

Jordan A. Ealey

Curriculum Vitae | Fall 2023

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ACADEMIC APPOINTMENTS

2023-Pres. Assistant Professor, Department of Black Studies
University of Rochester

EDUCATION

2023 Ph.D, Theatre and Performance Studies
University of Maryland, College Park

2019 M.A., Theatre and Performance Studies
University of Maryland, College Park

2016 B.A., Theatre and English
Wesleyan College

Additional Academic Certificates

2023 Graduate Certificate, Critical Theory
(anticipated) University of Maryland, College Park

2019 Graduate Certificate, Women's Studies
University of Maryland, College Park

Teaching and Research Interests

black theatre and performance; black feminist theories and praxis; musical theatre history; popular music; black girlhood studies; dramaturgy; black critical theory; sound studies; practice-as-research

PUBLICATIONS

Refereed Journal Articles

“When, Where, and *How* We Enter: Early Black Feminist Ruminations on Black Dramaturgies,”
Theatre History Studies. (forthcoming)

“crushed little stars: A Praxis-In-Process of Black Girlhood,” *Girlhood Studies* 14.2 (2021): 16-28.

“Young, Bubbly, and Black: The Affective Performance of Black Girlhood in Kirsten Childs’
The Bubbly Black Girl Sheds Her Chameleon Skin,” *The Black Scholar* 50.4 (2020): 55-64.

Invited Journal Articles

“Citing Right/Right to Cite: A Black Feminist Reflection on Citation,” *Theatre Topics* 33.2 (2023): 91-94.

“Listening to the Sounds of Subjection: Matthew D. Morrison’s Musicological Interventions,” for the article, “MT/D, or Change: An Anti-Racist Musical Theatre Reading Group,” edited by Donatella Gallela. *Studies in Musical Theatre* 16.1 (2022): 53-76.

Book and Performance Reviews

Review of *The Song Is You* by Bradley Rogers, *Theatre Topics* 31.3 (2021): 270-271.

Review of *Black Is King*, *Studies in Musical Theatre* 15.1 (2021): 65-67.

Review of *Staging Black Fugitivity* by Stacie Selmon McCormick, *Frontiers: Augmented*.

Review of *School Girls, or, The African Mean Girls Play*, *Theatre Journal* 72.2 (2020): 232-233.

Invited Book Chapters

“Cinderella,” (with Stacy Wolf), in *The Cambridge Companion to Rodgers and Hammerstein*, ed. William A. Everett. (*in progress*)

“Staging the Story of a People: The Politics of Co-Performance at Washington D.C.’s National Museum of African American History and Culture,” (with Leticia Ridley), in *Staging Difficult Pasts*, ed. Maria Delgado, Michal Kobialka, and Bryce Lease. (*forthcoming*)

“Rewriting the American West: Black Feminist (Re)vision in *Bella: An American Tall Tale*,” in *Reflections on Gender, Sex, and Sexuality: He/She/They Could Have Danced All Night*, ed. Kelly Kessler.

Public Practice and Media

Recurring Co-Host, *On TAP: A Theatre and Performance Studies Podcast*. Created by Pannill Camp, Sarah Bay-Cheng, and Harvey Young. <<http://www.ontappod.com/>>, February 2021-Present.

Curator, *RESET*. Woolly Mammoth Theatre Company, March 2021.

Daughters of Lorraine. Created and hosted by Jordan Ealey and Leticia Ridley. HowlRound Theatre Commons Podcast. <<https://howlround.com/series/daughters-lorraine-podcast>>, October 2019-Present.

Criticism and Public Writing (selected)*

“Review: A Protest in 8: Strategize, Organize, Mobilize from Theater Alliance,” *DC Theatre Scene*. <<https://dctheatrescene.com/2020/12/16/review-a-protest-in-8-strategize-organize-mobilize-from-theater-alliance/>> December 16, 2020.

“Black Theatre: Jennifer L Nelson reflects on African Continuum Theatre Company,” *DC Theatre Scene*. <<https://dctheatrescene.com/2020/12/09/black-theatre-jennifer-l-nelson-reflects-on-african-continuum-theatre-company>> December 9, 2020.

“Award-winning playwright Adrienne Kennedy finally gets her due, and debuts a new play in upcoming festival,” *DC Theatre Scene*. <<https://dctheatrescene.com/2020/11/02/award-winning-playwright-adrienne-kennedy-finally-gets-her-due-and-debuts-a-new-play-in-upcoming-festival/>> November 2, 2020.

“Is ‘Twenties’ Really A Win For Black Queer Representation?” *Bitch Media*. <<https://www.bitchmedia.org/article/twenties-black-queer-representation-onscreen>> June 10, 2020.

