

**CURRICULUM VITAE  
AYESHA K. HARDISON**

The University of Kansas  
Department of English  
Department of Women, Gender, and Sexuality Studies

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Lawrence, KS 66045-7594  
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**Education**

*University of Michigan*, Ann Arbor, MI  
Ph.D. in English Language and Literature, 2006

*University of Michigan*, Ann Arbor, MI  
M.A. in English Language and Literature, 2002

*University of Michigan*, Ann Arbor, MI  
B.A. in English Language and Literature, High Honors with Distinction, 2000

**Positions Held**

*Associate Professor*. English and Women, Gender, and Sexuality Studies Departments, University of Kansas, 2015 – current.

*Associate Professor*. English Department, Ohio University, 2013 – 2015.

*Langston Hughes Visiting Professor*. Women, Gender, and Sexuality Studies Department, University of Kansas, Fall 2014.

*Assistant Professor*. English Department, Ohio University, 2006 – 2013.

**Research Interests**

Primary interests: twentieth-century and twenty-first-century African American literature; gender and sexuality studies; cultural history and theory.

Secondary interests: film; twentieth-century and contemporary visual media; popular culture studies.

**Publications**

**Books**

*Writing through Jane Crow: Race and Gender Politics in African American Literature*, American Literatures Initiative, University of Virginia Press (May 2014).

Reviewed by Chanté Baker Martin, *CLA Journal* 61.1-2 (2017): 128-130.

Reviewed by Sachelle Ford, "Outside of Protest," *Novel* 49.2 (2016): 376-379.

Reviewed by Alexis Pauline Gumbs, *American Literature* 88.2 (2016): 415-418.

Reviewed by Crystal J. Lucky, *Legacy* 32.2 (2015): 327-329.

Reviewed by D.E. Magill, *CHOICE: Current Reviews for Academic Libraries*, 52.3 (2014): 444.

*African American Literature in Transition: Volume 12: 1930-1940*, co-edited with Eve Dunbar, series

editor Joycelyn Moody, Cambridge University Press, 2022.

### **Journal Articles (peer reviewed)**

“Where Author and Auteur Meet: Genre, the Erotic, and Black Female Subjectivity.” *Meridians: feminism, race, transnationalism* 12.1 (April 2014): 88-120.

“Crossing the Threshold: Zora Neale Hurston, Racial Performance, and *Seraph on the Suwanee*.” *African American Review* 46.2-3 (Summer/Fall 2013): 217-235.

### **Book Chapters**

“Introduction.” Co-authored with Eve Dunbar. *African American Literature in Transition: Volume 12: 1930-1940*. Eds. Dunbar and Hardison, series editor Joycelyn Moody. Cambridge, UK: Cambridge University Press, 2022. 1-30.

“New York and Brooklyn.” *Richard Wright in Context*. Ed. Michael Nowlin. Cambridge, UK: Cambridge University Press, 2021. 34-44.

“Stalled in the Movement: The Black Panther Party in *Night Catches Us*.” *The Strange Careers of the Jim Crow North: Segregation and Struggle outside the South*. Eds. Brian Purnell and Jeanne Theoharis, with Komozi Woodard. New York: New York University Press, 2019. 307-331.

“The Sexual Commodities, Racial Economies, and Critical Oversights of Felice Swados’s *House of Fury*.” *Crossing Borders: Essays on Literature, Culture, and Society in Honor of Amritjit Singh*. Eds. Tapan K. Basu and Tasneem Shahnaaz. Madison, NJ: Fairleigh Dickinson University Press, 2017. 183-196.

“In Service to Whom? Reading Race and Work in *The Help* and Jackie Ormes’s *Candy*,” *Like One of the Family: Domestic Workers, Race and In/Visibility in The Help*. Ed. Fiona Mills. New Castle upon Tyne, UK: Cambridge Scholars Publishing, 2016. 131-142.

### **Editor Introductions**

“From the Editor: Introduction.” *Women, Gender, and Families of Color* 8.2 (Fall 2020): 115-118.

