

Artisia Green

Omiyemi (preferred) /she/her/hers

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EDUCATION

M.F.A., Theatre Pedagogy (Direction), Virginia Commonwealth University, Richmond, VA	2003
B.A., Psychology, William & Mary	2000

ACADEMIC POSITIONS

Howard University, Washington, DC

Professor of Theatre Arts	2026-Present
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William & Mary, Williamsburg, VA

Professor of Theatre & Africana Studies	2021-2026
Associate Professor of Theatre & Africana Studies	2016-2021
Assistant Professor of Theatre & Africana Studies	2013-2016
Assistant Professor of Theatre	2010-2016

Chicago State University, Chicago, IL

Associate Professor of Communications, Media Arts and Theatre	2007-2010
Visiting Assistant Professor of Communications, Media Arts and Theatre	2005-2007

Morgan State University, Baltimore, MD

Lecturer of Theatre	2004-2005
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ADMINISTRATIVE POSITIONS, CONSULTING & FELLOWSHIPS

Department Chair of Theatre Arts, Howard University	2026-2029
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Associate Chair, Department of Theatre & Performance, William & Mary	2025-2026
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- Provided strategic leadership for the Mission, Vision, and Values Committee, the department's advisory body charged with stewarding, clarifying, and periodically revising Mission, Vision, and Values statements, and drafting the FY26-31 strategic plan.
- Guided the integration of MVV-aligned practices across curriculum development, season selection, production processes, hiring, communication, and faculty/staff/student experiences.
- Led the committee's expanded portfolio by incorporating community-engagement programming (i.e. The Welcome Tables) to advance institutional values.

Consultant, Berea College

2025-2026

- Served as a strategic thought partner to the President, Provost & Vice President for Academic Affairs, and Interim Department Chair over a five-month engagement
- Facilitated stakeholder listening sessions; conducted a two-day site visit; and led select department meetings in the chair's absence
- Produced a final report and site visit report addressing production season, curriculum review, and potential redesign of the major, matters of faculty affairs and development, hiring, and leadership engagement and communication

Faculty Advancement Fellow, William & Mary

2025-2026

- Served as faculty ambassador and subject-matter expert for university advancement initiatives
- Engaged donors, alumni, and community members at regional and campus events in support of the university campaign

- Collaborated with development officers on donor cultivation and stewardship
- Highlighted faculty research and disciplinary expertise in donor meetings and visits
- Shared campaign updates with departments and schools and participated in campaign briefings

Inaugural Provost Faculty Fellow, Office of the Provost, William & Mary

2023-2026

- Served as thought partner to the Provost, Associate Provost for Faculty Affairs and Development, and Senior Associate Dean for Academic Culture & Faculty Development on faculty lifecycle policy, leadership development, interdisciplinary collaboration, and faculty recognition.
- **Created [Momentum to Full](#)**, a comprehensive mid-career faculty development program supporting the associate professor lifecycle; designed a year-long curriculum, facilitated programming, and provided individualized mentoring and planning support.
- Collaborated across schools and units to integrate faculty development and interdisciplinary programming into the university ecosystem.
- **Founded and directed the [Art & Science Exchange \(ASE\)](#)**, a university-wide initiative advancing interdisciplinary research, creative practice, and public scholarship.
- Developed ASE's mission, structure, funding programs, website, and communication strategies; led the ASE Fellows Program and produced the 2025 and 2026 ASE Showcases.
- Managed and stewarded an annual budget of \$125,000, ensuring responsible and strategic resource allocation.

Editor-in-Chief, the *Black Theatre Review*, Black Theatre Network

2021-Present

- Develop and implement the editorial vision for the Black Theatre Network's peer-reviewed, online scholarly journal.
- Oversee peer review and approve all published content to ensure alignment with the journal's mission, scope, and editorial standards.
- Lead, mentor, and manage a team of editors, reviewers, and contributors.
- Collaborate with the host university and scholarly communications librarian to maintain high-quality editorial and publication workflows.
- Expand the journal's visibility and readership through strategic communication and engagement.
- Managed and stewarded an annual budget of \$15,354, ensuring responsible allocation of resources.

Program Director, Sitelines BLM, Cadence, Richmond, VA

2020-2024

- Conceptualized, designed, and led the Sitelines BLM initiative, serving as the visionary responsible for shaping its artistic mission, development arc, and community-centered impact.
- Curated and coordinated the **2023 Sitelines BLM Film Festival (*ACTION!*) hosted by Virginia Museum of History and Culture**, including program design, scheduling, contextual framing, and audience engagement strategies.
- Secured \$26,755 in external funding from **NEA Challenge America Grant** (\$10,000 in 2023), **CultureWorks** (\$13,755 in 2022), and CultureWorks (\$3,000 in 2021).

Program Director, Africana Studies, William & Mary

2016-2021

- Implemented a transparent and equitable merit review process aligned with faculty workload and program expectations.
- Oversaw the successful retention and promotion of three core faculty members.
- Developed a sustainable affiliate faculty policy that strengthened curricular offerings and expanded collaboration across departments and programs.
- Secured new residential space for the Africana House Living-Learning Community, enhancing student engagement and co-curricular programming.
- Expanded opportunities for Non-Tenure Eligible (NTE) faculty by integrating them into program governance and supporting their research and professional development.
- Managed and stewarded a budget of \$20,391, ensuring responsible allocation of resources.