**Full list available upon request*

Exhibition Texts

“Performing the Interstices: Danielle Deadwyler’s Will (to) Adorn,” MINT Gallery, Atlanta, GA, January 2021-February 2021.

HONORS, AWARDS, AND FELLOWSHIPS

Fellowships

2023	Society of Fellows, Dartmouth College (selected) University of California Chancellor’s Fellowship (selected)
2022	Ford Foundation Dissertation Fellowship (alternate) Thurgood Marshall Dissertation Fellowship, Dartmouth College (finalist)
2021	Helen Krich Chinoy Dissertation Fellowship, American Society for Theatre Research
2021	Humanities Without Walls Career Diversity Predoctoral Fellowship <i>Sole doctoral student selected from University of Maryland, College Park through limited submission</i>
2019, 2021	Ford Foundation Predoctoral Fellowship (honorable mentions)
2020	Podcasting the Humanities Winter Institute, National Humanities Center DC Arts Writing Fellowship, Day Eight Katie G. Cannon Archival Fellowship, Womanist Working Collective
2018-2019	Mellon Foundation African American History, Culture, and Digital Humanities Scholar

Awards

2023	James F. Harris Arts and Humanities Visionary Award, University of Maryland, College Park
2019-2024	Dean’s Fellowship Award, University of Maryland, College Park

CONFERENCE ACTIVITY

Panels Organized

- 2023 “Joy is Not a Luxury: Play, Performance, and Pleasure in Black Feminist Expressive Culture.” National Women’s Studies Association, Baltimore, MD, October 26-29. (*forthcoming*)
- 2022 “Towards a Black Feminist Repair in Music Theatre.” Association for Theatre in Higher Education, Detroit, MI, July 30.
- 2021 “Out from the Shadows: Black Women in the Civil Rights Movement.” Residency For Black Women Writers, The Play Company, Digital, September 27.
- “Beyond Words: Interdisciplinary Reverberations of Daphne Brooks’s *Bodies in Dissent*.” Music Theatre/Dance Pre-Conference, Association for Theatre in Higher Education, Digital, August 4.
- 2020 “Staging Black Feminisms.” *Won’t You Celebrate With Me?: A Black Feminist Gathering*, Women’s Studies Graduate Student Association, College Park, MD, February 7.

Panels and Roundtables

- 2023 “What Love Sounds Like in Public: The Sonic and Commune in Performance.” American Studies Association, Montreal, CA, November 1-4. (*forthcoming*)
- “Celebrating Activism Across Generations.” Roc Rainbow Rally: Celebrating and Preserving Rochester’s LGBTQIA+ Community, University of Rochester, October 19. (Moderator) (*forthcoming*)
- “Queer Archival Praxis: Histories & Methodologies.” Association for Theatre in Higher Education, Austin, TX, August 3-6.
- “The Real Negro Art: Developing Anti-Racist Approaches to Hurston’s Drama.” Zora Neale Hurston Conference, Bethune-Cookman College, Digital, February 17.
- 2022 “New Visions for Building Trans Worlds.” National Women’s Studies Association, Minneapolis, MN, November 10-13. (Moderator)
- “State of the Profession.” Plenary Session, American Society for Theatre Research, New Orleans, LA, November 5-8.
- “Writing Detroit: Dominique Morisseau’s Practice of the Possible.” Plenary Session, Association for Theatre in Higher Education, Detroit, MI, July 29.
- “Resilient Foundations: Scholarship and Pedagogy in Black Theatre and Dance.” Black Theatre and Dance Symposium, School of Theatre, Dance, and Performance Studies, University of Maryland, College Park. April 15. (Moderator)

- 2021 “Black Studies Without Black People.” Field Conversations, American Society for Theatre Research. Digital. October 4.
- “Homecoming.” Dramaturging the Phoenix Series, Literary Managers and Dramaturgs of the Americas. Digital. September 14.
- 2020 “Childhood and Youth Studies Caucus: Shaping and Reshaping Colonized, Racialized, and Criminalized Childhoods.” American Studies Association, Baltimore, MD, November 12-15. (*accepted, postponed due to COVID-19*)
- “BIPOC Reflections in U.S. Regional Theatres.” Dramaturging the Phoenix Series, Literary Managers and Dramaturgs of the Americas. Digital. August 4.
- Closing Remarks. Telephone Hour: Musical Theatre Quarantine Colloquium. Digital. June 17.
- 2019 “Racist Notions.” Office of Diversity and Inclusion, University of Maryland, College Park, October 24, 2019.