“From the Editor: Introduction.” *Women, Gender, and Families of Color* 8.1 (Spring 2020): 1-4.

“Zora’s Legacy: Black Love as Critical and Creative Inquiry.” Special issue co-guest edited with Randal Maurice Jelks. *The Langston Hughes Review* 26.1 (Spring 2020): v-xiv.

“Black Love after E. Franklin Frazier.” Special issue co-guest edited with Randal Maurice Jelks. *Women, Gender, and Families of Color* 7.2 (Fall 2019): 108-112.

### **Reviews**

“Theorizing Jane Crow, Theorizing Literary Fragments.” Critical Reply to “Theorizing Jane Crow, Theorizing Unknowability” by Kristie Dotson. *Social Epistemology Review and Reply Collective* 7.2 (2018): 56-63. Web. 20 February 2018: <https://wp.me/p1Bfg0-3UA>

Review of *The Other Blacklist: The African American Literary and Cultural Left of the 1950s* by Mary Helen Washington. *CLA Journal* 61.1-2 (2017): 142-145.

Review of *Sites of Slavery: Citizenship and Racial Democracy in the Post-Civil Rights Imagination* by

Salamishah Tillet. *American Literary History Online Review Series IV*. Oxford University Press, 27 October 2015. Web. 29 October 2015:  
[http://oxfordjournals.org/our\\_journals/alhist/ayesha%20hardison%20online%20review%20iv.pdf](http://oxfordjournals.org/our_journals/alhist/ayesha%20hardison%20online%20review%20iv.pdf)

Review of *Queer in Black and White: Interraciality, Same Sex Desire, and Contemporary African American Culture* by Stefanie K. Dunning. *MELUS* 35.3 (Fall 2010): 228-230.

### **Non-Peer Reviewed Writing**

“Why Maya Angelou Partnered with Hallmark: For One Thing, She Liked a Challenge.” *Humanities* 42.1 (Winter 2021): <https://www.neh.gov/article/why-maya-angelou-partnered-hallmark>

“The Big Idea: Coupling Jim and Jane Crow.” *Humanities Kansas*. 11 January 2021.  
<https://www.humanitieskansas.org/get-involved/kansas-stories/the-big-idea/big-idea-coupling-jim-and-jane-crow>

“Robert Hayden: Detroit, MI.” *Literary Landscapes. The New Territory*. 3 Dec 2020.  
<https://newterritorymag.com/literary-landscapes/robert-hayden-detroit-michigan/>

“Zora Neale Hurston’s Radical Black Love.” Co-authored with Randal Maurice Jelks. *Black Perspectives*. aaihs.org. 18 Mar 2017. <https://www.aaihs.org/zora-neale-hurstons-radical-black-love/>

### **Grant and Fellowship Awards**

Summer Residency at the National Humanities Center, Research Triangle Park, NC, June 2022 (\$7,000).

Hall Center for the Humanities and the Institute for Digital Research in the Humanities, sponsored by the Andrew W. Mellon Foundation: *Stories for All: A Digital Storytelling Project for the Twenty-First Century*, PI Richard Godbeer, lead co-PI Dave Tell, co-PIs Najarian Peters, Sylvia Fernández, Nishani Frazier, Ignacio Carvajal, and Kent Blansett, University of Kansas, Lawrence, KS, 2021-2023 (\$20,000 and two course releases). <https://storiesforall.org/story/history-of-black-writing/>

National Endowment for the Humanities Summer Institute: *Hurston on the Horizon: Past, Present, and Future*, co-directed with Maryemma Graham, Project on the History of Black Writing, University of Kansas, Lawrence, KS, July 11-31, 2021 (\$200,000). <https://hurston.ku.edu/>

Digital Humanities Fellows Program: *The Ethics, Politics, and Techniques of Digital Storytelling*, Institute for Digital Research in the Humanities, University of Kansas, Lawrence, KS, 2020-2021 (\$1000).

Schomburg Center Scholars-in-Residence Program, New York Public Library, January-June 2018 (\$30,000).

