

DRAFT Curriculum Vitae

Jennifer L. Atkins

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General Information

University address: School of Dance
College of Fine Arts
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Professional Preparation

2008 Ph.D., Florida State University. Major: History. American Women's History with Minor Fields in U.S. History (Pre- and Post-Civil War) and Dance. Supervisor: Suzanne Sinke, PhD.

Atkins, Jennifer. (2008). *Setting the Stage: Dance and Gender in Old-Line New Orleans Carnival Balls, 1870-1920*. (Doctoral dissertation, Florida State University). Retrieved from FSU ETD, <http://etd.lib.fsu.edu/theses/available/etd-04132008-203018/>, etd-04132008-203018.

2003 M.A., Florida State University. Major: American Dance Studies. Supervisor: Patricia Young, PhD.

Bishop, Jennifer. (2003). *Working Women and Dance in Progressive Era New York City, 1890-1920*. (Master's thesis, Florida State University). Retrieved from FSU ETD, <http://diginole.lib.fsu.edu/etd/3731/>, Paper 3731.

2000 B.A., Huntingdon College, Montgomery, AL. Major: Dance and English.

Nondegree Education and Training

2024 National Humanities Center Faculty & Staff Podcasting Institute: Storytelling for a Modern Audience.

- 2023 Hip Hop and Youth Culture as Pedagogy (Speaker: Jason Rawls).
National Humanities Center Professional Development Webinar.
- 2023 Digital Humanities and Digital Pedagogy in the K–12 Classroom (Speaker: Kelly Hammond).
National Humanities Center Professional Development Webinar.
- 2023 The Sum of Us: What Racism Costs Everyone and How We Can Prosper Together (Speaker: Heather McGhee).
National Humanities Center Professional Development Webinar.
- 2023 What Can American Institutions Learn about Engaging with Indigenous & Diverse Populations from Global Partners?
Interview with Aotearoa New Zealand's University of Canterbury's vice-chancellor, Cheryl de la Rey, hosted by The Chronicle of Higher Education.
- 2021 Assignment Design Workshop.
Hosted by FSU's Center for the Advancement of Teaching.
- 2021 Effective Video Strategies for Teaching Gen Z Workshop.
Hosted by FSU's Center for the Advancement of Teaching.
- 2020 Talking "Difference" and "Creolization" with Political Scientist Jane Gordon.
Interdisciplinary conversations on "Conceptualizing Difference" hosted by the Centre for Citizenship, Civil Society, and Rule of Law (CISRUL), University of Aberdeen.
- 2020 How Learning Works: 7 Research-Based Principles for Smart Teaching (Faculty Reading Group).
Facilitated by FSU's Center for the Advancement of Teaching.
- 2020 What Students Wish Their Professors Knew Forum.
Virtual Forum Hosted by the Chronicle of Higher Education.
- 2020 Creating Effective, Equitable Assessments for Online Courses.
Virtual Forum Hosted by the Chronicle of Higher Education.
- 2020 Teaching Online Approaches to Pedagogy and Course Design.
Interactive Webinar Hosted by FSU's Office of Distance Learning.
- 2020 Create Asynchronous Videos with Kaltura.
Interactive Webinar Hosted by FSU's Office of Distance Learning.

- 2020 Engage Learners with Online Activities.
Interactive Webinar Hosted by FSU's Office of Distance Learning.
- 2020 Make Materials Work for All Learners with Universal Design.
Interactive Webinar Hosted by FSU's Office of Distance Learning.
- 2020 Minds Online: Teaching Effectively with Technology (Faculty Reading Group).
Facilitated by FSU's Center for the Advancement of Teaching.
- 2020 Organize Your Course for Student Success.
Interactive Webinar Hosted by FSU's Office of Distance Learning.
- 2020 Stay Present with Canvas Communication Tools.
Webinar workshop facilitated by FSU's Office of Distance Learning.
- 2020 How to Be an Antiracist (Faculty Reading Group).
Facilitated by FSU's Center for the Advancement of Teaching.
- 2020 Internalized Whiteness in the U.S. Southeast.
Webinar organized around deconstructing internalized whiteness within southern identity and moves towards antiracism.
- 2020 Talking "Difference" with Philosopher Lewis Gordon.
Interdisciplinary conversations on "Conceptualizing Difference" hosted by the Centre for Citizenship, Civil Society, and Rule of Law (CISRUL), University of Aberdeen.
- 2019 Teaching To Transgress (Faculty Reading Group).
Facilitated by FSU's Center for the Advancement of Teaching.
- 2019 Race Talk and the Conspiracy of Silence: Understanding and Facilitating Difficult Dialogues on Race (Faculty Reading Group).
Facilitated by FSU's Center for the Advancement of Teaching.
- 2019 How Humans Learn: The Science and Stories behind Effective College Teaching (Faculty Reading Group).
Facilitated by FSU's Center for the Advancement of Teaching.
- 2019 Discussion in the College Classroom (Faculty Reading Group).
Facilitated by FSU's Center for the Advancement of Teaching.

- 2017 **Allies & Safe Zones 201: Trans Ally.**
Trans Ally is a two-hour training that will engage participants in understanding trans identities, gender variance, socialized gender expectations, intersex identities, and becoming allies to people with trans and other gender variant identities.
- 2017 **Social Justice Ally Training.**
The mission of the two-day training program sponsored by the FSU Center for Leadership & Social Change is to educate members of the Florida State community about issues related to social justice in order to develop allies who will promote an equitable and inclusive environment and serve as social change agents in a diverse and global society.
- 2017 **Embracing Diversity Training Course (CODIV2-0030).**
The Office of Human Resources covers an overview to diversity and inclusion, such as history, definitions, and what diversity and inclusion mean to FSU. Participants are introduced to the value proposition for diversity-What's In It For Me..."WII FM", culture as a framework for understanding diversity, different generations in the workplace, tools on how to handle conflicts, and more.
- 2015 **Allies & Safe Zones 101 Workshop.**
The Allies & Safe Zones 101 workshop is a three-hour basic training in allyship and contemporary LGBTQ+ issues. Topics of discussion include: sexual orientation, gender identity, gender expression, biological sex, current LGBTQ+ vocabulary, how to be an effective ally, and exploring further allyship possibilities.

Professional Experience

- 2017–present Associate Professor, School of Dance, Florida State University. Responsible for teaching Dance History, Theory, and Research courses across all programs; serving on School of Dance and University committees, and serving as MA-American Dance Studies Program Advisor (2019-2023).
- 2011–2017 Assistant Professor, School of Dance, Florida State University. Responsible for teaching Dance History, Theory, and Research courses across all programs; serving on School of Dance and University committees, and serving as BFA Director (2011-2015) then Graduate Program Director (2015-2017).
- 2009–2011 Coordinator, School of Dance, Florida State University. Non tenure-track position. Responsible for teaching Dance History, Theory, Research, and Tap Technique classes across all programs; serving on the Curriculum, MANCC, and M.A. Studio Studies capstone committees; and serving as BFA Director.

- 2007 Researcher, School of Dance (MANCC), Florida State University. Researched Commissioning Practices in the Dance Field for the Maggie Allesee National Center for Choreography. Duties included interviewing arts administrators and curators at the nation's leading dance venues, producing a report on my findings, and discussing overarching trends with MANCC personnel.
- 2004–2006 Graduate Teaching Assistant, History, Florida State University. Taught "AMH2097: Race and Ethnicity in American History," an undergraduate Liberal Studies course with enrollment between 60 and 200.
- 2005 Graduate Research Assistant, History, Florida State University. Conducted library research for Dr. Heike Schmidt's book in progress.
- 2004 Graduate Research Assistant, History, Florida State University. Transcribed oral history interviews for Dr. Frederick Davis' book in progress.
- 2003–2004 Graduate Research Assistant, Department of History, Florida State University. Assistant to Dr. Suzanne Sinke, Book Editor for the Journal of American Ethnic History.
- 2003 Graduate Teaching Assistant, School of Dance, Florida State University. Taught "DAN2100: Introduction to Dance," a general education course for non-majors; 30 students per class.
- 2001–2002 Graduate Research Assistant, School of Dance, Florida State University. Graduate Research Assistant for Dr. Young. Responsibilities included digital transfer of archived dance material and creation of graduate student orientation guide.

Visiting Professorship(s)

- 2005–2009 Visiting Assistant Professor, School of Dance, Florida State University, Tallahassee, FL. Responsible for teaching Dance History, Theory, Research, and Tap Technique classes, serving on the curriculum, MANCC, and M.A. Studio Studies capstone committees, and Serving as BFA Director.

Honors, Awards, and Prizes

John G. Cawelti Award, Popular Culture Association / American Culture Association (2024).

The Cawelti Award is given annually to recognize important scholarly texts that advance the study of popular and American culture.

Roving Scholar in American Studies (Norway), U.S.-Norway Fulbright Foundation (2023). (\$28,000).

Academic year spent traveling throughout Norway to teach self-designed American Studies workshops to high schoolers and to share pedagogy workshops with teacher colleagues. The American Studies workshops survey American history, culture, politics, and identity from the vantage of dance studies and popular culture. The pedagogy workshops delve into approaches for engaging students with cultural and historical interpretation via the body in motion; the value and applicability of popular culture in developing critical thinking and solving real-world problems; and strategies for creating low stakes academic environments that garner high educational rewards.

Sabbatical, Florida State University (2023).

Sabbatical awarded by The University Committee on Faculty Sabbaticals for the 2022-2023 academic year to pursue Fulbright project in Norway under the Roving Scholar in American Studies program.

Jules and Frances Landry Award, Louisiana State University Press (2017). (\$1,500).

The Jules and Frances Landry Award is presented annually to the LSU Press book published during the year which, in the judgment of the Press, constitutes the most outstanding achievement in the field of southern studies.

Nominated for a University Excellence in Teaching Award (2016).

Ineligible for the award because nomination came within five years of previous teaching award.

Nominated for a University Excellence in Teaching Award (2015).

Ineligible for the award because nomination came within five years of previous teaching award.

Nominated for a Graduate Faculty Mentor Award, FSU (2014).

University Undergraduate Teaching Award, Florida State University (2013). (\$2,000).

Nominated for a University Excellence in Teaching Award (2008).

Ineligible for the award because position not tenure track.

Dissertation Research Grant, Florida State University (2007). (\$500).

J. Leitch Wright Travel Research Grant, FSU, Department of History (2007). (\$400).

J. Leitch Wright Award for Excellence in Research, 2nd Place, FSU, Department of History (2004).

J. Leitch Wright Travel Research Grant, FSU, Department of History (2004). (\$400).

Fellowship(s)

Short-Term Visiting Fellow, Melbern G. Glasscock Center for Humanities Research (Texas A&M University) (2023–2024).