HONORS, PRIZES, & AWARDS

2026	William R. Kenan, Jr. Endowed Professorship , William & Mary
2025-2026	Faculty Advancement Fellow, William & Mary
2025	Inclusive Excellence Champion Award, William & Mary
2024-2027	University Professor of Teaching Excellence , William & Mary
2024	22 nd Martha & Carl Tack Faculty Lecture, “A History of African American Theatre and Black Theater at William & Mary”
2020	NAACP Image Award for Outstanding Faculty Support, William & Mary
2019	Plumeri Award for Faculty Excellence , William & Mary
2018-2021	W. Taylor Reveley, III Interdisciplinary Faculty Fellowship , William & Mary (see: The Local Black Histories Project)
2016-2019	Sharpe Associate Professor of Civic Renewal and Entrepreneurship of Theatre and Africana Studies (Term Professorship), William & Mary
2016	Arts & Sciences Faculty Award for Teaching Excellence , William & Mary
2015	NAACP Image Award for Outstanding Faculty, William & Mary
2015	Certificate of Excellence for Contributions in Theatre from Alpha Kappa Alpha Sorority, Inc., NX
2013	Nominee, Black Theatre Alliance Award , <i>Hoodoo Love</i> , eta Creative Arts Foundation Best Direction (Artisia Green) , Best Featured Actor, Best Featured Actress, Most Promising Actor, Best Costume Design, Best Light Design, Best Set Design
2011	Nominee, Black Theatre Alliance Award , <i>The Man Who Saved New Orleans</i> , eta Creative Arts Foundation, Best Sound Design (Artisia Green & Darryl Goodman) , Best Featured Actor, Most Promising Actor

SELECTED ACCOMPLISHMENTS AS FULL PROFESSOR (2021 - Present)**TEACHING & ACADEMIC CITIZENSHIP****Directed Honors (Chair)**

2026	“Surviving the Crisis Point: Fiction as Crisis Response in the Making of James Baldwin’s Tell Me How Long the Train’s Been Gone” by Dativa Eyembe (Honors)
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Directed Honors (Reader)

2026	“Reducing Explicit and Implicit Racial Biases with Loving-Kindness Meditation” by Andrea Elliot (Honors)
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Invited Guest Teaching

2025	“Creativity in Scholarly Communication,” Scholarly Communication in Education (Grad Seminar), Stanford University, Dr. Anne Charity Hudley
2024	“Underrepresented Scholars in the Academy,” William & Mary, Dr. Cheryl Dickter
2023	“Theatre Insight,” Southern Illinois University Carbondale, Aleksei Ellis
2023	“Movement for the Actor,” Southern Illinois University Carbondale, Matthew Williams
2023	“The Art of the Presentation,” Scholarly Communication in Education (Grad Seminar), Stanford University, Dr. Anne Charity Hudley

Invited Talks for University Offices, Community of Scholars Programs & Student Groups

2025	“Conversation with a Scholar,” WMSURE, William & Mary
2025	“B.A. or Before AFFURM: Strategies for My Success,” AFFURM Network, A&S, William & Mary
2024	“Love Your Heart”: What Baby Suggs’ Sermon in the Clearing Has to Offer Us NOW, WMSURE, William & Mary
2024	“The 4 B’s of August Wilson’s <i>American Century Cycle</i> ,” Autumn Blast, Office of Admissions, William & Mary
2024	“Academics and Faith,” Williamsburg Unitarian Universalists/Wesley, William & Mary
2024	“Theatre & Dance,” Day for Admitted Students, Office of Admissions, William & Mary

CREATIVE SCHOLARSHIP & RESEARCH**Invited Guest Direction (Non-Equity)**

2026	<i>Carlee</i> by Djola Branner (Staged Reading)	Firehouse Theatre
2025	<i>Ajax in Iraq</i> by Ellen McLaughlin	Southern Illinois University
2023	<i>Wedding Band</i> by Alice Childress	Southern Illinois University

Film Direction

2023	<i>Bleach</i> by Brittany Fisher (short)	Cadence
2022	<i>Dance of the Orcas</i> (short; co-direction)	William & Mary

Film Screenings of Authored Work

2022	<i>Dance of the Orcas</i> (2021), Ampersand International Arts Festival, William & Mary
2021	<i>Dance of the Orcas</i> (2021), Africana Religions Film Screenings, <i>Praising and Raising the Dead: Life, Death, and Rebirth in Africana Religions</i> , Africa and Diasporic Religious Studies Association (Online)
2021	<i>Dance of the Orcas</i> (2021), 6 th Afrikana Independent Film Festival, Richmond, VA

Production Dramaturgy

2022	<i>Appropriate</i> by Branden Jacob-Jenkins	Illinois Wesleyan University
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Structural Dramaturgy**Book Chapters (Juried)**

-----	"Marion Freeman" in <i>Centering and Celebrating the Wilsonian Warriors</i> edited by Sandra Shannon, Northwestern UP (forthcoming)
-----	"Kenny Leon" in <i>Centering and Celebrating the Wilsonian Warriors</i> edited by Sandra Shannon, Northwestern UP (forthcoming)
2026	" <i>Dance of the Orcas</i> : Narrative Medicine for Undrowning" in <i>Applied Theatre and Racial Justice: Care, Community, Change</i> edited by Lisa Biggs and Eunice Ferreira, Routledge Press, pgs. 44-53, Word Count: 3,941
2025	"Aunt Ester and Performing Memory" in <i>August Wilson in Context</i> edited by Khalid Long and Isaiah Wooden, Cambridge University Press, pgs. 305-318, Word Count: 5,853
2024	"Dance of the Orcas: 'Undrowning' & The Impact of Ecotherapeutic Performance," in <i>Voyages in Post-Colonial African and African Diasporic Theatre</i> (AfTA 2022 Conference Proceedings) edited by Kenneth Bamuturaki and Charles Nwadike, Cambridge Scholars Publishing, pgs. 22-34, Word Count: 3,141
2022	(Reprint) "Risa Thomas: A 'cultural flashpoint' representative of the dramatic journey of <i>Two Trains Running</i> " in <i>Ashé: Ritual Poetics in African Diasporic Expression</i> edited by Paul Carter Harrison, Michael Harris, and Pellom McDaniels III, Routledge, pgs. 165-185, Word Count: 8,733

Theatre Articles (Juried)