Kansas Humanities Council Grant, Kansas Humanities Council, 2017 (\$7,500).

National Endowment for the Humanities Summer Seminar: *Rethinking Black Freedom Studies from the Jim Crow North to the Jim Crow West*, directed by Komozi Woodard and Jeanne Theoharis, Sarah Lawrence College, Bronxville, NY, and the Schomburg Center for Research in Black Culture, Harlem, NY, June 15-26, 2015 (\$2,100).

National Endowment for the Humanities Summer Institute: *Contemporary African American Literature*, directed by Lovalerie King, Pennsylvania State University, State College, PA, July 8-28, 2012 (\$2,700).

Charles J. Ping Institute for the Teaching of the Humanities Junior Fellow, Ohio University, 2011-2014 (\$6,750).

Ford Foundation Postdoctoral Fellowship, African American Studies Department, University of Illinois at Chicago, 2010-2011 (\$43,000).

Black Metropolis Research Consortium Short-Term Fellowship in African American Studies, Chicago, IL, July-August 2009 (\$6,000).

Ford Foundation Diversity Dissertation Fellowship, 2005-2006 (\$21,000).

The Institute for Research on Women and Gender (IRWG) "Community of Scholars" Fellowship, University of Michigan, 2005 (\$13,200 stipend/research plus tuition and healthcare).

Horace H. Rackham Merit Fellowship, University of Michigan, 2000-2005 (tuition/stipend of \$18,000 per year plus benefits and \$500 for conference/research travel).

### **Honors**

Nancy Dasher Award, College English Association of Ohio, *Writing through Jane Crow: Race and Gender Politics in African American Literature*, 2015.

Choice Outstanding Academic Title from American Library Association, *Writing through Jane Crow: Race and Gender Politics in African American Literature*, 2014.

### **Programs and Seminars**

Senior Administrative Fellows Program. Center for Faculty Development and Mentoring, Office of the Provost. University of Kansas. 2020-2021.

"'The Lord's Battle I Mean to Fight': The Politics of African American Piety," Summer Seminar in Literary and Cultural Studies, directed by Joycelyn K. Moody. West Virginia University. Morgantown, WV. June 7-10, 2007.

Graduate Women Leadership Program. Center for the Education of Women. University of Michigan. Fall 2003.

### **Invited Talks**

"From Hurston to Angelou: The Jagged Harmonies of Black Women Writers." Core Humanities Speaker Series, University of Nevada, Reno. Virtual. April 28, 2022.

"Classic Hurston in Four Jagged Harmonies." Keynote for the Annual Hurston Conference, "The Immutable Zora: Classic and Classy." Bethune-Cookman University. Virtual. February 18, 2022.

"Maya Angelou's Mosaic of Life Writing." 33rd Annual Seaver Lecture. University of Kansas. Lawrence, KS. March 10, 2021.

“A More Beautiful Narrative of Civil Rights History.” Africana Literatures and Cultures Workshop. James Madison University. Harrisonburg, VA. March 4, 2020.

“Of Maids and Ladies: The Ethics of Living Jane Crow.” Bridge Lecture in Black Women’s Studies. St. Louis University. St. Louis, MO. March 2, 2016.

“Of Maids and Ladies: The Ethics of Living Jane Crow.” Center for African and Black Diaspora. DePaul University. Chicago, IL. October 28, 2015.

“Of Maids and Ladies: The Ethics of Living Jane Crow.” Western Kentucky University. Bowling Green, KY. April 29, 2015.

“Of Maids and Ladies: The Ethics of Living Jane Crow.” Harriet Jacobs Lecture Series and Leonora Woodman Memorial Lecture. Purdue University. West Lafayette, IN. March 26, 2015.

“Of Maids and Ladies: The Ethics of Living Jane Crow.” First Fridays Series. English Department. University of New Hampshire. Durham, NH. December 5, 2014.

“Of Maids and Ladies: The Ethics of Living Jane Crow.” Langston Hughes Visiting Professor Lecture. University of Kansas. Lawrence, KS. October 30, 2014.

