels
- Dramaturge/Curator: *RPM Open PlayLabs*: 5 presentations of RPM plays by Brown undergraduate students

- Playwright: Received commission from the National Black Theatre of Harlem, NY to adapt *Land of Vision*, an essay by its founder, the late Barbara Ann Teer, into a performance work.

**2010:**

- Dramaturge: *Our Hands Are Sore From Praying*, RPM play by Janine Heath, '10
- Artistic Director/C: the black lavender experience 2010: presentations by 4 black queer playwrights: (1) e. Patrick Johnson, *Pouring Tea*, a preview of his full-length performance work, *sweet tea*, based upon his book of interviews with Black Southern Gay men, (2) André St. Claire Thompson, '05, *My Penis*, (3) Ione Lloyd, *Dirty Little Black Girls*, and (4) Isissa Komada-John, *Out of Bounds*
- Dramaturge/director: *The Earthquake*, RPM play by Fedna Jacquet, '10
- Dramaturge: *No Comment*, RPM play by Kathleen Braine, '11, directed by Connie Crawford
- Dramaturge: *We Are Samurai*, Honors Thesis Play by Daria Marinelli, '10, directed by Erik Ehn
- Dramaturge: *En Las Manos de la Muerte*, RPM play by Alexandra Bernson, '12, directed by Patti Ybarra
- Director/Script Editor: *The Dilemma of a Ghost* by Ama Ata Aidoo, staged reading as part of Africana Studies' tribute to Ama Ata Aidoo

**2011:**

- Dramaturge: *Mask Dances*, RPM play by Franny Choi, '11, as part of Theatre at Brown: Writing is Live Festival – First play in the Festival written by an undergraduate – full workshop production directed by Connie Crawford. The play was developed in my course, AFRI 1050: RPM Playwriting. Research Adviser: Paul Y. Yang, Assistant Professor of Research Methods and Associate Director of the Career Development Center at Underwood International College, Yonsei University, South Korea
- Director: *Columbus – Another View* by George Lamming, staged reading of a chapter from Lamming's upcoming book on Christopher Columbus, which was part of Africana Studies' tribute to George Lamming; Interview and FolkThought was conducted by Professor Tony Bogues
- Dramaturge: *sash & trim*, a Black Lavender play by Djola Branner, Professor of Theatre, Hampshire College and founding member of the groundbreaking Black Gay Male Performance Trio, Pomo Afro Homos: This staged reading was part of the Black Lavender Experience Series. Director: Connie Crawford

- Academic Adviser and Dramaturge: *American Hmong*, RPM play and Honors Thesis Project in Ethnic Studies by Teng Yang, '11. Research advisers: Louisa Schein, Rutgers University and Evelyn Hu-DeHart, Director, Department of Ethnic Studies. Self-directed by Teng Yang.
- Director: *Sortilégio* by Abdias do Nascimento, part of a tribute to Nascimento: full workshop production. Research Advisers: Professor Anani Dzidzienyo, Professor Keisha-Khan Perry, and Professor Gheri Augusto
- Director and Dramaturge: *Sultane Au Grand Marais*, an opera in development by Brenda Marie Osbey, Distinguished Visiting Professor in Africana Poetry. This was the first public presentation of the first draft of the opera, which is in long-term development at Rites and Reason Theatre. The presentation was an open RPM rehearsal.

2012: i. Credits: Playwright, Director, Dramaturge, and Producer

Director: *Lo She Comes* by Renita Martin; staged reading in the Black Lavender Experience

Dramaturge and Producer: *June's Blood* by Jenna Spencer, '14, workshop production in the Writing is Live Festival, directed by Connie Crawford

Dramaturge: *Sultane Au Grand Marais*, an opera, by Brenda Marie Osbey; continued development

Dramaturge: *Wandaland* by Ifa Bayeza

Playwright: Continued research and idea development on *Teer*, the play about the legacy of Barbara Ann Teer

Producer/Curator/Keynoter: *The Black Lavender Experience 2012* [BLX12] that included the Brown-Tougaloo Virtual Series; details are my yearly statement

2013: i. Credits: Playwright, Director, Dramaturge, and Producer

Co-Producer: *Writing is Live Festival*

Curator/Producer: *The Black Lavender Experience 2013*

Director: *Welcome to Wandaland* by Ifa Bayeza, staged reading; Rites and Reason Theatre



Director: *June's Blood* by Jenna Spencer, '14; National Black Theatre of Harlem, NYC

Playwright/Lyricist/Director: *Ophelia's Cotillion* [major re-write], Rites and Reason Theatre

**2014: Credits: Playwright, Director, Dramaturge, and Producer**

Co-Producer: *Welcome to Wandaland* by Ifa Bayeza, directed by Carl Hancock Rux

Curator/Producer: *The Black Lavender Experience 2014*

Convener/Moderator: Focus Group of Rites and Reason Theatre Alumnae/I to discuss the Archiving Project; group included Brown alumnae/I, faculty, and community members

Dramaturge/Director: *O Lord This World* by George Houston Bass: Public workshop presentation of this archival work by Professor Bass [fall 2014 while on leave]

**RESEARCH IN AFRICANA THEATRE (and)**

**i. Credits: Playwright, Director, Dramaturge, and Producer**

I have combined two traditional categories for this entry, because my work with the National Black Theatre (of Harlem) (NBT) does not fit into neat boxes. My work consists of my research in Africana Theatre and my professional work as a playwright.

**Partnership with the National Black Theatre (NBT):** (1) Executive Officers of NBT participated in an Africana Studies Department Colloquium on Africana Theatre, and a public panel on *Conversations in Africana Theatre: The Legacy of Barbara Ann Teer and the National Black Theatre* in September of 2011. NBT guests: Sade Teer Lythcott, CEO; Shirley Faison, Executive Director; and Jacqueline Jeffries, Producer. Rites and Reason Theatre Moderators: Karen Allen Baxter, Managing Director and Elmo Terry-Morgan, Artistic Director.

These two events, above, marked the beginning of a formal relationship between the Department of Africana Studies' Rites and Reason Theatre and NBT, which, as proposed, will consist of the following:

Professor Elmo Terry-Morgan will write a play/performance work that is based upon the work and essays of NBT's founder, Barbara Ann Teer.

NBT will produce up to 3 staged readings of plays per year, written by Professor Elmo Terry-Morgan's RPM students.

Rites and Reason Theatre and NBT will exchange productions, panels, and talks.

The Department of Africana Studies' faculty and staff will serve as advisers to NBT in their efforts to develop an accredited school that teaches the community-building philosophy and practices of NBT.

Our plan is to ratify this partnership by a vote of the Africana Studies faculty and staff.

**2012:** The Africana Studies faculty unanimously approved the institutional partnership with the National Black Theatre, and development of the play continues.

## **KALEIDOSCOPE: RPM PLAYS BY BROWN UNDERGRADUATES**

### **Kaleidoscope 2002**

Song of Hyp-Hopcrisy by Andrea O'Neal, '03 (dramaturge, director)

Legend of the Black Dove by Nina Freeman, '02 (dramaturge)

POP! by Naima Lowe, '02 (dramaturge)

The Golden Lotus by Frances Ya-Chu Cowhig, '05 (dramaturge)

Two-Nights Only: A Cabaret by AF 191 and Clarice LaVerne Thompson (consultant)

### **Kaleidoscope 2003**

SOLD! by Alex Pudlin, '04, a play about the treatment of Black artists in the Music industry. (dramaturge)

A Soldier's Play by Charles Fuller. *Due to student requests, this was the first time in almost 25 years that Rites and Reason produced a non-original play.* (dramaturge)

SouLumiNation by AF 105, Spoken Word Section, about Identity and Remembrance. (faculty advisor)

Sweeter Than... by Daveed Diggs, '04, Hip-Hop adaptation of Jean Toomer's book, Cane. (dramaturge)

Free to Be Me by AF 112, African-Americans musical odyssey (consultant)

### **Kaleidoscope 2004**

Red Cotton by Brianna Larkin, '06, a slavery era myth set in Mississippi during the early 1800s and early 1900s. (dramaturge, director)

*Actor as Generative Artist: Solo Performance Workshop* conducted by Shanga Parker, '88, University of Washington, Seattle. (consultant)

Free to Be, a student art exhibit during Commencement (consultant)

Double Negatives by Jennifer Silverman, '06, a play about a young Black man's internal conflict about his sexuality (dramaturge, co-director)

The Twelfth Tribe by Alex Pudlin, '04, a play about combined Black and Jewish identity, (dramaturge, co-director)

### **Kaleidoscope 2005**

Chinese Apartheid by Yale Wang, '06, reading of a play about Chinese peasantry during the early 1960s (dramaturge, director)

Whooligin's Hymn by Elan Gepner, '05, reading of a play about a Hip-Hop revolutionary, (dramaturge, director)

The Candle Makers of Kletsk by Angie Thurston, '07, a play about conscription into the Russian Army in the 1830s, (dramaturge)

**Beginning in 2006, we stopped using the term Kaleidoscope, because RPM plays written by undergraduate students had been firmly institutionalized into Rites and Reason's performance seasons.**

### **7. Service: University**

Rites and Reason Theatre was founded by Professor George Houston Bass and Brown students in September, 1970. Part of its mission has always been to develop and support student driven activities. In that tradition, I have served as faculty sponsor for student projects and opened the doors of Rites and Reason to various student organizations including: George Houston Bass Kulcha Kollektiv (Black performing artists), The Other Theatre (Asian theatre), Brown Organization of Mixed and Biracial Students (BOMBS), Black Family Reunion Committee, The Organization of United African People (OUAP), Lesbian Gay Bisexual Association (LGBA), The Next Thing (program of LGBA for Students of Color), Third World Writers Circle, Omega Psi Phi Fraternity, Sock & Buskin, and Musical Forum.

Via Rites and Reason, I have also sponsored programs with the Department of International Studies, Department of Theatre Arts, Speech and Dance, Sarah Doyle Center, and the Graduate Playwriting Workshop.

