

Curriculum Vitae for Ashley Lucas
Associate Professor of Theatre & Drama and the Residential College
Director of the Prison Creative Arts Project
University of Michigan, Ann Arbor

Education

- 2006 University of California, San Diego (UCSD) Ph.D. in Ethnic Studies and Drama and Theatre
Title of Dissertation: “Performing the (Un)Imagined Nation: The Emergence of Ethnographic Theatre in the Late Twentieth Century”
Advisors: Dr. Ana Celia Zentella (Ethnic Studies)
Dr. Jorge Huerta (Drama and Theatre)
- 2003 UCSD M.A. in Ethnic Studies
Title of Master’s Thesis: “The Politics of the Chicana/o Body on Stage”
- 2001 Yale University B.A. in English and Theatre Studies with academic distinction in both majors

Professional Experience

Positions Held

- 2013—present—Associate Professor of Theatre & Drama and the Residential College and Director of the Prison Creative Arts Project (PCAP) at the University of Michigan, Ann Arbor (UM)
- 2008-2012—Assistant Professor of Dramatic Art at the University of North Carolina at Chapel Hill (UNC)
- 2006-2008—Carolina Postdoctoral Fellow for Faculty Diversity at UNC
- 2005-2006—Associate-In Professor, Research Assistant, and Doctoral Student at UCSD
- 2001-2005—Teaching Assistant, Research Assistant, and Doctoral Student at UCSD

Academic Conferences

- February 3, 2017—gave a talk about the Prison Creative Arts Project and the mental health benefits of prison arts programming at a symposium on “Correctional Systems and Mental Health Services: Overview and Updates” at the Center for Forensic Psychiatry in Ypsilanti, MI
- October 29, 2016—gave a talk/performance at the Cell to Cell symposium on prison television and performance at Cornell University in Ithaca, NY
- August 14, 2016—spoke on a roundtable entitled “Prison Work: Creating Theatre with Incarcerated Artists” at the Association for Theatre in Higher Education conference in Chicago, IL
- August 13, 2016—served as a respondent to Carlos Manuel Chavarria’s performance of *Joto: Confessions of a Mexican Outcast* at the Association for Theatre in Higher Education conference in Chicago, IL
- July 22, 2016—chaired a panel on colorism at the Moore Undergraduate Research Apprenticeship Program (MURAP) at UNC in Chapel Hill, NC
- November 7, 2015—presented a paper entitled “The Weight of Words: Meditations on the Meaning of Writing in Prisons” at the Earlham School of Religion Ministry of

- Writing Colloquium “Words Made Flesh: Creative Writing, Creative Ministry” in Richmond, Indiana
- March 26, 2015—chaired a panel on Gender and Prisons at the “New Articulations/New Translations: Feminist Research Activism” conference at the University of Michigan’s Institute for Research on Women and Gender
- March 18, 2015—along with Phil Christman gave a closing keynote address for a one-day workshop on “Prison Networks: Broadcasting Why Prison Writing Matters” at the Conference on College Composition and Communication in Tampa, FL
- November 15, 2014—presented a paper entitled “The Atonement Project” at the National Women’s Studies Association Conference in San Juan, PR
- October 9, 2014—presented on a panel with Janie Paul and Reuben Kenyatta entitled “25 Years of Connecting University Students and Prisoners Through the Arts: The Prison Creative Arts Project” at the Marking Time: Prison Arts and Activism conference at Rutgers University in New Brunswick, NJ
- July 24, 2014—gave a talk entitled “Bridging the Divide: The Prison Creative Arts Project and Community Formation Amongst College Students and Prisoners” at the MURAP conference at UNC in Chapel Hill, NC
- July 14, 2014—gave a talk about the Prison Creative Arts Project at the Social Work and Arts Symposium at the University of Michigan
- April 18, 2014—gave a talk on “Restorative Justice as Community Endeavor” at the Voices from the Inside mini-conference as part of the University of Toledo’s 2nd Annual Prison Awareness Week
- April 10-12, 2014—gave a talk on “Imagining Justice: Arts Programming and Incarceration” and presented on two panels, “The Power of the Word: Writing Toward Justice” and “In Other (People’s) Words: Writing and Performing Interview-Based Plays,” at the Festival of Faith and Writing at Calvin College in Grand Rapids, MI
- March 19-22, 2014—along with Wendy Wolters Hinshaw and Kathie Klarreich presented a closing keynote address for a one-day workshop on “Prison Networks: Broadcasting Why Prison Writing Matters” at the Conference on College Composition and Communication in Indianapolis, IN
- November 15-16, 2013—served as a panelist on a panel entitled “Theatre Practice in Prison: Strategies for Engagement” at the Shakespeare in Prisons Conference at Notre Dame University in South Bend, IN
- October 28, 2013—facilitated dialogue on engaged pedagogy in the classroom during a breakout session for the Intergroup Relations 25th Anniversary Symposium at the University of Michigan
- September 27-28, 2013—served as a panelist on a panel entitled “Nuts and Bolts of Going on the Job Market” at the annual Ford Fellows conference in Washington, DC
- August 1-4, 2013—presented a paper entitled “A Death in the Family: Representations of the Death Penalty and Familial Relationships in Migdalia Cruz’s *El Grito del Bronx*” at the Association for Theatre in Higher Education (ATHE) conference in Orlando, FL

- June 25-26, 2013—presented a paper entitled “Blogging, Social Media, and Incarceration: Online Connections Between the Public and Prisoners” at the MURAP Conference in Chapel Hill, NC
- April 12-13, 2013—gave the keynote lecture entitled “We Are All Ethnic Studies: Embodied Responses to the Crises We Face” at the National Association for Ethnic Studies conference in Fort Collins, CO
- August 2-5, 2012—presented two papers entitled “The Previously Undocumented: Queer Life in El Paso and Juarez in Gregory Ramos' *Border Stories*” and “Devising New Works in Prison: A Question of Genre” at the ATHE conference in Washington, DC
- July 26-27, 2012—moderated a panel on “The (Ir)Relevance of Civil Rights Today” at the annual MURAP conference
- March 17, 2012—co-presented a talk with Paul Cuadros on “Immigrant Bodies in Performance: A New Documentary Play about North Carolina Poultry Workers” at the New Roots in the Old South: Immigration and the Changing Face of North Carolina Conference at the UNC School of Government
- November 10-13, 2011—performed my play *Doin' Time* as an invited keynote event, followed by a book signing of *Razor Wire Women*, at the National Women's Studies Association conference in Atlanta, GA
- October 14-15, 2011—performed with Paul Bonin-Rodríguez in a creative session entitled “Pedagogy as Performance” at the Conference of Ford Fellows in Irvine, CA
- August 20-23, 2011—spoke on a roundtable entitled “Research and Writing for Social Change” at the American Sociological Association conference in Las Vegas, NV
- August 19-21, 2011—co-presented a paper with Jodie Lawston entitled “From Representations to Resistance: How the Razor Wire Binds Us” at the conference for the Society for the Study of Social Problems in Las Vegas, NV
- August 11-14, 2011—spoke on a roundtable about my co-edited book *Razor Wire Women* at the ATHE conference in Chicago, IL
- August 11-14, 2011—performed monologues from my play *Doin' Time* on a panel entitled “Unsettled Remains: Blurring Boundaries in Contemporary Documentary Theater” at the ATHE conference in Chicago, IL
- July 21-22, 2011—presented a paper entitled “Incarcerated Immigrants: Documentation and Its Discontents” at the Moore Undergraduate Research Apprenticeship Program conference at UNC
- May 16-19, 2011—co-presented with Jodie Lawston a paper entitled “Las representaciones de Estados Unidos: las mujeres encarceladas” at the VIII Taller Internacional: Mujeres en el Siglo XXI, hosted by the Women's Studies Department at the University of Havana, Cuba
- November 18-21, 2010 – performed my one-woman play, *Doin' Time: Through the Visiting Glass*, as a featured event at the American Studies Association's annual meeting on the theme of “Crisis, Chains, and Change: American Studies for the 21st Century” in San Antonio, TX
- November 12-13, 2010— presented a paper entitled “Necessary Theatre: U.S. Latina/o Performance as a Cultural Intervention” at the Performance and Embodied Research Colloquium at Duke University in Durham, NC

- October 16-17, 2010 –served as chair for the workshop for Predoctoral Humanities Scholars at the Conference of Ford Fellows in Irvine, CA
- August 2, 2010 – moderator of a plenary entitled “Kinship and Shared Spaces: Exploring Queer Childhood” at the Women and Theatre Program and LGBT Focus Group Conference at UCLA
- October 16-17, 2009 –panelist in a workshop for Predoctoral Humanities Scholars at the Conference of Ford Fellows in Irvine, CA
- August 7, 2009 – moderated an audience discussion after the Guerilla Girls On Tour perform their play, *If You Can Stand the Heat: The History of Women and Food* and *The History of Women in Theatre: Condensed*, at the Women and Theatre Program (WTP) conference in the Bronx, New York
- February 13-14, 2009 –moderated a panel entitled “U.S. Latina/o Theatre: The Next Generations” at the NoPassport conference at the Martin E. Segal Center at the City University of New York
- November 7-8, 2008 –presented a paper entitled “The Walls that Separate Us: Prisons and Families” at the Institute of African American Research's annual African American Studies Conference at UNC-CH
- October 16-19, 2008 –presented a paper entitled “The Invisible Labor of Prisoners” at the annual conference for the American Studies Association in Albuquerque, New Mexico
- September 18-20, 2008 – presented a paper entitled “The Truth About Prisons: Michael Keck's Theatre Confronts Notions of Justice and Citizenship” at the annual Ford Foundation Fellows Conference in Washington, D.C.
- July 31-August 3, 2008 –engaged in a panel discussion entitled “Their Voices, Our Vision: Solo Performers in Action” at the annual conference for the Association for Theatre in Higher Education in Denver, Colorado
- November 15-18, 2007 – presented a paper on “*Doin' Time*: Performing Research, Researching Performance” in the Performance Research Working Group at the annual conference for the American Society for Theatre Research in Phoenix, Arizona
- July 26-29, 2007 –presented a paper on “Pintos on the Great White Way: *Short Eyes* and *Zoot Suit* Bring Latinos to Broadway” at the annual conference for the Association for Theatre in Higher Education in New Orleans
- July 24-25, 2007 –chaired two panels on “*Voz Alta*: Challenging Notions of Loss and Mourning in Late Twentieth-Century U.S. Latino/a and Latin American Theatre” and “Deconstructing Women: External Crisis and Its Reflection on the Female Body” at the annual conference for the Women and Theatre Program at the New Orleans Center for the Creative Arts/Riverfront
- February 2-3, 2007 – chaired a panel on “Border Stories” at the NoPassport "Dreaming the Americas" Conference at the Segal Center at CUNY
- November 6-8, 2006 – presented a paper on “The Truth About Prisons: Playwrights Use Prisoners’ Stories to Confront Notions of Justice and Citizenship” at the Dissent in America conference hosted by the American University in Cairo, Egypt
- August 1-3, 2006 –presented a paper on “Escaping the Female Grotesque: Chicana Identities in *Real Women Have Curves*” at the annual conference for the Women