“Black Masculinity and Femininity in the Wake of Ferguson.” Sexuality Education Committee of the Ecumenical Campus Ministries. University of Kansas. Lawrence, KS. November 18, 2014.

“Re-reading African American Literary History.” College of Wooster. Wooster, OH. November 13, 2014.

“How to Watch TV Like a Professor!” College of Wooster. Wooster, OH. November 13, 2014.

“Embracing the Erotic: Race, Sexuality, and Film in Martha Southgate’s *Third Girl From the Left*.” Nazareth College. Rochester, NY. November 13, 2008.

### **Interviews**

“Screentime: Wonder Woman.” Interview with Gina Kaufmann. *Central Standard*. 20 June 2017. <http://kcur.org/post/screentime-wonder-woman>

“In the Spotlight.” Interview with Gina Kaufmann. *Central Standard*. 12 May 2016. <http://kcur.org/post/spotlight#stream/0>

### **Conference Organizer**

“Black Love: A Symposium.” Celebrating the 80<sup>th</sup> Anniversary of Zora Neale Hurston’s *Their Eyes Were Watching God*. Conference Co-Organizer. University of Kansas. Lawrence, KS. September 11-18, 2017. <https://bls.ku.edu/>

### **Conferences and Presentations**

“Maya Angelou’s Life Mosaic.” Genre Studies Life Writing Panel, Modern Language Association. Washington, D.C. January 6-9, 2022.

“Creating Black Families: Black Marriage and Black Love.” KEY Session, “The Black Family: Representation, Identity and Diversity.” Association for the Study of African American Life and History (ASALH) Virtual Conference. September 23, 2021.

“A More Beautiful History of Black Freedom Struggles.” Department of Communication Studies Colloquium. University of Kansas. Lawrence, KS. April 28, 2021.

“Making Learning More Equitable: Education for a Feminist Future.” Panel Discussion, “Forward: Creating Feminist Futures.” The Women’s Place, Ohio State University. Columbus, OH. October, 22, 2020.

“Beyoncé’s *Black Is King*.” Roundtable Discussion, Department of African and African-American Studies, University of Kansas. Lawrence, KS. October 21, 2020.

*Picture a Scientist*. Roundtable Discussion, Department of Physics and Astronomy, University of Kansas. Lawrence, KS. October 8, 2020.

“African American Literature and Its Archives: Mid-Century and Beyond.” Roundtable Discussion, Modern Language Association. Seattle, WA. January 9-12, 2020.

“Productive Precarity: African American Writing During the Depression Era.” Roundtable Discussion, Modern Language Association International Symposium. Lisbon, Portugal. July 23-25, 2019.

“‘She’d Be Damned If She’d Act Grateful’: Domestic Disobedience and the Sleuthing Black Maid.” National Women’s Studies Association. Baltimore, MD. November 16-19, 2017.

“The Poetics and Politics of Soul.” Roundtable Discussion, Association for the Study of the Arts of the Present. Oakland, CA. October 26-29, 2017.

“Claudia Rankine’s *Citizen*.” Diverse Dialogues on Race and Culture Roundtable, The Langston Hughes Center, University of Kansas. Lawrence, KS. September 6, 2017.

“Crossing Borders: Negotiating Race, Ethnicity, and Migration.” Roundtable Discussion, American Literature Association. Boston, MA. May 25-28, 2017.

“Mississippi Renaissance: Richard Wright.” Black Literary Suite, The Project on the History of Black Writing, University of Kansas. Lawrence, KS. February 15, 2017.

“Righteous Work, Domestic Disobedience: Reimagining the Black Maid.” American Studies Association. Denver, CO. November 17-20, 2016.

“The Black Panther Party in *Night Catches Us*.” The Strange Career of Jim Crow, North and West Symposium. Bowdoin College. Brunswick, ME. September 17, 2016.

“Silence, Disclosure, and *Being Mary Jane*.” Valiant Violets Banquet. Psi Chapter, Delta Sigma Theta Sorority, Inc. University of Kansas. Lawrence, KS. April 21, 2016.