The Glasscock Center Short-Term Visiting Fellowships bring distinguished scholars, artists, and performers to Texas A&M University. Fellows contribute to the Glasscock Center's mission to foster and celebrate the humanities and humanities research at Texas A&M.

Current Membership in Professional Organizations

American Studies Association

Dance Studies Association

PoP Moves: An International Research Group for Performances of the Popular
Popular Culture Association / American Culture Association

Teaching

Courses Taught

- Classical Perspectives on Dance (DAN3145)
- Introduction to History and Appreciation of Dance, Undergraduate Course (DAN2100)
- Directed Individual Study (DAN4905)
- American Dance History III, 1960-present, Graduate Course (DAN5149)
- Jazz Dance History (DAN5905)
- American Dance History II, 1880-1960, Graduate Course (DAN5148)
- MANCC Experience (DAN4935)
- Special Topics in Dance (DAN5930)
- History of American Dance 1492-1892 (DAN5147)
- 20th Century Concert Dance History (DAN3146)
- Contemporary Perspectives on Dance (DAN3146)
- Dance Practices of the Global Gulf (DAN5147)
- Contemporary Stage and Social Movements (DAN5149)
- Dance Migrations and Mobilities (DAN5148)
- MANCC Experience (DAN5930)
- Dance Appreciation Pedagogy (DAN5905)
- Dance Internship (DAN5940)
- Ballet History (DAN3145)
- Cold War Performance (DAN5930)
- Dance Ensemble (DAA5688)
- Dance History Pedagogy (DAN5905)
- Honors Ballet History (DAN3145)
- * From Ballet to Beyoncé: Gender and the Body in Dance and Pop Culture (IFS2038)
- * Honors From Ballet to Beyoncé: Gender and the Body in Dance and Pop Culture (IFS2038)
- * Research in Dance, Graduate Seminar (DAN5191)
- * Dance Ensemble (DAA4685)
- * Dance Performance (DAA3695)
- * Honors Study in Dance (DAN4900)
- * Classical Perspectives in Dance (DAN3145)
- * Honors Study in Dance, Undergraduate Research Methods Course (DAN4900)
- * Dance Ensemble (DAA3684)
- * Honors 20th Century Concert Dance History (DAN3146)
- * Theory of Dance (DAN5128)
- * Dance in Films (DAN5905)
- * Dance Internship (DAN4910)
- * Dance Research/Grant Writing (DAN5905)
- * Special Topics in Dance (DAN4935)
- * Seminar Studies in Dance History and Research (DAN5191)

- * Directed Individual Study (DAN5905)
- * World Dance History (DAN3144)
- * Dance Ensemble (DAA1680)
- * Beginning Tap (DAA1500)
- * History of American Dance 1892-1960 (DAN5148)
- * African-American Dance in American Culture, Undergrad/Grad Course (DAN3185)
- * Tap Lab, Graduate & Undergraduate Dance Majors (DAN4935-07)
- * Dance Criticism, Undergraduate DIS (DAN4905-03)
- * Democratic Republic of Congo Social Dance History, Undergraduate DIS (DAN4905-05)
- * Intermediate Tap (DAA1501)
- * Jazz Dance I - non-majors (DAA1501)
- * "Nationality, Race, and Ethnicity in the United States," Undergraduate Course (AMH2097)

New Course Development

- The MANCC Experience (Graduate) (2018)
- The MANCC Experience (Undergraduate) (2018)
- * From Ballet to Beyoncé: Gender in Dance and Pop Culture (2014)

Curriculum Development

- Significant updating of our American Dance Studies Master's program with Dr. Hannah Schwadron, including substantially revised syllabi for three reimagined core dance studies courses: DAN5147: Dance Practices of the Global Gulf, DAN5148: Dance Migrations & Mobilities, and DAN5149: Contemporary Stage & Social Movements (2018)
- * Facilitated updating of all School of Dance Liberal Studies Courses offerings with significant redesign of DAN2100, DAN3144, DAN3145, and DAN3146, including rubrics and liberal studies competencies (2014)
- * Collaborated on development of a doctoral program, "Dance in the Americas," for the School of Dance, including syllabi for five core courses. Collaborators: School of Dance Professor Sally Sommer and Professor Emerita Tricia Young. Program not approved due to budget constraints (2013)
- * Facilitated overhaul of all School of Dance Liberal Studies Courses offerings in keeping with the University's new Liberal Studies in the 21st Century program (2011)

Doctoral Committee Member

- Simone, T., graduate. (2023). *On the Natchez Confederate Pageant (School of Theatre)*.
- Dunning, A., graduate. (2016). *Eclecticism and Ephemerality in Postwar Paris: The Ballets Suédois and the Art of the "Everyday"*. Retrieved from http://purl.flvc.org/fsu/fd/FSU_2016SU_Dunning_fsu_0071E_13430
[Ethnomusicology]

- * Duncan, R. M., graduate. (2014). *Maurice Béjart's Third Space: Revision of Gender Through Dance*. Retrieved from http://purl.flvc.org/fsu/fd/FSU_migr_etd-9168 [Program in the Humanities]
- Waringer, L. H. L., doctoral candidate. *Tentative: Musical Theatre and the American Higher Ed Institution Complex (School of Theatre)*.

Doctoral Committee University Representative

- Allen, E. R., graduate. (2021). *Mobile Music: Brass Bands & Carnival Community in Alabama*. [School of Music]
- Butler, K. L., graduate. (2020). *Mississippi, Missing, Miss*. [Department of English]
- Xing, K., graduate. (2020). *Model-Independent Superhedging with Portfolio Constraints in Continuous Time Under Weak S Topology*. [Department of Mathematics]
- Lin, H., graduate. (2018). *Optimal Portfolio Execution Under Time-Varying Liquidity Constraints*. [Department of Mathematics]
- Tsai, W. Y., graduate. (2017). *Monte Carlo Scheme for a Singular Control Problem: Investment-Consumption Under Proportional Transaction Costs*. [Department of Mathematics]

Master's Committee Chair

- Head, G. K., graduate. (2021). *The Personification of Nigerian Yoruba Gelede Tradition in American Blues Dance*. [American Dance Studies written thesis]
- Clark, Leigh-Alice, graduate. (2020). *Making Millennium Moves: A Study of the Online Identity and Power Branding in Online Commercial Dance Videos*. [American Dance Studies written thesis]
- Williams, C., graduate. (2020). *Girl Moves (Previously: Choreographing Defiance: Investigating and Improvisationally Experiencing Female Identity in 1970s & 1980s Rock N' Roll)*. [MFA Creative Thesis]
- Berstein, E., graduate. (2020). *Choreographing Citizenship: Jillian Pena's Polly Pocket*. [American Dance Studies written thesis; Withdrew from Program]
- Lee, A., graduate. (2017). *lapse*. [MFA Creative thesis]
- * Garcia, I., graduate. (2016). *Embodying the Psyche and the Soul: A Journey through Darkness and Liberation*. [MFA Creative Thesis]
- * Mitchell, R., graduate. (2015). *Sweet Tea*. [MFA Creative Thesis]
- * Caruso, N. M., graduate. (2014). *The 610 Stompers of New Orleans: Mustachioed Men Making a Difference through Dance*. [M.A., American Dance Studies written thesis]
- * Howell, R., graduate. (2011). *Tools of Engagement in Urban Bush Women's Hairstories*. Retrieved from http://purl.flvc.org/fsu/fd/FSU_migr_etd-4917 [American Dance Studies written thesis]
- * Howard, A. J., graduate. (2009). *American Team Clogging as Pilgrimage and Heritage Ritual*. [American Dance Studies written thesis]

Master's Committee Cochair

- Kaniuka, E. I., graduate. (2018). *Process over Product: Choreographing the Feminist Archive in the American South*. [M.A. American Dance Studies written thesis]
- * Croushorn, M., graduate. (2010). *Misaligned Stars of Reality Television: Glamour, Spectatorship, the American Dream, and Sexually Identified Gender as Seen on Dancing with the Stars*. Retrieved from http://purl.flvc.org/fsu/fd/FSU_migr_etd-7120 [American Dance Studies written thesis]

Master's Committee Member

- Bordelon, A., graduate. (2022). *The Viscera of HOWL: Rereading Ginsberg through Poetic Movement*. [American Dance Studies Capstone]
- Sachs-Krook, C., graduate. (2021). *Climbing Up, Sliding Down, Contorting ALL Around: Performance Politics in US Pole Competitions*. [American Dance Studies written thesis]
- Scheuer, A., graduate. (2020). *Miss America 2.0: Redefining Femininity with a Title, Sash, and Crown*. [American Dance Studies Capstone]
- Givens, S. A., graduate. (2019). *Performing Asexy: Asexual Identity and Neo-Burlesque in Mississippi, Texas, and Florida*. Retrieved from http://purl.flvc.org/fsu/fd/2019_Spring_Givens_fsu_0071N_15219 [M.A., American Dance Studies written thesis]
- Stuyverson, R., graduate. (2019). *Inward Journey: Awakening Identity Through Labyrinth Walking*. [American Dance Studies Capstone]
- Ruechel, N. J., graduate. (2018). *Jazz, Desire, Racial Parody, and 20th Century Gender Ideology in Aaron Copland's Grohg: A Ballet in One Act*. [College of Music]
- Watson, C. V., graduate. (2018). *Who's Doing the (T)Werk?: An Analysis of the Role of the Black Female Body in Commercial Hip Hop Dance*. [M.A., American Dance Studies Capstone Project]
- Lumpkin, A., graduate. (2017). *Demonized*. [MFA Creative Thesis Proposal Committee].
- Roberts, M., graduate. (2017). *Cruise Ship Choreographies: Dance in a Hyperreal Environment*. [MFA Creative Thesis Proposal Committee].
- * Patel, B. B., graduate. (2014). *Anna Sokolow's Rooms: A Case Study of Dystopic Americana Synthesizing Historical Research, Movement Analysis, and Restaging from Labanotation Score*. [M.A., American Dance Studies written thesis]
- * Gay, P., graduate. (2011). *Naked Truth: An Analysis of Nudity in American Avant-Garde Dance of the Twenty-First Century*. Retrieved from http://purl.flvc.org/fsu/fd/FSU_migr_etd-0132 [M.A., American Dance Studies written thesis]
- * Herzogenrath, J., graduate. (2011). *Dancing Americanness: Dance Practices In and Around Hull-House, Northwestern University Settlement House, and Greenwich House*. [M.A., American Dance Studies written thesis]
- * Jones, A., graduate. (2011). *A Battle of Repression: The History of Women's Gestural Language in Hip Hop Dance from the 1970s-2010*. [M.A., American Dance Studies written thesis]
- * Kight, J., graduate. (2011). *"We Won't Bow down: " Mardi Gras Indian Performance and*