1991/92: Under the Elms performance. Coordinator  
First Black Experience at Brown. Panelist  
GH Bass Kulcha Kollektiv (student). Advisor  
Brown Club of Princeton, Somerset, NJ: Guest Speaker

1992/93: Committee of Black Faculty. Recording Secretary  
  
GH Bass Kulcha Kollektiv (student). Advisor  
The Other Theatre (Asian student theatre). Advisor  
Saturday Enrichment Program Workshop Leader  
Pipeline: Recruiting Minority Students for Academic

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Careers. Sponsor, Career Development Office. Panelist

- 1993/94 Parents Weekend. Lecturer  
Third World Center. Program Director Search Committee  
Steinberg Playwriting Institute. Initial committee member  
New Plays Festival. Cosponsor staged reading series  
GH Bass Kulcha Kollektiv. Advisor
- 1994/95: Third World Transitional Program. Advisor  
GH Bass Kulcha Kollektiv. Advisor  
Jewish and Black Student Committee. Advisor  
Brown University Institute for Secondary  
Education, American Voices Program: Resource  
Provider: African American Plays as a Resource  
for Addressing Hip Hop Cultural Concerns
- 1995/96: Third World Transitional Program. Advisor  
Resource Scholars Program. Committee member
- 1997/98: CAP advisor
- 1998/00: Royce Fellow Advisor
- 1998/99: Faculty Focus Group Participant on Academic Advising  
sponsored by Committee on Advising
- 2000/01: Adviser: TNT (LGBT Students of Color)  
Third World Action (Student Activists)
- 2000/01: Member, Interim Executive Board for the Inman Page  
Black Alumni Council of the Brown Associated Alumni
- 2001: Member faculty advisory board to BUAD, Better  
Understanding Across Differences
- 2002: Delivered talk to session of BUAD, Better Understanding Across Differences
- 2003: Delivered talk to session of BUAD, Better Understanding Across Differences
- Panel Facilitator: American Theatre Conference sponsored by the Department  
of Theatre, Speech & Dance.
- Search committee for an Americanist in Theatre (to replace Professor Wilmeth)

Prepared January 9, 2019

Reappointment committee for Visiting Lecturer Myron Beasley (Theatre)

Africana Studies Facility Committee (for near and long term growth)

2004: Faculty Advisor: WORD!, student spoken word group

Selection Committee: LGBTQ Center Award for Outstanding Graduating Senior

Interviewer: LGBTQ Office Coordinator

Board Member: University Diversity Advisory Board

2005: Board Member: University Diversity Advisory Board

Member: Brown University Community Council

Member: LGBTQ Center Committee to Select Recipient of its Outstanding Graduating Senior Award

2006: Board Member: Diversity Advisory Board

Board Member: Brown University Community Council

Board Member: LGBTQ Center Faculty Advisory Board

2007: Board Member: Diversity Advisory Board

Board Member: Brown University Community Council

Board Member: LGBTQ Center Faculty Advisory Board

Board Member: Third World Center Faculty Advisory Board

2008:

- Consortium Inter/Active Committee
- Search Committee for Head of M.F.A. Playwriting Program

- Faculty Review Panel for M.F.A. Playwriting Candidates
- Faculty Advisory Board on Writing
- Diversity Advisory Board
- Faculty Advisory Board, LGBTQ Center
- Report Writer: Rites and Reason Theatre Self-Study Report for External Review Committee on Theatre at Brown
- Panelist: *Writing Dangerously*, Literary Arts
- Talkback Facilitator for *Funnyhouse* of a Negro by Adrienne Kennedy, TSDA/S&B production. I facilitated this discussion with students from my Voices Beneath the Veil class who had studied the play and conducted research on Kennedy.

**2009:**

- Facilitator: Consortium Inter/Active Committee, whose charge is to identify and make recommendations for more effective and efficient collaborations and uses of resources among Brown's theatre units: Rites and Reason Theatre, the Department of Theatre Arts and Performance Studies (TAPS), and the Brown-Trinity MFA Programs.
- Member: Committee on Music in Theatre (TAPS), whose charge is to analyze and make recommendations on how TAPS will incorporate music into its curriculum and productions
- Member: Playwriting Committee (TAPS)
- Co-Producer: Art as Response to Genocide Panel (Theatre at Brown Units), held at Rites and Reason Theatre
- Vice Chair - Diversity Advisory Board (Office of Institutional Diversity)
- Search Committee: TAPS New Head of Playwriting
- Tenure Review Committee for Assistant Professor Patricia Ybarra
- Faculty Advisory Board: LGBTQ Resource Center
- Faculty Review Committee for MFA Playwriting Applicants (Literary Arts/TAPS)
- CAP Advisor (for 1<sup>st</sup> year students)

**2010:**

- Member: Consortium Inter/Active Committee, which transitioned into Associate Provost Nancy Dunbar's Committee. Under the auspices of Associate Provost Dunbar organizational and functional structures between the undergraduate and graduate programs were successfully identified and implemented.
- Vice Chair/Member Emeritus: Diversity Advisory Board (Office of Institutional Diversity). I completed my one-year term as Vice Chair of the DAB after having presented its report to the faculty in 11/10. I remain an active faculty member on this board.
- Faculty Advisory Board: LGBTQ Resource Center
- Faculty Review Committee for MFA Playwriting Applicants
- Search Committee: Acting & Directing Tenure Track Position (TAPS)
- CAP Advisor (for 1<sup>st</sup> year students)

- Sophomore Advisor

2011:

- Consultant Emeritus: Diversity Advisory Board (Office of Institutional Diversity) through October 2011
- Faculty Advisory Board: LGBTQ Resource Center
- Faculty Review Committee for MFA Playwriting Applicants

2012:

- Faculty Review Committee: MFA Playwriting Applications
- Reappointment Review Committee: Senior Lecturer Barbara Tannenbaum, TAPS
- Sophomore Adviser
- Zucconi Review Committee
- Fundraiser: Ruth J. Simmons Endowed Fund for the Department of Africana Studies. The Development Office sent out letters to Black alumnae/I under my signature. This initiative reached the \$100,000 goal.

2013:

- Faculty Review Committee: MFA Playwriting Applications

2014:

- Faculty Review Committee: MFA Playwriting Applications

### **Service ii: Profession**

1988/89: Foundation for the Dramatists Guild (FDG) Young Playwrights Festival (YPF): Prelim Selection Committee

FDG: Advisory Committee to Board of Directors: Stephen Sondheim, Wendy Wasserstein, Mikki Grant, Ruth Goetz, Marsha Norman, et al.

YPF SemiFinalist Staged Reading: Dramaturg  
YPF High School Finalist Staged Reading: Director

1993/94: Rhode Island Alliance for Arts Education (RIAAE) and Rhode Island Council on the Arts: Curriculum Developer for Cultural Voices program for elementary and secondary level school teachers



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- 1995/96: Boston Center for the Arts: Panelist to review and select applicants for BCA's Residency Companies Program
- State of Connecticut Commission on the Arts: Panelist, granting program for theatre and literature. Impaneled with Trinity Repertory Theatre, Shakespeare & Company, Brooklyn Academy of Music, Joseph Papp Public Theatre,
- 1995/96: New England Foundation for the Arts: Theatre Focus Group Participant. Convened by NEFA to assess the state of theatre in New England. One theatre from each of the 6 New England states was invited to participate
- 1996/97: Black Theatre Network: Judge for the 10th Annual S. Randolph Edmonds Young Scholars Competition.
- 1997: State of Connecticut Commission on the Arts: Panelist, granting program for theatre and literature.
- 1998: Panelist: National Endowment for the Arts, Division: Creation and Presentation; 5 day session, Washington, DC, August, 1998.
- 1999: Invited by the National Endowment for the Arts to participate in a N.E.A. guidelines workshop at the Rhode Island State Council on the Arts
- Panelist: Rhode Island State Council on the Arts Requests For Project Funding
- Moderator: Fellows Presentations on Memory and Music at the Mellon Fellows Conference, Brown University
- 2000: Panelist: Rhode Island State Council on the Arts Requests for Project Funding
- Convener: Dramaturgs' Think Tanks for Black Theatre, Held at Rites and Reason Theatre, March & November. Sponsored by a Grant from the Theatre Communications Group and the Pew Foundation.
- 2002: Panelist: Rhode Island State Council for the Arts, Individual Artists
- Nominator: CalArts Alpert Award, Theatre (2002-03), \$50,000 award for

outstanding early-mid career theatre or text based performance artists

Lecturer/Presenter: Langston Hughes Centennial Commemoration. Topic:  
*Langston Hughes' Influence on Black Theatre at Brown - The George  
Houston Bass/Rites and Reason Theatre Connection*

2003: Panelist: National Endowment for the Arts. Musical Theatre Panel

Nominator: The Heinz Awards for world-class individuals in the amounts of \$250,000. My area of expertise was Arts and Humanities.

2004: Participant: Theatre Communications Guild retreat, Tarrytown, NY

2006: Panelist: National Endowment for the Arts, Theatre and Musical Theatre category, August

**2009:** Curator: The Black Lavender Experience (BLX09), a first of its kind event that presented the works of Black Queer playwrights in an academic environment

**2010:** Curator: The Black Lavender Experience (BLX10), the second event of its kind that presented the works of Black Queer playwrights in an academic environment. In two short years the BLX has become an essential showcase for Black Queer Playwrights, which brings their work to a welcoming and intellectually audience. My plan is to produce the BLX every other year, beginning in April 2012.

External Reviewer: The American Academy in Berlin Fellows Program. I was invited to review an application that proposed to examine race relations in the USA through an analysis of the performance history of the opera, *Porgy and Bess*.

Curator: Alumni Panel: *40 Years of Rites and Reason Theatre: A New World Continuum*: Moderator: Professor Corey Walker, Panelists: Benny Sato Ambush, '73, Daniel Wideman, '91, Donald W. King, '93, Liz Morgan, '10, and Raffini, Community Artist, sponsored by the Inman Page Black Alumni Council

Award Presenter: The Barbara Ann Teer Spirit Awards, sponsored by the National Black Theatre of Harlem. I presented the Adeotunde Samuel Award to Woodie King, Jr., founder and artistic director, New Federal Theatre, NYC.