“Faces of Feminism in Pop Music: Beyoncé & Nicki & Taylor & Ke\$ha.” Perspectives Series, University Honors, University of Kansas. Lawrence, KS. April 18, 2016.

“Chained to the Past, Stalled in the Movement in *Night Catches Us*.” Society for Cinema and Media Studies. Atlanta, GA. March 30-April 3, 2016.

“Political Bodies, Civic Spaces, and the Post-Civil Rights Movement Narrative.” Plenary Panel, “Ferguson, Charleston, Baltimore and Beyond: Black Women Scholars Reflect on the Post-Civil Rights Movement.” Society for the Study of Southern Literature. Boston, MA. March 10-12, 2016.

“Silence, Disclosure, and *Being Mary Jane*.” Big XII Conference on Black Student Government. University of Kansas. Lawrence, KS. February 25-27, 2016.

“Working Space and Transgressing Boundaries in Jackie Ormes’s *Candy*.” Society for the Study of American Women Writers. Philadelphia, PA. November 4-8, 2015.

“Fixed in Historical Grooves: The Weight of the Movement in *Night Catches Us*.” Black Portraiture{s}II: Imaging the Black Body and Re-staging Histories. New York University and Hutchins Center for African and African American Research, Harvard University. Florence, Italy. May 28-31, 2015.

“Critical Unawareness and the Racial Erotic in *House of Fury*.” College Language Association. Southern Methodist University. Dallas, TX. April 8-11, 2015.

“*Push, Precious*, and the Trauma of Literary Adaptation.” Langston Hughes Center. University of Kansas. Lawrence, KS. October 6, 2014.

“Of Maids and Ladies: The Laboring and Desirous Black Body in Jackie Ormes’s *Candy*.” African American Expression in Print and Digital Culture. Center for the History of Print and Digital Culture. University of Wisconsin. Madison, WI. September 18-21, 2014.

“‘You’ll Never Get a Boy Friend ... If You Don’t Stop Reading Those Books’: Contemplating the Black Female Reader in Gwendolyn Brooks’s *Maud Martha*.” American Literature Association. Washington, D.C. May 22-25, 2014.

“What is Black Liberation?: Fettered to the Past in *Night Catches Us*.” College Language Association. Tulane University. New Orleans, LA. March 26-29, 2014.

“‘A Thin Line Between Labor and Pleasure’: The Domestic Revolution in *Maud Martha*.” The Collegium for African American Research. Agnes Scott College. Decatur/Atlanta, GA. March 13-16, 2013.

“Mapping an *American Daughter*: Incidents in the Life of Era Bell Thompson.” Modern Language Association. Boston, MA. January 3-6, 2013.

“Between Choice and Circumstance: The Solo Sojourns of Era Bell Thompson.” Society for the Study of Women Writers. Denver, CO. October 10-13, 2012.

“From Native Daughter to International *Ebony*: The Life and Times of Era Bell Thompson.” Crossroads in Cultural Studies, Association for Cultural Studies. Sorbonne Nouvelle University. Paris, France. July 2-6, 2012.

“‘A Formidable Psychological Barrier’: Pauli Murray and the Politics of Respectability.” Ford Fellows Conference. The National Academies. Irvine, CA. October 14-15, 2011.

“Living Jane Crow: Pauli Murray’s *Song in a Weary Throat*.” Southern California Society for the Study of American Women Writers Panel. American Literature Association Conference. San Francisco, CA. May 27-30, 2010.

“Race in ‘Rome’ and Gender ‘from the Left’: Martha Southgate’s Post-Soul Aesthetic.” Celebrating Contemporary African American Literature: The Novel Since 1988 Conference. Pennsylvania State University. State College, PA. October 23-24, 2009.

“Reading and Defining Womanhood in *Maud Martha* and WWII Literary Culture.” “Evolutionary Momentum.” Winston Napier Conference. Clark University. Worcester, MA. February 27-28, 2009.