Cultural Mediation. Retrieved from http://purl.flvc.org/fsu/fd/FSU_migr_etd-6365
[M.A., American Dance Studies written thesis]

- * Boche, K., graduate. (2009). *Cowboys, Frontiersmen, and Sailors: Iconic Figures of American Culture in Cold War Era Film Musicals*. Retrieved from http://purl.flvc.org/fsu/fd/FSU_migr_etd-4640 [M.A., American Dance Studies written thesis]

Bachelor's Committee Chair

- * Benicoff-Yundt, K., graduate. (2015). *From Le Hip Hop to La Danse Urbaine: The Sociocultural and Choreographic Development of French Hip Hop*. [Honors in the Major Thesis Project]
- * Mercandetti, G., graduate. (2013). *The Essence of an Era: Exploring Toulouse-Lautrec's Bohemian Paris*. [Honors in the Major Thesis Project]
- * Reinert, M., graduate. (2012). *The Search for Sophistication: Using Sinatra Suite to Support New Choreography*. [Honors in the Major Thesis Project]

Bachelor's Committee Member

- Miller, B., graduate. (2023). *Mapping the Musical Communities of Tallahassee, Florida*. [School of Music Honors in the Major Thesis]
- Slade, E., graduate. (2021). *Theatre Congregation: Breaking Down the Bicameral Relationship between Actor and Audience*. [School of Theatre Honors in the Major]
- * Pata, D., graduate. (2013). *Improving Turnout in University Dancers*. [Honors in the Major]
- * Savarino, K., graduate. (2013). *Choreomusicology: Drawing from Pina Bausch's Le Sacre du Printemps*. [Honors in the Major]
- * Hafer, C., graduate. (2011). *Action Reaction: A Study of Audience Reactions to Site-Specific Dance*. [Honors in the Major]
- * Plauche, A., graduate. (2010). *Paperclips*. [Honors in the Major]

Supervision of Student Research Not Related to Thesis or Dissertation

UROP Research Group III (Jan–May 2022).

Research Seminar stemming from Undergraduate Research Opportunity Program (UROP). Consisted of two undergraduate honors students and two Dance graduate students. I facilitated weekly research seminar meetings and mentored team & independent research. Projects: "Dance in US Popular Culture Textbook," IP Summer course brainstorming (London), and Fulbright workshop planning. Participants: Brenna Miller (BM), Nicole Perez (BS), Casey Copeland (MA), and Anabel Bordelon (MA).

UROP Research Group II (Aug–Dec 2021).

Research Seminar stemming from Undergraduate Research Opportunity Program (UROP). Consisted of two undergraduate honors students and one Dance graduate student. I facilitated weekly research seminar meetings and mentored team & independent research. 2021-22 project consisted of designing a collection for publication with Routledge: "Dance in US Popular Culture." Participants: Brenna Miller (BM),

Nicole Perez (BS), and Anabel Bordelon (MA).

Sachs-Krook, C. (Jan 2020–Jun 2021).

Mentoring Carlee in dance studies pedagogy skills, including overseeing Carlee as TA in two of my undergraduate courses where we collaborated in course design, implementation, and grading, as well as research/publication guidance.

UROP Research Group I (Oct 2020–Apr 2021).

Undergraduate Research Opportunity Program (UROP) Research Group, consisting of four undergraduate honors students and one Dance graduate student. I facilitated weekly research seminar meetings and mentored team & independent research. 2020-21 project: "Moving through American Studies: Dance History and Popular Culture in the Classroom," wherein we conducted historical and archival research, collected multi-media sources, and designed innovative curricula for high school American studies workshops (to be presented collectively in the future). Participants: Charlinda Megene (BA), Brenna Miller (BM), Nicole Perez (BS), Katie Rolph (BFA), and Carlee Sachs-Krook (MA).

Koster, J. (Sep 2019–May 2020).

Research project about movie musical West Side Story and its Cold War relationship to American cool. Honed project into scholarly conference presentation.

Bernstein, E. (Oct 2018–May 2019).

Mentoring in dance studies pedagogy, including building a syllabus, teaching strategies, and navigating a Dance Appreciation course.

Clark, Leigh-Alice (Oct 2018–May 2019).

Mentoring in dance studies pedagogy, including building a syllabus, teaching strategies, and navigating a Dance Appreciation course.

Bernstein, E. (Oct 2017–Apr 2018).

Developing a conference presentation "Physicalized Tension and Cultural Loss: The Disneyfication of Central Florida". Presented at the American Culture Association National Conference in 2018.

Kaniuka, E. (Oct 2017–Apr 2018).

Developing a conference presentation "Queering the Belle: Choreographing the Feminist Archive in the American South". Presented at the American Culture Association National Conference in 2018.

* Diamond, S. (Sep 2015–May 2016).

"Chroma: Extending Classical Ballet to Coincide with These Modern Times." Mentored Sarah Diamond in the development and delivery of her Research in Progress School of Dance Forum Presentation, which included a mini-lecture and PowerPoint presentation with edited video.

* Wilcoxon, S. H. (Jan 2014–Apr 2015).

Developing a conference presentation on research related to the American jazz in 1920s Paris. Presented at the American Culture Association National Conference in 2015 and then expanded for her MFA creative thesis concert.

- * Grills, K. (Sep 2013–Feb 2014).

Undergraduate Research and Creative Activity Award mentor for Grills' documentary, "Two-Point Stance".

- * Howard, B. (Sep 2012–May 2013).

"The Meaning of Tango in Mr. and Mrs. Smith." Mentored Ben Howard in the development and delivery of her Research in Progress School of Dance Forum Presentation, which included a mini-lecture and PowerPoint presentation with edited video.

- * Jiao, V. (Sep 2012–May 2013).

"Filipino Folk Dance: Demonstrating Our Zest for Life." Mentored Veronica Jiao in the development and delivery of her Research in Progress School of Dance Forum Presentation, which included a mini-lecture and PowerPoint presentation with edited video.

- * Caruso, N. (Feb–Apr 2013).

"The 610 Stompers of New Orleans: Mustachioed Men Making a Difference Through Dance." Florida Statewide Graduate Student Research Symposium Poster Presentation. Tampa, FL.

- * Patel, B. (Nov 2012–Apr 2013).

"In a Flash: The Dance Flash Mob Phenomenon." Verbal Lecture with Powerpoint and edited video; Presented at the SE Regional American Dance Festival Association; University of South Florida (Tampa, FL).

- * Amadeo, D. (Jan–Aug 2012).

Mentor for Amadeo's Undergraduate Research and Creative Activity Award research on gendered toys and creativity.

- * Ahn, J. (Jan–Apr 2012).

"Exploring Cheoyongmu: A Contextual Investigation of Korean Court Dance." Mentored Jee Ahn in the development and delivery of her Research in Progress School of Dance Forum Presentation, which included a mini-lecture and PowerPoint presentation with edited video.

- * Caruso, N. (Jan–Apr 2012).

"Dancing in the Streets of New Orleans: Post-Katrina Preservation and Creation of a Cultural Identity." Mentored Nikki Caruso in the development and delivery of her Research in Progress School of Dance Forum Presentation, which included a mini-lecture and PowerPoint presentation with edited video.

- * Barnard, H. (2011–12).

"Men en Pointe: A Cross-Gendered Conundrum." Mentored Hannah Barnard in the development and delivery of her Research in Progress School of Dance Forum Presentation, which included a mini-lecture and PowerPoint presentation with edited video.

- * Howell, R. (Jan–Nov 2011).

Mentored Rachel Howell in the development of her paper and visual presentation of research related to Jawole Zollar's Hairstories; Rachel presented this project at the Congress for Research in Dance's (CORD) Annual Conference, Philadelphia, PA. (International).

* Gay, P. (Jan–Apr 2011).

"The Dance That Refuses to Speak Its Name: Defining and Defending the Elusive Hipster Dance Aesthetic." Mentored Patsy Gay in the development and delivery of her Research in Progress School of Dance Forum Presentation, which included a mini-lecture and PowerPoint presentation with edited video.

* Kight, J. (Jan–Apr 2011).

"Glee: Choreographing the American Dream Amongst Members of the Middle Class." Mentored Jaime Kight in the development and delivery of her Research in Progress School of Dance Forum Presentation, which included a mini-lecture and PowerPoint presentation with edited video.

* Wachsmuth, A. (Nov 2006–Sep 2007).

One of the mentors for Wachsmuth's Undergraduate Research and Creative Activity Award project about modern dance in Germany, from WWII to the fall of the Berlin Wall.

Days of Dance Choreographic Mentoring

Roberts, Mary (MFA). (2016). *"Untitled"*.

* Perez, Jocelyn (MFA). (2015). *"Not once did I fly..." (selected for final production)*.

* Morris, Alyssa (MFA). (2014). *"I Am Therefore You Are" (selected for final production)*.

* Wilcoxon, Sarah (MFA). (2014). *"Shift"*.

* Grills, Kelsey (BFA). (2014). *"Two-Point Stance" (selected for final production)*.

* Rice, Courtney (BFA). (2010). *"Bass Methods"*.

* Pazos, Samantha (MFA). (2010). *"Mujer"*.

* Baird, McKenzie (MFA). (2010). *"Public Spaces"*.

* Noletto, Kathryn (MFA). (2008). *"No More" (selected for final production)*.

* Saluke, Elizabeth (MFA). (2008). *"Sunday Better"*.

* Ross, Elizabeth (MFA). (2008). *"Untitled"*.

Invited Guest Lecturer

Atkins, J. L. (2024). *Labor "Movements"*. Texas A&M University.

Invited to teach lecture about labor history to upper division American History & Culture class. I featured

content about Progressive Era Social Dance, the Triangle Shirtwaist Factory, Laban Movement Analysis, and Labor.

Atkins, J. L. (2023). *Master Classes: American Dance History*. University of Nicosia (Cyprus).

Invited to teach three days of classes and workshops for University of Nicosia (Cyprus) dance majors where we explored American dance history and dance history pedagogy.

Master's Comprehensive Exam Committee

Watson, C. (2018). *Member, M.A., American Dance Studies*.

Lee, A. (2017). *Chair, MFA*.

Patsfall, A. (2017). *Member, MFA*.

Sieradzki, A. (2017). *Member, MFA*.

Lumpkin, A. (2017). *Member, MFA*.

* Garcia, I. (2016). *Chair, MFA*.

* Morris, A. (2016). *Member, MFA*.

* Wilcoxon, S. (2016). *Member, MFA*.

* Mitchell, R. (2015). *Chair, MFA*.

* Goos, A. (2015). *Member, MFA*.

* Smith, J. (2014). *Member, MFA*.

* Pazos, S. (2014). *Member, MFA*.

* LaSane, L. (2013). *Member, M.A., American Dance Studies*.