2011: Curator/Producer: The Black Lavender Experience 2011: Spotlight on Djola Branner

2012: Curator/Producer: The Black Lavender Experience 2012

Event Designer: *Conversations in Africana Theatre: Dynamic Innovators* series, conversations with Adrienne Kennedy, Laurie Carlos, Ntozake Shange, Sharon Bridgforth, and Robbie McCauley; co-sponsored with TAPS; \$10,000 funding from CAC. This series began in fall 2012 and will continue through spring 2013.

2013: Curator/Producer: *The Black Lavender Experience 2013*

Co-Producer/Co-Curator: *Conversations in Africana Theatre: Dynamic Innovators: Adrienne Kennedy, Laurie Carlos, Robbie McCauley, Ifa Bayeza, Sharon Bridgforth, Ntozake Shange*

Theatre Panelist: Rhode Island State Council on the Arts

### **Service iii: Community**

Intrinsic in Rites and Reason's 30-year history and mission is service to the Providence community. As artistic director, I have authorized use of the Rites and Reason facility for the Langston Hughes Arts Center, The Providence Storytelling Association and Rhode Island Black Heritage Society. These three organizations have a long-standing relationship with Rites and Reason.

On occasion, I have authorized use of the Bass Auditorium for such events as World Aids Day.

Also, on a regular yearly basis, Rites and Reason staff and I mentor students from the Providence area who serve as volunteers on theatrical productions and in the office. Most students have come from Hope High School, Mt. Pleasant High School, Wheeler School, and Davis Vocational School. Local actors (both professional and amateur), professional designers and technicians work regularly on Rites and Reason Productions.

1992: The George Houston Bass Literary Board was established to review and select the plays for the annual GH Bass PlayRites Festival, a national competition. Rhode Island residents, Brown employees and students serve on this panel.

1994 Summer: I arranged for local storyteller, Ramona Bass, to conduct lunchtime storytelling workshops and performances for the Brown and Providence communities. Free to the public.

Since the 1994/95 academic year, the student operated ESL Program for Haitians has been housed in Churchill House.

1996: Rites and Reason Theatre, in partnership with Smith Hill Center, established the Senior Players of Rhode Island (SPRI). SPRI projects have received participation and support from all demographic sectors of the Greater Providence community.

1996/97: Rites and Reason Theatre has been selected as a mentoring site for The Metro, an alternative learning experience for Providence high school students under the auspices of the Coalition for Essential Schools. Rites and Reason staff and I will serve as mentors for students assigned to us.

2000: Instructor: The Cast Project under the auspices of the Swearer Center for Public Service, housed at Rites and Reason.

**2001:** The Profiles and Shadows project is a service to the community.

**2010:** Vice Chair: Equity Action Fund (EAF), an advised fund of the Rhode Island Foundation. In the spring of 2010 I was invited to serve on the EAF Board. In that summer I was elected to Vice Chair. The EAF, under the auspices of the RI Foundation, reviews and allocates grants to organizations and individuals that support causes and programs of particular interest to LGBTQ communities.

**2011:**

Vice Chair: Equity Action Fund (EAF), an advised fund of the Rhode Island Foundation. The EAF, under the auspices of the RI Foundation, reviews and allocates grants to organizations and individuals that support causes and programs of particular interest to LGBTQ communities. In January 2013, I will become the Chair of the EAF.

Panelist: Artists in Context, Everett Dance Company, Rites and Reason Theatre, and Ashé Center (New Orleans): Conversation on Social Issues and the Arts: Venue: Roots Café, Downtown Providence.

**8. (Artistic Excellence Recognition) Academic honors, grants, etc.**

**Awards:**

1987: 4 Audelco Awards given to The Legacy including Outstanding Musical Production of the Year. Writer/ Director. (Director nominee)

1988: 5 Audelco Awards given to The Fruits of Miss Morning including Outstanding Dramatic Production of the Year. Personal awards: Outstanding Director of a Drama, Outstanding Playwright

1989: CEBA Award of Merit (Creative Excellence for Black Audiences) for CBSTV telecast of The Legacy

1989: 8 Audelco Awards given to Song of Sheba including Outstanding Musical Production of the Year. Personal awards: Outstanding Director of a Musical, Outstanding Musical Creator

1991: Best of Fest Award: First Annual San Diego Actors Festival for The Washingtons: A Freedom Unknown

1992: American Legion Award (Colonel Charles Young Post, Harlem, NY) for Community Service

1994: National Achievement Audelco Award given to Rites and Reason for Artistic Excellence and Institutional Longevity. Only two other theatres were singled out for this honor: Freedom Theatre in Philadelphia and The Ensemble Theatre in Houston

1998: Rites and Reason Theatre is recipient of the Jabez Gorham Award for Arts Excellence by the Business Volunteers for the Arts Rhode Island. President E. Gordon Gee delivered videotape introduction of Rites and Reason, and attended the awards banquet.

2009: Dr. Barbara Ann Teer Spirit Award for being a visionary and catalyst for artistic development: Other awardees were Ade Faison, pioneer in developing curricula and programs for Youth-at-Risk, and noted actor, Phylicia Rashad

**Academic honors, grants, etc.**

1998: 1997/98 Academic Advising Award presented by The Undergraduate Council of Students, Brown University.

1998: Award for Excellence in Teaching for Recognition of Innovation in Teaching presented by ONYX Society of Black Graduating Seniors.

1999: Award for Excellence in Teaching by ONYX Society of Black Graduating Seniors.

2000: Rites and Reason is recipient of the Special Service Award from the American Heart Association/Rhode Island Affiliate, November.

2002: Recipient: Mellon Minority Undergraduate Fellowship Outstanding Mentor Book

Research Award.

- 2003: 2003 S. Randolph Edmonds Young Scholars Competition: Two students from my AF 111: Voices Beneath the Veil course, semester I, 2002-03, won honors. First Place, Undergraduate Division, Anya Goldstein. Second Place, Undergraduate Division, Robert Blair.
- 2004: Recipient: Mellon Minority Undergraduate Fellowship Outstanding Mentor Book Research Award.
- 2005: Karen T. Romer Award for Outstanding Undergraduate Advising and Mentoring
- 2006: Mellon Mays Advising and Mentoring Award  
Selection Committee: Karen T. Romer Award  
Inman Page Black Alumni Council Award
- 2007: Mellon Mays Advising and Mentoring Award

### **Grants:**

Since my installation as artistic director of Rites and Reason, annual institutional grants have been received from the National Endowment for the Arts\* (NEA), Rhode Island State Council on the Arts (RISCA), and Rhode Island Foundation (RIF). \*Rites and Reason did not receive funding from the NEA for the 1995/96 season due to the dismantling of its Expansion Arts Program. No Black Arts institutions were funded in that year. Funding for the balance of the 1996/97 season is still pending the results of the NEA reorganization.

1991/92: Salomon Fund Grant to develop African-American and Asian-American student repertory theatre performances

Salomon Fund Grant to bring guest artist, choreologist Judith Samuel ('74), to campus  
\*to lecture and conduct a workshop on the history of African dance in America

1991/92: Wayland Collegium Grant to bring Dr. Barbara Ann Teer, founder and CEO of the National Black Theatre, to campus to lecture and conduct a workshop on the Teer Technology of Soul Method

Odyssey Grant to begin the in-house organization of the Rites and Reason archives. Rodney Bowen, '93, was hired as the summer intern

Early Identification Program (EIP) selection as a mentor site for Michael Thomas (Hunter College) who assisted in the archiving project

1992/93: Salomon Fund Grant to bring Judith Samuel to campus \*

1993/94: Salomon Fund Grant to bring Woodie King, Jr., executive director and producer of New Federal Theatre and the National Black Touring Circuit, and Vivian Robinson, founder and president of AUDELCO, to campus to speak and and be interviewed by students

Odyssey Grant to place student assistant with Audelco and the Schomburg Center to research the institutional history of Audelco (NYC)

National Alliance for Musical Theatre: Writers Project Grant to develop Ophelia's Cotillion (\$2500)

1994/95: Rhode Island Committee on the Humanities (RICH) Grant to seed continued work on the Rites and Reason Archive Project (\$6000)

Rhode Island Foundation Grant to support the Rites and Reason Archive Project (\$2100)

Office of the President of Brown University unrestricted grant to support Rites and Reason activities (\$100,000)

1995/96: Meet the Composer institutional grant to Rites and Reason to support the development of The Return of Elijah, the African (\$65,000)

1996/97: Gift from Anita V. Spivey, '74, and Dr. Dean Dent, '74, to seed Rites and Reason's Endowment Fund (\$45,000)

1997/98: NEA grant for futher development of Qj2helia's Cotillion received by Rites and Reason Theatre. (\$20,000)

RISCA grant to Rites and Reason for General Operational support, \$12,400 (doubled from previous year)

Brown University Lectureship Fund for "At the Dark Tower

Series", conversations with Black Theatre professionals. \$4000

Brown University Odyssey Grant to conduct course building seminar on Black Gay and Lesbian Plays. \$5000

1997/98: Rites and Reason receives \$100,000 renovation and capital purchase grant from former President Gregorian

1997/98: Rites and Reason receives \$2500 grant from BankBoston Hospital Trust as part of BVA/RI Jabez Gorham Award.

1997/98: Odyssey Grant (\$5000) to develop new course: Black Lavender

Rites and Reason receives National Endowment for the Arts grant, \$5000, for development of Fortunes of the Moor.

1998/99: Rites and Reason received \$20,500 grant from the National Endowment for the Arts to develop and produce Mystic Falls in 1999/00 season.

Rites and Reason received \$16,000 general operation grant from Rhode Island State Council on the Arts

Theatre Communications Group National Theatre Artist Residency grant for dramaturg Sydn6 Mahone. (\$50,000)

UTRA/Odyssey Grant (\$2500) for summer intern, Samantha Chanse to study playwriting and dramaturgy

Rites and Reason received \$90,000 grant from Lifespan Hospitals for production of HEART TO HEART.