2026	Teaching August Wilson in an Age of Democratic Decline: Du Boisian Imperatives and Black Pedagogy Across Campus and Community, <i>Journal of American Drama and Theatre</i> , vol. 38, no. 2, Word Count: 3,294
2024	"A Site of Remembrance" in "Encounters in the August Wilson Archive" by Eric M. Glover, Omiyemi (Artisia) Green , Victoria LaFave, Khalid Y. Long, and Ladrice Menson-Furr in <i>Theater, Yale's Journal of Criticism, Plays & Reportage</i> , vol. 54, no. 1, pg. 107-110, Word Count: 1,000 (Print)
2022	Wilson's Signification on The Kójódá Within The "Structurally Conservative" Fences , <i>August Wilson Society Journal</i> , vol. 4, Word Count: 5,214

- 2021 [A testament on the challenges of holding *HANDS UP*](#), Special Issue on African American Expressive Culture and Protest, Imagination, and Dreams of Blackness, *Journal of American Folklore*, vol. 134, no. 534, pgs. 418-429, Word Count: 6,119
- 2021 [Ògún Yè Mo Yè! Paradigms and pathways for the institutionalization and success of Black Theater faculty, pedagogy and production at historically white universities](#), *Journal of American Drama and Theatre*, vol. 33, no. 2, Word Count: 2,481

Theatre Essays (Non-Juried)

- 2024 [“Black Water Women Collective: A Theatre of Care Syllabus \(Redux\),”](#) edited Mysia Anderson, **Omiyemi (Artisia) Green**, Nina Mercer, and Mariahadessa Ekere Tallie, the *Black Theatre Review*, vol. 3, no. 1, Word Count: 1,095
- 2024 [“Samm-Art Williams, Gentle Giant, Is Called Home,”](#) edited by L. Scott Caldwell, Lorey Hayes, Eugene Lee, A. Dean Irby, Toni Simmons Henson, Dale Ricardo Shields, Pearl Cleage, **Omiyemi (Artisia) Green**, A. J. Muhammad, Seret Scot, Norman Bush, Erich McMillan [McCall](#), *American Theatre Magazine*, Word Count: 968

Editorial Communiqué

- 2025 “Note From the Editor-in-Chief: *The Role of Theatre at Historically Black Colleges and Universities*”, the *Black Theatre Review* 3(2), v-vi. doi: <https://doi.org/10.2458/tbtr.9565>
- 2024 “From the desk of the Editor-in-Chief: Introduction to the Black Theatre Review, *Nurturing*”, the *Black Theatre Review* 3(1), i-vi. doi: <https://doi.org/10.2458/tbtr.6229>
- 2024 “Editor-in-Chief: Introduction to the Black Theatre Review, Environmentalism”, the *Black Theatre Review* 2(2), i-ii. doi: <https://doi.org/10.2458/tbtr.6055>
- 2023 “From the Desk of the Editor-in-Chief: Introduction to the Black Theatre Review, Afrofuturism.” the *Black Theatre Review* 2(1), i-v. doi: <https://doi.org/10.2458/tbtr.5727>
- 2023 “From the Desk of the Editor-in-Chief: Introduction to the Black Theatre Review, Representation,” the *Black Theatre Review* 1(2), 1-3. doi: <https://doi.org/10.2458/tbtr.5480>
- 2022 “From the Desk of the Editor-In-Chief: Introduction to the Black Theatre Review, Crossroads,” the *Black Theatre Review* 1(1), 1-3. doi: <https://doi.org/10.2458/tbtr.5189>

Institutional Dramaturgy

Invited Talks

- 2026 August Wilson’s *Jitney*, Department of World Languages, Literatures, and Cultures, Auburn University, Auburn, AL (**forthcoming**)
- 2026 “Memory Machines: Reimagining Black Performance and Costume Archives through Digital Humanities,” Department of Black Studies, Yale University, Cambridge, MA
- 2025 (**Keynote**) “Teaching Wilson for the Public Good,” *Celebrating 20 Years: August Wilson’s Legacy and The Confluence of Voices in Literary and Cultural Expression*, August Wilson Society Biennial Colloquium, Pittsburgh, PA
- 2025 [“Teaching the Moment: A Roundtable with 5 Educators”](#) by Jacqueline E. Lawton, *American Theatre Magazine*, Winter 2025, 27-29 (published interview featuring Keith Arthur Bolden, **Omiyemi (Artisia) Green**, Valerie Curtis-Newton, Lisa Portes and Tamilla Woodard)

International Conference Presentations

- 2022 “The role of memory, local colonial history, geography, and landscape in the development of the performance and film, *Dance of the Orcas*,” *Voyages in Post-Colonial African and African Diasporic Theatre*, International Conference of African Theatre Association, **Kyambogo University, Kampala, Uganda**
- 2021 “Risa Thomas: A “cultural flashpoint” representative of the dramatic journey of *Two Trains Running*,” International Society for the Oral Literatures of Africa Conference, **MOI University, Nairobi, Kenya**