* Codington, I. (2012). *Chair, M.A., American Dance Studies*.

* Davidson, L. (2012). *Chair, MFA*.

* Kight, J. (2011). *Member, M.A., American Dance Studies*.

* Zubal, S. (2010). *Member, MFA*.

* Noletto, K. (2010). *Member, MFA*.

- * Croushorn, M. (2010). *Member, M.A., American Dance Studies*.
- * Jones, A. (2010). *Member, M.A., American Dance Studies*.
- * Boche, K. (2009). *Member, M.A., American Dance Studies*.
- * Herzogenrath, J. (2009). *Member, M.A., American Dance Studies*.

Study Abroad Teaching

Atkins, J. L. (2022). *DAN 2100: Dance Appreciation (London Summer Program)*. FSU International Program.

Research and Original Creative Work

Publications

Invited Journal Articles

Atkins, J. L. (2021). "The New Normal": The Handmaid's Tale and Cosplay Activism in Trump's America. *European Journal of American Culture*, 32.

Special Issue on media and television in the era of Trump. This article explores the interplay between bodily iconography and feminist fan activism in the fictional tv series *The Handmaid's Tale*, focusing on the image of the handmaid (costume and choreography) as a means for articulating political tensions around reproductive health during Trump's presidency.

Refereed Journal Articles

Atkins, J., & Johnnie, M. (2020). Finding New Orleans in Zululand: Millicent Johnnie in Conversation with Jennifer Atkins. *Southern Cultures (Here/Away Special Issue)*, 25:4, online. Retrieved from <http://www.southerncultures.org/article/finding-new-orleans-in-zululand/>

This article delves into the connection between African American Mardi Gras in New Orleans and South Africa's Klopse carnival, drawing cultural, aesthetic, and historic correlations (and distinctions) through the lens of Millicent Johnnie's stage choreography, *Bamboula*.

- * Atkins, J. (2013). "Using the Bow and the Smile": New Orleans Mardi Gras Balls, Grand Marches, and Krewe Court Femininity, 1870-1920. *Louisiana History*, 54:1, 5-46.

This article examines the body language and dance practices of women in elite Mardi Gras Carnival balls, drawing parallels between scripted grand marches and the gendered, sociopolitical tensions at play during in Gilded Age New Orleans.

- * Atkins, J. (2012). Class Acts and Daredevils: Black Masculinity in Jazz Funeral Dancing. *Journal of American Culture*, 35:2, 166-180. Retrieved from <http://onlinelibrary.wiley.com/doi/10.1111/j.1542-734X.2012.00805.x/abstract>

This article investigates the long-standing New Orleans cultural practice of jazz funerals by exploring how grand marshals (funeral leaders) and parading dancers employ physical flair to emanate positive masculinity that drives the community forward while confronting death and mourning.

- * Atkins, J., Young, T., Mestre, N. M., Morte, C. G., & Torres, P. (2009). Issues of Integration in European and Spanish Dance Curricula and in American Dance Curricula. *The International Journal of Learning*, 16:8, 405-420. Retrieved from <http://ijl.cgpublisher.com/product/pub.30/prod.2364>

This collection of short essays (published together as one article) discusses pedagogical models used in dance curricula in Europe and the United States. My contribution, the second of five papers, explores the development of two seminal dance programs at Florida State University—The FSU in NYC Fall semester program and the MANCC Experience course, including their unique pedagogical approaches. Other contributors include colleague Professor Emerita Tricia Young, Nelida Mones i Mestre from Universidad Autònoma de Barcelona, Carmen Gimenez Morte from the Conservatorio Superior de Danza in Madrid, and independent scholar and dance teacher Paloma Torres (Barcelona).

Invited Books

Atkins, J. L. (2023). *Dance in US Popular Culture*. Routledge.

This invited, blind-review project is an innovative collection that explores connections between dance/movement practices and US popular culture, primarily in relation to gender and race. The goal is to support critical thinking about dance and bodily movement as a lens through which to develop readers' own sense of complex identity and global citizenry while analyzing human rights issues. In addition to editing, I also author several parts (main introduction, some case studies). The remainder of the work--60 essays--is comprised of contributions from interdisciplinary scholars, both established and emerging.

Refereed Books

Atkins, J. (2017). *New Orleans Carnival Balls: The Secret Side of Mardi Gras, 1870-1920*. Louisiana State University Press.

This book (blind, peer-reviewed) won the Jules and Frances Landry Award for most outstanding achievement in the field of southern studies. It is the first scholarly treatment of secret Carnival balls hosted by New Orleans' elite fraternal organizations (old-line krewes) and explores the choreographic rituals of tableaux vivants, grand marches, and ballroom dancing, highlighting class, gender, and racialized identities among urbane New Orleanians as a way to consider Southern and American notions of race, class, and gender from the Civil War to World War II.

Edited Books

Atkins, J., Sommer, S., & Young, T. (Eds.). (2018). *Perspectives on American Dance, Volume I: The 20th Century* [Anthology]. University Press of Florida.

I served as an editor for this interdisciplinary project (blind peer reviewed), which, in thirteen essays,

explores foundational examples of American social and concert dance from fresh perspectives. Established and emerging scholars contributed; my co-editors included School of Dance Professor Emerita Sally Sommer and Professor Emerita Tricia Young.

Atkins, J., Sommer, S., & Young, T. (Eds.). (2018). *Perspectives on American Dance, Volume II: The New Millennium* [Anthology]. University Press of Florida.

This anthology (blind peer reviewed), includes eleven substantial essays and was likewise co-edited with School of Dance colleagues Professor Emerita Sally Sommer and Professor Emerita Tricia Young. It explores social, immersive, and virtual dances in 21st century-America from new perspectives and at time of publication, it was the only study with this currency.

Invited Book Chapters

Atkins, J. (2018). From the Bamboula to the Baby Dolls: Improvisation, Agency, and African American Dancing in New Orleans. In Vaz-Deville, Kim (Ed.), *Walking Raddy: The Baby Dolls of New Orleans* (pp. 89-107). University Press of Mississippi.

Chapter that addresses New Orleans' dance history, including Congo Square and Ragtime, as context for Baby Doll cultural and historic practices.

Refereed Book Chapters

Atkins, J. (2023). Everybody has a Dream: A Conversation with Taz Loft. In Atkins, Jennifer (Ed.), *Dance in US Popular Culture* (pp. 250-252). London/New York: Routledge.

Interview that explored race, ethnicity, and dancing within the movie musical *In the Heights*. I was interviewer and lead editor. Interview transcribed by Anabel Bordelon and additionally edited by Carlee Sachs-Krook.

Atkins, J. (2023). Perseverance, Resistance, Persistence...and a Lot of Shaking: A Conversation with NaTonia Monét. In Atkins, Jennifer (Ed.), *Dance in US Popular Culture* (pp. 217-219). London/New York: Routledge.

Interview that explored race and dancing in the Broadway show *Tina*. I was interviewer and lead editor. Interview transcribed by Anabel Bordelon and additionally edited by Carlee Sachs-Krook.

Atkins, J. L. (2023). The Law of the Jungle: A Conversation with Philip Ancheta. In Atkins, Jennifer (Ed.), *Dance in US Popular Culture* (pp. 97-99). London/New York: Routledge.

Interview that explores casting, Asian American identity, and dancing within Disney's reworking of *The Jungle Book* for Disney World and the White House. I was interviewer and lead editor. Interview transcribed by Anabel Bordelon and additionally edited by Carlee Sachs-Krook.

Invited Encyclopedia Entries

- * Atkins, J., & Milovanovic, D. (2004). La Meri. In Susan Ware (Ed.), *Notable American Women: A Biographical Dictionary, Completing the Twentieth Century* (p. 363-364). Cambridge, MA: The Belknap Press of Harvard University Press.

Entry on the life, career, and dance contributions of performer La Meri, co-written with Dara Milovanovic (Director of Dance, University of Nicosia in Limassol, Cyprus).

Invited Reviews

- Atkins, J. (2024). Ruth Page: The Woman in the Work (Joellen A. Meglin). *Dance Research*, 42, 1.

Biography of ballet choreographer Ruth Page whose work in the twentieth century, especially in Chicago, progressively shaped American dance.

- Atkins, J. (2016). New Orleans Carnival Krewes: The History Spirit and Secrets of Mardi Gras. By Rosary O'Neill. (Charleston, SC: The History Press, 2014). *Louisiana History*, Spring, 231-233.

Invited book review of a Mardi Gras history monograph.

Nonrefereed Reports

- * Atkins, J. (2007). *Program Notes for Evening of Dance Performance*. School of Dance, FSU.

Presentations

Refereed Papers at Conferences

For refereed papers at conferences, 91.3% were international, 8.7% were national in scope.

- Atkins, J. L. (presented 2024, March). *Hulu's The Handmaid's Tale and Ballet: Nationalism, Spectatorship, and the Failures of Whites Feminism*. Paper presented at 2024 Annual Conference, Popular Culture Association / American Culture Association, Chicago, IL. (International)

- Atkins, J. (presented 2024, February). *Cross-Cultural Popular Dance Pedagogy In/Formation*. Paper presented at Social Movements Convergences of Popular Dance, Justice, and Media (A bilingual symposium of the Americas and Francophone nodes of PoP Moves), PoP Moves, Virtual. (International)

Atkins, J. L. (presented 2023, May). *Moving through American Studies: Utilizing Dance as a Pedagogical Approach*. Paper presented at Crises and Turns: Continuities and Discontinuities in American Culture, Nordic Association for American Studies, Uppsala, Sweden. (International)

Exploration of dance as central to American Studies approach, outlining methodological and philosophical crosscurrents between fields and providing case study examples.

Atkins, J. L. (presented 2023, April). *A Pedagogy of Play: Moving through Cultural Approaches to Teaching*. Paper presented at 2023 Annual Conference, Popular Culture Association / American Culture Association, San Antonio, TX. (International)

Examination of pedagogical methods intrinsic to embodied learning that bridge dance studies and popular culture within humanities classroom learning environments.

Atkins, J. L. (presented 2022, September). *Diasporic Dance and The Critical Catch-22 in Falcon and the Winter Soldier*. Paper presented at Appalling Ocean, Verdant Land: America and the Sea, American Studies Association of Norway, Bodø, Norway. (International) Retrieved from <https://site.nord.no/asanor2022/program/>

Critical reading of Falcon and the Winter Soldier from a diasporic Africanist movement perspective, probing Marvel's quintessential construction of "American" via Captain America.

Atkins, J. L. (presented 2021, June). *Under His Eye: Hulu's The Handmaid's Tale, Cosplay Choreographies, and Women's Rights Activism in Trump's America*. Paper presented at the meeting of Popular Culture Association / American Culture Association, Online. (International)

Deconstruction of fan activism as a social choreography with political potency within recent global public women's health protests.