1999/00: Rites and Reason received \$12,000 grant from the National Endowment for the Arts to develop and produce the George Houston Bass PlayRites Festival in the 2000/01 season.

2000/01: Rites and Reason received \$15,000 grant notification from the National Endowment for the Arts to commission and produce my musical play, *Hot Comb: The Madam CJ Walker Story* in the 2001/02 season. (Postponed to 200203)

Rites and Reason received \$15,000 grant award from the National Endowment for the Arts for the development and production of *Profiles and Shadows*.



Rites and Reason received \$12,200 grant award from the Rhode Island Foundation for the development and production of *Profiles and Shadows*.

Summer Odyssey/UTRA grant (\$2500) for an undergraduate Research assistant for *Profiles and Shadows*.

Wayland Collegium Endeavor grant to bring author and Black activist Keith Boykin to campus.

**2002:** Rhode Island State Council on the Arts: \$25,000 general operating support

National Endowment for the Arts: \$16,000 for development of Big Ideas by award winning playwright Richard Wesley (Tisch School of the Arts, NYC)

Nelliemae Foundation: \$5000 unsolicited/unrestricted grant

UTRA/Odyssey: \$3000 for Summer intern to assist in the research for the development of Hot Comb

Office of the President: \$5000 for production of Crescent Tales: The Musical

**2003:** Rhode Island State Council on the Arts: Rites and Reason is in its 2nd year of a 3- year G.O.S. grant. Annual appropriation, approximately \$20,000.

National Endowment for the Arts: Rites and Reason is still working under a \$15,000 grant from the National Endowment for the Arts to develop and produce Big Ideas by Richard Wesley (NYU).

UTRA/Odyssey: Three grants were awarded, each, in the amount of \$3000 to support 3 student interns for the H2H-NCCU project.

Providence Performing Arts Center-Fleet Bank: \$16,000+ award to produce *Profiles and Shadows* as part of PPAC's Future Audiences Showcase program.

Creative Arts Council (CAC-Brown): \$5000 to bring to campus guest artists Veronica Henson-Phillips of Agnes Scott College (Voice Workshop); and Shanga Parker [Brown '88] of the University of Washington, Seattle (Solo Performance Workshop).

**2004:** RISCA, \$19,000 3-year general operation support grant.

Rhode Island Foundation (RIF): \$10,000 grant for development of *Beyond the Door of*

*No Return* by Nehassaiu deGanes.

Creative Arts Council (Brown) grant for \$14,500 for purchase of new equipment.

**2005:** RISCA, \$20,000, continuation of GOS award

Rhode Island Foundation: \$9,000 grant (approximate) for development and production of Change Up by Melodie Thompson-Thomas

Marty Granoff, Major Brown Funder and Parent: \$5000 grant to support RPM Playwriting course, spring semester 2006.

Creative Arts Council (CAC) of Brown University: \$5000 grant to support Spirituals, Gospel and Hip-Hop Choral Workshop. Co-sponsored with Office of the Chaplains.

National Endowment for the Arts: \$15,000 (approximate) grant to support development and production of The Door of No Return.

**2007:** RISCA, \$10,000 GOS award. Due to guidelines Rites and Reason may not qualify for RISCA funding anymore, because the Council believes Brown University should fund Rites and Reason.

**2008:** RISCA, \$2000 project grant for the Black Lavender Experience  
Creative Arts Council, Brown University, \$5000 for the Black Lavender Experience

**2011:** UTRA Grant for Rites and Reason Theatre Archive Project: \$3000  
Creative Arts Council (CAC) grant for the Black Lavender Experience 2012, \$5000

## **9. Teaching**

My overall pedagogical approach is to unlock the imagination of my students, encourage them to analyze data and opinions in defamiliar ways, and process information into knowledge by looking at all sides of an issue and developing their own well defended theses. My work is unique at Brown. My field rests at the intersection of scholarship and artistic creativity. My laboratory, is thus, the theatre. Within that domain, my students and I engage in rigorous analyses ,which yield tangible qualitative results in the forms of papers, debates, dramatic scripts, and theatrical productions.

From my assessment, I have been very successful in achieving my goals. All of my classes are a combination of lecture, seminar and workshop. I provide my

students with basic information via readings and inclass lectures. Then a great deal of the time is spent in class discussions analyzing our research, debating and forming theses.

Each class also has a practicum component where students produce dramatic and artistic work. This is a creative complement to their academic work where they have the opportunity to apply their acquired knowledge to the creation of a project.

In the class, I am in constant dialogue with my students. I create an atmosphere of trust whereby they know that their questions are just as valuable as their answers. As such, I get immediate feedback on how the course is going, and I am able to judge, on the spot, if my lesson has been successful. When something is not working or is not clear, my students and I discuss alternative approaches. I also encourage them to bring in materials, which they believe would benefit the class' educational process.

I also have generous office hours and give out my home phone number. Now that Churchill House has been wired to the Internet, I will be setting up a password access only news page for my students in each class. This will allow expanded opportunity for students who are less confident in speaking out in class to ask questions and share their thoughts.

I also give detailed, type written feedback on all written work. I believe it is important for the students to understand what was successful and/or unsuccessful about their work. This gives the students specific concerns to address when they come to me to discuss their work. My written responses and our conversations provide the basis for a rewrite if we both deem it necessary. This approach has been very successful for many first year students and upper class science & math students who have never written a critical research paper. The highlights of this process are outlined below as indicated by national competitions, which my students have won.

Before updating each syllabus, I read the departmental student evaluation forms, and the evaluation in the Critical Review. I also continue to receive letters, notes, cards and Email from former students (alumni/ae) who tell me that their experiences in my classes were unique and valuable, and still inform and impact their lives.

**Voices Beneath the Veil, Afro-American Studies/Theatre Arts 101** is a course on African American dramatic literature from 1858 to the present. The plays are treated as artifacts that are creative manifestations of culture. The artistic product, the play, is the entree into understanding the phenomenal development of African American culture(s). As such, the plays are analyzed as literary, historical, sociological and psychological documents. Prerequisites: AfroAm 9 or 10 or related courses. Requirements: 1520 page midterm paper. 810 page final takehome essay. 2 Team debates. Group written and performed original plays. Offered: Semester I

Students in AA/TA 101 are informed of the S. Randolph Edmonds Young Scholars Competition sponsored by the Black Theatre Network (BTN). This national competition solicites scholarly papers on Black Theatre in the undergraduate and graduate categories. There are cash awards, oneyear memberships to BTN, and first place winners are invited to deliver their papers at the BTN Annual Conference. The following midterm papers from AA/TA 101 W 111) have been selected as national winners in the undergraduate & graduate categories:

1993: Abeel Mangi, First Place: An analysis of The Owl Answers by Adrienne Kennedy and A Raisin in the Sun by Lorraine Hansberry

Laura V. Rowell, Second Place: Deconstruction of Language in Ntozake Shange's Works

1993: Sidhartha Nadkarni, Honorable Mention: Notions of Love In Black Drama

1994: Alissa Alegria Algava, First Place: An analysis of Mary Goldstein by Oyamo

Yurik Uzes, Second Place: An analysis of Unfinished Women... by Aishah Rahman

1996: Sasha Khokah, First Place: An analysis of Miscegenation themes in African American dramatic literature

Darienne Elliott, Second Place: An analysis of Rachel by Angelina Weld Grimke

1998: Carter Graham, First Place: Manifestations of Culture: An Analysis of Rachel by Angelina Weld Grimke and. Dutchman by Amiri Baraka.

1999: Eleanor Davis, First Place: A Song of Her Possibilities: Ntozake Shange's Theater

of Multiple Meanings

Karie Gaska, Second Place: Wine in the Wilderness: A Critical Look at the Values of the Black Bourgeoisie

2000: Jonathan Bender, First Place: THE ESCAPE: William Wells Brown's and His (Love)ly Deconstruction of Slavery

Samantha Chanse, Honorable Mention: in search of definitive Terms: a look at naming and its consequences (Using Baraka's DUTCHMAN, Johnson's BLUE BLOOD, Hughes' MULATTO, And Childress' WINE IN THE WILDERNESS

Branden Kornell, 2<sup>nd</sup> Place Graduate Division: NATIVE SON and the New White Liberalism

2001: Joshua Green, 1st Place: Dutchman, The Slave, and The Toilet: A Call for Violence or Revolution

Alexander Pudlin, 2<sup>nd</sup> Place: A Hazy Old World: An Investigation of the multiple contradictions in Langston Hughes' Mulatto

2002: Laura Rubin, 1<sup>st</sup> Place, UG: African-American Homeplace-Creators in two plays by August Wilson: Seven Guitars and Fences

2003: Anya Goldstein: 1<sup>st</sup> Place, UG: subversive MADness

Robert Blair: 2<sup>nd</sup> Place, UG: Explosive Stereotypes: The Escape, Day of Absence, And A Lady and a Woman

2005: Darnell Fine: 1<sup>st</sup> Place, UG: Analysis of Mulatto by Langston Hughes  
Nadia Maccabee: 2<sup>nd</sup> Place, UG: Analysis of Fires in the Mirror by Anna Deveare Smith

2006: Jasmine Bauknight, 1<sup>st</sup> Place, UG: Analysis of Mulatto by Langston Hughes

**2007: My students' papers were disqualified from the Edmonds competition this year, because they were 30-40 pages long. One of the criteria is that the papers be 10 pages long. In previous years this rule was not enforced.**

The Association for the Study of AfroAmerican Life and History presented its Young Scholar essay award to Michelle Hester for her AA/TA 101 midterm paper thesis on Grimke's Rachel. (1993)

**Introduction to Playwriting Workshop, Theatre Arts 6** is an intensive writing course. Students produce 10 to 15 pages of work per week. The fundamentals of crafting plays from various styles and schools of thought form the basis for acquiring playwriting skills. Innovative techniques are also utilized to train students to unleash their imaginations. Complementary to the creative process is instruction in text analysis which is an organized system of analyzing and evaluating the components of dramatic text to determine if the writer has been successful in achieving goals and overall mission. Students receive critiques from the instructor as well as the class. I monitor closely the interactions of the class due to the oftentimes personal and sometimes volatile nature of the creative process. Prerequisites: None. Requirements: 2550 page final script. Production of script in a class produced playlab held in the GH Bass Auditorium. Offered semester I.