Papers Presented

- 2022 “Embootied History: Kirsten Childs’s Posterior Posterity.” National Women’s Studies Association, Baltimore, MD. (*forthcoming*)
- “Zora’s Secrets: Dramaturgies of Black Life in *Polk County*,” for working group, “Black Women and Environmental Catastrophe.” American Society for Theatre Research, New Orleans, LA, November 3-5.
- “Ifs, Ands, or Butts: Towards an Emb(oot)ied Historiography in *Bella: An American Tall Tale*.” Association for Theatre in Higher Education, Detroit, MI, July 30.
- “Dancing Sound: Tapping into History with the Queen of the Soundies.” Association for Theatre in Higher Education, Detroit, MI, July 28.
- 2021 “Unraveling the Racial Imaginary: Performing Human in *Fairview*,” for working group, “Repetition and the Human: Disavowals of ‘Humanity’ in Performance.” American Society for Theatre Research, San Diego, CA, October 28-31.
- “Fugitive Dreams: Carcerality, Trauma, and the Illegibility of Black Girlhood in Danai Gurira’s *Eclipsed*.” Comparative Drama Conference, Digital. October 14-16.
- “Listening For the Sound(s) of Subjection: Matthew D. Morrison’s Musicological Interventions.” Association for Theatre in Higher Education, Digital, August 5-8.
- “Performance Is Not a Luxury: Towards a Poetics and Praxis of Black Feminist Dramaturgy.” Association for Theatre in Higher Education, Digital, August 5-8.
- “Rocking and Reeling: Sounding Community in Zora Neale Hurston’s *Polk County*.” Song, Stage, and Screen, Salzburg, AT, June 30-July 3.
- “A Dramaturgy in/of the Digital.” Literary Managers and Dramaturgs of the Americas, Digital, June 1.

“Choreographies and Compositions of the Jukebox in Black Musical Performance,” for working group, “Race, Embodiment, and Historiography.” Contact: Performing Proximity, University of California, Los Angeles. Digital. February 19-21.

“Digitally Archiving Black Women’s Musical Theatre (with Dr. Caitlin Marshall).” Black Theatre and Dance Symposium, University of Maryland, College Park. Digital. February 12.

2020 “Young, Bubbly, and Black: The Affective Performance of Black Girlhood in Kirsten Childs’s *The Bubbly Black Girl Sheds Her Chameleon Skin*.” Telephone Hour: Musical Theatre Quarantine Colloquium. Digital. April 22.

“All the Musicals Are White, All the Composers Are Men, But Some of Us Are Brave: The Black Feminist Musical Theatre Aesthetic.” Mid-America Theatre Conference, Chicago, IL. March 5-8.

2019 “Young, Bubbly, and Black: Performing Black Girlhood in Kirsten Childs’s *The Bubbly Black Girl Sheds Her Chameleon Skin*.” International Girls Studies Association, Notre Dame, IL. February 28-March 2.

2018 “‘Baby, I am shedding my chameleon skin’: *Bubbly Black Girl* as a Black Feminist Intervention.” National Women’s Studies Association, Atlanta, GA. November 8-11.

TEACHING EXPERIENCE

Instructor of Record:

University of Rochester

Black Feminist Theory, Spring 2024 (*forthcoming*)

Black Drama: Performance and Contemporary Issues, Fall 2023

Howard University

Theatre History II, Spring 2023

Theatre History I, Fall 2022

University of Maryland, College Park

Introduction to Theatre, Fall 2022*

Black Theatre and Performance II, Spring 2022*

Black Theatre and Performance I, Fall 2021*

History of Theatre II, Spring 2021

History of Theatre I, Fall 2020

Black Theatre and Performance II, Spring 2020*

Black Theatre and Performance I, Fall 2019*

Teaching Assistant:

University of Maryland, College Park

Black Musical Theatre in Theory and Practice, with Dr. Caitlin Marshall, Spring 2023