- and Theatre Program of the Association for Theatre in Higher Education in Chicago, Illinois
- June 28-July 1, 2006 –presented a paper on “Transnational Ethnographic Performance: Mapping Agency and Voicing in Greg Ramos’s *Border Stories*” at the annual conference of the National Association of Chicana and Chicano Studies in Guadalajara, México
- July 28-31, 2005 – presented a paper on “Research in Performance: A Case Study in Interview-Based Theatre” at the annual conference for the Association for Theatre in Higher Education in San Francisco, California
- April 13-17, 2005 – presented a paper on “Escaping the Female Grotesque: Chicana Identities in *Real Women Have Curves*” at the annual conference of the National Association of Chicana and Chicano Studies in Miami, Florida
- July 29-August 1, 2004 - presented a paper on "Culture Clash's *Chavez Ravine: Performed History in Los Angeles*" at the annual conference for the Association for Theatre in Higher Education in Toronto
- April 22, 2004 – served on a panel discussion on “Perspectives on the Border” at the International Conference on Latin American Studies at California State University, San Bernardino
- March 5-6, 2004 – presented a paper on “Culture Clash’s *Chavez Ravine: The Mediation of History Through Docudrama*” at the 2nd Annual Crossing Borders Ethnic Studies Graduate Conference at UCSD
- November 21-23, 2003 – presented a paper on “The Role of History in Selected Plays of Suzan-Lori Parks: *Venus* and *The Death of the Last Black Man in the Whole Entire World*” at the Annual Meeting of the American Society for Theatre Research and the Theatre Library Association in Durham, North Carolina
- October 3-5, 2003 – presented a paper on “Escaping the Female Grotesque: Chicana Identities in *Real Women Have Curves*” at “Sustainable Feminisms: A Cross-Border Conference” at Macalester College in St. Paul, Minnesota
- August 19-23, 2003 – presented a paper on “Chicano Theatre in Education” at the International University Theatre Association’s fifth annual conference in Olympia, Greece
- August 3-4, 2003 – presented a paper on “Chicano Theatre in Education” at the Forum on Assessment in Arts Education at New York University
- April 24, 2003 –presented a paper on “AIDS in Chicano Communities: Evelina Fernandez’s *Dementia* as a Response to the Crisis” at the Latin American Studies Graduate Student Conference at the Center for Iberian and Latin American Studies at UCSD
- April 18-19, 2003 –presented a paper on “AIDS in Chicano Communities: Evelina Fernandez’s *Dementia* as a Response to the Crisis” at the Latina/o Studies Graduate Student Conference on “Latinidad in the New Millenium: Bridging Borders In and Beyond Academia” at the University of Illinois at Urbana Champaign
- April 17, 2003 –presented a paper on “Teatro de la Esperanza’s *Guadalupe* and the Production of Social Meaning” at the International Conference on Latin American Studies: “Re-Defining Latin American Identity in the 21st Century” at California State University, San Bernardino

April 3-5, 2003 – presented a paper on “The Political Legacy of the Docudrama in Chicano Theatre, from 1974 to the Present” at the annual conference for the National Association for Ethnic Studies at Arizona State University in Phoenix, Arizona
-at same conference, chaired a panel on “Performance in U.S. Ethnic Cultures”

Workshops

November 14, 2016—led a workshop on creating original solo performance for undergraduate theatre majors at St. Louis University in St. Louis, MO
March 30, 2016—led a workshop entitled “Theatre in Prisons Around the World” at the Institute for the Humanities at UM, as part of the Humanize the Numbers initiative
November 7, 2015—led a workshop entitled “Capturing the Living Voice: How to Write an Interview-Based Performance” at the Earlham School of Religion Ministry of Writing Colloquium “Words Made Flesh: Creative Writing, Creative Ministry” in Richmond, Indiana
November 8, 2013—led a theatre workshop with the incarcerated women in the Acting Out theatre troupe at Logan Correctional Facility in Lincoln, Illinois
May 31, 2013—co-facilitated with Buzz Alexander a workshop on engaged scholarship and teaching for the Boyer Faculty Scholars Program at the University of Michigan, Flint
September 18, 2012—led a workshop entitled “Writing Social Justice: A Writing Workshop for the Community” at Illinois State University in Bloomington
Summers 2009-2012 – led a ten-week Presentation Skills Workshop for the Moore Undergraduate Research Program (MURAP) at UNC
April 5, 2008 – led a theatre-based workshop on the “Families of the Incarcerated” at the University of Michigan in Ann Arbor
May 2, 2007 – led a theatre-based workshop on the significance of involving prisoners’ family members in prisoner reentry efforts at the North Carolina Department of Corrections’ conference on Offender Reentry
April 13-14, 2007 – led workshops on prison-related theatre as part of the Arrested Voices: Performance in Prisons, Northern Plains Performance Festival at the University of Northern Iowa
December 2006-February 2007 –led a series of workshops on ethnographic theatre with at-risk youth at the Durham Criminal Justice Resource Center
April 6-9, 2005 –co-taught a workshop with Jorge Huerta on “How to Do Ethnographic Theatre” at the Latin American Theatre Today Conference at the University of Connecticut
January 19, 2005 – co-presenter in a workshop with Juan Felipe Herrera and Marissa Raigoza on “Innovative Approaches to Teaching Latin American Poetry in the Classroom” at the Center for Iberian and Latin American Studies at UCSD

Other Public Speaking

April 3-4, 2016—will speak about prisoners and their families at the women’s and men’s sides of the Federal Correctional Institute in Greenville, IL
December 15, 2016—spoke at St. Clare’s Episcopal Church about PCAP

- November 15, 2016—spoke at the men’s side of the Federal Correctional Institute in Greenville, IL, about PCAP and communication between incarcerated parents and their children
- April 12, 2016—spoke on a panel entitled “Finding Your Pathway for Social Change” at the Ginsberg Center at UM
- March 2, 2016— gave an invited lecture entitled “Doing Time Together: Families and Incarceration” at the Mother Teresa Center for the Catholic Diocesan Restorative Justice Organization in El Paso, TX
- March 2, 2016— gave an invited lecture entitled “Doing Time Together: Families and Incarceration” at Bel Air High School in El Paso, TX for 300 criminal justice students
- March 1, 2016—gave an invited lecture entitled “Doing Time Together: Families and Incarceration” at the University of Texas at El Paso
- September 18, 2015—spoke about summer research in Australia and New Zealand at UM’s Center for World Performance Studies Faculty Symposium
- September 11, 2015—spoke on a roundtable entitled “Carceral Visions: Prison as Image/Object/Vision” in connection with the Prison Obscura photography exhibit at the Duderstadt Gallery at UM
- September 11, 2015—spoke on a roundtable at UM’s UROP new faculty orientation
- August 17, 2015—spoke about the University of Michigan/UniRio Prison Theatre Exchange Program at the Universidade Federal do Estado do Rio de Janeiro in Brazil
- July 21, 2015—talk entitled “Prison Arts in a Global Context” at the Hobart City Council Meeting Room in Hobart, Tasmania, Australia
- July 10, 2015—talk entitled “Creativity on Both Sides of the Walls: The Prison Creative Arts Project” at the University of Auckland in New Zealand
- April 30, 2015—spoke about prisoners' families at Legislative Day at the Capitol Building in Lansing, MI
- March 11, 2015—spoke on a panel on “Sustained Innovation” at the Provost’s Seminar on Teaching, entitled “Unscripted: Engaged Learning Experiences for U-M Students” at UM in Ann Arbor
- January 19, 2015—spoke on a panel at the Prison Creative Arts Project’s MLK Day event “Being LGBTQ in the Criminal Justice System”
- September 26, 2104—gave a talk entitled “Art and Transformation: Prison Stories” at the First Unitarian Church of Portland, Oregon
- September 26, 2104—gave a talk for the Oregon Department of Corrections entitled “Art and Transformation: Prison Stories” in Salem, OR
- September 19, 2014—gave a talk entitled “Prison Theatre in a Global Context” at the UM’s Center for World Performance Studies Faculty Symposium
- August 20, 2014—gave a lecture entitled “Prison Arts Programming” at the Universidade Federal do Estado do Rio de Janeiro (UniRio) in Brazil
- August 8, 2014—spoke with Nooshin Erfani-Ghadini at a seminar entitled “Prisoner Rehabilitation, Justice, and Gender” in the Journalism Department at the University of Witwatersrand in Johannesburg, South Africa