**African American Folk Traditions & Cultural Expressions, AfroAmerican Studies/Theatre Arts 106** is a workshop which utilizes history, theory and performance to understand the African American culture(s) which has created didactic and entertaining (edutaining) art styles in music, dance, literature, oral traditions and theatre. A working knowledge of African American history is necessary to the analytical process. The concept is the artistic creation is developed out of specific circumstances. An analysis of the art form or style has direct correlations to the belief and behavioral system of the culture which produced it. This approach breaks through stereotypes about Black folks and reveals that a complex cultural system, developed out of its unique history, systematically created its art forms. Prerequisites: AfroAm 9, 10, 101 or related courses, and performance experience. Requirements: Weekly writings, averaging 510 pages. 1015 page midterm critical research paper. 1520 page final creative writing assignment. Performance and production of class cabaret. Inhouse publication of anthology of selected class writings. Offered semester 11.

**Black Lavender: Black Gay and Lesbian Themed Plays and Constructions in American Drama.** AfroAm/Theatre Arts 99. This was an Odyssey Research Seminar in spring semester, 1997/98. It is being offered for the first time in the spring semester, 1998/99.

Research to Performance Method (RPM) Script Development Seminar: AfroAM/Theatre Arts Special Topics and Readings. I began offering this opportunity to students in spring

2000. It is formalized instruction in RPM playwriting, which initiates the Kaleidoscope production process.

Visiting University Professor Ntozake Shange and I coconstructed a special RPM Script Development Seminar, semester 1, 1999, to translate her novel, Liliane: Resurrection of the Daughter into a stage play. Final project is a stage reading of the play.

Research to Performance (RPM) Production Development Seminar: AfroAm/Theatre Arts Special Topics and Readings. The model for phase II of the Script Development Seminar was established with Professor Shange in semester 1, 2000/01. Final project is a workshop production.

I am in the process of drafting a CCC proposal to regularize both seminars to be alternately taught by me and visiting professors.

**2012: AFRI 1110: Voices Beneath the Veil:** Two students and I began the process of redesigning this course. The incorporation of videotaped conversations with Black Theatre practitioners was a major component of the research, which consisted of sessions with playwrights Marcus Gardley and Ifa Bayeza, and scholars Judy Richardson and Françoise Hamlin. The conversation with Bayeza, and the joint conversation with Richardson and Hamlin are on the Africana Studies website under the category *Inside the Africana Studies Classroom*.

## **2001: New Course Development**

### **Developing the RPM Script: Profiles and Shadows**

#### **Exceptions:**

Due to the illness of Professor Michael E. Dyson, I volunteered to teach AfroAm 10, semester II 1993/94.

While on junior sabbatical leave, I came back to campus to teach a week of classes in Introduction to AfroAmerican Studies 9: The Role of Black Theatre in the Field of African American Studies with an Examination of Rachel by Angela Weld Grimke as a Model of Analysis. Semester I, 1996/97.

2004: Instituted RPM Playwriting Course, AF 105, with 3 sections: Introductory, Intermediate, Advanced. I've been able to expand my instruction of RPM Playwriting,

which is the primary incubator for Rites and Reason's productions, because Visiting Lecturer and Artist Clarice LaVerne Thompson has taken over the teaching of *AF 112, African-American Folk Traditions & Cultural Expressions*. I still serve as a consultant for the course.



**Course Enrollments: Source: Grade Reports**

| <b>Year</b> | <b>Course</b> | <b>Enrollment</b> |
|-------------|---------------|-------------------|
| 1991/92     | AfroAm/TA 101 | 19                |
|             | TA6           | 22                |
|             | AfroAm/TA 106 | 14                |
|             | AA 191        | 3                 |
|             | AA 192        | 5                 |
|             | Total         | 63                |
| 1992/93     | AfroAm/TA 101 | 24                |
|             | TA6           | 24                |
|             | AfroAm 10     | 70                |
|             | Total         | 118               |
| 1993/94:    | AfroAm/TA 101 |                   |
|             | TA6           |                   |
|             | AfroAm 10     |                   |
|             | AA 191        |                   |
|             | AA 192        |                   |
| Total       | 89            |                   |
| 1994/95:    | AfroAm/TA 101 |                   |
|             | TA 6          |                   |
|             | AfroAm/TA 106 |                   |
|             | AA 191        |                   |
|             | AA 192        |                   |
| Total       | 72            |                   |
| 1995/96:    | AfroAm/TA 101 |                   |
|             | TA 6          |                   |
|             | AfroAm/TA 106 |                   |
|             | TA 280        |                   |
|             | AA 192        |                   |
|             | GS15          |                   |
| Total       | 62            |                   |
| 1996/97:    | AfroAm/TA 106 | 15                |
|             | AA 192        | 2                 |

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|          |               |    |              |
|----------|---------------|----|--------------|
|          | Total         |    | 17           |
| 1997/98: | AfroAm/TA 101 | 33 |              |
|          | TA 6          | 21 |              |
|          | AfroAm/TA 99  | 11 |              |
|          | AA 191        | 1  |              |
|          | TA 189        | 1  |              |
|          | AA 192        | 1  |              |
|          | Total         |    | 68           |
| 1998/99: | AfroAm/TA 101 | 19 |              |
|          | TA 6          | 19 |              |
|          | AfroAm/TA 99  | 18 |              |
|          | AfroAm 191    | 3  |              |
|          | AfroAm 192    | 2  |              |
|          | GISP          | 3  |              |
|          | Total         |    | 64           |
| 1999/00: | AfroAm/TA 101 | 27 |              |
|          | TA 6          | 20 |              |
|          | Afro Am 191   | 6  |              |
|          | Total         |    | 53 (Sem. I)  |
|          | AfroAm/TA 99  | 15 |              |
|          | Afro Am 192   | 8  |              |
|          | GISP          | 8  |              |
|          | Total         |    | 31 (Sem. II) |
| 2000/01: | AfroAm/TA 101 | 19 |              |
|          | TA 6          | 19 |              |
|          | Afro Am 191   | 4  |              |
|          | Afro Am 191*  | 14 |              |
|          | TA 189        | 1  |              |
|          | Total         |    | 57 (Sem. I)  |
|          | AF 112        | 19 |              |
|          | Total         |    | 19 (Sem. II) |

\*CoInstructed with Visiting University Professor Ntozake Shange

|         |        |    |
|---------|--------|----|
| 200102: | AF 111 | 24 |
|         | TA 6   | 12 |
|         | AF 191 | 5  |

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|          |                               |             |
|----------|-------------------------------|-------------|
|          | Total                         | 41 (Sem I)  |
|          | AF 99                         | 8           |
|          | TA 189                        | 1           |
|          | AF 192                        | 13          |
|          | Total                         | 21 (Sem II) |
| 2002-03: | AF 111                        | 23          |
|          | TA 6                          | 12          |
|          | AF 191                        | 3           |
|          | Total                         | 39 (Sem I)  |
|          | AF 99                         | 6           |
|          | GS 5 (Hip-Hop)                | 2           |
|          | AF 192                        | 12          |
|          | Total                         | 20 (Sem II) |
| 2003-04: | AF 111                        | 9           |
|          | TA 6                          | 11          |
|          | AF 105, sec 45                | 10          |
|          | AF 105, sec 47                | 2           |
|          | AF 191                        | 1           |
|          | Total                         | 33 (Sem I)  |
|          | AF 99                         | 5           |
|          | AF 105, sec. 45, Intro        | 8           |
|          | AF 105, sec. 46, Intermediate | 2           |
|          | AF 105, sec. 47, Advanced     | 2           |
|          | AF 192                        | 1           |
|          | GS 6, Hip-Hop                 | 8           |
|          | Total                         | 26 (Sem II) |
| 2004-05  | AF 111                        | 8           |
|          | TA 6                          | 5           |
|          | AF 105, sec. 45, Intro        | 3           |
|          | AF 105, sec. 46, Intermediate | 3           |
|          | AF 105, sec. 47, Advanced     | 1           |
|          | AF 191                        | 7           |
|          | Total                         | 27 (Sem I)  |
| 2006.    | Spring Semester               |             |
|          | AF 99                         | 9           |

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|           |                           |    |                       |
|-----------|---------------------------|----|-----------------------|
|           | AF 105                    | 8  |                       |
|           | AF 192                    | 5  |                       |
|           | Total                     |    | 22                    |
|           | Fall Semester             |    |                       |
|           | AF 111                    | 8  |                       |
|           | AF 105                    | 3  |                       |
|           | AF 191                    | 1  |                       |
|           | TA 6                      | 16 |                       |
|           | Total                     |    | 28                    |
| 2005-2006 | Spring Semester           |    | 0 (on sabbatic leave) |
|           | Fall Semester             |    |                       |
|           | AF 111                    | 16 |                       |
|           | AF 105                    | 8  |                       |
|           | AF 191                    | 1  |                       |
|           | TA 6                      | 9  |                       |
|           | Total                     |    | 34                    |
| 2006-2007 | Spring Semester           |    |                       |
|           | AF 99                     | 6  |                       |
|           | AF 105                    | 3  |                       |
|           | Total                     |    | 9                     |
|           | Fall Semester             |    |                       |
|           | AFRI 1110                 | 12 |                       |
|           | AF 105                    | 10 |                       |
|           | TSDA                      | 12 |                       |
|           | Independent Study         | 1  |                       |
|           | Total                     |    | 35                    |
| 2007-2008 |                           |    |                       |
| 2009:     | Spring Semester           |    |                       |
|           | AFRI 0990: Black Lavender | 6  |                       |
|           | AFRI: RPM Playwriting     | 8  |                       |
|           | AFRI: Intermediate RPM    | 3  |                       |
|           | AFRI: Advanced RPM        | 1  |                       |
|           | Independent Study (AF)    | 1  |                       |
|           | Independent Study (TAPS)  | 3  |                       |