Domestic Conference Presentations

- 2025 (Plenary Panel Facilitator) "Love Letters to Paul: Honoring the Work and Legacy of Dr. Paul Carter Harrison, *THE REAL*, Association of Theatre in Higher Education (online)
- 2025 "Real Talk: Navigating Transitions with Tenderness," *THE REAL*, Association of Theatre in Higher Education (online)
- 2024 (Plenary Panel Co-Facilitator) "Revisioning Leadership," *Revisioning the Story*, Association of Theatre in Higher Education, Atlanta, GA
- 2024 "Pathways to Equity, Access, and Belonging Through Interdepartmental Collaboration," *Revisioning the Story*, Association of Theatre in Higher Education, Atlanta, GA
- 2024 "Celebrating Our Ancestors: Storytelling and Performance as Healing Balms," *Revisioning the Story*, Association of Theatre in Higher Education, Atlanta, GA
- 2024 "Celebrating 2024 Jane Chambers Winner "shadow/land" [by Erika Dickerson-Despenza] in Conversation, *Revisioning the Story*, Association of Theatre in Higher Education, Atlanta, GA
- 2024 "This p---- depressed! How can somebody so blessed wanna slit they wrist?": Black Women Theatre Professors Speak, *Revisioning the Story*, Association of Theatre in Higher Education, Atlanta, GA
- 2024 "Black Brilliance at PWIs: Illuminating the Spirit, Cultivating Inclusion, and Crafting Strategies," *Centering Blackness: Nurturing the Creative Spirit*, Black Theatre Network Annual Conference, Winston-Salem, NC
- 2023 "Black Water Women Collective: A Theatre of Care Syllabus," *Building from the Rubble: Centering Care*, Association of Theatre in Higher Education, Austin, TX
- 2023 "The Ananse Enclave: An Intervention for Black Women Theatre Faculty," *Building from the Rubble: Centering Care*, Association of Theatre in Higher Education, Austin, TX
- 2023 "Ways to Wellness: Maps, Mountings, and Performance," *Crafted from Clay: The Body (Dis)Ability, and Wellness in Africana Religions*, African Diasporic Religious Association, Charlotte, NC
- 2023 (Plenary) "In the Blood: Encounters in the August Wilson Archive," *Excavating New Critical Landscapes for August Wilson Studies*, August Wilson Society Colloquium, Pittsburgh, PA
- 2023 "Archival Flows: Speculating Wilson, Harris, and Wideman in Conversation," *Excavating New Critical Landscapes for August Wilson Studies: Digging the Wilson Archive*, August Wilson Society Colloquium, Pittsburgh, PA
- 2022 "dancing to become "undrowned": *Dance of the Orcas* revisited," *Rehearsing the Possible: Practicing Reparative Creativity*, Association of Theatre in Higher Education, Detroit, MI
- 2021 "Ògún Yè Mo Yè! Paradigms and pathways for the institutionalization and success of Black Theater faculty, pedagogy and production at historically white universities," *Access Granted: About Us, By Us, For Us, Near Us*, Black Theatre Network Annual Conference (Online)
- 2021 "Personifying Resistance: Devising Theatre for Social Justice," *RE-ATHE: Same Community, Same Conversations*, Association for Theatre in Higher Education (Online)

Invited Post-Performance Talks

- 2024 *Waters Wisdoms: Indigenous and Ancestral Practices in the Face of Climate Disaster* by Ann Mazzocca Bellecci
Christopher Newport University
- 2021 *Mom, How Did You Meet the Beatles?* by Adrienne Kennedy and Adam Kennedy
Forward Theatre

OUTREACH/PUBLIC SCHOLARSHIP

Book Endorsements

August Wilson's American Century: Life as Art by Laurence Glasco, University of Pittsburgh Press, 2026

SHARED GOVERNANCE**University**

2024-2027	Member	International Advisory Committee (Appointed)
2024	Member	University Professor for Teaching Excellence Review Committee
2022-2025	Member	Faculty Hearing Committee (Elected)

A&S (Elected)

2024-2027	Member	Nominations and Elections Committee
2021-2024	Member	Committee on Faculty Awards, Prizes, Professorships (CFAAP) Subcommittee Chair for A&S Governance Award ('24) Subcommittee Chair for Term Distinguished Associate Professor for Area I ('23)

Department

2024-2026	Member	Art & Design: Building Enhancement Committee
2024	Chair	Theatre & Performance Inclusive Excellence Committee
2023-2026	Member	Theatre & Performance Inclusive Excellence Committee

Program

2025-2026	Chair	Program of Africana Studies Personnel Committee
2024-2025	Member	Program of Africana Studies Finance Committee
2023-2025	Member	Program of Africana Studies Personnel Committee

Search Committees

2025	Member	Associate Provost for Faculty Affairs & Development
2023	Member	A&S Senior Associate Dean of Finance & Administration
2022	Co-Chair	Charles Center Director

External Reviewer

2026	Promotion	Loyola University Chicago
2026	Promotion	University of California - Riverside
2025	Promotion	Howard University
2025	Promotion	University of California - Riverside
2025	Program	Stetson University (Africana Studies)
2024	Promotion	Swarthmore College
2023	Promotion	Emory University
2022	Promotion	Temple University
2022	Promotion	Clemson University

LEADERSHIP POSITIONS HELD IN PROFESSIONAL ASSOCIATIONS

2024-2026	President, Black Theatre Association, Association of Theatre in Higher Education
2023-2027	VP for Professional Development, Association of Theatre in Higher Education (see: Transitions in Leadership)
2023	Emeritus Board Member, Cadence
2020-2022	Board of Advisors, August Wilson Society
2020-2022	Board Member (Artistic Committee), Cadence

LEADERSHIP & PROFESSIONAL DEVELOPMENT

2026	Peacemaking Circle Training with Michelle Lin Gutierrez
2024	W&M Exploring Leadership Program
2023	VCIC Leading Conversations: Best Practices in Facilitation Training
2022	W&M Complex Leadership Program

2022	W&M Mid-Level Academic Leadership Program
2022	W&M Washington Center Modern Leadership: Reflections & Tools for the Values-Based Leader
2022	W&M LAW, SOE, & BUS DEIB Committees' How to (Really) be Antiracist Workshop

SELECTED RECORD OF ACCOMPLISHMENT AS AN ASSOCIATE PROFESSOR (2016-2021)

TEACHING, ADVISING & ACADEMIC CITIZENSHIP

New Courses Developed

- Katori Hall: Overcoming, Becoming, and the Road to Home
- Nommo Force: Black Acting Theories & Performance
- Walk Together, Children: Interdisciplinary Approaches to Addressing Educational Inequities Reimagining Communities

Advising

2018-2020 WMUSRE Mellon Faculty Fellowship

Practice Mentorship (Mainstage Directing)

2020	<i>Hands Up: 7 Playwrights, 7 Testaments</i> (excerpts)	William & Mary
2020	<i>Gem of the Ocean</i> by August Wilson	William & Mary
2018	<i>The Children's Hour</i> by Lillian Hellman	William & Mary
2015	<i>Crowns</i> by Regina Taylor	William & Mary

Practice Mentorship (Co-Curricular Directing)

2019	<i>Dance of the Orcas</i> by Omiyemi (Artisia) Green, ASWAD International Conference
2015	"My job as an artist is to say what I see": painting the words of Ntozake Shange

Directed Honors (Chair)