- April 29, 2014—gave a performance/lecture entitled “Behind the Razor Wire: International Journeys in Performance and Research” with Andrew Martínez at UCLA
- November 7, 2013—gave a lecture on prison arts work at the opening reception for the *Walls and Bridges* exhibition (the first exhibition of art by incarcerated women from Logan Correctional Facility in Lincoln, Illinois) at Heartland Community College in Normal, Illinois
- June 17, 2013—gave a public lecture/performance entitled “Doin’ Time: Families and Incarceration” as a fundraiser for Community Solutions of El Paso (an organization that provides support to prisoners’ children) in El Paso, Texas
- September 18, 2012—spoke about diversity in the arts and higher education at Illinois State University in Bloomington
- May 29, 2012—presented a paper entitled “The Previously Undocumented: Queer Life in El Paso and Juarez in Gregory Ramos' *Border Stories*” at the MURAP Seminar at UNC
- March 26, 2012—gave the 2012 Merle Kling Honors Undergraduate Fellowship Lecture (an invited lecture with a \$1,000 honorarium) on “Prisoners, Families, and Performance: Community Engagement Through the Arts” at Washington University in Saint Louis, MO
- February 22-24, 2012—led a working group for two evening sessions on “Advocacy on Behalf of the Prison Family” (during which a group of over thirty family members of prisoners, activists, lawyers, and people involved in prison ministry collaboratively drafted the Bill of Rights for Prisoners’ Families) at the Prisoner's Family Conference in Albuquerque, NM
-at the same conference also presented a paper entitled "How the Razor Wire Binds Us: Incarcerated Women and Their Families"
- November 17, 2011—*Razor Wire Women* book reading and signing event with Jodie Lawston at the Regulator Bookshop in Durham, NC
- November 15, 2011—*Razor Wire Women* book reading and signing event with Jodie Lawston at UNC in the Kenan Theatre
- November 5, 2011—spoke on a panel about dramaturgy for *The Parchman Hour* at the Chapel Hill Public Library
- November 2, 2011—presented a paper entitled “Behind the Razor Wire: Incarcerated Women and Questions of Representation” on a panel for Frame/Works, a series of invited academic presentations given before performances of plays at the UNC Greensboro Theatre
- October 17, 2011—*Razor Wire Women* book reading and signing event with Jodie Lawston at the University of California, San Diego, sponsored by the Ethnic Studies Department
- October 7, 2011—A Conversation with Ashley Lucas on “Prisoners, Activists, Scholars, Students and Artists: Doing Work In/On Prisons,” hosted by the Residential College and the Prison Creative Arts Project at the University of Michigan
- October 6, 2011—invited talk on “Theatre as a Strategic Intervention in the Discourse Surrounding Incarceration” at the University of Michigan for faculty in the Residential College and the Departments of Theatre and Art and Design

- May 31, 2011—colloquium presentation entitled “From Representations to Resistance: How the Razor Wire Binds Us” at the MURAP Seminar at UNC
- April 30, 2011—Led a post-performance discussion about the PlayMakers production of *The Year of Magical Thinking* at UNC
- April 27, 2011—Participated in a post-performance discussion about the PlayMakers production of *The Year of Magical Thinking* at UNC
- April 18, 2011—Dramaturgical presentation about the PlayMakers production of *The Year of Magical Thinking* at McIntyre’s in Fearington Village in Pittsboro, NC
- November 5, 2010—featured alumni speaker at UCSD Ethnic Studies 20th Anniversary Celebration
- June 15, 2010 – colloquium presentation about performance as research on prisoners’ families at the MURAP Seminar
- February 14, 2010 - talk entitled “This Side of the Walls: How Prisons Shape Families” at the Unitarian Universalist Congregation of Hillsborough, North Carolina
- February 3, 2010 – spoke about minority students in graduate programs and nontraditional research methodologies for the UNC-CH McNair Scholars Program
- November 29, 2009 – spoke about the impact of incarceration on prisoners’ children at a benefit for Our Children’s Place (an organization which serves incarcerated mothers and their young children) at the Carolina Inn in Chapel Hill, NC
- September 30 & October 3 & 4, 2009 – led pre- and post-show discussions related to performances of the play *Opus* by Michael Hollinger at PlayMakers Repertory Theatre
- September 16, 2009 – colloquium on “Women, Families, and Incarceration: Breaking the Silence Through Performance” in the UNC-CH Women’s Studies Department
- September 11, 2009 – introduced Anna Deavere Smith at a tea for UNC students at the Johnston Center
- August 25, 2009 – Page to Stage dramaturgical presentation on the play *Opus* by Michael Hollinger for PlayMakers Repertory Theatre
- Fall 2009 – interviewed for a promotional video for Our Children’s Place, the video can be viewed at <http://ourchildrensplace.com/>
- April 16, 2009 – talk on prison labor for the Orange County Re-entry Partners Group (a community organization that aids people recently released from prison) in Hillsborough, North Carolina
- April 1, 2009 – talk entitled “Culture Clash’s Chavez Ravine: Performed History in Los Angeles” for the American Culture Workshop at the University of Michigan, Ann Arbor
- April 1, 2009 – talk entitled “Doin’ Time: Theater and Prison Activism” for the Arts of Citizenship program at the University of Michigan, Ann Arbor
- June 10, 2008 – talk entitled “The Truth About Prisons: Playwrights Use of Prisoners’ Stories to Confront Notions of Justice and Citizenship” at a seminar for the Moore Undergraduate Research Apprentice Program at UNC-CH
- May 8, 2008 – talk on prison labor for the Labor and Civil Rights Working Group in Chapel Hill, North Carolina
- April 17, 2008 – talk entitled “This Side of the Walls: How Prisons Shape Families” at the Orange County Re-Entry Partners Group in Hillsborough, North Carolina

- October 12, 2007 – talk entitled “This Side of the Walls: How Prisons Shape Families” at the North Carolina Correctional Association South Central Region’s annual one-day workshop entitled “Aspire to Inspire, Before You Expire” in Southern Pines, North Carolina
- November 1, 2006 – colloquium on “The Truth About Prisons: Playwrights Use of Prisoners’ Stories to Confront Notions of Justice and Citizenship” as part of the UNC-CH Racing Research, Researching Race Seminar Series
- May 3, 2006 – colloquium on “Prisons, Family, and Theatre: Finding Community in Research, Sustaining It in Performance” as part of the UCSD Center for the Study of Race and Ethnicity Spring Colloquium Series
- April 16, 2003 – presented an overview of my research on Chicano theatre at the UCSD Hispanic Scholarship Fund Latino/a Studies Panel

Performances of One-Woman Play, *Doin’ Time: Through the Visiting Glass*

Doin’ Time: Through the Visiting Glass examines the impact of incarceration on families. Ashley Lucas, the child of an incarcerated father, conducted interviews in California, Texas, and New York with prisoners’ family members, former prisoners, and people who do work connected to prisons. She also corresponded with over 400 prisoners from across the U.S. Weaving together these interviews and letters with her personal experience as a prisoner’s child and creative writing, Lucas wrote a one-person show which she performs herself. *Doin’ Time* uses monologues, voice overs, and video to take the audience through a variety of perspectives on the families of the incarcerated. Since 2004, Lucas has performed *Doin’ Time* both inside and outside prisons throughout the U.S. and in Ireland and Canada. The play runs one hour and fifteen minutes and is always followed by an audience discussion. The script of *Doin’ Time* has been used as a text for undergraduate and graduate courses taught at Bellarmine University; Duke University; University of California, San Diego; UNC; University of Northern Iowa; University of Toronto; University of Vermont; University of Wyoming; and Yale University. For more information and a video news clip about the performance, see <http://razorwirewomen.wordpress.com/doin-time-through-the-visiting-glass/>

- May 2017— trilingual performances of the play in English, Portuguese, and Spanish, featuring Ashley Lucas and Marina Henriques Coutinho in Florianopolis and Rio de Janeiro, Brazil
- November 16, 2016—performed one monologue from the play as part of a tribute to Revered Jesse Jackson at Rackham Auditorium at the University of Michigan
- November 15, 2016—St. Louis University in St. Louis, MO
- August 2016—a professional video of the full play is being filmed and produced by UM’s Digital Education and Innovation Program. The filmed version of the play will be made available in its entirety for free as part of a Massive Open Online Course on incarceration in Fall 2017.
- May 24 & 25, 2016—trilingual performances of the play in English, Portuguese, and Spanish, featuring Ashley Lucas and Marina Henriques Coutinho, at the

Universidade Federal do Estado do Rio de Janeiro (UniRio) and in a Brazilian prison

March 9, 2016—University of Ottawa, keynote performance at the “Theatre in Prison: The Great Escape Beyond the Walls” conference in Ottawa, Canada

October 10, 2015—Crossroad Bible Institute in Grand Rapids, MI

September 21, 2012— Lincoln Correctional Center (a women’s prison) in Lincoln, IL (a two-day residency where I will conduct a theatre workshop with prisoners, perform my play, and attend a performance by the prisoners’ drama group)

September 19, 2012— Illinois State University in Bloomington, IL (a three-day residency wherein I will conduct theatre workshops with students, guest lecture in classes, and perform my play)

April 19, 20, and 21, 2012—Bellarmine University in Louisville, KY

November 12, 2011—invited keynote event at the National Women’s Studies Association conference in Atlanta, GA

October 2, 2011—Trent University in Peterborough, Ontario, Canada

September 30, 2011—Grand Valley Institution (a federal women’s prison in Canada)

September 29, 2011—University of Toronto

March 20, 2011—Duke University, Brody Theater

November 19, 2010 – American Studies Association conference in San Antonio, Texas

July 7, 2010 –Wyoming Women’s Center (a women’s prison)