Subversive Cultures, with Dr. Van Tran Nguyen, Spring 2023

Introduction to Theatre, with Dr. Caitlin Marshall, August 2017-May 2019

*Meets general education requirement

INVITED ACADEMIC, PUBLIC, AND CLASSROOM TALKS

Academic and Public Talks

- 2023 “The Drama(turgy) of Black Life: Zora Neale Hurston’s Music Theatre,” Public presentation, Africana/Black Studies Colloquium, University of Maryland, College Park. March 7.
- 2022 “The Uses of Flowers: The Cultural Impact of Lorraine Hansberry’s Art and Activism,” Public lecture, In Celebration of Lorraine Hansberry: The Art of Politics and the Politics of the Public, Howard University. November 17.
- “Writing Black Women,” Panel, Racial Justice Institute, Georgetown University. March 2.
- 2021 “A Conversation with Jordan Ealey,” Public discussion, Friday Forum, University of Michigan. Digital. November 12.
- “(Re)constructing Musical Theatre: The Power of Worldmaking in Theatre Production,” Public lecture, University of Florida School of Theatre, Dance, and Performance Studies. Digital. September 14.
- “Black Female Playwrights,” Public lecture and discussion, Shifting the Spotlight Drama Book Club, Theatre Prometheus and DC Public Library.
- “Lorraine Hansberry: Pioneer and Playwright,” Public lecture and discussion, Mosaic on the Move, Mosaic Theatre Company and DC Public Library.

Classroom Talks

- 2023 Class discussion, Dramaturgy Intensive, Amber Bradshaw, Working Title Playwrights, October 21. (*forthcoming*)
- Class discussion, Introduction to Dramaturgy, Dr. Leticia Ridley, University of Virginia, March 23.
- 2022 Class discussion, Dramaturgy Intensive, Amber Bradshaw, Working Title Playwrights, October 22.
- Class discussion, Introduction to Dramaturgy, Dr. Bryan Vandevender, Bucknell University, October 20.
- 2021 “The Musical Worlds of Kirsten Childs,” Class discussion, Historically Informed Performance Practice, Adam White, Sheridan College, April 14.
- “Podcasting as Decolonial Method,” Class discussion, Decolonizing International Education, Nana Brantuo, George Washington University, April 13.
- “Kirsten Childs, *Bubbly Black Girl*, and Black Girlhood,” Class discussion, African American Theatre History, Adrienne Oehlers, The Ohio State University, April 7.
- “Production Dramaturgy: *The Revolutionists*,” Class discussion, Text and Context, Tara Demmy, University of Maryland, College Park, March 24.

“Black Feminist Podcasting,” Class discussion, Dr. Michelle Gibbs, Illinois Wesleyan University, March 11.

2020 “*Daughters of Lorraine* and Podcasting for Theatre,” Class discussion, Theatre & Identity, Dr. Laura MacDonald, Michigan State University, October 28.

SERVICE

Service to the Profession

2023 Script Reader, American Music Theatre Project, Northwestern University.
Reviewer, Art Meets Activism Grant, Kentucky Foundation for Women.

2022-2023 Senior Graduate Student Representative, Association for Theatre in Higher Education Music Theatre/Dance Focus Group.

2022 Reviewer, Creative Capital Artist Grant.
Script Reader, Lorraine Hansberry Award, The John F. Kennedy Center.

2021-2022 Junior Graduate Student Representative, Association for Theatre in Higher Education Music Theatre/Dance Focus Group.

2022 Script Reader, National Music Theater Conference, Eugene O’Neill Theatre Center.
Script Reader, Jane Chambers Award for Excellence in Feminist Playwriting, Association for Theatre in Higher Education.

2021-Present Assistant Editor (to Dr. Laura Edmondson), *Theatre Journal*.

2021-2022 Member, Association for Theatre in Higher Education 2022 Conference Planning Committee.

2021 Reviewer, *Girlhood Studies*.
Script Reader, Ethel Woolson Lab, Working Title Playwrights.

2020 Member, Association for Theatre in Higher Education (ATHE) Music Theatre/Dance CFP Committee.
Script Reader, Bay Area Playwrights Festival.
Script Reader, Arena Stage Theatre Company.

University Service

2023-2024 University of Rochester Department of Black Studies Transition Committee.

2023 University of Rochester Department of Black Studies Faculty Search Committee. (voting)

2021 University of Maryland School of Theatre, Dance, and Performance Studies Faculty Search Committee. (voting)
Script Reader, Fearless New Play Festival, University of Maryland, College Park.

2020-2021 Graduate Student Representative, University of Maryland School of Theatre, Dance, and Performance Studies, Production Planning Committee.

2020-2021 Graduate Writing Fellow, University of Maryland Graduate Writing Center.

2020-2021 Member, University of Maryland Senate, Equity, Diversity, and Inclusion Committee.

2019-2021 Member, University of Maryland Office of Diversity and Inclusion (ODI) Hate Bias Response Team, Policies and Protocols Committee.

Community Service

2019-2022 Mentor, SisterMentors.