Atkins, J. L. (presented 2021, April). *The Handmaid's Tale and Political Activism via Cosplay Choreographies*. Paper presented at Conceptualizing "Difference", Centre for Citizenship, Civil Society and Rule of Law, Online (via University of Aberdeen). (International)

Focus on how political, gendered, and physical concepts of difference are marked women's bodies in reproductive health protests that engage with Handmaid's Tale choreography. Original Summer 2020 conference at the University of Aberdeen, Scotland was postponed due to COVID-19.

Atkins, J. L. (presented 2020, March). *"The New Normal": The Handmaid's Tale and Cosplay Activism in Trump's America*. Paper presented at Trump, Television and the Media: From Drama to Fake News to Tweetstorms, London Metropolitan University, Virtual. (International)

Explores the effects of recent "New Normal" paradigm on our real and fictional physicalities, as represented through images of the most viral icon of 2019: the handmaid. Moved from London to virtual platform to accommodate COVID. Conference date: October 30, 2020.

Atkins, J. L. (presented 2019, November). *"Cosplay with a Cause": Moving from Screen to Street in Hulu's The Handmaid's Tale*. Paper presented at Moving Beyond Coloniality: Practices of Emancipation Across Performances of the Popular, PoP Moves: An International Research Group for Performances of the Popular, London, UK. (International) Retrieved from https://popmoves.com/wp-content/uploads/2019/11/POPMOVES_Schedule_nov19_2.pdf

Intermedial analysis of *The Handmaid's Tale*, focusing on the concept of "doubling" in action, character, and meaning, arguing for the centrality of dance to interpreting the series' most potent significance. PoP Moves Conference; "Moving beyond Coloniality: Practices of Emancipation across Performances of the Popular" (London, UK).

Atkins, J. (presented 2019, August). *Female Physicality and Ballet Symbolism in Hulu's The Handmaid's Tale*. Paper presented at Dancing in Common, Dance Studies Association, Evanston, IL. (International)

Illustrates the power of social choreography in popular culture as a mechanism for contemporary political commentary.

Atkins, J. (presented 2019, April). *Sylphs and Swans: Ballet Ideology and Female Physicality in Hulu's The Handmaid's Tale*. Paper presented at the meeting of Popular Culture Association / American Culture Association, Washington, D.C. (International)

Addresses the white supremacy and historical legacies of power attached to ballet that surface as metaphors in *The Handmaid's Tale*.

Atkins, J. (presented 2018, April). *From Street to Stage: Choreographic Strategies for Performing Dance Legacies in Bamboula: Musicians' Brew*. Paper presented at the meeting of Popular Culture Association / American Culture Association, Indianapolis, IN. (International)

An examination of choreographer Millicent Johnnie's work "Bamboula" and the ways in which Johnnie draws on embodied vernacular legacies from New Orleans dance history to stage multivocal identities grounded in transnationalism and community while also choreographing the complicated simultaneity of a deep, celebratory spirit in the face of ongoing racism.

Atkins, J. (presented 2017, April). *From Ballet to Beyoncé: Pop Culture as Dance Studies Pedagogy*. Paper presented at the meeting of Popular Culture Association / American Culture Association, San Diego, CA. (International)

Using a recently developed course "From Ballet to Beyoncé," this presentation probes the pedagogical uses of combining dance studies with pop culture in cultivating thoughtful, cultural patrons and global citizens of the 21st century.

* Atkins, J. (presented 2016, March). *Dancing "Teen Spirit": Approaching Nirvana through Movement Analysis*. Paper presented at the meeting of Popular Culture Association / American Culture Association, Seattle, WA. (International)

Movement and cultural analysis of alternative band Nirvana's music video "Smells Like Teen Spirit" in order to unpack the interplay between alternative cultural products and mainstream capitalism, as seen through the lens of dance. I plan to work towards publication with this article.

- * Atkins, J. (presented 2015, April). *Baby Doll Banter: Taunting, Boasting, and Dancing in the Streets of New Orleans*. Paper presented at the meeting of Popular Culture Association / American Culture Association, New Orleans, LA. (International)

Research that highlighted the impact of dancing in the streets--a popular New Orleans tradition--to the development, purpose, and impact of the Baby Dolls, a group of women who emerged in the 19teens (mostly prostitutes) and danced through the French Quarter and neighboring areas in order to establish a sense of agency despite the racism and sexism they faced.

- * Atkins, J. (presented 2014, November). *"They Are All Cultivated Entertainers": Writing Dance and Desire in Storyville's Infamous Blue Books*. Paper presented at Writing Dancing/Dancing Writing, Society for Dance History Scholars/Congress on Research in Dance Joint Annual Conference, Iowa City, IA. (International)

This research culled Storyville's early twentieth century tenderloin directories, the infamous "Blue Books," in order to chart patterns of dance and performance in understanding the importance of the body within issues of desire, power, and class in New Orleans' red light district.

- * Atkins, J. (presented 2014, April). *The Madams of Mardi Gras: Good Wives, Nasty Wenches, and French Balls*. Paper presented at the meeting of Popular Culture Association / American Culture Association, Chicago, IL. (International)

This paper compared the dance rituals of two dominant groups of women in elite New Orleans Mardi Gras: mock court women at prestigious masked balls and the madams who hosted their own Carnival festivities that included Storyville's most illustrious prostitutes. The research was rooted in Kathleen Brown's concept of gender and race identity being determined in large part by patriarchal views of womanhood and class.

- * Atkins, J. (presented 2013, April). *The Roux of Romance: Ballroom Dancing in Old-Line New Orleans Carnival Balls at the Turn of the Century*. Paper presented at the meeting of Popular Culture Association / American Culture Association, Washington D.C. (International)

"The Roux of Romance" examined generational dance choices in elite Carnival balls at the turn of the twentieth century in order to illustrate the traditional values inherent in elite New Orleans status (displayed through quadrilles and waltzes) and the generational shifts that unfolded through elite young men's preference for ragtime dance. Ultimately, this dancing space, through both tradition and innovation, underscored a central purpose: ballroom dancing as romantic device to ensure a lasting (but flexible) class identity.

- * Atkins, J. (presented 2011, November). *Marble Men: Tableaux Vivants, Mardi Gras and Masculinity, 1870-1920*. Paper presented at the meeting of Congress on Research in Dance Annual Conference, Philadelphia, PA. (International)

"Marble Men" investigated the elaborate tableaux vivants performances that opened elite Carnival balls, mainly focusing on the years 1870 to 1885. The research argues that elite New Orleans men used choreographed tableaux to combat political Reconstruction tensions and to reconstruct their own identity after defeat in the Civil War.

- * Atkins, J. (presented 2006, May). *Set My Soul Free: Social Dance and the Hippie Movement*. Paper presented at the meeting of Popular Culture Association / American Culture Association, Atlanta, GA. (International)

This paper explored the 1960s hippie subcultural values of community, free love, and Eastern philosophy in connection to hippie social dance, especial at folk and music festivals. Since research on hippies remains scant, I plan to revisit this project, update the research and conclusions, and publish it as a journal article.

- * Atkins, J. (presented 2005, June). *Struttin' and Stylin' in the Streets: Black Masculinity and Community in New Orleans Second-Line Dancing*. Paper presented at Festival, Ritual, Public Display, and Holidays (Ninth Annual Conference), Bowling Green Center for Popular Culture Studies at Bowling Green State University, Bowling Green, OH. (National)

This paper (a revised version of "Dandies and Daredevils") addressed the historical and cultural impact of dancing in jazz funerals, especially in relation to masculinity, in creating community traditions in New Orleans' black neighborhoods.

- * Atkins, J. (presented 2005, March). *Dandies, Daredevils and Don Juans: Black Masculinity in New Orleans Second-Lining*. Paper presented at the meeting of Congress on Research in Dance Annual Conference, Tallahassee, FL. (International)

The preliminary research into New Orleans jazz funerals explored movement description in understanding jazz funeral roles and the importance of dance within funeral traditions.

- * Atkins, J. (presented 2003, April). *The Virgin in the Machine: Chorus Lines, Industrialization and the Construction of the American Girl*. Paper presented at the meeting of Popular Culture Association / American Culture Association, New Orleans. (National)

Drawing on Intellectual history, this presentation explored the relationship between modernism and femininity via professional chorine dancing in Progressive Era New York City.

Nonrefereed Papers at Conferences

For nonrefereed papers at conferences, 14.3% were international, 85.7% were regional in scope.

- * Atkins, J. (presented 2012, March). *Bollywood Film Fantasy!* Paper presented at the Southeast Meeting, the American College Dance Festival, Darton College, Albany, GA. (Regional)

Lecture and film presentation about dance's central role in Bollywood culture.

- * Atkins, J. (presented 2009, July). *Issues of Integration in European and Spanish Dance Curricula and in American Dance Curricula*. Paper presented at the International Conference on Learning, The University of Barcelona, Barcelona, Spain. (International)

Panel presentation about dance program curricula in Europe and the United States. My contribution was a discussion of pedagogical approaches we use in immersive dance studies programs at Florida State University.

- * Atkins, J. (presented 2009, March). *Class Acts and Daredevils: New Orleans Jazz Funerals and Masculinity*. Paper presented at the Southeast Meeting of the American College Dance Festival, Middle Tennessee State University, Murfreesboro, TN. (Regional)

Lecture on black masculinity and dance in New Orleans history, especially in jazz funerals.
- * Atkins, J. (presented 2006, March). *That Hippie, Hippie Shake*. Paper presented at the Southeast Meeting of the American College Dance Festival, The Florida State University, Tallahassee, FL. (Regional)

Exploration of hippie culture and social dance, juxtaposed against mainstream American cultural attitudes of the 1960s.
- * Atkins, J. (presented 2004, March). *Working Women and Dance Halls of Progressive Era New York City*. Paper presented at the Southeast Meeting of the American College Dance Festival, Emory University, Atlanta, GA. (Regional)

Exploration of working-class women and ragtime dance practices in Progressive Era New York City dance halls in order to illuminate the sociopolitical and gender tensions of modernity in the U.S.
- * Atkins, J. (presented 2003, March). *Women Who Work, Girls Who Groove: Progressive Era Dance Halls and Female Dominion*. Paper presented at the Southeast Meeting of the American College Dance Festival, New World School of the Arts, Miami, FL. (Regional)

Lecture on the changing nature of Republican Motherhood as evidenced in the generational and class clash between older, middle-class reformers and younger, working-class dance hall dancers in Progressive Era New York City.
- * Atkins, J. (presented 2002, March). *American Dancers Overseas and the Politics of the Progressive Era Female Body: Loïe Fuller and Josephine Baker*. Paper presented at the Southeast Meeting of the American College Dance Festival, Huntingdon College, Montgomery, AL. (Regional)

Investigation into the performance of American identity through overseas dancing by two distinct through equally famous artists, Loie Fuller and Josephine Baker.