July 6, 2010 – two performances at the Wyoming Medium Security Correctional Institution (a men’s prison)

November 15, 21, & 22, 2009 – University of North Carolina at Chapel Hill, Solo Takes On performance festival and the Teatro Latina/o Series

March 11, 2009 – Wyoming State Penitentiary in Rawlins, WY

March 10, 2009 – University of Wyoming, Laramie

April 4, 2008 – Detroit YMCA

April 2, 2008 – Prison Creative Arts Project at the University of Michigan at Ann Arbor

March 4, 2008 – San Diego, California, performance as a benefit for the California Coalition for Women Prisoners

February 8, 2008 – University of North Carolina at Chapel Hill, Gerrard Hall

December 3, 2007 – Yale University in New Haven, Connecticut

November 30, 2007 – Duke University in Durham, North Carolina

October 24, 2007 - The Annual Program Conference for the Division of Prisons in Greenville, North Carolina

October 9, 2007 – Spiritual and Professional Development Conference for the North Carolina Department of Correction Correctional Chaplains at the High Pastures Retreat Center in Burnsville, North Carolina

August 7, 2007 – Legal Services for Prisoners, Inc. in Raleigh, North Carolina

July 31, 2007 – George Mason University in Fairfax, Virginia

May 1, 2007 – North Carolina Department of Corrections conference on Offender Reentry

April 9-14, 2007 – University of Northern Iowa (week-long residency at the university, including theatre workshops with students and community members)

January 27, 2007 – Criminal Justice Resource Center in Durham, North Carolina

October 7, 2006 – Sol Arts Gallery and Performance Space in Albuquerque, New Mexico
(opening event of an exhibition of prisoner art)
September 29, 2006 – University of North Carolina at Chapel Hill, Department of
Dramatic Art
November 5, 2005 – Mesa College in San Diego, California (special benefit performance
to raise money for the defense of Teresa Cruz, a wrongly incarcerated woman in
California)
September 12-17, 2005 - Dublin Fringe Festival 2005, International Bar in Dublin,
Ireland
September 10, 2005 – Limerick Women’s Prison in Limerick, Ireland
September 8, 2005 – Dochas Centre women’s prison in Dublin, Ireland
July 26, 2005 – BRAVA!/Association for Theatre in Higher Education Conference in San
Francisco, California
June 17-18, 2005 – TheatreWork in Santa Fe, New Mexico
January 15, 2005 – University of Texas at Austin, Center for Mexican American Studies
October 28, 2004 - University of California, San Diego, Visual Arts Performance Space
September 17, 2004 – Second Chance/STRIVE in San Diego, California
September 4-5, 2004 - Red Salmon Art and Resistencia Bookstore/Step by Step Studio in
Austin, Texas
August 12-15, 2004 – Aardvark’s Found Space Theatre in El Paso, Texas
June 11, 2004 – Tia Chucha’s Café Cultural in Sylmar, California
May 28-29, 2004 – University of California, San Diego, Dance Studio 3
May 21, 2004 – San Diego City College, Saville Theatre

Other Acting Experience

2012—Agnes in *The Vinegar Syndrome* by Rachel Shope, dir. Joseph Megel, a
production of UNC’s Writing for the Stage and Screen Program
2012—Sheila and four other characters in a staged reading of the screenplay *Election
Central* by Elisabeth Lewis Corley, dir. Joseph Megel, produced by Street Signs
Center for Literature and Performance in Durham, NC
2012—May Sethby and Roberts in *The Mexican as Told by Us Mexicans* by Virginia
Grise and Ricardo Bracho, a staged reading, dir. Joseph Megel, as part of the
Teatro Latina/o Series and the Process Series at UNC
2012—Alma in *Scar Tissue* and Salem in *Thisability* by Gabriel Rivas Gomez, staged
readings of two one-act plays, dir. Jorge Huerta, as part of the Teatro Latina/o
Series and the Process Series at UNC
2011—Jill and Elena in a staged reading of *Learn to Be Latina* by Enrique Urueta, dir.
José Luis Valenzuela, as part of the Teatro Latina/o Series and the Process Series
at UNC
2010 – Vicky in a staged reading of *Santos & Santos* by Octavio Solis, dir. Joseph Megel,
as part of the Teatro Latina/o Series at UNC
2010 – Anne and Sarah in a reading of the 2010 Jane Chambers Student Award Winning
Play *The Unspoken Ones* by Liza Case at the Women and Theatre Program
conference at UCLA
2002 – Pichuka in a staged reading of *Conjunto* by Oliver Mayer with the San Diego
Asian American Repertory Theatre

2002 – Virgie in *Guadalupe* by Teatro de la Esperanza, dir. Jorge Huerta and María Figureoa, with the University of California, San Diego, and San Diego City College, performed at the UCLA Festival of Chicano Theatre Classics

Other Production Work in Theatre

November—December 2012—dramaturg for *It's a Wonderful Life: A Live Radio Play* by Joe Landry, dir. Nelson T. Eusebio, III, for PlayMakers Repertory Theatre

October—November 2011—dramaturg for *The Parchman Hour* written and dir. by Mike Wiley for PlayMakers Repertory Theatre

April—May 2011 – dramaturg for *The Year of Magical Thinking* by Joan Didion, for PlayMakers Repertory Theatre

October—November 2010 – dramaturg for *Fences* by August Wilson, dir. Seret Scott, for PlayMakers Repertory Theatre

September –October 2009 – dramaturg for *Opus* by Michael Hollinger, dir. Brendon Fox, for PlayMakers Repertory Theatre

April 2008—dramaturg for *Witness to an Execution*, written by and starring Mike Wiley, dir. by Kathy Williams, for PlayMakers Repertory Theatre

July 2007 – playwright and director for *Voices of Resilience Before, During, and After Hurricane Katrina*, a play reading at the Women in Theatre Program conference at the New Orleans Center for the Creative Arts/Riverfront

January 2005 – dramaturg for *Fucking A*, dir. Nadine George-Graves at UCSD

December 2004 – stage manager for *Culture Clash in AmeriCCa*, written by and starring Culture Clash at XXV Muestra Nacional de Teatro in Tijuana, México

July 2004 – co-director of *Lo que pasó en El Paso/What Happened in El Paso* by Guillermo Aviles-Rodríguez at the Ysleta Independent School District in El Paso, Texas

Honors

Fellowships

Fall 2011—UNC Institute for Arts and Humanities Faculty Fellowship

IAH Faculty Fellowships provide semester-long fellowships on campus for UNC faculty members from the College of Arts and Sciences to pursue research and projects for publication, exhibition, composition and performance. The program provides funding for each fellow's department to cover their semester leave and pays for the weekly seminar, during which the IAH provides a meal for each class of eight to twelve fellows to meet and exchange ideas with colleagues from other disciplines.

2010-2012 – UNC Faculty Engaged Scholars Fellowship

The Faculty Engaged Scholars Program is an initiative of the Carolina Center for Public Service to advance faculty involvement in the scholarship of engagement. Three classes of eight Scholars have participated in the two-year program to learn about and pursue community engagement through scholarly endeavor.

2008-2009 – Ford Foundation Diversity Postdoctoral Fellowship

Through its Fellowship Programs, the Ford Foundation seeks to increase the diversity of the nation's college and university faculties by increasing their ethnic and racial diversity, to maximize the educational benefits of diversity, and to

increase the number of professors who can and will use diversity as a resource for enriching the education of all students.

2006-2008 – Carolina Postdoctoral Fellowship for Faculty Diversity in the Department of Dramatic Art at UNC

The purpose of this two-year fellowship is to develop scholars from underrepresented groups for possible tenure track appointments at UNC and other research universities.

Summer 2004 – UCSD California Cultures Fellowship

Summer 2003 – UCSD Center for the Study of Race and Ethnicity Fellowship

Invited Lectures and Keynote Performances

April 29, 2014—gave a performance/lecture entitled “Behind the Razor Wire: International Journeys in Performance and Research” with Andrew Martínez at UCLA

April 12, 2013—gave the keynote lecture entitled “We Are All Ethnic Studies: Embodied Responses to the Crises We Face” at the National Association for Ethnic Studies conference in Fort Collins, CO

March 26, 2012—gave the 2012 Merle Kling Honors Undergraduate Fellowship Lecture on “Prisoners, Families, and Performance: Community Engagement Through the Arts” at Washington University in Saint Louis, MO

November 12, 2011—invited keynote performance of *Doin’ Time: Through the Visiting Glass* and a book signing of *Razor Wire Women* with Jodie Lawston at the National Women’s Studies Association conference in Atlanta, GA

Invited Participant in Working Groups, Faculty Programs, and Workshops

May 14-16, 2014—invited participant in the Faculty Dialogues Institute at the University of Michigan, sponsored by the Office of the Dean of Undergraduate Education and the program on Intergroup Relations (IGR)

2013-2014—LSA Teaching Academy at the University of Michigan

January 30, 2012—invited participant in the Congressional Conversation on Race (CCR), hosted by U.S. Representative G.K. Butterfield (D-NC), in Rocky Mount, NC, sponsored by the Search for Common Ground and the Faith and Politics Institute

May 2011—invited participant in a four-day workshop entitled *The Entrepreneurial Mindset—Maximizing Faculty Impact*, sponsored by the UNC Chancellor’s Office

Grants and Awards

2017—North Campus Dean’s MLK Day Faculty Spirit Award

2016—Michigan Council for Arts and Cultural Affairs Grant for \$19,800 to support the *Annual Exhibition of Art by Michigan Prisoners*

2016-2017—Dean Aaron Dworkin of the School of Music, Theatre, & Dance gave \$20,000 to support the expansion of PCAP’s performing arts curriculum and activities