2017	"Bodies as Monuments, Beaches as Graveyards: Exploring the 'Co-Authorship' of Buckroe Beach and Patrons of the International Day of Remembrance in Hampton, Virginia" by Amirio Freeman (Highest Honors)
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Directed Honors (Reader)

2018	Dissertation Reader, "Louisiana Learning: Race-Space Geographic Education and the Creation of a Black Cultural Place in Shreveport's Hollywood Neighborhood on Ledbetter Street, 1945-1985" by Dr. Jolivette Anderson-Douoning, Purdue University
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Directed Undergraduate Independent Studies

2019	Directed Individual/Independent Study, Andrew Uhrig, AFST 499 (Paper: Racialized Gender in the Ballroom Scene)
2016	Directed Individual/Independent Study, Catherine Goodson, AFST 480 (Paper: Drama Therapy Research Analysis)
2016	Directed Individual/Independent Study, Ebony Lambert, AFST 499 (Devised performance)
2016	Directed Individual/Independent Study, Jasmine Leeward, AFST 499 (Paper: Reassessing Post-Blackness Post-Obama: Toward a More Suitable Framework)
2015	Directed Individual/Independent Study, Adom Whitaker, AFST 480 (Playwriting)

Directed Summer Research

2018	Dramaturging <i>The Children's Hour</i> , Chloe Walker, WMSURE Summer Research Fellow
2018	Diversifying Faculty at William & Mary, Doreen Frempomah, 100 Years of Women Summer Research Fellow

Invited Guest Teaching

- 2020 "Performing Scholarly Communication for Varied Audiences," Scholarly Communication in Education, University of California Santa Barbara, Dr. Anne Charity Hudley
- 2020 "Gem of the Ocean," Race, Memory, and the Law, William & Mary, Dr. Jackson Sasser
- 2018 "The Children's Hour," Lesbian Fictions, William & Mary, Dr. Suzanne Raitt

Invited Talks for University Offices, Community of Scholars Programs & Student Groups

- 2020 "Sightlines: Intervisibility and 'The Seeing Place,'" Faculty Summer Series, University Advancement, William & Mary
- 2019 "Changing perspectives through Lillian Hellman's *The Children's Hour*," Society of 1918
- 2017 Faculty Research Talk, WMSURE, William & Mary
- 2017 "Conflict Resolution and Social Change through Theatre," Mandela Washington Fellowship/Young African Leaders Institute, Reves Center for International Studies
- 2016 Faculty Research Talk, WMSURE, William & Mary
- 2016 "Conflict Resolution and Social Change through Theatre," Mandela Washington Fellowship/Young African Leaders Institute, Reves Center for International Studies, William & Mary
- 2016 "At the Crossroads: Self-Determination or Bust! The Ethnocultural Dramatic Structure of August Wilson's *Two Trains Running*," Featured Faculty Lectures, Family Day Weekend, Student Affairs, William & Mary
- 2015 "Engaging Communities through Theatre," Mandela Washington Fellowship/Young African Leaders Institute, Reves Center for International Studies, William & Mary
- 2015 "Navigating Imposter Syndrome," WMSURE, William & Mary
- 2015 "Art and Social Justice: Engaging in the Struggle through Creative Expression" for the Bending the Moral Arc Towards Justice Symposium, CSD, William & Mary
- 2015 Presenting Your Research: Giving Conference Presentations and Making a Poster, WMSURE, William & Mary
- 2015 "Sankofa: The Past is Present," IREP Africa Lecture Dinner, African Cultural Society, William & Mary
- 2015 "Standing on their Shoulders," Annual Spaghetti Dinner and Lecture, Mu Epsilon Chapter of Delta Sigma Theta Sorority, Inc., William & Mary
- 2015 Poetry Workshop on Speaking, Tone, and Flow, iPAX, William & Mary

Co-Curricular Enrichment

Organization of Co-Curricular Student Trips

- 2019 Reimagining Communities, *The Bluest Eye*, Virginia Stage Company, Norfolk, VA
- 2018 Reimagining Communities, National Museum of African American History and Culture, Washington, DC
- 2017 The Black American Story, *Jitney*, Manhattan Theatre Club, New York, NY
- 2016 Beginning Acting, *Oliver Twist*, Virginia Stage Company, Norfolk, VA

Organization of Co-Curricular Performance Talks and Events

- 2020 Kemati Porter on *Gem of the Ocean*, William & Mary
- 2019 Bea Anderson on *Liberating the Voice*, William & Mary
- 2018 Paul Carter Harrison on *Black Theatre and Sustainability*, William & Mary
- 2017 Educational Screening and Community Discussion of Nate Parker's *Birth of a Nation*, William & Mary

RESEARCH

Production Dramaturgy

- 2019 *Gloria* by Branden Jacob-Jenkins Cadence

2018	<i>Between Riverside and Crazy</i> by Stephen Adley Guirgis	Cadence
2018	<i>Appropriate</i> by Branden Jacob-Jenkins	Cadence

New Play Development

2016	<i>Migration</i> by Michael Bradford	eta Creative Arts Foundation
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Structural Dramaturgy

Book Chapter (Juried)

2016	Resurrecting 'Phantom Limb[s] of the Dismembered Slave and God': Unveiling the Africanisms in <i>Gem of the Ocean</i> in <i>August Wilson's Pittsburgh Cycle: Critical Perspectives on the Plays</i> edited by Sandra G. Shannon, McFarland & Company, Inc. Publishers, pgs. 142-163, Word Count: 8,614
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Theatre Articles (Juried)

2020	Risa Thomas: A "cultural flashpoint" representative of the dramatic journey of <i>Two Trains Running</i> in Fire!!!: The multimedia journal of ASALH, Africana Aesthetics Special Topic , vol. 6, no. 2
2020	Aesthetics of Qya in Reading, Casting, and Staging Lillian Hellman's <i>The Children's Hour</i> , <i>Stage Directors and Choreographers Society Journal Peer Review Section</i> , pg. 44-52, Word Count: 6,079
2017	"The blood remember don't it?": The Ethnocultural Dramatic Structure of Katori Hall's <i>The Blood Quilt</i> , <i>Continuum: The Journal of African Diaspora Drama, Theatre and Performance</i> , vol. 3, no. 2, Word Count: 7,022
2015	Regina Taylor's Crowns: the overflow of 'memories cupped under the brim.' <i>Continuum: The Journal of African Diaspora Drama, Theatre and Performance</i> , vol. 2, no. 1, Word Count: 6,780