Invited Presentations at Symposia

For invited presentations at symposia, 100.0% were local in scope.

Atkins, J., & Richardson, N. (presented 2017, November). Faculty-Student Engagement: IFS 2038--From Ballet to Beyoncé: Gender and the Body in Dance & Pop Culture. In Annette Schwabe, Associate Dean of Undergraduate Studies and Director of Liberal Studies (Chair), *Fall Faculty-Student Mentorship Showcase 2017*. Presentation at the meeting of FSU Undergraduate Studies, Great Hall (Honors, Scholars, and Fellows House, FSU Campus). (Local)

The symposium showcased work by FSU Honors in the Major, UROP, and E-Series students. I was invited to present mentorship methods utilized in my "Ballet to Beyonce" E-Series course and highlight a student research project from that course. "Ballet to Beyonce" constitutes part of my own research into developing innovative dance studies pedagogical tools. I have been working with Nick Richardson

recently on investigating ideas he sparked in my E-Series course (he has since graduated with his BFA in Theater and is pursuing an MA in Theater Studies) and so we presented a poster that outlined his continued dance studies explorations as well as my own pedagogical and philosophical approaches.

Atkins, J. (presented 2017, October). Transforming and Claiming Space as a Means to Cultural Sustainability and Identity. In La Toya Davis Craig (Chair), *Breaking Barriers & Building Community*. Presentation at the meeting of FSU School of Dance, Railroad Square ArtPark. (Local)

Presentation on Congo Square and New Orleans African American social dance history as examples of artistic expression and embodied strategies of claiming space within oppressive circumstances.

Nonrefereed Presentations at Conferences

For nonrefereed presentations at conferences, 100.0% were regional in scope.

* Atkins, J. (presented 2011, March). *The Secret Side of Mardi Gras*. Presentation at the Southeast Meeting of the American College Dance Festival, Florida State University, Tallahassee, FL. (Regional)

Hour and a half lecture on dance as an integral tool in understanding New Orleans Mardi Gras and culture in general.

* Atkins, J. (presented 2009, March). *Grad School Q&A*. Presentation at the Southeast Meeting of the American College Dance Festival, Middle Tennessee State University, Murfreesboro, TN. (Regional)

Presentation about graduate school in dance, including research about various programs, tips for successful graduate school experiences and applications, and questions from the group.

* Atkins, J. (presented 2007, March). *Grad School Q&A*. Presentation at the Southeast Meeting of the American College Dance Festival, The University of Mississippi, Oxford, MS. (Regional)

Presentation about graduate school in dance, including research about various programs, tips for successful graduate school experiences and applications, and questions from the group.

Invited Workshops

For invited workshops, 50.0% were international, 50.0% were local in scope.

Atkins, J. L. (2022, October). *Majoring in Dance in American Universities*. Workshop delivered at Edvard Munch High School, Oslo, Norway. (International)

Workshop for 85 high school dance majors about majoring in dance within American Universities.

Atkins, J. L. (2022, October). *Roving Reflections: On Approaches to Being a Dance Historian*. Workshop delivered at FSU SOD, Tallahassee, FL. (Local)

Workshop for Dr. Hannah Schwadron's Intro to Dance class wherein I shared current Fulbright research as model for developing an approach to dance history.

Refereed Workshops

For refereed workshops, 100.0% were international in scope.

Atkins, J., & Williams, C. (2024, March). *Interdisciplinary Collab-Lab*. Workshop delivered at Popular Culture Association / American Culture Association, Chicago. (International)

Workshop across general membership of association to engender future collaborative research projects and shared presentation panels for subsequent conference.

Atkins, J. L. (2022, November). *Pandemic Pedagogies: A Zoom Workshop Bridging Digital Dance and In-Person Learning*. Workshop delivered at PoP Moves Online Symposium: Popular Dance: Pivoting Towards Digital Sociality, International Zoom. (International)
Retrieved from <https://popmoves.com/wp-content/uploads/2022/11/PoP-Moves-2022-Online-Symposium-Full-Program.pdf>

Workshop that evidenced uses of digital dance as innovative pedagogical device in post-COVID classrooms in order to deepen student learning, communication, and engagement.

Atkins, J., Bergman, E., Parfitt, C., Agarwal, P., & Jacobsen, A. (2022, October). *#PoPdanceprofs: Collectively Advocating for Popular Dance in Higher Education*. Workshop delivered at Dance Studies Association Annual Conference, Vancouver/Zoom. (International)

As part of Dancing Resilience: Dance Studies and Activism in a Global Age, I participated in a substantial, months-long collaboration with several colleagues around a project (still ongoing) that investigates how academia can be more inclusive of diverse dance practices and how those approaches fundamentally benefit students in becoming stronger professionals and global citizens.

Atkins, J. L., Dunagan, C., McMains, J., Oliver, C., Bayraktar, S., Houar, M., & Li, D. (2021, October). *Negotiating Consent and Refusal through Popular Dance as Mobilizing Strategies for Anti-Racist Praxis*. Workshop delivered at Dance Studies Association Annual Conference, Rutgers University (New Brunswick, NJ). (International)

As part of the Galvanizing Dance/Studies: Building Anti-Racists Praxis, Transformative Connections, and Movement(s) of Radical Care, I collaborated with several colleagues in a months-long process to develop a workshop around shifting paradigms associated with consent in teaching and studio practices and how those shifts/paradigms are closely related to issues of race and gender.

Nonrefereed Workshops

For nonrefereed workshops, 66.7% were international, 33.3% were regional in scope.

Atkins, J. L. (2022, April). *Popular Dance Pedagogies*. Workshop delivered at Popular Culture Association, Online. (International)

Dance & Dance Culture Area of the Annual Popular Culture Association Conference.

Atkins, J. L. (2022, April). *Roundtable on Popular Dance Research*. Workshop delivered at Popular Culture Association, Online. (International)

Dance & Dance Culture Area of the Annual Popular Culture Association Conference.

* Atkins, J. (2008, March). *Artist Statement Writing Workshop*. Workshop delivered at The SE meeting of the American College Dance Festival, University of Florida (Gainesville, FL). (Regional)

Workshop with a dozen participants that focused on supporting dance makers in generating sophisticated artist statements.

Invited Lectures and Readings of Original Work

For invited lectures and readings of original work, 7.7% were national, 61.5% were regional, 15.4% were state, 15.4% were local in scope.

Atkins, J. L. (2024, March). *"It's Just Like Swan Lake!": Movement and Meaning in US Popular Culture*. Delivered at Melburn G. Glasscock Center for the Humanities, Texas A&M University. (Regional)

Atkins, J. L. (2021, February). *Mardi Gras Carnival Balls: The Secret Side of Mardi Gras, 1870-1920 (Friends of the Cabildo Lecture Series)*. Delivered at The Louisiana State Museum and Friends of the Cabildo, New Orleans, LA (Virtual via Zoom). (State)
Retrieved from <https://friendsofthecabildo.org/foc-lecture-series/>

Public reading from my Mardi Gras monograph at a Louisiana State museum speaker series event.

Atkins, J. (2019, October). *The Secret Side of Mardi Gras*. Delivered at Beacon Salon Speaker Series, Leesburg, FL. (Regional)

Monograph reading as part of public speaker series at Beacon College.

Atkins, J. (2018, September). *The Secret Side of Mardi Gras*. Delivered at Faculty Luncheon Series, FSU. (Local)

Monograph reading for FSU and Tallahassee audience.

Atkins, J. L. (2018, April). *Book Reading wit Dr. Jen Atkins*. Delivered at School of Dance (FSU). (Local)

Presentation of dance-centric aspects of monograph in a pre-performance School of Dance public talk.

Atkins, J. (2018, March). *Oh, How We Dance! New Orleans Moves!* Delivered at Tennessee Williams Literary Festival, New Orleans, LA. (National) Retrieved from <http://tennesseewilliams.net/speaker/atkins-jennifer/>

Invited panel participation to discuss research about New Orleans social dance practices and to share original work (my recent book publication, *New Orleans Carnival Balls*).

- Atkins, J. (2018, January). *New Orleans Carnival: The Secret Side of Mardi Gras*. Delivered at SAGE Series, McNeese State University (Lake Charles, LA). (Regional)
Public reading of monograph as part of speaker series at McNeese State University.
- Atkins, J. (2017, October). *Mardi Gras: From Carnival Balls to Courir de Mardi Gras*. Delivered at Louisiana Book Festival, Baton Rouge, LA. (State)
Invited presentation of carnival research and reading from monograph at Louisiana Book Festival in Baton Rouge, Louisiana.
- Atkins, J. (2017, June). *Revelations: Dancing America / America Dancing*. Delivered at Summer Dance Intensive, FSU School of Dance. (Regional)
Series of three dance history lectures with video and facilitated discussion.
- * Atkins, J. (2016, June). *African-American Dance in American Culture*. Delivered at Summer Dance Intensive, Florida State University School of Dance. (Regional)
Series of three lectures on the fundamentals of African-American dance, tracing its aesthetics and history to the present. Audience of 50 high school aged dancers (mostly from the South).
- * Atkins, J. (2015, June). *Dance History Series: Contemporary Ballet Today*. Delivered at Summer Dance Intensive, Florida State University School of Dance. (Regional)
Series of three lectures that examined meanings and aesthetics of contemporary ballet through example of George Balanchine, Alonzo King, and Wayne McGregor. Audience of 50 high school aged dance students, largely from the South (hosted by FSU's School of Dance).
- * Atkins, J. (2015, February). *A Glimpse into Ballet History*. Delivered at Suzanne Farrell Workshop for Young Dancers, Florida State University School of Dance. (Regional)
Lecture on Alonzo King as an emblem of trends in contemporary ballet, with reference to ballet's aesthetic and ideological history. 100 audience members within workshop hosted by FSU's School of Dance for dancers ages 10-18 (mostly from the South).
- * Atkins, J. (2013, February). *Contemporary Ballet Today*. Delivered at Suzanne Farrell Workshop for Young Dancers, Florida State University's School of Dance. (Regional)
Invited lecture on the emergence and aesthetics of contemporary ballet for a group of 100 workshop participants, dancers 10-18, mainly from the South.

Contracts and Grants

Contracts and Grants Funded

- Atkins, J. L. (2022–2022). *Storyville's Living Legacy: A Virtual Dance History Walking Tour*. Funded by Planning Grant (FSU Council on Research and Creativity). Total award \$25,000.
Declined award due to upcoming Fulbright in Norway.

Atkins, J. (May 2021–Aug 2021). *Contact, Community, Resilience, Resistance: The Power of Popular Dance*. Funded by Committee on Faculty Research Support Grant (FSU Council for Research and Creativity). Total award \$20,000.