2015—University of Michigan Regent’s Award for Distinguished Public Service

2015—University of Michigan Office of Research Faculty Grants and Awards Program \$1,260 to aid in travel to Australia and New Zealand for research for *Prison Theatre in a Global Context*

- 2015—University of Michigan School of Music, Theatre, and Dance Faculty Block Grant
\$1,500 to aid in travel to Australia and New Zealand for research for *Prison Theatre in a Global Context*
- 2015—University of Michigan Center for World Performance Studies Faculty Summer Funding Award
\$2,000 to aid in travel to Australia and New Zealand for research for *Prison Theatre in a Global Context*
- 2014—University of Michigan African Studies Center Award
\$1,500 to aid in travel to South Africa for research for *Prison Theatre in a Global Context*
- 2014—University of Michigan School of Music, Theatre, and Dance Faculty Block Grant
\$1,500 to aid in travel to South Africa for research for *Prison Theatre in a Global Context*
- 2014—University of Michigan Center for World Performance Studies Faculty Summer Funding Award
\$2,000 to aid in travel to South Africa for research for *Prison Theatre in a Global Context*
- 2013-2014—University of Michigan MCubed Grant for the Prison Creative Arts Project Image Archive
\$60,000 of grant funding for a collaborative project with Michigan professors Buzz Alexander, Charlie Bright, and Janie Paul as well as research librarian Dierdre Spencer. The funding supports the creation of a digital image database to archive the more than 5,000 photos of works of art displayed over the course of the eighteen years of the Annual Exhibition of Art by Michigan Prisoners.
- 2013-2015—University of Michigan LSA Teaching Transformed Project Grant
\$11,450 of grant funding over the course of two years supports the purchase of new technology, student research assistantships, and faculty training in the use of technology for the Atonement Project class, which I teach annually with Shaka Senghor.
- Spring 2010 – UNC Junior Faculty Development Award for \$1,100 to aid in publication of color artwork in *Razor Wire Women: Prisoners, Activists, Scholars, and Artists* (SUNY Press 2011)
- 2009 –Best Original Script/Adaptation for *Doin' Time: Through the Visiting Glass*, awarded by the *Independent Weekly* of Durham, NC
- Fall 2009 – UNC Junior Faculty Development Award for \$7,500 to continue my research on the Prison Creative Arts Project
- Fall 2008 – UNC Latina/o Studies Course Development Award for \$3,500 to develop a new course to be taught at least once a school year for three years, DRAM 288: “Theatre for Social Change: Latina/o Performance Traditions”
- March 2006— Teaching Assistant Achievement Award for Outstanding Contribution to Undergraduate Instruction in the Department of Theatre and Dance at UCSD
- May 2004 – Certificate of Appreciation from the UCSD Cross-Cultural Center “for time, energy, and effort to increase multicultural understanding and for the advancement of dialogue, communication, and diversity”

June 2001 - David Everett Chantler Award from Yale University for the “graduating senior best exemplifying the qualities of courage and strength of character and high moral purpose”

Bibliography

Book

Lawston, Jodie Michelle and Ashley E. Lucas, eds. *Razor Wire Women: Prisoners, Activists, Scholars, and Artists*. Albany: SUNY Press, 2011.

Book Manuscripts in Process

Lucas, Ashley E. *We All Looking at Walls: Ethnographic Theatre in Prison Contexts*. (full manuscript in revisions)

Lucas, Ashley E. *Prison Theatre in a Global Context*. (under contract, manuscript due Methuen Press in 2017)

Edited Special Issue of a Journal

Lawston, Jodie Michelle and Ashley Lucas, eds. Cluster issue of *National Women's Studies Association Journal* on the topic of “Women, the Criminal Justice System, and Incarceration: Processes of Power, Silence, and Resistance.” Johns Hopkins University Press. Vol. 20, No. 2, Summer 2008.

Chapters in Books

Lucas, Ashley E. “Epilogue. Identifying Marks: What the Razor Wire Hides.” Eds. Jodie Michelle Lawston and Ashley E. Lucas. *Razor Wire Women: Prisoners, Activists, Scholars, and Artists*. Albany: SUNY Press, 2011, pp. 301-3.

---. “Healer: A Monologue from the Play *Doin' Time: Through the Visiting Glass*.” Eds. Jodie Michelle Lawston and Ashley E. Lucas. *Razor Wire Women: Prisoners, Activists, Scholars, and Artists*. Albany: SUNY Press, 2011, pp. 49-50.

---. “Historical Contextualization” for “Section III: Education, Writing, and the Arts.” Eds. Jodie Michelle Lawston and Ashley E. Lucas. *Razor Wire Women: Prisoners, Activists, Scholars, and Artists*. Albany: SUNY Press, 2011, pp.193-7.

Huerta, Jorge and Ashley Lucas. “Framing the Macho: Gender, Identity, and Sexuality in Three Chicana/o Solo Performances.” Ed. Clare Wallace. *Monologues: Theatre, Performance, Subjectivity*. (Prague: Litteraria Pragensia, 2006), pp. 232-259.

Lucas, Ashley. “Letter to Our Future Selves as Activists.” Eds. Dan Berger, Chesa Boudin, and Kenyon Farrow. *Letters from Young Activists: Today's Rebels Speak Out*. New York: Nation Books Company, 2005, pp. 205-9.

Refereed Articles

*Lucas, Ashley. “When I Run in My Bare Feet: Music, Writing, and Theatre in a North Carolina Women’s Prison.” *American Music*. Vol. 31, No. 2, Summer 2013, pp. 134-162.

*---. “Performing the Queer Frontera: Gregory Ramos' Play *Border Stories*.” *Revista de Literatura Mexicana Contemporanea*, Núm. 53, Año 18, Abril-Junio 2012, pp. xxxv-xl.

- * ---. “Prisoners on the Great White Way: *Short Eyes* and *Zoot Suit* as the First U.S. Latina/o Plays on Broadway.” *Latin American Theater Review*. Vol. 43, No. 1, Fall 2009, pp. 121-136.
- *---. “Reinventing the *Pachuco*: The Radical Transformation from the Criminalized to the Heroic in Luis Valdez’s Play *Zoot Suit*.” *Journal for the Study of Radicalism*. Vol. 3, No. 1, Spring 2009, pp. 61-88.
- . “Teatro de la Esperanza’s *Guadalupe* and the Production of Social Meaning.” *International Perspectives: The Journal of the International Institute of California State University, San Bernardino*. Vol. 2. Spring 2005, pp. 36-42.
- *---. “The Stigmatized Body on Stage: Evelina Fernandez’s *Dementia* as a Response to the AIDS Crisis” *Journal of American Drama and Theatre*. 16: 3. Fall 2004, pp. 35-51.

Dissertation and Master’s Thesis

- Lucas, Ashley. “Performing the (Un)Imagined Nation: The Emergence of Ethnographic Theatre in the Late Twentieth Century.” Ph.D. diss., University of California, San Diego, 2006.
- . “The Politics of the Chicana/o Body on Stage.” Master’s thesis, University of California, San Diego, 2003.

Published Interviews

- Gallacci, Fabio. “Especialista fala sobre crise no sistema prisional brasileiro.” *Correio Popular*. Opinião. 20 January 2017. [This was a full page Q & A in which a reporter interviewed me about the Brazilian prison system in the editorial pages of the Sunday edition of a large newspaper in São Paulo, Brazil.]
- Martinez, Andrew. “An Interview with Theatre Artist Ashley Lucas.” *Texas Theatre Journal*. (Vol. 9, Issue 1, 2013), pp. 31-42.
- Lucas, Ashley. “A Moment with Teatro Izcalli.” in Arteaga, Jr., Macedonio and Teatro Izcalli. *Nopal Boy and Other Actos*. Bonita, CA: Aplomb Publishing, 2009, pp. 13-24.

Book Reviews

- Lucas, Ashley. Book review of *Wild Tongues: Transnational Mexican Popular Culture*. By Rita Uriquijo-Ruiz. Chicana Matters Series. (Austin: University of Texas Press, 2012, xviii + 217 pp. hardcover, \$49.50) and *La Voz Latina: Contemporary Plays and Performance Pieces by Latinas*. Eds. Elizabeth C. Ramírez and Catherine Casiano. (Urbana: University of Chicago Press, 2011, x + 365 pp. hardcover, \$60.00). In *Theatre Journal*, Vol. 66, No. 4, December 2014, pp. 651-3.
- . Book review of *The Arts of Imprisonment: Control, Resistance and Empowerment*. Ed. Leonidas K. Cheliotis. (Farnham, England: Ashgate Publishing Limited, 2012. xiii + 322 pp. hardcover, \$124.95). In *Critical Criminology*. Vol. 22, Issue 2, 2014, pp. 311-313.
- . Book review of *The Plays of Josefina Niggli: Recovered Landmarks of Latino Literature*. Eds. William Orchard and Yolanda Padilla. (Madison: University of Wisconsin Press, 2007. xi + 276 pp. paper, \$29.95). In *GESTOS: Teoría y*

- Práctica del Teatro Hispánico*. Irvine: University of California, Irvine, Año 23, No. 45, Abril 2008, pp. 177-180.
- . Book review of *Mummified Deer and Other Plays*. By Luis Valdez. (Houston: Arte Público Press, 2005. xiii + 191 pp. paper, \$14.95). In *GESTOS: Teoría y Práctica del Teatro Hispánico*. Irvine: University of California, Irvine, Año 22, No. 43, Abril 2007, pp. 190-3.
- . Book review of *Latin American Women On/In Stages*. By Margo Milleret. (Albany: State University of New York Press, 2004. 263 pp. hard, \$45.00). In *Theatre Journal*. (Vol. 59, No. 1, March 2007), pp. 151-2.
- . Book review of *Yellowface: Creating the Chinese in American Popular Music and Performance, 1850s-1920s*. By Krystyn R. Moon. (New Brunswick: Rutgers University Press, 2005. 220 pp. paper, \$23.95). In *Amerasia Journal: Asian American/Pacific Islander/Transcultural Societies*. (Vol. 32, No. 2, 2006), pp. 138-141.