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|                                    |   |
|------------------------------------|---|
| Fall Semester                      |   |
| AFRI 1110: Voices Beneath the Veil | 6 |
| AFRI: RPM Playwriting              | 6 |
| AFRI: Intermediate RPM             | 3 |
| AFRI: Advanced RPM                 | 1 |
| Independent Study (AF)             | 3 |
| TSDA 0060: Intro Playwriting       | 8 |

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|       |                                     |    |
|-------|-------------------------------------|----|
| 2010: | Spring Semester                     |    |
|       | AFRI 0990: Black Lavender           | 13 |
|       | AFRI: RPM Playwriting               | 4  |
|       | AFRI: Intermediate RPM              | 0  |
|       | AFRI: Advanced RPM                  | 1  |
|       | Honors Independent Study (Lit Arts) | 1  |

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|                          |    |
|--------------------------|----|
| Fall Semester            |    |
| AFRI 1110                | 12 |
| AFRI: RPM Playwriting    | 11 |
| AFRI: Intermediate RPM   | 1  |
| AFRI: Advanced RPM       | 0  |
| TAPS 0010: Playwriting I | 16 |

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|       |  |   |
|-------|--|---|
| 2011: | Spring Semester  |   |
|       | AFRI 0990: Black Lavender                                  | 9 |
|       | AFRI 1050E: RPM Intro                                      | 7 |
|       | AFRI 1050D: RPM Intermediate                               | 2 |
|       | LITR 1510: Honors Independent<br>Study in Creative Writing | 2 |
|       | Honors: Ethnic Studies                                     | 1 |

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|                                    |    |
|------------------------------------|----|
| Fall Semester                      |    |
| AFRI 1110: Voices Beneath the Veil | 5  |
| AFRI: RPM Playwriting              | 5  |
| AFRI: Intermediate RPM             | 2  |
| AFRI: 1970                         | 2  |
| TAPS 0100: Playwriting 1           | 15 |

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2012: Spring Semester  
 AFRI 0990: Black Lavender 9  
 AFRI 1050E: RPM Intro 7  
 TAPS 0100: Playwriting 1 15  
 21

Fall Semester  
 AFRI 1110: Voices Beneath the Veil 2  
 AFRI 1050E: RPM Playwriting 8  
 TAPS 0100: Playwriting 1 13  
 AFRI 1970: Independent Reading 1  
 24

2013: Spring Semester  
 AFRI 0990: Black Lavender 11  
 AFRI 1050E: RPM Playwriting 9  
 AFRI 1050D: Intermediate RPM 4  
 AFRI 1970: Independent Research 2  
 TAPS 1970: Independent Research 1  
 27

Fall Semester  
 AFRI 1110: Voices Beneath the Veil 9  
 Vagabonders 2  
 TAPS 0100: Playwriting 1 13  
 AFRI 1970: Independent Research 5  
 29

**2014: Fall Semester: On Leave**

**Spring Semester**  
 AFRI 0990: Black Lavender 14  
 AFRI 1050E: RPM Playwriting 8  
 AFRI 1050D: Intermediate RPM 1  
 AFRI 1050A: Advanced 1  
 AFRI 1970: Independent Research 2  
 26

**Honors, Masters, Ph.D. Theses directed:**

- 1993/94: Independent Concentrator Advisor: "Storytelling and Survival: Ritual and Performance as Guardians of Culture", Student: Wendy Jehlen  
  
Honors Thesis Advisor: Bajah Freeman  
  
Ph.D. Committee: Wrote and evaluated comprehensive examination question for Nelson Ritschell on Modern African American Theatre
- 1994/95: Honors Thesis Advisor:  
Edward Brockenbrough  
Timothy Hotchner (second reader)  
Khary LazarreWhite  
Jason C. Warwin
- 1995/96: Honors Thesis Advisor:  
Jolene M. McAuley  
Amy Strahler (second reader)
- 1997/98: Independent Concentrator Advisor:  
Performance". Student: GiGi Otalvaro
- 200001: Honors Thesis Advisor: "Africanisms in American Dance". Student: Yolanda Covington  
  
Honors Thesis Advisor: "From the Shadows: Profiles in Profiling". Student: Craig Suthammanont  
  
Second Reader/Dramaturg: "Sara: A Black Girl in Buenos Aires". Student: Camille Bryan
- 2003: Honors Thesis Advisor: "Hip-Hop"  
Student: Jody Green
- 2004: Honors Thesis Advisor: The Twelfth Tribe  
Student: Alex Pudlin
- 2005: Honors Thesis Advisor: "My Penis"  
Student: André Thompson

Honors Thesis Advisor: "(IN) Visible"  
Student: Sage Morgan-Hubbard

2007: Second Reader: "Black vs. Negro Musical Theatre"  
Student: EllaRose Charry

2009: Honors Thesis Advisor: Black Superheroes and Blaxploitation: From The 70s To  
The 90s  
Student: William Emmons

2010: Honors Thesis Advisor: *We Are Samurai* (Literary Arts)  
Student: Daria Marinelli

2011: Honors Thesis Advisor: *Skylark* (Literary Arts)  
Student: Harry Aspinwall

Honors Thesis Advisor: *No Comment* (Literary Arts)  
Student: Kathleen Braine

Honors Thesis Advisor: *American Hmong* (Ethnic Studies)  
Student: Teng Yang

### **Academic Advising:**

I perform a lot of informal academic and personal advising to students of virtually every description. Most of this advising occurs with students who take my regular and special readings courses, and those whom I have directed in campus productions. On a few occasions, students have come to me with severe problems and I was able to direct them to an academic or student life dean, Chaplain's Office or Psychiatric Services. Sometimes I get "dropins", students who have not cultivated any relationships with any other professor other than me, and are in need of counseling and/or recommendations. Fortunately, I have been able to give solid counseling and supportive recommendations to the majority of students who request them. I also get a number of Black and Latino students who are in the theatrical arts who want to know the "real deal" for Black and Brown artists in the professional theatre world, and request that I give them entree to individuals, organizations, schools and theatres. Even with dwindling outlets for Artists of Color I have been able to assist them.

Due to the demands of being artistic director of Rites and Reason Theatre and course/student related work, I do not do as much formal advising as I would like.

Prepared January 9, 2019



However, when I do, I usually have frequent contact with my advisees. I leave the onus of making contact with me on the advisee. This is usually easy because most of my advisees have been or are currently my students, and we have an established rapport.

- 1992/93: CAP Advisor: 10 students
- 1993/94: Sophomore Advisor: 3 students  
Mellon Fellow Advisor, Edward Brockenbrough
- 1994/95: Sophomore Advisor: 2 students  
Mellon Fellow Advisor, Edward Brockenbrough
- 1995/96: Mellon Fellow Advisor, Leslie Abrams
- 1996/97: Mellon Fellow Advisor, Leslie Abrams
- 1997/98: CAP Advisor: 5 students. Faculty team advising pilot.
- 1999/00: Royce Fellow Advisor
- 2000/01: CAP Advisor: 1 student  
Royce Project Advisor
- 2002: Sophomore Advisor: 2 students
- 2003: Honors Thesis Advisor: Alex Pudlin, '04. Research Area: Black Jews.  
Alex's work is a RPM Playwriting project.
- 2004: Faculty Advisor: The Brotherhood, organization of Black male students  
Faculty Advisor: LGBTQ students
- Advisor-at-Large: Many students seek me out for advising and mentoring that is not connected with any formal program
- 2005: CAP Advisor: 6 students
- 2006/07: CAP Advisor: 6 students  
Mellon Mays Advisor
- 2007/08: CAP Advisor: 1 student  
Sophomore Advisor: 5 students

Mellon Mays Advisor

2008/09:

Independent Concentration Advisor and Senior Project Advisor: *Art for Change in Society*, Student: Joanna Roberts  
Faculty Advisor: M.F.A. Thesis Play, *How to Make a Latina*, by Enrique Ureuta  
Note: I took a break from undergraduate advising this year.

2010:

CAP Advisor: 5 students  
Sophomore Advisor: 2 students

2011:

Honor Thesis Adviser:

Kathleen Braine: Literary Arts: Play: *The Only Truth that Sticks*  
Harry Aspinwall: Literary Arts: Play, *Skylark*  
Teng Yang: Ethnic Studies: RPM Play, *American Hmong*

First-Year Adviser: 4 students  
Sophomore Adviser: 3 students

2012: Sophomore Adviser: 4 students

2013: 1<sup>st</sup>-Year Faculty Advisor: 5 students [spring 2013]  
Sophomore Faculty Advisor: 1 student [fall/spring 2013-2014]  
1<sup>st</sup>-Year Faculty Advisor: 4 students [fall/spring, 2013-2014]  
Africana Studies Concentration Advisor: 5 students [fall/spring 2013-2014]

2014:

**On-leave fall 2014**

1<sup>st</sup>-Year Faculty Advisor: 4 students [spring 2014]  
1<sup>st</sup>-Year Faculty Advisor: 4 students [fall/spring, 2013-2014]  
Africana Studies Concentration Advisor: 5 students [spring 2014]

Honors Thesis Adviser: Africana Studies  
*The New Negress: Women of the Harlem Renaissance and the Forging of a Queer Aesthetic* by Helen McDonald, '14

### UPDATED CV: CALENDAR YEAR 2015

#### On-going Research:

Department of Africana Studies' Rites and Reason Theatre Archiving Project  
Developing the Black Lavender Canon/Archive of plays with Black LGBTQ Content  
Developing RPM: MedSci, medical and science research-based plays

#### Artistic Production:

Dramaturge and Director: *Skips in the Record*, by Rose Weaver, MFA '00, a play about Alzheimer's disease; a staged reading at Rites and Reason Theatre, March 2015

Curator and Producer: The Black Lavender Experience, featuring Daniel Alexander Jones, M.A., '93, in residence, April 2015

Producer: *String Theory* by Ifa Bayeza, a story about the Amistad Trial, May 2015

Curator: *Stages of Freedom: Principles: Opera Providence: Ray Rickman and Robb Dimmick*, an exhibit at the Providence Public Library on the history of Black artists in Rhode Island from the Colonial Period to the present. I curated the Rites and Reason Theatre Exhibit, which included written materials and a digital PowerPoint that highlighted the work of Rites and Reason Theatre since the 1970s. Diagneris "Nery" Garcia designed the PowerPoint presentation. September-December 2015