COFRS Grant to host online collaborative workshops for emerging and established scholars around writing projects based on US popular dance, identity, and human rights.

Atkins, J. L. (Mar 2021–May 2021). *UROP: Moving through American Studies*. Funded by Undergraduate Research Opportunity Program, FSU. Total award \$1,000.

Grant to procure materials in support of group research project with undergraduate students in connection to looking at American Studies through a dance centric lens.

Atkins, J. L. (Feb 2020–Feb 2020). *Chewbacchus Parade Ethnography (Mardi Gras & Post-Katrina Identity)*. Funded by College of Fine Arts Faculty Travel Grant. Total award \$400.

Ethnographic research for Mardi gras choreographies.

Atkins, J. (Nov 2019–Nov 2019). *London: Performance and Power*. Funded by College of Fine Arts Faculty Travel Grant. Total award \$500.

Research for developing International Program course.

Atkins, J. (Nov 2019–Nov 2019). *PoP Moves Conference Presentation*. Funded by Provost Faculty Travel Grant. Total award \$1,500.

Travel monies to attend and present research at international scholarly conference.

Atkins, J. (Sep 2018–Sep 2018). *Historic New Orleans Collection Symposium on Dance in Early New Orleans*. Funded by College of Fine Arts Faculty Travel Grant. Total award \$500.

Archival dance history research as part of Global Gulf curricular material building.

Atkins, J. (Oct 2017–Oct 2017). *New Orleans Carnival Balls*. Funded by College of Fine Arts Faculty Travel Grant. Total award \$500.

Travel money awarded to present research at the Louisiana Book Festival in Baton Rouge, Louisiana.

Atkins, Jennifer L (PI). (Jul 2017–Dec 2017). *SGP: Carnival Balls in New Orleans: The Secret Side of Mardi Gras, 1870-1920*. Funded by FSU CRC. Total award \$1,100.

Atkins, J. (2016–2016). *Conference Travel*. Funded by Provost's Faculty Travel Grant. Total award \$1,000.

Funded travel to Seattle, WA for presentation of research paper at annual Popular Culture Association/American Culture Association national conference.

- * Atkins, Jennifer L (PI). (Jan 2014–Dec 2016). *Anthology: Dance in American Culture*. Funded by Small Grants Program (FSU Council on Research and Creativity). Total award \$3,000.

- * Atkins, J. (2014–2014). *Conference Travel*. Funded by Provost's Faculty Travel Grant. Total award \$1,000.

Funded travel to Iowa City, IA for presentation of research paper at annual Congress on Research in Dance conference.

- * Atkins, J. (Dec 2013–May 2014). *Dance in American Culture Anthology*. Funded by Small Grants Program (FSU Council on Research and Creativity). Total award \$3,000.

Funding for cover image for both anthologies and to hire an indexer for both volumes.

- * Atkins, J. (2013–2013). *Conference Travel*. Funded by Provost's Faculty Travel Grant. Total award \$930.

Funded travel to Washington D.C. for presentation of research paper at annual Popular Culture Association/American Culture Association national conference.

- * Atkins, J. (2012–2012). *Dance in American Culture Anthology*. Funded by Planning Grant (FSU Council on Research and Creativity). Total award \$12,000.

Funding allowed for travel to Society of Dance History Scholars conference in Philadelphia to scout additional strong submissions for anthology project, hiring of assistant for administrative duties, coverage of some copyright/reproduction fees for images, and honoraria for distinguished invited scholars to contribute articles to the anthologies on dance in American culture.

- * Atkins, J. (2012–2012). *Dance and Gender in New Orleans Mardi Gras, 1870-1920*. Funded by First Year Assistant Professor Grant (FSU Council on Research and Creativity). Total award \$17,000.

Funded substantial editing of New Orleans Carnival Balls manuscript for Press submission.

- * Atkins, J. (2011–2011). *Conference Travel*. Funded by Provost's Faculty Travel Grant. Total award \$469.

Funded travel to Philadelphia, PA for presentation of research paper at annual Congress on Research in Dance conference.

- * Atkins, J. (2009–2009). *Co-PI: Dance and the Democratic Ethos Anthology*. Funded by Arts + Humanities Program Enhancement Grant (FSU Council on Research and Creativity). Total award \$12,000.

Co-PI with colleagues Sally Sommer and Professor Emerita Tricia Young. Grant funded the development of our Dance in American culture anthology project, including the hosting of a scholarly conference to solicit sophisticated contributions for the anthologies.

Contracts and Grants Denied

Atkins, J. L. (Nov 2021). *Storyville's Living Legacy: A Virtual Dance History Tour*. Submitted to Historic New Orleans Collection. Unspecified award amount.

Dianne Woest Fellowship in the Arts and Humanities.

Atkins, J. L. (Sep 2021). *Storyville's Living Legacy: A Virtual Dance History Tour*. Submitted to National Humanities Center. Unspecified award amount.

Residential Fellowship.

Atkins, J. L. (Sep 2020). *Moving through American Studies: Dance History and Popular Culture in the Classroom*. Submitted to Fulbright U.S. Scholar Program. Unspecified award amount.

Roving Scholar in American Studies (Norway) within Fulbright Program. Application proceeded to final stages and was reviewed by Norwegian panel.

Atkins, J. (Sep 2019). *Dance and American Pop Culture Textbook*. Submitted to FSU CRC. Unspecified award amount.

Planning Grant, \$13,000.

Atkins, J. (Feb 2019). *"Making Modernism: Literature and Culture in Chicago, 1893-1955"*. Submitted to The Newberry Library. Unspecified award amount.

NEH 2019 Summer Seminar.

Atkins, J. (Dec 2018). *Ballet on the Streaming Screen: Sylphs and Swans in Hulu's The Handmaid's Tale*. Submitted to The Center for Ballet and the Arts. Unspecified award amount.

Resident Fellowship Program.

Atkins, J. (Oct 2017). *The Global Gulf Dance Initiative: Engaging with and Documenting Diverse Dance Practices*. Submitted to President's Diversity and Inclusion Mini-Grant (FSU). Unspecified award amount.

Reviews of My Research and Original Creative Work by Other Authors

Reviews Appearing in Journals

Peters, P. J. (2019). Perspectives on American Dance: The New Millennium. *Journal of Dance Education*, 19(1), 42-43.

Neidenbach, E. C. (2018). New Orleans Carnival Balls: The Secret Side of Mardi Gras, 1870–1920 by Jennifer Atkins (review). *Journal of Southern History*, 84(4), 1024-1025. Retrieved from <https://muse-jhu-edu.proxy.lib.fsu.edu/article/709084>

Judson, J. (2018). Perspectives on American Dance: The Twentieth Century. *Journal of Dance Education, 18*(3), 141-142. Retrieved from <https://www-tandfonline-com.proxy.lib.fsu.edu/doi/full/10.1080/15290824.2018.1469367>

Dessens, N. (2018). Jennifer Atkins. *New Orleans Carnival Balls: The Secret Side of Mardi Gras 1870–1920*. Baton Rouge: Louisiana State University Press, 2017. 256 pp. \$38.00 (cloth), ISBN 978-0807167564. *The Journal of the Gilded Age and Progressive Era, 17*(3), 587-589. Retrieved from <https://www-cambridge-org.proxy.lib.fsu.edu/core/journals/journal-of-the-gilded-age-and-progressive-era/article/jennifer-atkins-new-orleans-carnival-balls-the-secret-side-of-mardi-gras-18701920-baton->

Ayoub, N. C. (2017). Weekly Book List (10/20/2017). *The Chronicle of Higher Education*.

Reviews Appearing on a Web Site

Spark Press. (2021). *New Orleans Tales: 8 Stories to Read for Mardi Gras*. Spark Press. Retrieved from <https://gosparkpress.com/new-orleans-tales-8-stories-to-read-for-mardi-gras/>

For my monograph, *New Orleans Carnival Balls*.

Additional Research or Original Creative Work Not Reported Elsewhere

Atkins, J. L., Bergman, E., Agarwal, P., Parfitt, C., Jacobsen, A., & Winig, M. (2022). *Popular Dance Advocacy Project*. Dance Studies Association / PoP Moves.

Collaborative, international project researching ways to holistically and ethically support and advocate for popular dance practices within academic institutions, including a letter template for hiring practices and a toolkit for artists transitioning into academia.

Atkins, J. L. (2020). *In-depth hour-long interview about my research and award-winning book: New Orleans Carnival Balls: The Secret Side of Mardi Gras, 1870-1920*. New Books Network.

<https://newbooksnetwork.com/jennifer-atkins-new-orleans-carnival-balls-the-secret-side-of-mardi-gras-1870-1920-lsu-press-2017/>.

Atkins, J. L. (2019). *Dramaturg for Ilana Goldman's Evening of Dance choreography, "You Are Not Yourself."*. FSU School of Dance.

Worked with School of Dance colleague to determine themes and contextual research for her choreographic stage work.

Atkins, J. L. (2019). *Millicent Johnnie in Conversation with Jennifer Atkins (Documentary Short)*.

Producer; Interviewee; Published as additional project included in Southern Cultures special Here/Away online issue. <https://vimeo.com/388320503>.

Atkins, J. (2018). *Book Tour: New Orleans Carnival Balls*.

Week-long book tour to book shops throughout south Louisiana for signings, including several Barnes and Nobles. Invited by LSU Press.

Citations of Research in Other Publications

Van de Leur, Walter. (2023). *Jazz and Death: Reception, Rituals, and Representations*.

Book cites my article, "Class Acts and Daredevils: Black Masculinity in Jazz Funeral Dancing".

Eyetssemitan, F. (2023). *Verstorbenen-fokussierter Ansatz: Ein alternatives Trauermodell*.

Chapter cites my article, "Class Acts and Daredevils: Black Masculinity in Jazz Funeral Dancing".

Eyetssemitan, F. (2022). *Death Causing Factors and Attachment Behavior in Death, Dying, and Bereavement*.

Chapter cites my article, "Class Acts and Daredevils: Black Masculinity in Jazz Funeral Dancing".

Medvick, A. K. (2022). *Mardi Gras for Enslaved and Free People of Color in Nineteenth-Century New Orleans*.

Cites my "'Using the Bow and the Smile': Old-Line Krewe Court Femininity in New Orleans Mardi Gras Balls, 1870-1920" article: <https://hgghh.org/blog/mardi-gras-enslaved-free-people-of-color>.

Stone, A. (2022). *Queer Carnival: Festivals and Mardi Gras in the South*.

p. 237 cites my monograph, *New Orleans Carnival Balls: The Secret Side of Mardi Gras*.