Performance Reviews

Lucas, Ashley. “¡Cantinflas!: Latina/os on Stage at Houston’s Alley Theatre.” *GESTOS: Teoría y Práctica del Teatro Hispánico*. Irvine: University of California, Irvine, Año 19, No. 37, Abril 2004, pp. 164-6.

Encyclopedia Entries

Lucas, Ashley. Entries on “Josefina Lopez,” “Mexican American Drama,” “Guillermo Reyes,” and “Luis Valdez.” Ed. Emmanuel S. Nelson. *The Greenwood Encyclopedia of Multiethnic American Literature*. Westport: Greenwood Press, 2005, pp. 1361-2, 1467-1472, 1873-5, 2200-3.

Engaged Scholarship

April 2011—present—Co-founder of, administrator for, and regular contributor to the Razor Wire Women blog:

<http://razorwirewomen.wordpress.com>

-October 24, 2011—The Ms. Magazine Blog reprinted one of my posts under the title “The Awful Truth About Women’s Lives in Prison.” The post was Tweeted 49 times, forwarded 153 times through StumbleUpon, and Liked on FaceBook 214 times: <http://msmagazine.com/blog/blog/2011/10/24/the-awful-truth-about-womens-lives-in-prison/#respond>

2004—present—See “*Performances of One-Woman Play, Doin’ Time: Through the Visiting Glass*”

Teaching Record

University Teaching Experience at Michigan

Winter 2017: RCCORE 334.007/THREMUS 335/THREMUS 720: Theatre & Incarceration (22 students)

RCCORE 306: Independent Study (1 student)

RCCORE 406: Independent Study (2 students)

THREMUS 336: PCAP Brazil Exchange (15 students)

Fall 2016: LATINOAM 311.001/RCHUMS 334.008/THREMUS 399.003: Latina/o Theatre for Social Change (9 students)

RCHUMS 334.004/THREMUS 334: The Atonement Project (12 students)

- Winter 2016: ENGLISH 319.002/RCCORE 334.007/THREMUS 335 & 605: Theatre & Incarceration (22 students)
THREMUS 336: PCAP Brazil Exchange (16 students)
- Fall 2015: THREMUS 399.003/ RCHUMS 334.004: The Atonement Project (18 students)
THREMUS 399.007/RCHUMS 334.008: Documentary Theatre (12 students)
- Summer 2015: PCAP Brazil Exchange (12 students)
- Winter 2015: THREMUS 399.009/RCCORE 334.007: Theatre & Incarceration (19 students + 2 graduate students who took the course as an independent study)
- Fall 2014: THREMUS 399.007/RCHUMS 334.008: Documentary Theatre (6 students)
THREMUS 399.003/ RCHUMS 334.004: The Atonement Project (14 undergraduate students + 2 graduate students who took the course as an independent study)
- Winter 2014: THREMUS 399.009/RCCORE 334.001: The Atonement Project (12 students)
- Fall 2013: THREMUS 399.007/RCHUMS 334.008: Documentary Theatre (8 students)
THREMUS 399.003/RCHUMS 334.004/ENGLISH 319.002: Theatre & Incarceration (9 students)

University Teaching Experience at UNC

- Fall 2012: DRAM 288: Theatre for Social Change: Latina/o Performance Traditions (16 students)
DRAM 085H: Honors Documentary Theatre (26 students)
- Spring 2012: DRAM 120H: Honors Intro to Play Analysis (34 students)
DRAM 288: Theatre for Social Change: Latina/o Performance Traditions (25 students)
- Spring 2011: DRAM 288: Theatre for Social Change: Latina/o Performance Traditions (17 students)
DRAM 120H: Honors Intro to Play Analysis (27 students)
- Fall 2010: DRAM 085H: Honors Documentary Theatre (22 students)
DRAM 487: Chicana/o Drama (25 students)
- Spring 2010: DRAM 120: Intro to Play Analysis (35 students)
DRAM 487: Chicana/o Drama (31 students)
- Fall 2009: DRAM 085: Documentary Theatre (24 students)
DRAM 288: Theatre for Social Change: Latina/o Performance Traditions (26 students)

Graduate Student Supervision

- 2015-present—member of Ai Binh Ho's dissertation committee in the Department of English Language and Literature at UM
- 2015-2016—member of Helen Lee's dissertation committee in the Department of English and Comparative Literature at UNC
Dissertation title: *Imprisoned Voices: The Rhetorics of Community in Prison Writings*
- 2012-present—member of Maria Obando Duran's dissertation committee in the Department of English and Comparative Literature at UNC
- 2012—present—member of Stephanie Gaskill's dissertation committee in the Religious Studies Department at UNC

2011-2014—member of Kashif Powell’s dissertation committee in the Communication Department at UNC
Dissertation title: *Specters and Spooks: Developing a Hauntology of the Black Body*

Supervision of Michigan Undergraduates in PCAP Brazil Exchange Program

May and June 2017—I will travel with fifteen students and a graduate research assistant to Florianopolis and Rio de Janeiro for three weeks. My students will receive two course credits for their work through the Global Course Connections program at the Center for Global and Intercultural Studies.

May 2016—I traveled with sixteen students and a graduate research assistant to Florianopolis and Rio de Janeiro for three weeks. My students will receive two course credits for their work through the Global Course Connections program at the Center for Global and Intercultural Studies.

August 2015—I traveled with twelve students and a graduate research assistant to Rio for three weeks. My students will receive two course credits for their work through the Global Course Connections program at the Center for Global and Intercultural Studies.

August 2014—I took twelve students to UniRio for two weeks. Ten of these students took my Atonement Project course in Winter 2014, and the other two, Flores Komatsu and Elizabeth Raynes, are theatre majors who accompanied me to Brazil in 2013 and who speak Portuguese.

July 2013—I spent two weeks in Rio de Janeiro helping to establish an exchange program between the theatre department at UniRio and ours at Michigan, particularly building connections between our Prison Creative Arts Project (PCAP) and UniRio’s Teatro na Prisão. Four Michigan undergrads went to Rio under my direction: Renee Gross (PCAP student), Flores Komatsu (theatre major), Elizabeth Raynes (theatre major), and Elizabeth Williams (theatre major).

Undergraduate Thesis Supervision at the University of Michigan

2016-2017—Providing extensive support to Stamps School of Art and Design student Ariana Westcott in a creative exchange with incarcerated artist Chris Dankovich that serves as Westcott’s senior thesis project

2015-2016—Thesis supervisor for Elizabeth Stapleton’s comparative work on juvenile justice in the Netherlands and the U.S. for the Social Theory and Practice major in the Residential College

Supervision of Women’s Studies Internship Students at Michigan

Fall 2015—Marlee Beckering worked on prisoner correspondence.

Winter 2015—Lita Brillman worked on putting together a press kit for the *PCAP Annual Exhibition of Art by Michigan Prisoners*.

Undergraduate Research Opportunity Program (UROP) Student Supervision at Michigan

2016-2017—Sierra Clerks worked on tracking the job duties of the PCAP Director.

Azhar Aboubaker worked on the PCAP Digital Image Archive. Katherine Thorne worked on tracking the job duties of the PCAP staff and on typing the manuscript

- and revisions of a novel by incarcerated writer Corey Jackson. Kortez Brinson worked on prisoner reentry programming. Dominique Cornitcher and Chayne Rimkus worked on prison visual arts programming. Claire Peterson worked on photography for the *Annual Exhibition of Art by Michigan Prisoners*. Roland Gainer worked on fundraising for PCAP and also on the collaboration between PCAP and Wolverine Pathways.
- 2015-2016—Jonathan Mathews worked on prison theatre research. Miclan Quorpencetta worked on prisoner creative writing. Alyssa Gonzalez worked on prisoner reentry programming. Alexandra Isabel and Elizabeth Leung worked on prison visual arts programming. Logan Bickel worked on the *Annual Exhibition of Art by Michigan Prisoners* in the Winter term only.
- Winter 2015—Justin Gordon worked on the Atonement Project.
- 2014-2015—Kristina Perkins and Maria Callaghan worked on the Atonement Project. Lillian Zhou worked on prison theatre research, and Beth Reeck worked on prison visual art research.
- Summer 2014—Justin Gordon worked on prison theatre research
- 2013-2014—Paula Alexander, Jie Lin, and Derek Siew worked on the Atonement Project. Destiny McMillan worked on prison theatre research

Undergraduate Honors Thesis Supervision at UNC

- 2012-2013—Honors Thesis committee member for Korde Tuttle, a Communications Studies student working in performance studies
- 2012—Honors Thesis committee member for Elyse Aldana, an anthropology student writing about children's memorializations of 9/11
- 2010-2011 – Honors Thesis Director to Anita Rao, a Women's Studies student working on reentry efforts for formerly incarcerated women in North Carolina
- 2009-2010 – Honors Thesis Director to Erin Stoneking, a theatre student working on an Honors Thesis on Southeast Asian performance in the North Carolina Research Triangle Area
- 2009-2010 – committee member for Julian Hayes' Honors Thesis in Dramatic Art for which he wrote an original play titled *Promise of a Rose*

McNair Student Mentoring at UNC

- 2011—Jamila Reddy, a Dramatic Art major who graduated from UNC in 2011 and went on to an internship at the Studio Theatre in Washington, DC
- 2010-2012—Phillip Scotton, a Political Science and Sociology major who graduated from UNC in 2012 and will enter an MA program at Pennsylvania State in Fall 2012

Moore Undergraduate Research Apprenticeship Program (MURAP) Mentoring

- MURAP is a ten-week program for undergraduates who wish to pursue PhDs in the humanities, arts, or social sciences. Each summer from 2008-2012 I mentored two students from universities across the U.S.