Encyclopedia Entry (Juried)

2020	August Wilson (1945-2005), <i>African American Culture: An Encyclopedia of People, Traditions, and Customs</i> edited by Omari L. Dyson, Judson L. Jeffries Ph.D., and Kevin L. Brooks, Greenwood Press
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Book Reviews (Juried)

2020	Reframing the Blues as a Performance Strategy in <i>after august</i> , <i>August Wilson Society Journal</i> , vol. 2, Word Count: 1,700
2019	<i>Staging Creolization</i> by Emily Sahakian, <i>Continuum: The Journal of African/Diaspora Drama, Theatre and Performance</i> , vol. 5, no. 1, Word Count: 1,047

Production Reviews (Juried)

2019	<i>Appropriate</i> by Branden Jacobs Jenkins, Cadence, <i>Continuum: The Journal of African/Diaspora Drama, Theatre and Performance</i> , vol. 5, no. 1. Word Count: 1,006
2016	The Brother's Size by Tarell Alvin McCraney, NBTF College Fringe, <i>Continuum: The Journal of African/Diaspora Drama, Theatre and Performance</i> , vol. 2, no. 2, Word Count: 1,221

Institutional Dramaturgy

Invited Talks

2021	"Ògún Yè Mo Yè! Paradigms and pathways for the institutionalization and success of Black Theater faculty, pedagogy and production at historically white universities," <i>Anti-Racism in the Media and Performing Arts Speaker Series</i> , Old Dominion University Department of Communication and Theatre Arts, Norfolk, VA
2020	"August on Africa in the American Century Cycle," <i>August Wilson's Ground Lecture Series on August and Africa</i> , August Wilson Society, Howard University, Washington, D.C.

- 2017 “The Kójódá as a Dramatic Structural Device in August Wilson’s *Fences*,” 6th Annual Symposium on African and Caribbean Diaspora, *Culture and Performance*, Christopher Newport University, Newport News, VA

International Conference Presentations

- 2019 “Aesthetics of Qya in Reading, Casting, and Staging Lillian Hellman’s *The Children’s Hour*,” National Association of African American Studies & Affiliates, **University of the West Indies, Trinidad & Tobago**
- 2017 “Reading the Oracular System of Ifá in the Pittsburgh Cycle,” International Society for the Oral Literatures of Africa Conference panel at the World Humanities Conference, **UNESCO & the International Council for Philosophy and Human Sciences, Liège, Belgium**

Domestic Conference Presentations

- 2020 “Yoruba Theater in the UC and CSU Campus: Analyzing the Pedagogy of West African Theater in California’s Public Universities” by Jazmine Logan, *Radical Longevity*, Black Theatre Network Annual Conference
- 2020 “Director’s Notebook: Illuminating the Divine Feminine/Masculine through the William & Mary Theatre production of August Wilson’s *Gem of the Ocean*,” *Wind and Fire: Honoring the Divine Feminine and Masculine in Africana Religions*, African and Diasporic Religious Studies Association, Xavier University, New Orleans, LA
- 2019 “Aesthetics of Yemoja/Olókun in August Wilson’s *Gem of the Ocean*,” Association for the Study of the Worldwide African Diaspora Conference, Williamsburg, VA
- 2019 “Curating ‘Performance(s) of Stillness’ in Branden Jacobs-Jenkins’ *Appropriate*,” *Scene Changes: Performing, Teaching, and Working through the Transitions*, Association of Theatre in Higher Education, Orlando, FL
- 2019 “Aesthetics of Qya in Reading, Casting, and Staging Lillian Hellman’s *The Children’s Hour*,” Black Theatre Network Annual Conference, Winston-Salem, NC
- 2018 “August Wilson, Student Activism, and Pedagogical Practice,” *Go Back and Pick up the Ball*, August Wilson Society Biennial Colloquium, Pittsburgh, PA
- 2016 “At the Crossroads: Self-Determination or Bust! The Ethnocultural Dramatic Structure of August Wilson’s *Two Trains Running*,” *An August Occasion*, August Wilson Society Biennial Colloquium, Washington, DC
- 2016 “‘Pull your part of the load’: Revolution Through Acts of Self-determination in August Wilson’s *Two Trains Running*,” Dillard University/Harvard Hutchins Center Black Arts Movement International Conference, New Orleans, LA
- 2016 “Ifá Typology in Katori Hall’s *The Blood Quilt*,” *Memory and Remembrance in Africa and the Diaspora*, International Society for the Oral Literatures of Africa Conference, Gainesville, FL
- 2016 “Orature in the Age of Social Media,” International Society for the Oral Literatures of Africa Conference, Gainesville, FL

Organization of Colloquia

- 2021 *Understudied and Underrepresented Aspects of August Wilson’s American Century Cycle*, August Wilson Society Biennial Colloquium (Online)

Invited Post-Performance Talks

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| 2020 | <i>Letter from Birmingham Jail</i> adapted by Mya Brown | West Virginia Public Theatre/Public Broadcasting |
| 2019 | <i>The Bluest Eye</i> adapted by Lydia Diamond | Virginia Stage Company |
| 2016 | <i>The Mountaintop</i> by Katori Hall | Cadence |

Literary Review

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| 2021-22 | Screenplay Mentor for <i>The Taylows</i> | Cadence |
|---------|--|---------|

2018	Literary Reader, Pipeline New Works Fellowship	Cadence
2015, 05, 01	Literary Reader, New Voices for the Theatre	SPARC/Theatre IV
2015	Literary Reader, One-Act Competition	Aldridge Repertory Theatre

OUTREACH/PUBLIC SCHOLARSHIP

Book Endorsements

Contemporary Plays by African American Women: Ten Complete Works by Sandra Addell, University of Illinois Press, 2015