PRODUCTIONS AND PRACTICE

New Play Dramaturgy

2023	<i>Ybor City</i>	Latiné Musical Theatre Lab
2023	<i>She Sings Me Home</i>	Round House Theatre Company
2023	<i>Lyra and the Ferocious Beast</i>	Truepenny Projects
2022	<i>Remembering Montague</i>	Hush Harbor Lab
2022	<i>isosceles</i>	Rorschach Theatre
2022	<i>The Bullet</i>	Theatrical Outfit
2021	<i>We Won't Sleep</i>	321 Theatrical Management
2021	<i>Zora On My Mind</i>	Georgetown University
2021	<i>On Robots and Raindrops</i>	Association for Theatre in Higher Education
2021	<i>Iphigenia in Quarantine</i>	Working Title Playwrights
2021	<i>Momma</i>	Actor's Express
2021	<i>To Free a Mockingbird</i>	SheATL
2021	<i>ELLIPSES</i>	Working Title Playwrights
2021	<i>Behind the Veil</i>	Hush Harbor Lab
2021	<i>We the Village</i>	Theatrical Outfit
2021	<i>Well-Intentioned White People</i>	Theatrical Outfit
2020	<i>RAPunzel</i>	University of Maryland
2020	<i>rip</i>	Synchronicity Theatre
2020	<i>Locked</i>	Hush Harbor Lab

Production Dramaturgy

2021	<i>A Little Night Music</i>	University of Florida
2021	<i>Wit</i>	Fells Point Corner Theatre
2021	<i>WORKING: A Musical</i>	Working In DC/Labor Heritage Foundation
2021	<i>Peculiar Sam, or, The Underground Railroad</i>	Woolly Mammoth Theatre Company
2019	<i>Flyin' West</i>	University of Maryland
2018	<i>Wake Up!</i>	Dance Place

Playwriting

2023	<i>Jeannette</i>	Loyola Marymount University
2023	<i>Silhouettes</i>	University of Maryland
2022	<i>Women Without Virtue</i>	Single Carrot Theatre and ArtsCentric
2021	<i>lift every voice</i>	Out of Hand Theatre
2019	<i>I've Been A Woman</i>	University of Maryland
2019	<i>I Don't</i>	University of Maryland
2019	<i>Self Portrait With Dirty Hair</i>	The Keegan Theatre
2018	<i>I've Been A Woman</i>	The Kennedy Center
2018	<i>Self Portrait With Dirty Hair</i>	Atlanta AppCo
2018	<i>Stop and Smell the Rosé</i>	LiveArt DC
2018	<i>The Insignificants</i>	Rorschach Theatre
2017	<i>In the Thick of It</i>	Horizon Theatre Company
2017	<i>I Don't</i>	Horizon Theatre Company

Education Study Guide Content Writer

2019	<i>Flyin' West</i>	Clarice Smith Performing Arts Center
2019	<i>Harlem 100</i>	Clarice Smith Performing Arts Center

Talkbacks & Post-Show Discussions

2022	<i>The Color Purple</i> , Signature Theatre Company, Arlington, VA, September 21.
2020	“After the Cataclysm: A <i>Les Blancs</i> Black Out Community Conversation.” Theater Emory, Digital. November 13.
	<i>untitled</i> [MARTYR] by Agyeiwaa Asante, NextNOW Fest, Clarice Smith Performing Arts Center, Digital. September 9. (Moderator)

NON-ACADEMIC EMPLOYMENT

2022-2023	Reader , <u>Artistic Caucus</u> , Baltimore Center Stage, Long Wharf Theatre Company, Repertory Theatre of St. Louis, and Woolly Mammoth Theatre Company
2022-2023	Dramaturg , <u>Teens Behind the Scenes</u> , Broadway at The National, The National Theatre, Washington, D.C.
2021-2023	Lead Dramaturg , <u>H Street Oral History Project</u> , Mosaic Theatre Company and DC Public Library, Washington, D.C.
2022	Festival Dramaturg , <u>Black Motherhood and Parenting New Play Festival</u> , Parent Artist Advocacy League and Blackboard, Digital
2021	Associate Mentor/Dramaturg , <u>Young Playwrights Festival</u> , Horizon Theatre Company, Atlanta, GA
2018	Graduate Student Apprentice , <u>The Kennedy Center's New Visions, New Voices Playwriting Festival</u> , Washington, D.C.
2016-2017	Playwriting Apprentice , <u>Horizon Theatre Company</u> , Atlanta, GA

PROFESSIONAL AFFILIATIONS

Professional Organization Member

American Society for Theatre Research (ASTR)
Association for Theatre in Higher Education (ATHE)
American Studies Association (ASA)
National Women's Studies Association (NWSA)
Black Women's Studies Association (BWSA)
Literary Managers and Dramaturgs of the Americas (LMDA)