Hoy, W. (2021). *Do Funerals Matter? The Purposes and Practices of Death Rituals in Global Perspective*.

Book cites my article, "Class Acts and Daredevils: Black Masculinity in Jazz Funeral Dancing".

Allen, E. R., & Machado, I. (2021). *Mobile, Alabama's Joe Cain Procession: A Confederate Memorial or The People's Parade?* *Journal of Festive Studies* 3 (1):92-120.

Article cites my monograph, *New Orleans Carnival Balls: The Secret Side of Mardi Gras*.

Mulder, N. (2020). *Bad deaths, good funerals: The values of life insurance in New Orleans*.

Article cites my article, "Class Acts and Daredevils: Black Masculinity in Jazz Funeral Dancing".

Filardo, P. (2019). *United States Communist History Bibliography 2018*. *American Communist History*, Volume 18 - Issue 1-2.

Cites my anthology, *Perspectives on American Dance: The Twentieth Century*.

Brooten, D, et al. (2016). *Death Rituals Reported by White, Black, and Hispanic Parents Following the ICU Death of an Infant or Child*.

Article cites my article, "Class Acts and Daredevils: Black Masculinity in Jazz Funeral Dancing".

* Gould, E. (2015). *A Jazz Funeral in Music Education (Oxford Handbook of Social Justice in Music Education)*.

Chapter cites my article, "Class Acts and Daredevils: Black Masculinity in Jazz Funeral Dancing".

Service

Florida State University

FSU University Service

Member, Milton S. Carothers Faculty Lecture Series Steering Committee (2021–present).

Outside Faculty Member, Honor Policy Hearings (2020–present).

Serve as "outside" faculty member to deliberate in students' honor policy cases as a service to the University Office of Faculty Development and Advancement.

Member, Faculty Senate (2019–2021).

* Member, Faculty Senate Grievance Committee (2012–2015).

* Portfolio Reviewer, Outstanding Teaching Assistant Award (2014).

FSU College Service

Member, CFA Curriculum Committee (2023–present).

* Member, Selection Committee for 2013 Graduate Research Symposium (2013).

Adjudicated submissions from College of Fine Arts graduate students for the 2013 Statewide Graduate Research Symposium.

FSU Department Service

Member, Advisory Committee (2023–present).

Chair, Curriculum Committee (2023–present).

Member, Advisory Committee (2019–2022).

- Member, Promotion and Tenure Committee (2017–2022).
- Member, Scholarship Committee (2017–2022).
- Member, Curriculum Committee (2021–2022).
- Member, P&T Criteria Ad Hoc Committee (2021).
- Member, Anti-Racism Coalition (ARC) (2020–2021).
- School of Dance Liaison, FSU Arts Library Area (2017–2020).
- * School of Dance Liaison, The Student Disability Resource Center (2010–2017).
- Member, Curriculum Committee (2017).
- * Member, Audition Committee (2015–2017).
- * Member, Scholarship Committee (2011–2017).
- * Chair, Curriculum Committee (2012–2016).
- * Member, MFA Review Committee (2014–2016).
- * Program Coordinator, Honors in the Major (2011–2015).
- * Coordinator, Research in Progress Forums (2011–2015).
- * Member, School of Dance Chair Search Committee (2014–2015).
- * Member, Dance History Search Committee (2013–2014).
- * Member, Assessment Committee (Fall Semesters Only) (2011–2014).
- * Committee Member, M.A. in Studio Studies Capstone Committee (2011–2014).
- * Member, Promotion and Tenure Committee (2012–2013).
- * Member, Curriculum Committee (2011–2012).
- * Program Coordinator, Honors in the Major (2008–2011).
- * Committee Member, M.A. in Studio Studies Capstone Committee (2008–2011).
- * Coordinator, Research in Progress Forums (2008–2011).

- * Member, Curriculum Committee (2008–2011).
- * Member, Maggie Allesee National Center for Choreography Internal Resource Council (2008–2011).
- * Chair, Curriculum Committee (2010).

FSU Program Service

Program Advisor, MA-American Dance Studies (2019–2023).

Duties include: academic advising for American Dance Studies majors; updating program information on website and in Bulletin; communicating with Chair; and leading annual informational sessions during retreat week.

- * Co-facilitator, MA in American Dance Studies Curriculum and Program Design (2014–2023).
- * Director, Graduate Programs (2015–2017).

Duties include: organizing thesis student and mentor pairings; organizing thesis proposal defenses; facilitating comprehensive exam procedures; assisting with assistantship assignments and master scheduling for the School of Dance; graduation checks and bulletin edits; communicating with and recruiting prospective students; attending University training and program director meetings; academic advising (average of 25 students).

- * Director, BFA Program (2011–2015).

Duties included: mentoring students through the Undergraduate Research and Creative Activity Awards process; revitalizing Honors in the Major (HITM) program and mentoring HITM students; academic advising (100 students on average); graduation checks; communication with prospective students; bulletin editing; attending University training and advisor meetings; maintenance of students' online academic profiles; facilitating probation processes.

- * Director, BFA Program (2008–2011).

Same duties as 2011-2015 BFA Director role.

The Profession

Guest Reviewer for Refereed Journals

Louisiana History (2020).

Anonymous peer reviewer for research article submitted to the journal.

- * *Journal of American Culture* (2012).

Anonymous peer reviewer for research article submitted to the journal.

Reviewer or Panelist for Grant Applications

Popular Culture Association Rollins Travel Grant (2023–2024).

Member of Review Committee.

Council for Research and Creative Activity, Florida State University (2023).

Committee on Faculty Research Support (COFRS) program.

Susanne M. Glasscock Humanities Book Prize for Interdisciplinary Scholarship Finalist Review Panel (2023).

The Glasscock Book Prize is awarded annually by The Melburn G. Glasscock Center for Humanities Research at Texas A&M. Nominated books are informed by research and expertise, yet appeal to a wider than academic audience.

Council for Research and Creative Activity, Florida State University (2022).

Committee on Faculty Research Support (COFRS) program.

Council on Research and Creativity, Florida State University (2021).

Committee on Faculty Research Support (COFRS) program.

National Endowment for the Humanities (2021).

NEH Fellowships Reviewer (Music, Dance, and Theater Division).

* Council on Research and Creativity, Florida State University (2013).

Committee on Faculty Research Support (COFRS) program.

* Maggie Allesee National Center for Choreography (2008–2011).

Member of the Fellowship Application Review process.

* Council on Research and Creativity, Florida State University (2009).

Committee on Faculty Research Support (COFRS) program.

Service to Professional Associations

Chair, International Committee (Board), PoP Moves: An International Research Group for Performances of the Popular (2024–present).

The International Committee serves as PoP Moves' board. Duties include: attend regular meetings; weigh in on matters of leadership, vision, policies, and events; serve on sub-committees; contribute to policy making and visioning.

Member, Culture & Diversity Conference Planning Sub-Committee, Popular Culture Association (2023–present).

Develops diversity speaker series and events for international annual conference.

Member, Elections Committee, Popular Culture Association (2022–present).

This committee facilitates elections and voting for our 1500+ international membership organization.

Co-Chair, Dance and Culture Area, Popular Culture Association (2022–present).

Organize dance area panels, city excursions, and other scholarly experiences for annual national conference that usually includes 3-4 days of tightly scheduled dance activities.

Trustee-At-Large, Governing Board, Popular Culture Association (International) (2022–present).

Attend regular board meetings; Vote on matters of association leadership, vision, policies, and events; serve on appointed sub-committees; contribute to policy making and association visioning.

Member, Americas Node Committee, PoP Moves: An International Research Group for Performances of the Popular (2020–present).

Attend meeting and contribute to node visioning within larger association. Support node initiatives.

Member, International Committee (Board), PoP Moves: An International Research Group for Performances of the Popular (2020–2024).

The International Committee serves as PoP Moves' board. Duties include: attend regular meetings; weigh in on matters of leadership, vision, policies, and events; serve on sub-committees; contribute to policy making and visioning.

Member, Code of Conduct Sub-Committee, Popular Culture Association (International) (2022).

Generated membership Code of Conduct with committee and presented to Board for approval.

Chair, Dance & Dance Culture Area, Popular Culture Association (2021–2022).

Organize dance area panels, city excursions, and other scholarly experiences for annual national conference that usually includes 3-4 days of tightly scheduled dance activities.

Chair, John G. Cawelti Textbook Award Committee, Popular Culture Association (2020–2022).

This award is given for noteworthy textbooks, primers, and scholarly books used in the classroom on Popular Culture and American Culture. Committee members read all submissions then collaborate on annual winner.

Chair, PoP Moves Working Group, Dance Studies Association (2020–2022).

Smaller membership group (100+ members) within the larger DSA organization. Comprises members with either a teaching, research, or personal interest in dance products and practices that exist in popular, social and vernacular contexts.

Member, Peer-Mentoring Subcommittee, PoP Moves: An International Research Group for Performances of the Popular (2020–2022).

Developed and implemented mentorship events and professional development initiatives for organization.

Co-Chair, Dance and Culture Area, Popular Culture Association (2017–2021).

Organize dance area panels, city excursions, and other scholarly experiences for annual national conference that usually includes 3-4 days of tightly scheduled dance activities.

Member, John G. Cawelti Textbook Award Committee, Popular Culture Association (2018–2020).

This award is given for noteworthy textbooks, primers, and scholarly books used in the classroom on Popular Culture and American Culture. Committee members read all submissions then collaborate on annual winner.

Co-Chair, Popular, Social, and Vernacular Dance Working Group, Dance Studies Association Working Group (2019–2020).

Smaller membership group (100+ members) within the larger DSA organization. Comprises members with either a teaching, research, or personal interest in dance products and practices that exist in popular, social and vernacular contexts.

* Co-Chair, Dance and Culture Area, Popular Culture Association (2014–2017).

Organize dance area panels, city excursions, and other scholarly experiences for annual national conference that usually includes 3-4 days of tightly scheduled dance activities.

* Participant, Artist/Writers Convening, Maggie Allesee National Center for Choreography (2016).

Invited to participate on a panel of nine national dance artists and scholar/writers in order to discuss the state of dance writing and relationships between artists, writers, and dance process/performance.

* Conference Co-Organizer, American College Dance Festival Southeastern Conference (2010–2011).

Organized technique classes, accompanists, logistics (such as hotels, catering, registration information), receptions, and gala performance for a conference that included participation from 30 College and University dance programs in the Southeast.

* Conference Co-Organizer, Dance and American Culture Special Topics Conference, Congress on Research in Dance (2010–2011).

Worked with two colleagues in organizing a scholarly, special topics conference on dance in American culture, which included 30 participants.

Service to Other Universities

Promotion and Tenure Binder Reviewer, *University of Wisconsin-Madison* (2023–2024).

* Professional activities that occurred prior to my last promotion review.