SHARED GOVERNANCE

University

2014-2017	Member	Admissions Policy Committee (Appointed)
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A&S

2020-2021	Member	A&S Arts Visioning Committee (Appointed)
2018-2019	Member	A&S 1619-2019 Committee (Appointed)
2017-2018	Member	A&S Diversity Council (Appointed)

Department

2017	Member	Theatre & Performance Focus Group for DEI
2016-2019	Member	Theatre & Performance Play Selection Committee
2016	Member	Theatre & Performance Merit Review Committee

Program

2018-2019	Director	Africana House Living & Learning Community
2012-2014	Director	Africana House Living & Learning Community

Search Committees

2019-2020	Member	A&S Dean
2018-2019	Member	Provost
2017-2018	Member	CSD Assistant Dean of Students and Director of the CSD
2016-2017	Member	Program of Africana Studies-English Search Committee

Term Committees (Advisory to the President)

2018-2019	Chair	Competition for a Memorial to African Americans Enslaved by W&M
2016-2018	Member	50 Years of African Americans in Residence at W&M Committee
2015-2016	Member	Task Force for Race and Race Relations (Chair, Recruitment of Diverse Faculty and Senior Administration Subcommittee)

External Reviewer

2021	Promotion	Virginia Commonwealth University
2019	Promotion	University of Cincinnati
2019	Program	Wayne State University's Arts and Humanities Research Support
2016	Program	Wayne State University's Arts and Humanities Research Support

Grant Reviewer

2020	Panelist	Virginia Commission for the Arts (Review the FY20 General Operating Support and Project Grant applications for Area 6)
2019	Panelist	Virginia Commission for the Arts (Review the FY20 General Operating Support and Project Grant applications for Area 6)

LEADERSHIP POSITIONS HELD IN PROFESSIONAL ASSOCIATIONS

2019-2021 Member-at-large, Black Theatre Association, Association of Theatre in Higher Education
 2018-2020 Consultant, August Wilson Society
 2016-2018 Educational Coordinator, August Wilson Society

LEADERSHIP & PROFESSIONAL DEVELOPMENT

2020 W&M STILI Chairs & Directors Leadership Workshop
 2016 CCAS Seminars for Department Chairs
 2015 ACE Leadership Academy for Department Chairs and Program Directors

SELECTED RECORD OF ACCOMPLISHMENT AS AN ASSISTANT PROFESSOR (2016-2010)

TEACHING, ADVISING & ACADEMIC CITIZENSHIP

Course Restructuring and New Courses Developed

- African American Theatre History I
- African American Theatre History II
- August Wilson's American Century Cycle
- New Black Math: Theatre in a Post-Racial Age

Advising

2012-2015 WMSURE Faculty Fellow

Practice Mentorship (Directing)

2012	<i>Joe Turner's Come and Gone</i> by August Wilson	William & Mary
2012	<i>Ruined</i> by Lynn Nottage	William & Mary

Practice Mentorship (Co-Curricular)

2014	<i>The Sisters Grey</i> by Lori Roper and Gab Cody (SR)	William & Mary
2014	<i>CLASS</i> by Gloria J. Browne-Marshall (SR)	William & Mary
2013	<i>Four Little Girls: Birmingham 1963</i> (SR)	iPAX
2013	<i>The Hampton Years</i> by Jacqueline Lawton (SR)	Hampton University
2011	<i>A Lesson Before Dying</i> by Romulus Linney	iPAX

Directed Honors (Chair)

2013 Chair, "Silencing the Black Body: A Look at Casting in a Liberal Arts Education" by Nathan Alston (Honors)
 2013 Chair, "To Arrive and Conquer: An Individual's Rite of Passage Through Recognition of Ritual on Stage" by Jamar Jones (High Honors)

Directed Honors (Reader)

2015 Honors Reader, Being an "Extraterrestrial": The Need for Academic Emphasis on the Intersection of Race and Sexuality by Marvin Shelton
 2014 Honors Reader, What light. What possibilities. What hope: Revolution and the Millennium in Rivera's Marisol by Rebecca Turner

Directed Independent Studies

2013 Directed Individual/Independent Study, Alex McBath, THEA 411 (Directing)
 2013 Faculty Advisor/Senior Directorial, *The Pillowman* by Martin McDonagh, directed by Christopher Richardson
 2012 Directed Individual/Independent Study, Ryan Warsing, Jamar Jones, Chelsea Reba, Nathan Alston, Christopher Richardson, THEA 411 (*Ruined* by Lynn Nottage (Acting, Sound Design, Dramaturgy, Direction)

2011 Directed Individual/Independent Study, Naid Allassan, Wilma Allen, Ricky Coston, Jamar Jones, Gabrielle Krupp, and Maggie Russolello, THEA 411 (The African Grove Theatre Project)

Directed Summer Research

2011 Theatre Costuming: Creating a Victorian Era Dress by Carolyn McKenna, Monroe Scholar Summer Research Fellow

Invited Guest Teaching

2015 "Theatre and Community Engagement," Sharpe Community Scholars Program, William & Mary, Dr. Monica Griffin
 2014 "Theatre, Culture, and the Power of Community, Problems in Education, William & Mary, Dr. Melody Porter
 2011 "August Wilson's *Piano Lesson*," African American Literature Between the Wars, William & Mary, Dr. Betsey Schroeder

Invited Talks for University Offices, Community of Scholars Programs & Student Groups

2014 "The Dramaturg as Dinner Host," WMSURE, William & Mary
 2014 "Navigating Imposter Syndrome," WMSURE, William & Mary
 2013 "The Dramaturg as Dinner Host," WMSURE, William & Mary
 2013 African American Educators Panel, WMSURE, William & Mary
 2012 "Navigating Imposter Syndrome," WMSURE, William & Mary
 2012 "Performing the Rites to Affect the Cause You Seek," WMSURE, William & Mary
 2012 "Finding One's Song," PLUS Program, CSD, William & Mary
 2010 Tribe Talks at Bethel High School, Office of Admissions, William & Mary
 2010 "Hip Hop and Theatrical Performance," In Your Backyard Multicultural Outreach Program, Office of Admissions, William & Mary