“Is There Still Power in the Erotic?: Post-Feminism’s Consequence for Black Female Sexuality.” Modern Language Association. San Francisco, CA. December 27-30, 2008.

“‘She Ruled a Pygmy Kingdom’: Dorothy West’s Predatory Woman.” The Society for Multi-Ethnic Studies: Europe and the Americas. Leiden University. Leiden, the Netherlands. June 25-28, 2008.

“In the (W)right Tradition? Gendering Social Criticism in Ann Petry’s *The Street*.” The International Centennial Conference Celebrating 100 Years of Richard Wright. The American University of Paris. Paris, France. June 19-21, 2008.

“Reading Her Mind: The Racial Performance Discourse of Zora Neale Hurston and *Seraph on the Suwanee*.” Society for the Study of Southern Literature. William and Mary College. Williamsburg, VA. April 17-20, 2008.

Richard Wright Roundtable Discussion. Multi-Ethnic Literatures and Studies. Ohio State University. Columbus, OH. March 27-30, 2008.

“*Lackawanna*’s ‘Colored Contradictions’: A Visual and Vernacular Narration of the Blues.” National Association of African American Studies. Baton Rouge, LA. February 11-13, 2008.

“The Politics of Sexual Violence and Healthy Citizenship in *Third Ward Newark*.” New Scholarship in Citizenship Studies Conference. Wayne State University. Detroit, MI. March 31, 2006.

“Prostitution and the Racial, Sexual Politics of African American Social Realism.” Hawaii International Conference on Arts and Humanities. Honolulu, HI. January 13-16, 2005.

“A Little Black Girl’s Art: Venus and Normative White Masculinity.” Eyes on the Mosaic Minority Graduate Student Association. University of Chicago. Chicago, IL. April 10, 2004.

### **Panel Organizer, Chair, and Respondent**

*In the Blood* by Suzan Lori Parks. Talkback. University of Kansas. Lawrence, KS. October 25, 2019.

“Plantation Tours, Power, and Representation.” Moderator. University of Kansas. Lawrence, KS. October 29, 2019.

“Make it Funky V: Reflections on Kendrick Lamar.” Respondent. University of Kansas. Lawrence, KS. March 24, 2016.



“Representation and the Real: The Politics of Black Female Identity.” Panel Organizer and Participant. Big XII Conference on Black Student Government. University of Kansas. Lawrence, KS. February 25-27, 2016.

*Legal Fictions: Constituting Race, Composing Literature* by Karla FC Holloway. Respondent. Research on the Leading Edge (ROLE). Sponsored by The Hall Center for the Humanities. University of Kansas. Lawrence, KS. November 5, 2015.

“Writing and Reading Beyond the Boundaries: CLA’s Next Generation 2<sup>nd</sup> Annual New Scholars Panel.” Respondent. Sponsored by the Project on the History of Black Writing. College Language Association. Southern Methodist University. Dallas, TX. April 8-11, 2015.

“When Chicago Was in Vogue: A ‘Second Awakening’ in African American Art and Culture.” Panel Organizer and Chair. Modern Language Association. Chicago, IL. January 9-12, 2014.

“Black Writers of Ohio.” Panel Co-Organizer. African American Research and Service Institute Annual Symposium. Ohio University. October 4, 2012.

“The Lost Years: African American Literature and Culture, 1940-1960.” Panel Organizer and Chair. Modern Language Association. Los Angeles, CA. January 5-8, 2012.

## **Teaching**

### *University of Kansas*

WGSS 811 (formerly 701), “Black Feminist Theory” (graduate), Spring 2016, Fall 2017, Fall 2021. English 340/AAAS 323, “Literature of Black Freedom Struggles” (undergraduate), Spring 2017, Fall 2019, and Fall 2021.

English 325, “Recent Popular African American Literature” (undergraduate), Spring 2021.

English 974, “Literature of the Civil Rights and Black Power Movements” (graduate), Fall 2020

WGSS 801, “Feminist Theory” (graduate), Fall 2020 and 2019.

Honors 598, “Jim and Jane Crow—Then and Now” (undergraduate), Spring 2020.