2012: Isela Gomez (BA from Macalester College in 2013)

- Korde Tuttle (BA from UNC in 2013, currently enrolled in MFA Playwriting program at the New School)
- 2011: Sarah McCune (BA from Birmingham Southern University in 2012, currently enrolled in the M.Div. program at Pacifica University)
Gabriella Deal-Marquez (BA from Macalester College in 2012)
- 2010: Al Heartley (BA from Florida State in 2011, currently enrolled in the MFA stage management program at Yale University)
LaCharles Ward (BA from Southern Illinois University at Carbondale (SIU) in 2011, MA SIU 2013, currently a doctoral student at Northwestern University in Rhetoric and Public Culture)
- 2009: Jesus Valles (BA from University of Texas at El Paso in 2010, MA from California State University, Long Beach in 2012)
Andrew Martínez (BA from San Jose State in 2010, Ph.D. from UCLA in World Arts and Cultures/Dance in 2016)
- 2008: Seana Monley (BA from UNC in 2009, currently a doctoral student in anthropology at UNC)
Karina Gutierrez (BA from UC San Diego in 2009, currently enrolled in the Ph.D. program in theatre at Stanford University)

Other Undergraduate Mentoring

- 2011-2012—Faculty advisor to Teatro y Escena Latina Estudiantil at Carolina (TELEC), a student organization dedicated to creating and promoting Latina/o theatre at UNC
- Spring 2009 – mentor to UNC student Tony Stroud for his Advanced Showcase production of *A Guy's Tale*

Guest Lectures

- October 8, 2015—“Theatre of the Oppressed” in Sueann Caulfield’s course “The History of Human Rights in Latin America” at UM
- January 30, 2015—“Representations of Prisons in the Media” to a UROP seminar at the University of Michigan
- November 3 & 11, 2014—“Social Work Interventions in Incarceration and Reentry” in Thomas Powell’s Masters of Social Work classes at UM
- November 21, 2013—“Prison Conditions in the United States” at the University of Ottawa in Jen Kilty’s course, “Socio-Politics of Incarceration,” CRM 6365
- November 20, 2013—“Families and Incarceration” at the University of Ottawa in Sylvie Frigon’s course, “Gender, Confinement and Creativity,” CRM 6780
- November 19, 2013—“Arts Programming in Prisons” at the University of Ottawa in Sylvie Frigon’s course, “Current Issues in Criminology,” CRM 8502
- October 9, 2013—“Ethnography” at UM in Angela Dillard and David Burkham’s course, “Theorizing Knowledge,” SSCI 260
- October 23, 2012—“*Juno and the Paycock* by Sean O’Casey” at UNC in Karen O’Brien’s course, “Modern Irish Drama,” DRAM 286
- November 22, 2011—“*Tartuffe*” at UNC in Karen O’Brien’s course, “Theatre History and Literature I,” DRAM 281
- October 7, 2011—“Devising Interview-Based Theatre” at the University of Michigan in

- Malcolm Tulip's course, "Creating Original Theatre (Body, Text and The Kitchen Sink) Making Theatre by Whatever Means Necessary": THTREMUS 399-016
Topics in Drama
- September 30, 2011—"Ethnographic Theatre: *Fires in the Mirror* and *Doin' Time: Through the Visiting Glass*" at the University of Toronto in Nikki Cesare's course, DRM342H1: The Avant-Garde
- April 27, 2011—"Genuine Solidarity, as Inspired by Angela Davis" at Duke University in Patrick Alexander's course, AAAS 199S.03/ENG 173S.10: Prison & the Literary Imagination
- February 26, 2011—"The *Acto* as a Tool for Social Change" for high school sophomores and juniors in UNC's Scholars Latino Initiative (SLI) program at the FedEx Global Education Center
- January 25, 2011—"Performance as Research" at UNC in IDST 915: Modes of Inquiry course
- November 19, 2008 – "Anna Deavere Smith" at UNC in Prof. Adam Versényi's course, Theatre History and Literature III
- October 21, 2008 – "*Real Women Have Curves* and the Immigrant's Body" at UNC in Prof. Laura Halperin's course, Introduction to Latina/o Studies
- April 8, 2008 – "The Arts and Social Work" at the University of Michigan at Ann Arbor in Prof. Laura Kohn-Wood's course, Psychology: Empowering Families and Communities
- April 3, 2008 – "The Performance of Latina Identity" at the University of Michigan at Ann Arbor in Prof. Lawrence La Fountain-Stokes's course, Introduction to the Study of Latinas
- April 3, 2008 – "Latina/os in Theatre" at the University of Michigan at Ann Arbor in Prof. Amy Carroll's course, Latina/o Literature of the United States
- April 2, 2008 – "Solo Performance" at the University of Michigan at Ann Arbor in Prof. Oyamo's course, Playwriting Production
- April 1, 2008 – "Prison Theatre" at the University of Michigan at Ann Arbor in Prof. William Alexander's course, Theatre for Social Change
- November 20, 2007 – "Prisoners' Families and Mumia Abu-Jamal" at UNC in Prof. Trudier Harris's course, Slavery and Imprisonment
- September 5, 2007 – "Research-Based Prison Theatre" at UNC in Prof. Joseph Megel's course, Lethal Theatre
- April 20, 2007 – "Luis Alfaro's *Straight as a Line*" at UNC in Prof. Adam Versényi's course, U.S. Latina/o Theatre and Performance
- April 18, 2007 – "Mónica Palacios's *Greetings from a Queer Señorita*" at UNC in Prof. Adam Versényi's course, U.S. Latina/o Theatre and Performance
- February 26, 2007 – "Miguel Piñero's *Short Eyes*" at UNC in Prof. Adam Versényi's course, U.S. Latina/o Theatre and Performance
- September 26, 2006 – "Luis Valdez's *Zoot Suit*" at UNC in Prof. Rosa Perelmuter's course, Writing with an Accent: Latino Literature and Culture
- September 8, 2006 – "Eugene O'Neill's *The Emperor Jones* and *The Hairy Ape*" at UNC in Prof. Adam Versényi's course, Dramatic Literature/Theatre History, U.S. Theatre from Expressionism to the Present

- November 1 & 3, 2005 – “The Politics of Playwriting” at the University of San Diego in Prof. Evelyn Cruz’s playwriting class
- May 12, 2005 – “Amiri Baraka and *The Dutchman*” at UCSD in Prof. Nadine George’s course, African American Theatre
- April 28, 2005 – “Anna Deavere Smith” at UCSD in Prof. Nadine George’s course, African American Theatre
- April 21, 2005 – “August Wilson” at UCSD in Prof. Nadine George’s course, African American Theatre
- April 12, 2005 – “Lorraine Hansberry” at UCSD in Prof. Nadine George’s course, African American Theatre
- February 17, 2005 – “A Brief History of Chicana/o Theatre” at UCSD in Prof. Jane Rhodes’s course, Race, Culture, and Social Change
- November 16, 2004 – “Culture Clash’s *The Mission*” at UCSD in Prof. Jorge Huerta’s course, Chicano Dramatic Literature
- November 18, 2004 – “Culture Clash’s *Bowl of Beings*” at UCSD in Prof. Jorge Huerta’s course, Chicano Dramatic Literature
- October 20, 2004 – “Aristophanes’s *The Frogs*” at UCSD in Prof. Jorge Huerta’s course, Theatre History 11: Classical to Renaissance
- November 25, 2003 – “Josefina López and *Real Women Have Curves*” at San Diego City College in Prof. María Figueroa’s course, Chicano Theatre
- April 14, 2003 – “Sophie Treadwell and *Machinal*” at UCSD in Prof. Chris Berchild’s course, Theatre History 13: From Symbolism to Postmodernism
- April 9, 2003 – “Expressionist Theatre” at UCSD in Prof. Chris Berchild’s course, Theatre History 13
- March 5, 2003 – “*The Cherry Orchard* by Anton Chekhov” at UCSD in Prof. Janet Smarr’s course, Theatre History 12: From Neoclassicism to Realism
- October 28, 2002 – “Aristophanes’s *The Frogs*” at UCSD in Prof. Jorge Huerta’s course, Theatre History 11: Classical to Renaissance

Professional Service

To the Discipline of Theatre

- Fall 2016—Outside reviewer of a promotion file for an associate professor on the theatre and Chicana/o Studies faculty at the University of Wyoming
- Summer 2016—Outside reviewer of a tenure file for an assistant professor on the theatre faculty at the University of Vermont
- June 2015—Blind reviewer for an article for *Theatre Journal*
- 2014—reviewer of book proposal for Methuen Press
- 2013—blind reviewer of an article for *Theatre Survey*
- 2010-2012 – evaluator for the Kresge Foundation of the Prison Creative Arts Project’s use of a Kresge Grant
- 2010-2012—Immediate Past President of Women and Theatre Program (WTP) Focus Group of the Association for Theatre in Higher Education (ATHE)
- 2009 – 2012 –Prison Creative Arts Project Associate
- 2008-2010 – President of WTP of ATHE
- 2008-2009 – on the Awards Committee for ATHE
- 2006-2008 – Vice President in charge of conference planning for WTP of ATHE

To Other Academic Disciplines

- August 2015—blind reviewer for an article in *Law & Society*
March 2015, March 2016, March 2017—Chair of Selection Committee for Ford Foundation Fellowships in Performing Arts
2013-2014—Conference Planning Committee Member and Review Chair of the subtheme on “Creating Justice” for the National Women’s Studies Association conference to be held in San Juan, Puerto Rico, on November 14-16, 2014
March 2012, March 2013, March 2014—Selection Committee for Ford Foundation Fellowships in Performing Arts
April-July 2011—article editor and reviewer for Sage Open online journal
January to October 2011 – member of the Planning Committee for the 2011 Conference of Ford Fellows
Spring 2010 – blind reviewer of an article for *FRONTIERS: A Journal of Women’s Studies*
Fall 2009 – blind reviewer of two articles for a special issue of *Social Justice* journal on “Policing, Detention, Deportation, and Resistance”