Co-Curricular Enrichment

Organization of Co-Curricular Student Trips

2015 Investigating August Wilson, *King Hedley II*, Arena Stage, Washington, DC
 2013 New BI??? Math: Theatre in a Post-Racial Age, *The Convert*, Woolly Mammoth Theatre, Washington, DC and *The Colored Museum*, Theatre VCU, Richmond, VA
 2014 African American Theatre History II, *The Mountaintop*, Virginia Stage Company, Norfolk, VA
 2012 African American Theatre History II, *Stick Fly*, Cort Theatre, New York, NY
 2011 African American Theatre History I, *FELA!*, Shakespeare Theatre Company, Washington, DC
 2011 Black Drama and Performance of the African Diaspora, *Radio Golf* at the Virginia Stage Company, Norfolk, VA

Organization of Co-Curricular Performance Talks and Events

2015 Ntozake Shange on *lost in language in sound, or how i found my way to the arts*, William & Mary
 2015 Michael Cunningham on *Crowns*, William & Mary
 2012 Asa Jackson and paintings inspired by *Joe Turner's Come and Gone*, William & Mary
 2012 *Ruined* International Market, William & Mary
 2011 Lynn Nottage for *Unscripted: A Conversation*, William & Mary

RESEARCH

Invited Guest Direction (Non-Equity)

2013 *Hoodoo Love* by Katori Hall eta Creative Arts Foundation
 2010 *The Man Who Saved New Orleans* by T. Meloncon eta Creative Arts Foundation

Production Dramaturg

2014	<i>Gem of the Ocean</i> by August Wilson	Florida A&M University
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New Play Development

2013	<i>If Scrooge Was a Brother</i> by Ekundayo Bandele	eta Creative Arts Foundation
2012	<i>Dowager Daughters of Transcendence</i> by Cheryl Hall	eta Creative Arts Foundation
2010	<i>Tearing Down the Walls</i> by Daniel Beaty	eta Creative Arts Foundation

Domestic Conference Presentations

2014	"Their Song is a Play: Mapping the Symbols in <i>Gem of the Ocean</i> ," <i>Our Play's the Thing</i> , Black Theatre Network, New York, NY
2011	"Folk Culture as the Basis of African American Art and Expression," Africana Studies Conference, James Madison University, Harrisonburg, VA

Chair/Respondent

2015	"Catching up with ntozake shange: Staged Reading and Conversation with the Author and Director," Staged Presence: The Evolution of Black Theatre as the Voice for Protest, Social, and Creative Change, Black Theatre Network Annual Conference, Winston Salem, NC
2011	"Critical Practice," <i>Black Theatre and the Critical Canon: A Call to the Culture Bearers</i> , National Black Theatre Festival International Colloquium, Winston-Salem, NC

Post-Performance Talks

2011	<i>Race</i> by David Mamet	Iron Street Productions
2011	<i>Radio Golf</i> by August Wilson	Virginia Stage Company

Organization of Symposia

2011	Reshaping Community Through Art and Policy: A William & Mary Theatre/Virginia Stage Company Symposium on the VSC Production of <i>Radio Golf</i> , William & Mary
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Literary Review

2010-	Literary Reader, Playwright's Development Institute	eta Creative Arts Foundation
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SHARED GOVERNANCE

A&S

2014-2015	Member	Nominations & Elections Committee (Elected ; 1-year replacement)
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Department

2013	Member	Theatre & Performance External Review Response Committee
2011	Member	Howard Scammon Playwriting Competition Review Committee
2011	Advisor	Theatre & Performance NYC Networking Trip

Program

2013-2014	Chair	Program of Africana Studies Curriculum Committee
2012-2014	Member	Program of Africana Studies Personnel Committee
2012-2014	Director	Africana House Living & Learning Community

Search Committee

2013-2014	Member	Program of Africana Studies-English Search Committee
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Term Committee (Advisory to the President)

2010-2012	Member	Honor System Review Committee
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LEADERSHIP POSITIONS HELD IN PROFESSIONAL ASSOCIATIONS

2011-2012	President	Black Theatre Network (Pres. Elect 2010-2011, 2012-2014 Immediate PP)
2007-2010	Secretary	Black Theatre Network
2000-2016	Coordinator	S. Randolph Edmonds Young Scholars Competition

LEADERSHIP & PROFESSIONAL DEVELOPMENT

2013	ATHE Leadership Institute
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GRANTS**External (Competitive)**

2023	Green, A. V., Johnson, A., and Carpenter, D., NEA Challenge America Grant for <i>Sitelines BLM</i> : Cadence, \$10,000
2022	Green, A. V. and Carpenter, D., CultureWorks for <i>Sitelines BLM</i> : Cadence, \$13,755
2021	Green, A. V. and Carpenter, D., CultureWorks for <i>Sitelines BLM</i> : Cadence, \$3,000
2020	Green, A. V. and Carpenter, D., Letter of Intent Accepted for <i>Sitelines BLM</i> , Virginia Humanities Foundation. Application in progress for \$10,000 (Not funded)
2020	Green, A. V. and Carpenter, D., Central Virginia Racial Equity Request for <i>Sitelines BLM</i> , Capital One, \$150,000 (Not funded)
2014	Green, A. V., NEH Summer Institute Funding for “Black Aesthetics and African Centered Cultural Expressions: Sacred Systems in the Nexus Between Cultural Studies, Religion and Philosophy,” \$2,500

Internal (Competitive)

2023	Green, A. V., W&M Office of D&I IDEA Grant for Theatre & Performance Welcome Tables for Inclusive Excellence, \$500
2022	Green, A.V., W&M A&S Faculty Grants Fund Award for Dramaturg as an Onisegun, \$3,202
2017	Green, A. V., W&M Reves Faculty International Conference Travel Grant, \$500
2015	Green, A. V., W&M Office of D&I IDEA Grant for “My job as an artist is to say what I see”: painting the words of Ntozake Shange, \$500