Honors 190, “Representing the Civil Rights Movement” (undergraduate), Fall 2019.

WGSS 396, “Black Feminist Theory” (undergraduate), Fall 2016 and Spring 2019.

English 508, “Black Feminist Literary Theory and Criticism” (undergraduate), Fall 2017.

WGSS 396/AAAS 323, “Black Love and Romance” (undergraduate), Spring 2017.

English/AAAS 774, “The Politics of African American Fiction: Race, Gender, and Genre” (graduate), Fall 2016.

English 328, “Spectacle and Spectator: Black Female Subjects in Novel and Film” (undergraduate), Spring 2016.

English 105, Freshman Honors Composition (undergraduate), Fall 2015.

WGSS 396, “Gender, Race, and Cultural Production Before Beyoncé” (undergraduate), Fall 2015.

WGSS 701, “Black Women and Culture” (graduate), Fall 2014.

## **Dissertations and Master’s Theses**

*Committee Member.* “Giving Us Something We Can Feel: Investigating the Politics of Pleasure via Literacy in the Lives of Black Women,” by Charlesia McKinney. Doctoral Dissertation, English Department, University of Kansas (2022).

*Director.* “Memoir as Museum: Experiencing the Civil Rights Movement Through ‘The Real Thing’,” by Katelyn Shirley. M.A. Thesis, English Department, University of Kansas (2022).

*Committee Member.* “Making Black Public Humanities in South Florida: African Diaspora, Archives, and Public Histories,” by William Garcia. Doctoral Dissertation, American Studies, University of Kansas (2022).

*Committee Member.* “Spirit in Cinema: Representations of Black Christianity in African American Film,” By Danyelle M. Greene. Doctoral Dissertation, Film and Media Studies, University of Kansas (2021).

*Committee Member.* “Women and Documentary Film in Iran, 1997-2020,” by Najmeh Moradiyan-Rizi. Doctoral Dissertation, Film and Media Studies, University of Kansas (2021).

*Committee Member.* “Liberation on Two Fronts: Women in the Transnational Anti-apartheid Movement,” by Mariah Stember. Doctoral Dissertation, Women, Gender, and Sexuality Studies Department, University of Kansas (2021).

*Director.* “Lorraine Hansberry’s Legacy of Radical Activism in Works Beyond Broadway,” by Arielle Raymos. M.A. Thesis, English Department, University of Kansas (2020).

*Committee Member.* “Sarge,” by Vincent Omni. M.F.A. Thesis, English Department, University of Kansas (2020).

*Committee Member.* “‘Can I Talk To You?’ An Access-Centered Case Study on *In the Blood*,” by Timmia Hearn Feldman. M.A. Thesis, Department of Theatre and Dance, University of Kansas (2020).

*Director.* “‘Everything is Here and Now’: The Polyvocal Poetry of Naomi Long Madgett,” by Morgan McComb. M.A. Thesis Portfolio, English Department, University of Kansas, 2019. Winner of the Outstanding Master’s Thesis Award, presented by the College of Liberal Arts & Sciences and the Committee on Graduate Studies.

*Committee Member.* “Women Writers in the South Asian Diaspora and the Homeland,” by Areyee Gohain. Doctoral Dissertation, English Department, Ohio University, 2015.

*Committee Member.* “Postfeminist America,” by Shannon Harry. Doctoral Dissertation, School of Interdisciplinary Arts, Ohio University, 2013.

*Committee Member.* “Erotics as Decolonization and Pathway Spiritual Activism in Chicana Literature: Demetria Martínez’s *Mother Tongue* and Alma Luz Villanueva’s *Naked Ladies*,” by Wendy Walker. Doctoral Dissertation, English Department, Ohio University, 2012.

*Director.* “Empathetic Experience: Literature, Loving, and the Uneasy Student,” by Marcie Pitts. M.A. Essay, English Department, Ohio University, 2012.

*Committee Member.* “Dementure,” by Rachel Burgess. Doctoral Dissertation in Creative Nonfiction Writing, English Department, Ohio University, 2010.