Within the University of Michigan

- Fall 2016—Member of the SMTD planning committee for the tribute to Reverend Jesse Jackson
2016-2017—Member of the SMTD Justice Sonia Sotomayor Residency Committee
2016-2017—Member of the LSA Detroit Bicentennial Subcommittee
2016-2017—Member of the Residential College’s first major review committee for Ana Fernandez
2016—Trained as a Launch Convener for the ADVANCE program to provide support to new faculty members
Winter 2016—Member of the Latin American and Caribbean Studies Fellowship Committee
Winter 2016—Member of selection committee for the Bonderman Fellows at the Center for Global and Intercultural Studies
Winter 2016—Member of the Executive Committee for the Residential College
Winter 2016—Member of the Residential College’s first major review committee for Deb Gordon-Gurfinkel
2015-2018—Faculty Associate Representative on the Latina/o Studies Advisory Board
2015-2017—Member of the Faculty Advisory Board for the Office of the Vice Provost for Equity, Inclusion and Academic Affairs
2014-2016—Member of the search committee for a playwriting professor in the Department of Theatre & Drama
2014-2015—Coordinator and member of Residential College’s committee on engaged learning for the department’s self-study
January-May 2014—Member of the Provost’s Committee on Diversity, Equity, and Inclusion
Winter 2014—Faculty representative for the Residential College for meetings concerning AST changes at the university

Winter and Summer 2014—Director of search committee for two PCAP staff positions:
Arts Programming Coordinator and Membership and Events Coordinator
2014-present—Director of the Prison Creative Arts Project

Within UNC

2012—Diversity Liaison for the Department of Dramatic Art to UNC's Director of Diversity Initiatives
Spring 2011—Member of the Ad Hoc Committee on Diversity Assessment at UNC
October 2010-2012—Founding co-chair of Uniendo Nuestra Comunidad (UNC):
Latina/o Caucus
August 23, 2010 – led a discussion group on *Picking Cotton* by Jennifer Thompson-Cannino and Ronald Cotton for the Carolina Summer Reading Program for incoming freshmen
2010 – 2012 – Board Member on the Development Advisory Board for the Carolina Latina/o Collaborative and the Latina/o Studies Program
2009-2010 – on search committee for an Assistant Professor of Asian or African theatre in the Dept. of Dramatic Art
August 24, 2009 – led a discussion group on Paul Cuadros's *A Home on the Field* for the Carolina Summer Reading Program for incoming freshmen
Spring 2009, Spring 2010, Spring 2011 – Member of the MURAP Student Selection Committee
Spring 2009 – helped to organize Dr. Ana Celia Zentella's visit to UNC-CH as part of the Latina/o Studies Speakers Series
Fall 2008 – present – on Selection Committee for plays to be workshopped in the Process Series for New Play Development
2008 – 2012 – Producing Artistic Director of UNC's Teatro Latina/o Series
2008-2012 – Chair of the Diversity Committee in the Dept. of Dramatic Art
2008-2009 – on search committee for the David G. Frey Fellow Assistant Professor position in the Dept. of Dramatic Art
2007 – 2012 – member of the Advisory Committee for the Latina/o Studies Minor at UNC
Fall 2007 – helped organize visual artist Malaquias Montoya's visit to UNC as part of the Latina/o Studies Speakers Series
August 20, 2007 – led a discussion group on Sister Helen Prejean's *The Death of Innocents* for the Carolina Summer Reading Program for incoming freshmen at UNC-CH
January-March 2007 – helped organize playwright Melinda López's visit to UNC, which included a reading of her play *Sonia Flew*
2006-2008 – member of the Diversity Committee in the Department of Dramatic Art

Events Hosted as the Producing Artistic Director of UNC's Teatro Latina/o Series

Founded in 2009, the Teatro Latina/o Series at UNC serves as a hub for professional theatre makers to present their plays and to develop new scripts and performances. We bring directors, actors, and playwrights from all over the United States to UNC's campus for week-long residencies to visit classes, give talks, offer workshops, and read and perform their work. Our audiences include

- folks from the Raleigh/Durham/Chapel Hill area as well as students, faculty, and staff from UNC, Duke University, North Carolina Central University, and NC State University. Our performances are mostly in English with liberal sprinklings of Spanish, Spanglish, and caló (a form of Chicana/o slang), but all are fully intelligible to monolingual English-speaking audiences. We aim to represent and serve the swiftly growing Latina/o community in the Carolinas while at the same time introducing Latina/o theatre to new audiences.
- October 12 & 13, 2012—Teatro Latina/o and the Process Series for New Play Development co-hosted two readings of a new play by **Virginia Grise** and **Ricardo Bracho** entitled *The Mexican as Told by Us Mexicans*. Based on Jack London's short story "The Mexican," this adaptation will star two out of town actors, **Raúl Castillo** and **Diana DeLaCruz**, along with several local actors, directed by **Joseph Megel**.
- February 29 & March 1, 2012—In conjunction with the Process Series for New Play Development, the Teatro Latina/o Series hosted readings of two one-act plays, *Scar Tissue* and *Thisability*, by **Gabriel Rivas Gomez**, who is received his MFA in Playwriting at the University of Southern California. *Thisability* was commissioned by the Teatro Latina/o Series, and these readings were its world premiere. Renowned director and Chicano theatre scholar **Jorge Huerta** (emeritus from the University of California, San Diego) directed the readings and guided the playwright through the script development process. Professional actor **Divina Cook** spent a week at UNC at an artist in residence, performing the lead roles in both of Gomez's one-acts. (cosponsored by the Office of the Senior Associate Dean for Arts and Humanities, Department of Dramatic Art, the Carolina Latina/o Collaborative, the Latina/o Cultures Speakers Series, and the Office of Diversity and Multicultural Affairs)
- February 3, 4, & 5, 2012—Playwright, actor, and assistant professor of theatre at the University of New Mexico, **Brian Herrera** performed his hilarious one-man play, *I Was the Voice of Democracy*, as part of the Solo Takes On Festival. He also visited two classes in the Department of Dramatic Art. (cosponsored by the Office of the Senior Associate Dean for Arts and Humanities, Department of Communication, the Carolina Latina/o Collaborative, the Latina/o Cultures Speakers Series, and the Office of Diversity and Multicultural Affairs)
- February 17, 2011—Chicano theatre scholar **Jorge Huerta** guest lectured in Ashley Lucas and Adam Versényi's Dramatic Art classes while he was in North Carolina speaking at Duke University.
- February 4 & 5, 2011—Columbian American playwright **Enrique Urueta**'s play, *Learn to Be Latina*, drew audiences of 60-90 people on each of the two nights of performance. **Jose Luis Valenzuela**, artistic director of the Latino Theater Company in Los Angeles, directed the readings.
- January 28 & 29, 2011 – Chicano playwright and actor **Carlos Manuel Chavarría** performed his one-man play, *La Vida Loca*, on campus as part of the Solo Takes On performance festival.

- October 18 & 19, 2010 – Chicano playwright **Octavio Solis** gave a talk on campus. During his visit, we also hosted a reading of his critically-acclaimed play *Santos & Santos*, directed by **Joseph Megel** and starring local performers as well as professional actor **Roy Arias** who was brought from New York City for the reading.
- January 26, 2010 – Chicana playwright and actor **Evelina Fernandez** gave a public lecture about her career in theatre, television, and film.
- February 16, 2010—Chicana playwright and poet **Marisela Orta** gave a talk
- April 15, 2010—Internationally acclaimed Puerto Rican playwright **Migdalia Cruz** spoke about her career as a playwright.
- March 18, 2010—University of Puerto Rico professor **Rosalina Perales** gave a lecture about Migdalia Cruz’s plays.
- November 13, 2009 – Scholar and lawyer **Chesa Boudin** gave a talk about performance and politics in Latin America.
- February 2009 – As part of the Solo Takes On festival, **Gregory Ramos** performed his one-man play *Border Stories*, and **Ashley Lucas** gave performances of her one-woman play *Doin’ Time: Through the Visiting Glass*. **Gregory Ramos** also did a reading of his new play in development called *When We Danced* as part of the Process Series.
- April 2009 – Chicano playwright **Oliver Mayer** gave a talk entitled “Filín y Rabia: Outsized Feelings and Yearnings without End.” His play *Dias y Flores* was performed as a reading directed by **Adam Versényi** in conjunction with the Process Series. Actors **Marlene Forte** and **Gregory Ramos** were brought to campus from Los Angeles and Burlington, Vermont, respectively, to perform in the play reading.

Community Service

- September 2014—present—advisory board member of Open Hearts Open Minds, an organization which provides arts programming and dialogue workshops to incarcerated adults in Oregon
- April 2008 – December 2010 – member of the Finance Committee at St. Titus Episcopal Church in Durham, NC
- 2008–2009– member of PCAP at the University of Michigan, Ann Arbor (participated in classes, arts workshops, and organizational activities)
- 2008-2009 – member of the PCAP Art Show Committee (traveled to prisons to select artwork for the 2009 Exhibition of Art by Michigan Prisoners)
- 2008-2012 – Secretary of the Episcopal Church Women of St. Titus Episcopal Church
- 2008 – 2009 – board member for Benevolence Farm, a nonprofit organization that provides reentry services, including job skills, housing, health care, and community participation, to women who have recently been released from North Carolina prisons
- June 2007-December 2010 – vestry member of St. Titus Episcopal Church