Consultant and Producer: *Levee Mule Holler* by Connie Crawford, a devised work about the Black men who worked with the mules and built the levees in Louisiana. This project was produced as a partnership between The Center for the Study of Slavery and Justice and the Department of Africana Studies' Rites and Reason Theatre. In November we received a \$3000 grant from the Cogut Center to continue the development of this project. Rites and Reason Theatre, October 2015

#### Invited Panels and Talks:

Panelist: Conference: Visual and Performative Ethnographic Research: New Directions in the Humanities, Social Sciences and Law: Panel Title: Institutionalization and Interdisciplinarity: Where do we locate the visual and performative with the academy? University of Pennsylvania, March 2015

Panelist: Callaloo Conference: Panel Title: Making Monuments, The Performance of Memorialization, Brown University, June 2015

Panelist: The Role of Black Theatre in the Conversation on Race and America; sponsored by Mixed Magic Theatre of Pawtucket, RI; Rhode Island College, October 2015

Performer and Panelist: *Every28Hours*, a Black Lives Matter reading marathon of 90 one-minute plays, Convener: Joe Wilson, Jr.; producer, Trinity Repertory Company, October 2015

Special Recognitions:

Interviewee: Charles H. Rowell, Editor, *Callaloo*, interviewed me for an upcoming issue on Black Theatre, June 2015

Honoree: Torchbearer for Black Theatre Ceremony: I was inducted into the 2015 class of Torchbearers for Black Theatre, which is sponsored by the founding members of AUDELCO, the premier service organization for Black Theatre in the New York City Metro area. Dwyer Cultural Center, Harlem, NYC, November 2015

Service to the Department[s]:

Concentration Advisor Team: Writing for Performance Track, Department of Theatre Arts and Performance Studies

Concentration Advisor: Department of Africana Studies

Faculty Review Committee: MFA Playwriting applications

Teaching:

| Courses:                                 | Enrollments |
|--|-------------|
| <b>Spring Semester, 2015:</b>            |             |
| AFRI 0990: Black Lavender                | 12          |
| AFRI 1050E: RPM Playwriting              | 7           |
| AFRI 1050D: Intermediate RPM Playwriting | 2           |
| Total                                    | 21          |
| <b>Fall Semester, 2015</b>               |             |
| AFRI 1110: Voices Beneath the Veil       | 4           |
| TAPS 0100: Playwriting 1                 | 15          |
| Independent Reading & Research           | 2           |
| Total                                    | 21          |

## ADDENDUM 2016

### On-going Activities:

**Archivist/Researcher:** The Department of Africana Studies' Rites and Reason Theatre Archiving Project [Archive Project]:

The meticulous and laborious phase of identifying, categorizing, and digitizing VHS tapes and DVDs made significant incremental progress in 2016.

Giovi Gastaldi, Manager, Instructional Media and Production [MPG], Computing and Information Services [CIS], again assigned a MPG student worker to assist my Summer 2016 UTRA fellow, Noah Fields, '17, with digitizing and organizing VHS tapes and DVDs, and housing them on one platform, which currently is Panopto.

Once digitization of VHS and DVD media has been completed the project will include scanning paper materials and positing them in a Google folder. Eventually, selected materials, e.g., scripts, notes, thesis papers, playbills, posters, etc. will be matched with their corresponding videos in Panopto and added to the file.

Long-Range: Older media, e.g., photographs and slides will be digitized

*The Black Lavender Course and The Black Lavender Experience [BLX]:* The BLX is a major category in the Archiving Project: MPG is in the process of organizing every BLX event [performances, talks, panels and classroom visits] since April 2009 into one folder in Panopto, which gives us the capability to access and share digitized videos without having to make requests through OCRA, which is a delayed relay process between me [the requester], OCRA [the Library], and MPG.

**Curator, Co-Producer:** *Mojoscape: a Meditation on Black Lives Matter.* Mojoscape was an installation that included original artwork, writings, videos, recorded vocal performances, and a community reflection board. Participants were Brown students, faculty and alumnx, and Rhode Island community members. The installation was scheduled to be up for the first week in March 2016, but due to faculty requests it remained up through the month, which included invited guest speakers and a visit by #Black Lives Matter co-founder Opal Tometi.

**Co-Producer:** *Rachel* by Angelina Weld Grimké: *Rachel* was a studio production that was conceived and directed by 1<sup>st</sup>-year MFA director Mauricio Salgado. Given that *Rachel* is a landmark play in the African-American Canon, commissioned by W.E.B. DuBois and the NAACP, we [AFRIRR] provided space in the BASSPAS and production support for this major class assignment.

**Convener/Curator:** *Black Lavender Experience 2016 [BLX16]*: Major works by veteran Black Lavender author, Renita Martin [*Blue Fire on the Water*], and emerging writer Chisa Hutchinson [*Dead and Breathing*] were presented in BLX16. Both plays addressed transgender topics. Note: Martin is an original contributor to the development of the Black Lavender course. We also produced her essential reading play, *Lo She Comes*, in BLX12. This production inspired Tougaloo College's first Black Lavender play performance in February 2013. Hutchinson's play was produced at the National Black Theatre of Harlem [our sister theatre] and was directed by NBT's Producing Artistic Director, Jonathan McCrory.

**Dramaturge/Co-Producer:** *Afiba and Her Daughters* by Nicosia Shakes: *Afiba*, the story about a Jamaican family and their personal legacy of slavery, is the first work by an Africana Studies PhD candidate that we developed and produced at Rites and Reason Theatre. Shakes began writing her script in my RPM Playwriting Workshop in the spring of 2013. Shakes, her faculty advisor – Professor Keisha-Khan Perry, and the Rites and Reason Theatre directors and staff created a prototype for other PhD candidates to follow who are desirous of incorporating theatre into their research and knowledge production.

**Dramaturge:** *Tripping Over Roots* by Jaymes Jorsling: The development of TOR is a partnership between AFRIRR and the Center for the Study of Slavery and Justice [CSSJ]. Jorsling is a CSSJ Artist-in-Residence. TOR is a #Black Lives Matter play, meaning the subject matter is about assaults and killings of Black men that spans three eras: Enslavement, the 1950s, e.g., Emmett Till, and the Now, e.g., Trayvon Martin, etc. I directed a round-table reading of part one of the first-draft script. Professor Emily Owens, Department of History, served as the research scholar. The reading and FolkThought precipitated the author's subsequent re-write. We have scheduled TOR to be presented in May 2017, which includes performances during Commencement Week.

**Dramaturge:** *Levee Mule Holler* by Constance Crawford: I served as the dramaturge for LMH, which is in long term RPM development that began in the fall semester of 2015. LMH is about the Black men muleteers that built the levees on the Mississippi River, and the women that co-existed in the wretched environment of their lives. This phase was a memorized workshop production with indications of production quality possibilities. Development of LMH continues.

**Panel Moderator:** *Contemporary Theatre and Performance in the Academy:* This panel convened six practitioner/scholars to discuss their perspectives on the state of Black Theatre and their respective areas of engagement in its practice and study. This gathering was also an unpublished effort for the Africana Studies faculty to review a cross section of Black Theatre makers to get a sense of what people are doing with the goal of identifying a possible candidate for a Theatre faculty appointment in the Department.

### **Activities in Development:**

*RPM: MedSci*

***Breast Cancer and Black Women*** in partnership with Maya Breuer, Gemma Foundation African-American Outreach Coordinator

***Ashes [Women of Color and Sexual Abuse and Violence]*** by Sherri Pullum and Zoe Flowers, a University-Community project

***Speed Killed My Cousin*** by Linda Parris-Bailey: This project, which is about Post-Traumatic Stress Disorder [PTSD] among American military veterans, has received significant funding from the New England Foundation for the Arts [NEFA]. *Speed* includes a community component that requires the participation of Veterans organizations, prominently the USA Veterans Administration/Hospitals.

### **Service to the Field of Theatre:**

**Fellowship Reviewer:** I am a national reviewer for the Jerome Fellowship, which is sponsored by the Playwrights Center in Minneapolis, MN. I am also a member of the Playwrights Center. Other Center members include the late August Wilson, and Suzan-Lori Parks. The Jerome Fellowship provides a one-year residency for emerging playwrights. The benefits of the residency provide fellows with mentors, script development workshops, and engagement with a community of theatre artists.

### **Service to Brown University Department[s]:**

**Concentration Advisor:** Writing for Performance Track, Department of Theatre Arts and Performance Studies

**Concentration Advisor:** Department of Africana Studies

**Faculty Review Committee:** MFA Playwriting applications

## Teaching

TAPS: Honors Thesis Advisor: *Strange and Splendid: A Modern Odyssey*, a re-imagining of Homer's *The Odyssey*, by Emily Garrison [Second Reader: Michelle Bach-Coulibaly]

*The BLX-Tougaloo Connection*: Five Tougaloo students, in a one-week mini-exchange, attended BLX16. In advance of their visit I provided them with syllabus materials from the Black Lavender course in order for them to actively participate in class. They attended all BLX16 events and participated as production and administrative assistants. In previous years only one Tougaloo student attended at a time. Now, the growing interest among more students for Black Lavender study with a focus on playwriting has precipitated a dialogue between Karen Baxter, Dean Maitryee Bhattacharyya, members of the Tougaloo faculty, and me to explore the possibilities of, perhaps, a RPM Playwriting program at Tougaloo.