*Committee Member.* “Resisting Containment: Transgressive Movement and Alternative Space among Women Writers of the Beat Generation,” by Chelsea Stripe. M.A. Thesis, English Department, Ohio University, 2009.

*Committee Member.* “With or Without Him,” by Amelia Huelskamp. M.A. Thesis in Creative Writing, English Department, Ohio University, 2009.

*Director.* “Signifying and Subverting: Tricksters, Silence and Sexuality,” by Daoine Bachran. M.A. Essay, English Department, Ohio University, 2008.

### **Undergraduate Research**

*Director.* “Reading Liberation in Queer Black Women’s Life Writing,” by Rachel Atakpa. McNair Scholars Program, University of Kansas, Summer 2017.

*Director.* “Black Expatriate Writers,” Independent Study with James Harris, Ohio University, Fall 2008.

*Co-director.* “White Beauty Aesthetics in Toni Morrison’s *The Bluest Eye* and Popular Culture,” by Simone Savannah. McNair Scholars Program, Ohio University, Summer 2008.

### **Service (Selected)**

#### University of Kansas

##### *English Department:*

*Director,* History of Black Writing, 2021-

*Co-Chair,* Diversity Recruitment and Retention Committee, 2022-  
Graduate Teaching Assistant (GTA) Teaching Mentor

##### *Women, Gender, and Sexuality Studies Department:*

Graduate Committee, 2015-2018, 2020-

*Chair.* Diversity, Equity, and Inclusion Committee, 2019-2020

*Co-chair.* Ad Hoc Diversity, Equity, and Inclusion Committee, 2016-2019  
Graduate Teaching Assistant (GTA) Teaching Mentor

##### *College of Liberal Arts and Sciences:*

Emerging Scholars Program, Center for Undergraduate Research, 2019-

Mentoring Advisory Board, Graduate Student of Color Network, 2019-2020

CLAS Mentoring Program, 2015-2016

##### *University:*

Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) Scholar Mentor, 2020-2022

Engaged Scholarship Working Group, NEH Next Generation Humanities PhD Planning Grant, 2016-2017

Planning Committee, Graduate and Undergraduate Women of Color Retreat, 2014

#### Professional

*Editor.* *Women, Gender, and Families of Color*, 2019-

Advisory Board, Society for the Study of American Women Writers (SSAWW), 2018-2021

*Mentor.* Career Enhancement Fellowships for Junior Faculty, The Woodrow Wilson National Fellowship Foundation, 2019-2020

Executive Committee of the Black American Literature and Culture Division of the Modern Language Association, 2010-2014

Planning Committee for “The Metropolis: The Mapping of Black Chicago,” Funded Research Project, The Black Metropolis Research Consortium, University of Chicago, 2010-2011

### Community

*Speaker.* NAACP Meeting, Lawrence, KS, January 14, 2021.

*Panelist.* “African Americans and the Vote,” Sponsored by Topeka Chapter of the Links, Incorporated, Topeka, KS, February 22, 2020.

*Panelist.* “Community Conversation: Christine Blasey Ford and Brett Kavanaugh,” Organized by The Commons, University of Kansas, October 12, 2018.

*Facilitator.* “What We Do for Love,” The Great American Read, Lawrence Public Library, Lawrence, KS, October 9, 2018.

*Panelist.* “Beyond ‘Me Too’: Next Steps,” Organized by Women of Lawrence Film, Lawrence Public Library, Lawrence, KS, December 4, 2017.

*Moderator.* Panel Discussion for African American Read-In, Sponsored by Topeka Chapter of the Links, Incorporated, Topeka Public Library, Topeka, KS, February 11, 2017.

*Panelist.* Discussion of *Hidden Figures*, Sponsored by Topeka Chapter of the Links, Incorporated, Topeka, KS, January 21, 2017.

### **Professional Organizations**

Modern Language Association

College Language Association

National Women’s Studies Association

Society for the Study of American Women Writers

Council of Editors of Learned Journals