*Black Lavender Beyond the USA*: Noah Fields has been working with me to research Black Lavender playwrights and plays in the United Kingdom. In advance of a special *Black Lavender Experience* [BLX] we have identified a couple of plays [together with supplemental research readings] that we added to the Black Lavender course's syllabus for spring 2017. We did this in anticipation of producing BLX18 UK, which will include inviting a scholar from the UK to participate in the event.

| Courses:                                    | Enrollments |
|---|-------------|
| <b>Spring Semester, 2016:</b>               |             |
| AFRI 0990: Black Lavender                   | 14          |
| AFRI 1050E: RPM Playwriting                 | 6           |
| AFRI 1050D: Intermediate RPM                | 5           |
| AFRI 1050A: Advanced RPM                    | 1           |
| Honors Thesis Advisor: TAPS                 | 1           |
| Total                                       | 27          |
| <b>Fall Semester, 2016</b>                  |             |
| AFRI 1110: Voices Beneath the Veil          | 4           |
| TAPS 0100: Playwriting 1                    | 13          |
| GISP 8: Hamilton [Who Tells the Story]      | 8           |
| TAPS 1970: Independent Reading and Research | 2           |
| Total                                       | 27          |



## ADDENDUM 2017

### Projects in continued development:

Black Lavender course by building the canon  
Black Lavender Experience that generates new research for the course  
Brown-Tougaloo Black Lavender Intensive Exchange  
AFRR Archiving Project  
DIAP in Action: Partnership with BTMFA

### RPM Projects:

Co-producer, Curator, Artistic Director: *The Black Lavender Experience 2017*

Co-producer, Dramaturge: *Tripping Over Roots* by James Jorsling, an RPM partnership with the Center for the Study of Slavery and Justice

Dramaturge: *Ashes: Accounts of Women of Color Survivors of Domestic Abuse and Healing* by Zoe Flowers and Sherri Pullum

Faculty Advisor: *RPM Prologue: Of Her Spiritual Strivings: Recuperating Black Women's Rituals of Wellness* by Brittney Threatt, Africana Studies PhD student

Co-producer and Research Advisor: *A Seat the Table: the testimony of Fannie Lou Hamer* by Regina Taylor

### Invited Talks:

UCSB Roundtable Presentation/Talk: *Rites and Reason Theatre: A Site of Interdisciplinarity Where our Research Creates New Art and our New Art Creates New Knowledge*

### Service to the AFRR and TAPS, and the University:

- Reappointment and Promotion Committee for Brian Mertes to Director of Graduate Studies, BTMFA Programs [TAPS]
- Review Committee for Sarah D'Angelo [TAPS]
- Concentration Advisor: AFRR
- Writing for Performance Concentration Track Advisor [TAPS]
- Faculty of Color Mentor for Sarah D'Angelo [TAPS], sponsored by the Office of Institutional Equity and Diversity
- Search Committee: Theatre and Performance Studies position in AFRR

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Course enrollments:

Spring Semester 2017:

|                              |    |    |
|------------------------------|----|----|
| AFRI 0990: Black Lavender    | 13 |    |
| AFRI 1050E: RPM Playwriting  | 10 |    |
| AFRI 1050D: RPM Intermediate | 7  |    |
| Total                        |    | 30 |

Fall Semester 2017:

|                                    |    |    |
|------------------------------------|----|----|
| AFRI 1110: Voices Beneath the Veil |    | 9  |
| TAPS 0100: Playwriting 1           | 13 |    |
| TAPS 1970, Sec. 14:                |    |    |
| Independent Reading & Research     |    | 1  |
| Total                              |    | 23 |
| Overall Total:                     |    | 53 |

**Addendum 2018– Page 1**

**Committee Service:**

**AFRR:**

Chair, DDIAP  
Member, Alumnx Relations  
Member, Search for Theatre Position

**TAPS:**

Chair, Head of Playwriting Search  
Member, DDIAP  
Member, Faculty Review Committee for:  
Michelle Bach Coulibaly  
Sarah d'Angelo  
Leon Hilton

**Service to the Field:**

National Reviewer/Reader for the Playwrights' Center, Minneapolis, MN

**Mentoring Junior Faculty:**

**AFRR: Lisa Biggs, Assistant Professor:**

I engaged Professor Biggs as a scholar/presenter in the *Black Lavender Experience 2018* [BLX18] [before she was officially on the Brown faculty] to provide research context for the performance of *The Pink Dress*, written by the Drama Club of the Louisiana Correctional Institute for Women, directed by Connie Crawford.

I invited Professor Biggs to serve as the Associate Director for *WalkOut*, a spoken word performance, at the Black Alumni Reunion 2018, written by Sheryl Brissett Chapman, '71, IPC President, 2016-2018; Supervising Director, Elmo Terry-Morgan; Associate Director, Lisa Biggs; Principle Director, L'Oreal Lampley; Ritual Movement Director, Dotun Ayobade.

I negotiated the assignment of Tatyana-Marie Carlo, MFA Directing Program, '20, to work as a teaching assistant with Professor Biggs, in spring semester 2019.

I invited Professor Biggs to serve as Co-Chair of the AFRR DDIAP Committee.

## **Addendum 2018– Page 2**

### **AFRR: Dotun Ayobade, Assistant Professor**

I served as dramaturge and directing coach for Professor Ayobade's RPM presentation, In Search of Queens, an excerpt from his book on his research about controversial Nigerian musician Fela Kuti, which was presented at the Lagos Studies Association Conference; University of Lagos; Lagos, Nigeria, June 2018: Innovative Multi-Disciplinary Methods of Disseminating Knowledge.

I invited Professor Ayobade to serve as the Ritual Movement Director for *WalkOut*, a spoken word performance, at the Black Alumni Reunion 2018, written by Sheryl Brissett Chapman, '71, IPC President, 2016-2018; Supervising Director, Elmo Terry-Morgan; Associate Director, Lisa Biggs; Principle Director, L'Oreal Lampley: Ritual Movement Director, Dotun Ayobade.

I negotiated the assignment of Josiah Davis, MFA Directing Program, '20, to work as a research assistant with Professor Ayobade, in spring semester 2019.

### **TAPS: Sarah d'Angelo, Assistant Professor**

I serve as the faculty mentor for Professor d'Angelo under the auspices of the Office of Diversity, Inclusion and Equity. I am in ongoing conversation with Professor d'Angelo to establish a Native American/Indigenous Peoples Theatre at Brown.

### **Teaching and Advising:**

#### **AFRR:**

Undergraduate student advisor

**Honors Thesis Second Reader:** Gwendolene Mugodi, '18, *Unsilencing: A Veritable Zimbabwean Herstory*

In days before Honors Theses were to be reviewed and approved, Professor Lundy Braun, Director of Undergraduate Studies, requested that I serve as Ms. Mugodi's second reader.

### **Addendum 2018– Page 3**

Gwendolene Mugodi's honors thesis project [referenced above] is an ethnographic family memoir that traces her lineage and the political and cultural evolution of Zimbabwe, Southern Africa, from British colonialism in the 1890s to the present day, i.e., from Rhodesia to Zimbabwe. Ms. Mugodi employs the Research-to-Performance Method [RPM], which is the signature process of the Department of Africana Studies' Rites and Reason Theatre, a process that develops artistic product that is informed by research.

**Faculty Advisor:** Brittney Threatt, PhD student, on her RPM project, RPM Prologue: *Of Her Spiritual Strivings: Recuperating Black Women's Rituals of Wellness*

#### **TAPS:**

**Concentrator Advisor:** Writing for Performance Track

#### **AFRR and TAPS:**

Continuing to develop innovative pedagogies for teaching WRIT courses.

#### **Artistic Production and Research:**

**Dramaturge and Supervising Director:** *Ashes* by Zoe Flowers and Sherri Pullum, a play based upon accounts of Women of Color who have survived domestic abuse and sexual assault. This production was sponsored in partnership with the Rhode Island Coalition Against Abuse. Brown contributors: Professor Barbara Tannenbaum [TAPS], and Professor Gail Cohee [Sarah Doyle Center].

**Researcher, Curator, Writer, Director:** *The Black Lavender Experience 2018* [BLX18]: Research and curating for BLX18 derived from the *Black Lavender* course. I co-wrote *Q-Jazz at Club Q* with Sharon Bridgforth and Renita Martin, a play about being Gay and Gray, and directed the performance with Music Director Delbert L. Collins. I was dramaturge for *The Pink Dress*, written by the Drama Club of the Louisiana Correctional Institute for Women; director Connie Crawford; researcher, Lisa Biggs. Presenter: Non-Binary Gender Performance Solo Artist, Travis Alabanza, UK.

#### **Addendum – Page 4**

##### **The Black Lavender Canon and Archive [BLCA]:**

University Archivist, Jennifer Betts, and librarians from the John Hay Library requested that I work with them to enrich and expand the Hay's LGBTQ+ [Queer] Collection, because the overwhelming number of holdings was about White Gay men. *Due to her work with creating the website for my Black Lavender course*, Dr. Holly Snyder recommended that they reach out to me. As a result, during the summer of 2018 I began working with two interns that were provided by Giovi Gastaldi, Manager, Instructional Media and Production, Computing Information Services, to identify and organize raw materials and develop an Excel manifesto for transfer to the Hay. This process is still incomplete, because I do not have a regular assistant to help me with this work.

The Archive Project is layered into three categories: Department of Africana Studies, Rites and Reason Theatre, and the Black Lavender Collection. Focus has been on the latter due to the request from the Hay. Hopefully, assistance is on the way. Ms. Betts informed me that she is applying for funds to secure an archivist that will be dedicated to the AFRR Archive and the former Providence Black Repertory Company [PBRC] archive.

The goal of the triad AFRR Archive Project is to establish an on-line research collection that will be administered by the Brown University Library System.

**Course Enrollments: Spring Semester 2018 & Fall Semester 2018**

**Spring 2018:**

|  |           |
|--|-----------|
| AFRI 0990:<br>Black Lavender:                | 13        |
| AFRI 1050E:<br>RPM Playwriting:              | 6         |
| AFRI 1050D:<br>Intermediate RPM Playwriting: | 6         |
| <b>Subtotal:</b>                             | <b>25</b> |

**Fall 2018:**

|   |           |
|---|-----------|
| AFRI 1110:<br>Voices Beneath the Veil               | 11        |
| TAPS 0100:<br>Playwriting 1                         | 16        |
| AFRI 1970, S13:<br>Independent Research and Reading | 2         |
| <b>Subtotal:</b>                                    | <b>29</b> |
| <b>Total Spring &amp; Fall:</b>                     | <b>54</b> |